THE NATIONAL PAVILION OF ALBANIA PRESENTS *A PLACE IN THE SUN*, A MOVING-IMAGE INSTALLATION BY GENTI KORINI AT THE 61ST INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA

Exhibition title: *A Place in the Sun*
Commissioner: Ministry of Tourism, Culture and Sport, Albania
Curator: Małgorzata Ludwisiak
Exhibitor: Genti Korini
Location: Arsenale, Sale d'Armi
Exhibition dates: May 9 – November 22, 2026

The Albanian Pavilion at the 61st International Art Exhibition of La Biennale di Venezia presents *A Place in the Sun*, a moving-image installation by Albanian artist Genti Korini, curated by Polish curator and art critic Małgorzata Ludwisiak.

Within the three-channel video work, live acting, puppetry, animation and an original sonic score converge to form a fictional theater staged in Zaum—a transrational experimental language developed by Russian Futurist poets in the early 20th century. Zaum was created as a "pure language" without any grammar and syntax rules, meant to decompose the social order. The artist uses the irrationality of Zaum to take the viewer to the limits of language, and beyond the possibility of communication, to allow them to create a space where anything can be said anew.

On the one hand, the exhibition diagnoses Albania as a "somewhere place," invariably defined by external and internal projections about it. On the other hand, it becomes a poetic expression of all invisible cultures, minor languages, and the unknown. The main point of reference for the artist is a Bloodless Murder magazine and its "Albanian Issue" (1916), published by an avant-garde group based in Petrograd (today Saint Petersburg). This magazine satirized the nationalistic and imperial pretensions of pre-revolutionary Russia, portraying Albania through a prism of exoticism and orientalist fantasy. Within the colonial gaze presented in Albanian Issue, Albania emerges simultaneously as a romanticized frontier and as a stage for civilizational hierarchies, revealing more about the anxieties and ambitions of its foreign observers than about the country itself.

Genti Korini's paintings, videos, objects and photographs, as well as his latest film, *Spider's Envy*, presented at Manifesta 14 (2022), revolve around the history of Albania and its relationship to modernity, its past and present-day heritage, and the tensions between reality and fiction, less as fixed narratives than as unstable conditions. This project is a continuation of Genti Korini's longstanding interests in cultural identities and their complex manifestations. Korini links the disquiet of the present and projections about the unknown to the unsettled dreams of a century ago, when borders, languages, and identities were in flux. *A Place in the Sun* becomes a speculative stage where history, fantasy, and ideological imagination overlap.

A new publication edited by Małgorzata Ludwisiak will accompany the Pavilion, featuring essays by writers and academics Sezgin Boynik, Joselina Cruz, Olsi Lelaj, Małgorzata Ludwisiak, Chus Martínez, Agustín Pérez Rubio and Noemi Smolik that further expand and contextualize the central themes of Korini's video work.

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High-res images and additional information are available HERE.

ABOUT THE ARTIST

Genti Korini (b. 1979, Tirana, Albania) works at the intersection of fiction and historical reality, past and present, perception and projection, abstraction and representation. Drawing from the cultural and historical frameworks of his native country Albania, his practice examines the afterlives of modernity, modernism, post-communism, and the neoliberal present – less as fixed narratives than as unstable conditions. His work is research-driven and draws from a diverse range of influences, including art history, architecture, literature, and film.

Working across painting, moving image, photography, and objects, Korini invites viewers to look beyond the surface and engage with deeper political, social, and conceptual implications of the work. His imagery often explores the migration and transformation of decontextualized forms and symbols, treating them as markers of broader cultural and ideological change.

Korini's recent film for Manifesta 14 (2022), *Spider's Envy*, was staged in a modernist ruin, with two actors engaging in a dialogue rooted in a history of communist Albania and its approach to modernism, which led to persecution of many artists. The conceptual strategy implemented in the video is emblematic of Korini's artistic practice; he moves smoothly between history and the present day, revealing unexpected truths through the carefully built structure of poetic fiction. As Nuit Banai noted (*Artforum*, June 2019), his work seeks both to diagnose culture and to suggest "new forms of living and working together that connect local tradition and global perspectives."

