

Artan Hajrullahu at Sarieva

October 15, 2023



Artist: Artan Hajrullahu

Exhibition title: A House Without Walls

Venue: Sarieva, Plovdiv, Bulgaria

Date: September 1 – November 30, 2023

Artan Hajrullahu at Sarieva, review.

Art Viewer, 15 October 2023

<https://artviewer.org/artan-hajrullahu-at-sarieva/>



The Top Ten Shows in Europe of 2022

From Cyprien Galliard's triumphant homecoming in Paris to Bruno Zhu's Barcelona debut, these are the best exhibitions of the year



BY CHLOE STEAD IN EU REVIEWS, EXHIBITION REVIEWS | 05 DEC 22



Selma Selman, *Mercedes Matrix*, 2019. Courtesy: Manifesta 14 Prishtina; photograph: Majlinda Hoxha

Ahead of the 14th edition of Manifesta, which took place this summer in Prishtina, *frieze* gathered a group of artists and writers from the Western Balkans to discuss the potential benefits and pitfalls of staging the nomadic biennale in Kosovo. Several participants, including Šejla Kamerić, hoped the spotlight would be on regional artists. Her wish came true when it was revealed that more than half of the exhibiting artists were from the region. Many of them, according to Kimberly Bradley's round up of the show, 'grappled with issues of identity; even more with memories of recent geopolitical ruptures'. Her highlights included Kosovar artist Artan Hajrullahu's 'provocative' and 'uncanny' small-format drawings in coloured pencil and work by Selma Selman, an artist born in Bosnia-Herzegovina with Roma origins. Selman's *Mercedes Matrix* (2019) 'sees the artist and her family, who work collecting scrap metal, destroy a Mercedes Benz' in an attempt to 'deconstruct and destroy the stereotypical image of Roma people'.

The Top 10 Shows in Europe of 2022, review. Author: Chloe Stead

Frieze, 5 December 2022

<https://www.frieze.com/article/top-ten-shows-europe-2022>



Five Balkan Artists to Watch at Manifesta 14

Grappling with issues of identity and cultural memory, these artists take to the biennial in Kosovo with remarkable resilience and imagination

BY KIMBERLY BRADLEY IN OPINION | 11 AUG 22



Five Balkan Artists to Watch at Manifesta 14, article. Author: Kimberly Bradley
Frieze, 11 August 2022

<https://www.frieze.com/article/five-balkan-artists-manifesta-14>

As reports of rising tensions between Kosovo and its ethnic Serb minority continue to make headlines, the political and social frictions in the Western Balkans have become a contextual backdrop to many of the works currently on display at Manifesta 14. The nomadic biennial, which runs until 30 October in Prishtina, trains a sharp lens on local and regional artists, who make up more than half of the exhibitors. Many of them grapple with issues of identity; even more with memories of recent geopolitical ruptures. The following Balkan artists are just some of those addressing a fraught past and difficult present with remarkable resilience and imagination.

Artan Hajrullahu



Kosovar artist Artan Hajrullahu's small-format drawings in coloured pencil on packing paper depict groups of people, mostly in interior spaces, sleeping, watching television and dancing. The scenes are united by a poignant intimacy: in *Bijat* (2021), for instance, three people – married sisters visiting their mother – are tucked up in bed together under a handmade quilt. The works are often provocative or uncanny: a lone baby lies on the floor; figures appear nude (taboo in Kosovo); a seated man sketches in a room, alone except for a herd of tiny toy wild animals. With skewed, flat perspectives and proportions, these drawings reflect moments of contemporary life, but the nostalgia-laden objects they depict – a wood stove and a doily, among other items recalled from the artist's childhood – hark back to the country's Yugoslavia-era past.

Five Balkan Artists to Watch at Manifesta 14, article. Author: Kimberly Bradley
Frieze, 11 August 2022

<https://www.frieze.com/article/five-balkan-artists-manifesta-14>

ARTAN HAJRULLAHU: MY CHARACTERS ARE NAKED AND IN NEED OF SOMETHING TO WARM THEM UP

By Ngadhnjim Avdyli - 19.07.2021



The painter who draws everyday life in pieces of cardboard.

