

THE ATTITUDE TOWARDS MORAL QUALITIES OF ART AND ITS NATIONAL SOURCE



Creative and Performing Arts

Keywords: visual thinking, figurative art, contemporary art, etc.

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Abstract

After the Second World War, all of Yugoslavia, within which Macedonia was located, consisted of states that had experienced pervasive destruction. In Macedonia, as in Kosovo, the period after World War II has been presented with a dramatization and concern for the fundamental changes of all material and spiritual structures of this area. Macedonia for the first time in its history was liberated in political, economic, national and cultural terms. There was a period of powerful reconstruction throughout Yugoslavia.

With the establishment of the Association of Figurative Artists of Kosovo were created much more favorable creative conditions and accelerated the dynamics of the development of visual thinking of Albanian creators. Through the traditional and occasional exhibitions organized successively by the association, the Yugoslav and world opinion was also informed about the development and achievements of contemporary Kosovar art and beyond. In 1962 at the Higher Pedagogical School - the Figurative Arts Group in Prishtina, the Association is reinforced with professional creators and expands its opportunities and horizons, educated and new cadres are formed even from the areas of Macedonia that will come out of this school.

The Association and its members with their values greatly influenced the establishment of cultural and artistic institutions such as the establishment of the Academy of Fine Arts in 1973 and the establishment of the Art Gallery in 1979.

Among the most talented and enthusiasts young people of this school were: Muslim Mulliqi, Gjelosh Gjokaj, Tahir Emra, Shyqri Nimani, Xhevdet Xhafa, Rexhep Ferri, Agush Beqiri, Nusret Salihmixhiqi, Agim Çavdarbasha, Nebih Muriqi and others.

In the sixth decade of the 20th century, many events changed the course of the development of the contemporary art. It is the period when the principle of freedom in creativity began to develop. With the use of the great heritage of the past, the emergence of new motifs is shown and supported by emerging from the traditional frameworks.

Since the late 1980s and early 1990s visual art focused on more intimate, more individual problems and artists used individual and less realistic themes of the reality of that time. With the rapid disorder of post-communist countries different radicalism were brought that made it impossible to follow the contemporary artistic trends, it became an obstacle to the development of art and the appearance of artists in the international arena.

Of particular importance in the development of visual art was the creation of the Kosovo Art Gallery, which was founded in 1979, where it has developed intensive activities by carrying

out collective exhibitions, personal and international, where there was also a good cooperation with the regional and international Gallery and Museum. It presented the most recent achievements of contemporary figurative and applied arts created in Kosovo and not just Kosovo but it was also an important factor that was introduced to the broad public and that was in the field of figurative and applied arts was created worldwide.

All this wealth was achieved thanks to the support of the then socialist self-governing society and to a maximum engagement of our creators and artistic associations with the exhibitions such as: Revolution in the works of figurative and applied artists of Kosovo (1981), Youth Salon 1984), Annual Exhibitions of the Association of Figurative Artists of Prishtina (1980-1985), etc.

The core of the new dominant style was consisted from the group of artists of one mind, gathered around the common platform, the common concept, creating a general idea, respecting, in this case, the personality of the creator and his personal affinities.

Following the suspension of the legitimate bodies of the Kosovo Art Gallery in 1991 by then-Serbian regime, Kosovo's art and collaborations with artists and institutions continued to develop in very difficult conditions. Artistic creativity began to be presented in private aspects in restaurants, private homes and according to the Figurative and Applied Arts Associations at that time were organized joint exhibitions at the national level. Several artists fled to various international locations where later successful presentations were made. Macedonian Albanian artists have been members of various artistic associations, both local and republican. For the period up to 1994, it was not possible to distinguish a large activity of Albanian figurative artists in Macedonia, they organized very few artistic activities. On December 17, 1994, there was launched an initiative of Albanian artists and intellectuals, various apolitical associations, and all the higher education educators in the country and beyond and established the University of Tetova where from there in 1995 the Faculty of fine Arts was founded by renowned pedagogues and artists from Albanian lands.

In this regard, the history of Kosovo Albanians and Albania played an important role in the development of Albanian art and artists in Macedonia. In the midst of this plebiscite of the creators appeared professors and names of visual creators, such as: Meli Zenku, Dean of the Faculty of Arts, Miftar Memeti, Reshat Ameti, Nehat Beqiri, Nevzat Bejtuli, Bashkim Mexhiti, Ilirjan Beqiri, Safet Spahiu and many others that later become part of the great artistic performances, which are represented by a large group of associations as well as individual artists who also formalized the visual art of Albanians in Macedonia in the international arena such as Omer Kaleshi who lives and operates in Paris, France with a set of tablets where something from Balkan history and drama was conceived, hazy images, dramatic cut between heaven and earth, human head and backdrop, white, red or black, tragedy separating, troubled world, hardened lava over penel, come out of nowhere and hardened within the framework of the paintings.

The Group of Figurative and Applied Arts Associations summarized the topics that advanced national cultural development, substantial art development and trends to reflect our daily reality. Within this concept were featured artists who with the aforementioned conditions were successful around the world. Exhibitions organized within the artistic groups by the Associations and the Individuals aimed to renew the promotion of the contemporary art of Albanian artists from Macedonia, Kosovo, Albania and the world, which consisted of different experiences of contemporary art: paintings, graphics, drawing, installation, video, digital photography as well as all new multimedia of visual art techniques. By providing original choices for a country that already has its own path towards development, the real conscience about the innumerable wealth that it possesses and most importantly, is setting the scheme of harmonizing all these assets for good of cultural prosperity. The presentation of artists through galleries, museums and other cultural institutions was a brave participation as long as they are engaged, even so far, with numerous human and financial resources for project implementation. The international generation of recent years entrusts the creative sense to the neo-objectivity of art, a sense that is presented as an opportunity to unite memory with linguistic style, experimenting with presentation, decorating with communication, collective poetry of art history with personal prose of the material.

In the 1990s, when we were approaching the last few years (2015), the art that had regained its frame began to be apt to highlight the phantom and abstract nucleus of the material production itself of everyday use objects. Precisely because of this way of condemning them to inevitably undergo consummation and decommissioning, objects acquire an encoded immutability that simplifies their fate. Such a feature can be embodied in the expressing means of expression that art history offers to us. If the national values were to appear as they were, they would constitute a canonical and somewhat pagan value, which could not be accorded to today's civilization. Therefore creative subjective power as a product of the culture of the time know to absorb in these immovable parts of the national constitution the light of the subconscious coming from antiquity, from survival.

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