Korini studied at the University of Art and Design in Cluj-Napoca, Romania (1997–2000) and earned his MFA from the University of Arts in Tirana, Albania (2001–2003). He is co-founder of the non-profit art space Bazamet in Tirana (2017–2024).

Korini's work has been exhibited extensively, including in *Strangers and Others* (Basel Social Club, Jecza Gallery, Basel 2025), *One Shade the More, One Ray the Less* (myGallery, Madrid, 2024), *Kindred Visions* (Secci Gallery, Florence, 2023), *Manifesta 14* (Pristina, 2022), *Bright Futures* (DoubleQ Gallery, Hong Kong, 2022), *Lateral Geometries* (IOMO Contemporary, Bucharest, 2021), *The Drawing Lesson* (Jecza Gallery, Romania, 2019), *Notes from the Upperground* (Bazament, Tirana, 2019), '*I AM THE MOUTH*' (Museum of Contemporary Art - MSU in Zagreb, Croatia, 2018), *PÓŁPRAWDA*| *HALF–TRUTH* (Xawery Dunikowski Museum of Sculpture at Królikarnia Palace, Warsaw, 2017), *Shape of Time – Future of Nostalgia* (MNAC Bucharest, 2016), *Art Encounters Biennale* (Timisoara, 2016), *Fragile Sense of Hope* (meCollectors Room, Berlin, 2014), *The Object and Its Background* (Jecza Gallery, Romania, 2014), and *Ephemeral Structures* (National Gallery of Albania, 2013).

ABOUT THE CURATOR

Małgorzata Ludwisiak, Ph.D. (b. 1977, Lodz, Poland) is a Warsaw-based independent curator, art historian, art critic, museum management expert and academic teacher. She studied the history of art and philosophy at the University of Lodz, Poland and University of Vigo, Spain.

Ludwisiak was a director of the most important museums and art institutions in Poland: the Museum of Modern Art in Warsaw (Artistic Director, 2023–2024), where she was co-responsible for the programme for the opening of the new venue, CCA – the Center for Contemporary Art Ujazdowski Castle in Warsaw (General Director, 2014–2019) and Muzeum Sztuki in Lodz (Deputy Director, 2008–2014). She was also Chief Curator of the Modern Art Department in the National Museum in Gdansk, Poland (2021–2022), director of the International Lodz Biennale (2006) and initiator and director of Lodz Design Festival (2007). Thanks to the bold and precise profile of the CCA in Warsaw focused on a critical approach to globalization, the institution gained international partnerships (including Jatiwangi Art Factory in Indonesia and National Culture and Arts Foundation in Taiwan) and recognition. In 2019 she was invited to present her institutional methodology at the conference Europe des Musées in Centre Pompidou.

She was a board member of CIMAM (International Committee for Museums and Collections of Modern Art) for two terms (2020-2025), working on annual CIMAM conferences and webinars programmes.

Her major international curatorial projects include: CIMAM Annual Conferences (2021–2025); Theatrism. Radicalism in Contemporary Art and Theater in the Face of the Crisis of Democracies (co-curator; 2025, Museo Moderno in Buenos Aires); Curating Institution, a series of lectures by researchers, curators and museum directors at the CCA in Warsaw (2017–2019); El Hadji Sy. At First I Thought I Was Dancing (2016, CCA in Warsaw collaboration with Clementine Deliss, Weltkulturen Museum, Frankfurt and Adam Budak, National Gallery, Prague); and Correspondences. Modern Art and Universalism (co-curated with Jaroslaw Lubiak; 2012–2013, Muzeum Sztuki in Lodz).

Ludwisiak's main fields of research include historical avant-gardes in Eastern Europe, postwar art in former "Eastern Bloc" countries, contemporary art with special emphasis on performative and de-colonial practices, art in relation to climate catastrophe, and new institutional theory and critique.

Her writing has been published by Artnet News, Mousse, and Polish art magazines, and has also appeared in many exhibition catalogues and readers.

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