In August last year, Artan Hajrullahu presented his works in the exhibition “Artists in Quarantine,” a collection of artists’ works created during lockdown that depicted life in the pandemic. It suited the painter from Gjilan to a tee; most of his drawings, even beforehand, contained elements of everyday life, mainly inside the living room or bedroom.

Using familiar Kosovar household objects that he grew up with, such as handmade laceworks, mirrors and a wood burning stove, he explores human intimacy and tries to break social taboos. With a deep nostalgia for the wood burning stove that was present throughout his childhood, in his painting and drawings he conveys the warmth and togetherness that people found when they gathered in the room where the stove was. Whereas by placing handmade laces onto the naked bodies of his characters, he somehow seems to mock the refusal of Kosovar society to accept intimacy for what it is: part of daily life.

The total lockdown resulting from the COVID-19 pandemic didn’t pose any problems for Hajrullahu in terms of finding the materials necessary for his works. For years now he has drawn on pieces of cardboard that are usually thrown away by others. The “frame” of his drawings is often the shape of the cardboard pieces that he finds, many of which are from his time as a student. Even during his childhood, he used to paint on any piece of paper he could find.

His minimalist drawings with few elements are “unsettled” on the pieces of cardboard.

“Finding thrown away materials that you don’t need to spend money on has given me space for creativity; I can create anywhere,” he says.

Artan Hajrullahu: my characters are naked and in need of something to warm, interview. Author: Ngadhnjim Avdyli
Kosovo 2.0, 19 July 2022

<https://kosovotwopointzero.com/en/artan-hajrullahu-my-characters-are-naked-and-in-need-of-something-to-warm-them-up>

Born in 1979, Hajrullahu finished painting studies at the Academy of Arts in Prishtina. Now, besides painting and drawing, he teaches students at the Visual Arts High School in Gjilan. For more than a decade, he has exhibited his work in group exhibitions in galleries and cultural centers in various countries around the world, from the U.S. and Germany to Croatia and Slovenia. He has also presented a range of solo exhibitions, including at the National Historical Museum in Tirana in 2006 and the National Gallery of Kosovo in 2010.

K2.0 talked to Hajrullahu about the form and content of his drawings, the wood burning stove and the mirror, about marriage and the laceworks, the living room as the epicenter of the family, and about the cold, and sex.

K2.0: How much did the economic circumstances of Kosovar families, especially during the '90s and 2000s, when most of them lived in poverty, affect your selection of drawing materials? It seems that choosing to draw on cardboard is a form of saving, when we know that canvas is much more expensive, and also the frames and colors.

Artan Hajrullahu: I tried to think of something monumental and from there to move on to something minimal. If you start on a piece of paper or in a notebook, you cannot move on to something different. I was forced, if I may say so, to give shape to recycled [thrown away] materials and to have a space to draw there. A minimal one. This gave me the opportunity to think, or forced me to think, "What's beyond this?"

Beyond the form, even the content and the expression of your drawings are more or less minimalist; all the characters gathered around the stove, drying their hair, all the family staying in one room, and similar details. What influenced the different elements?

This is a nostalgia about the household objects I grew up with. Each object reminds me of a story, and that story always relates to another story, and here begins the stimulus that then turns into an expression. My parents are also part of my drawings, but they represent a relationship from the past, even though I have drawn or painted them now. I don't know, maybe it's an emotion from the past, a way of trying to understand how they raised us!

The content of your drawings is not "glamorous" and it reminds me, above all, of the drawing in which you depict Migjen. You drew the poet on a piece of cardboard, naked, near a stove, with a small penis, and not in those "Napoleon poses."

It has always bothered me how nudes are seen in our country, especially if they are related to national figures. Sometimes you start thinking, and you say, "wait, Migjen also took baths." We can undress him, and see him like that. This doesn't mean that we are stripping him of what he represents or what Migjen was, but the important thing is that we can see him in different ways.

