

ANTI-HOMAGE AS A CONFRONTATION WITH THE COMMUNIST DICTATORSHIP		Visual Art Keywords: anti-homage, communism, dictatorship, mask, image, contemporary art, Enver Hoxha, etc.
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Abstract

This viewpoint article is about the term “Anti-homage” which is an artistic attempt to reflect on communist dictatorship in Albania through the death mask of dictator Enver Hoxha.

Humanity has always been enticed by death. It is the unfathomable mystery that is dressed in thousands and thousands of shapes and interpretations. It has been through art that people have expressed an approach to death... objects, images, structures, anthropological forms that are closely related to certain political realities, and in this case the communist leader and the masses in the psychological stream of isolation.



Photo nr.1

Photo nr.2

Photo No.1 and No.2 by "Antihomage" Artistic intervention and installation in the National Museum with the death mask of dictator Enver Hoxha.

An installation that puts the public in front of the former communist leaders. The archive of the National History Museum has in its composition the mask of the death of Enver Hoxha, which is a very interesting artefakt and which I have personally displayed in the form of an artistic installation. “My recent years creativity and my artistic pursuits through visual art in the social context encourage me to hold an exhibition as highly studied artistic intervention, both in historical and anthropological terms!

Nowadays, Contemporary Art has integrated many elements of history in itself, collaborating in many areas of the human character and intertwining with the immense opportunities that it gives to communicate the visual language”, he says. For him, this concept is a new approach to the relationship one has as an individual with the dictator and the history of dictatorship.

“The public concludes the installation that initially travels in a 'tunnel of isolation' and stands momentarily in front of Enver Hoxha, creating an imaginary contact with time, we re-judge our experience in the face of totalitarian isolation. This contact with the portrait mask leads us to a psychological contact, where the emotional mimicry or emotional gesture of each visitor's portrait will be documented as ANTIHOMAGE with our dictatorship story and therefore, the path of contact in the face of this death mask will be through a mental tunnel, to be installed as a maze of psychological brook in the central lobby of the National History Museum.



Photo nr.3

Photo nr.3 by "Antihomage" One of the public reactions to the death mask of dictator Enver Hoxha.

It is not the first time that he brings to the aesthetic analysis the figure of dictator Enver Hoxha through visual art. Just a few months ago, at an exhibition of the Torino Art Biennale that opened in Tirana, Torino and Rome, I presented an intervention on the cover of Ismail Kadare's book “The Great Winter”. “My creativity of recent years is a reflection on the symbols and myths that were used during the communist regime in Albania in dialogue with the post-communist present! The shadows of this totalitarian era continue to linger even after the fall of the Berlin Wall, holding us hostage to our collective psyche. So, in this context, to 'demystify' the paradox of our attitude, I ironize with Communist signs or symbols by stripping them of their content or importance, understanding new alternative forms of thought, and ultimately removing the weight from the absurdity of their time. ”