Artan Hajrullahu: my characters are naked and in need of something to warm, interview. Author: Ngadhjnim Avdyli
Kosovo 2.0, 19 July 2022

<https://kosovotwopointzero.com/en/artan-hajrullahu-my-characters-are-naked-and-in-need-of-something-to-warm-them-up>



HOME • ARTI VISIVE • ARTE CONTEMPORANEA

L'artista Sislej Xhafa apre un centro d'arte contemporanea a Peja in Kosovo

A ridosso dei giorni di apertura di Manifesta 14 a Prishtina, Sislej Xhafa scommette sul potere trasformativo dell'arte e inaugura in Kosovo un nuovo progetto di archivio visuale per le arti contemporanee

di  Cristina Masturzo  29/07/2022TAG [ARTISTI](#) [KOSOVO](#) [MUSEI](#)

Arkiv Instituti a Pejë ph. Artan Hajrullahu

L'ONG ARKIV DI SISLEJ XHAFI NELLA SCUOLA DI PEJA

Ancora in Kosovo, ma questa volta nella città di Peja, è stata di nuovo una scuola il luogo di elezione protagonista dell'apertura di un altro importante presidio artistico. È infatti nella prima scuola elementare pubblica della città che l'artista Sislej Xhafa – che a Peja è nato nel 1970 – ha inaugurato lo scorso 23 luglio la prima mostra che segna l'avvio delle attività di ARKIV The Institute of Contemporary Art Pejë, *Silence Took a Hold of the Rooms*, dell'artista kosovaro Artan Hajrullahu, presente all'inaugurazione a Peja insieme al suo Primo cittadino e all'Ambasciatrice del Kosovo in Italia, Lendita Haxhitasim.

L'artista Sislej Xhafa apre un centro d'arte contemporanea a Peja in Kosovo, review. Author: Cristina Masturzo
Artribune, 29 July 2022

<https://www.artribune.com/arti-visive/arte-contemporanea/2022/07/sislej-xhafa-centro-arte-peja-kosovo/>

Hapet Instituti i Artit Bashkëkohor – ARKIV

8 KORRIK, 2022 - © 11:00 PM



Hapet Instituti i Artit Bashkëkohor – ARKIV.

KultPlus, 2022

<https://www.kultplus.com/arti-pamor/hapet-instituti-i-artit-bashkekohor-arkiv/?fbclid=IwAR3invAYpZ0AkWdN1ACfIPb9PSrVXWKnFuzUJKqVz7GKWWakPIULHDAnOlG>

Piktori Artan Hajrullahu për Demokracia.com: Me art i luftoj tabutë shoqërore

Demokracia

© 20:04 | 29 Mars 2021



Piktori Artan Hajrullahu për Demokracia.com: Me art i luftoj tabutë shoqërore

Demokracia, 29 March 2021

https://demokracia.com/piktori-artan-hajrullahut-per-demokracia-com-me-art-i-luftoj-tabute-shoqerore/?fbclid=IwAR2YtYzkufGb_1X7apjOtfjleL8g2e-VSBddihziRQwPRTZgH4x5P-wYc_4

“Kashta e Kumtrit” për nostalgjinë, kujtimet dhe erotizmin



Në galerinë “Paper” Artan Hajrullahu të premtën ka hapur ekspozitën personale që përmbledh punën e tre vjetëve të fundit. Titulli i ekspozitës është goxha intrigues. I tillë është edhe koncepti

“Kashta e Kumtrit” për nostalgjinë, kujtimet dhe erotizmin, author: Elvira Berisha

KOHA, 2020

<https://www.koha.net/kulture/248612/kashta-e-kumtrit-per-nostalgjine-kujtimet-dhe-erotizmin/>

PEIZAZHE TË FJALËS

ose natyra jo aq të qeta

BAZË	NË PAH ▾	SOCIOLOGJI	KULTURË	HISTORI	LETËRSI ▾	POLITIKË	ENGLISH
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PËR NJERIUN BASHKËKOHOR

5 Qershor 2020 nga [Erlind Sulko](#)

nga Erlind Sulko

Në punimin e Artan Hajrullahut të vitit 2019 (treguar më poshtë), na shfaqet një burrë dhe një grua të zhveshur pranë një luleje shtatlartë të mbjellë në vazë. Gjethet e mëdha të lules ju kanë mbuluar fytyrat dhe dorën e djathtë. Kjo na shfaqet në mënyrë objektive dhe nuk mund të përgënjeshtrohet. Por a mund të themi se e kemi kuptuar këtë punim duke shqyrtuar vetëm atë që nuk mund të mohohet? A na flet diçka ky punim nëse kundrojmë vëmendshëm vetëm ngjyrat e trajtëzuara? A mund ta vëzhgojmë shpirtin e këtij punimi vetëm duke bërë një shqyrtim të hollësishtë të kompozimit gjeometrik të trupave dhe ndjesive që na jep ndryshimi i ngjyrave? I shtroj këto pyetje pasi kam besimin e plotë që e kundërta qëndron: ky punim është i pakuptimtë nëse anashkalojmë traditën, fenë, filozofinë, kulturën dhe historinë e mendimit. Siç do mundohem të tregoj edhe më poshtë, ky punim na flet vetëm nëse shihet si rrjedhojë e mundësisë që ajo ka për të bashkëbiseduar me Frymën e përgjithshme.



Për njeriun bashkëkohor, Peisazhe te fjalës, author: Erlind Sulko
Peizazhe, 2020

<https://peizazhe.com/2020/06/05/per-njeriun-bashkekohor/>

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Për Migjenin e Hajrullahut

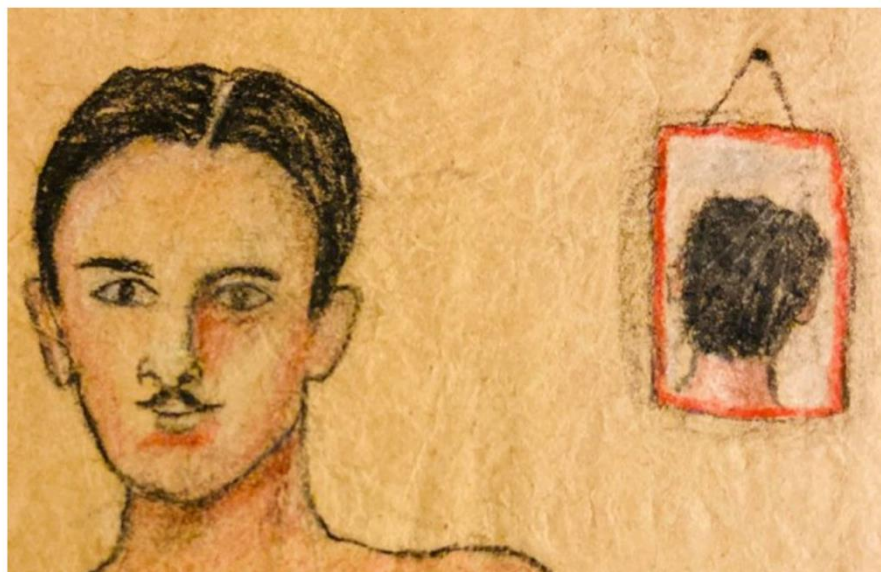


Foto: Artan Hajrullahu

19 nëntor 2019

TË NDËRLIDHURA



Mulliri i Bicajve, vlerë e trashëgimisë kulturore

Mulliri në fshatin Vrellë, Istog, Kosovë, 2019. Foto: Ridona...



Stereotipet gjinore dhe ndikimi i tyre në historitë e dhunës seksuale të përjetuar gjatë luftës në Kosovë

Ilustrimet nga: Artan Balaj "Zëra të pa dëgjuar"...



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