

Development of art in Kosovo after World War II

“The artist’s Art Works after the Second War and their similarities with the famous painters”

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Abstract

At this article we wanted to present the Art Works of Kosovo famous artists after World War II and their influences with famous artists from world. This study shows the liberation of the man under the Yugoslav regime at that time. There are few notes for our artists from Kosovo,our tradition , the creativity that was very deficient and it had been touched by social topics ,workers often suffered where the epic-historical legends and folklore sprout. Schools in Albanian were also lack and for that it was difficult for people who would spread the healthy figurative-visual culture,while in Europe was cultivated in great numbers. First of all we have mentioned Albanian Social Art and then we continued with Kosovo’s artists.

Keywords: Art, colour, feeling, influence, motive,figurative –visual culture, painter.

Topic : The artist’s Art Works after the Second War and their similarities with the famous painters

The local art works were distinguished by storied motifs, then old elements of architecture. The spiritual was replaced respectively by the traditional, and in their Art Works the main motive of Kosovo’s people was the environment. The colour was noble, the elements were folkloric (it is still transmitted today), architectural, cobbled streets, towers ... It was more expressive and dramatic, since time and reality lived in this drama, while expression came from out, a bit like late in us. But our question are : -Did we have an artist that has the individual specification that enriches artistic creativity in Kosovo ? Or were they all alike? Obviously, the motives were similar, and the assets were enriched from outside the country. They were very heterogeneous about the psychological range. Were there tactful actions?

1. Introduction

After World War II, a retrospective exhibition of Kosovo’s painters with motifs from two wars is organized at the Museum of Kosovo. Not all artists of that time could be introduced, but the exhibition contributed greatly to the art. Albania at that time spent 50 years of hermetic closure in the field of art by the communists and it was normal to create artistic monuments of great sizes, too grotesque. Albania created art of realism and socialism,

while Albanians of Kosovo got from the Europeans a little modernism, they can express a little individual art without political principles. The creativity of these Kosovo’s artists was shown through warm colours, motifs from the past (Kosovo’s people do the same and in now a days), overflowing Kosovo’s landscapes, portraits of Albanian people, typed with psychology and other artistic features. In Albania, however, the workers were introduced to working in factories, long stature, large hands and swollen

chest. Beautiful and simple faces, were happy with the system of that time, or sometimes dictators were involved in factories. An artist was reluctant to express the truth of that time.

The Art Works of Albanian people were tactful and intimate, the ambitious political Albanians of Albania, under the fear and invisible guidance of the system. Individual artists from Kosovo contributed to the breaking down of local definitions, which simultaneously reflect the influences from the events and trends of the contemporary world. Even today, in our art there are chronologies and the starting point of the themes. The thematic meaning had post-war pluralism, which were influenced from many different schools, but very soon most of the artists will be eliminated and they will be formed as creative names.

They flooded with realism, intimacy, impressionism, expressionism, and analytical cubism art. Analytical cubism in our centers creates enformel as a direction, and can be considered as the first independent direction under the streams of contemporary figurative movements. This was only the transient adventure of our artists, they were quickly rejected because they gave new meaning to the tendency for research ventures. In parallel, they flooded into Balkan, but also European. This is assessed as a sign of maturity and personal finding by artists.

Then, some movements like neo-fiction, pop art, combined paintings, transvanguard art, can be seen in some of them here, but the primacy in their compositions goes beyond the currents abroad. We always remain at this time. Most people from Kosovo have no oscillations within movements: constructivism, dadaism, hepining.

Muslim Mulliqi, was a representative of pictorial painting, a poetic expression. His first compositions: "Sharraxhinjtë", and "Hamajet", expressed the human drama, suffering for existence, facial expressions especially the eyes. While Germans expressed the theme of degradation of morality, family tragedy, collective depression, corruption, drugs, alcohol, hatred. Mulliqi was more individual, less protestant than the Germans who followed the expressionism. Mulliqi had the world of art more in his own mind, but had to awake that unfairness and silence of the world, to rise above it. He expressed expressive dramatic

expressive feelings with octachillus and reddish-yellow, especially in these compositions dominating pastries, in hands with undefined drapri clothing. The dress was like an incomplete overlay of anatomy because the artist wanted to maintain the functionality and expression of hands that seemed characteristic. He uses the heaviest range, reflecting his early childhood, family poverty, difficult conditions. The creator was under individual concerns, I can not say quite personal because he was also national here. Compositions "Halili and his family", "Junik Tower", these are gradually downloaded from pastries, the painting becomes cleaner in content. The Towers content creates game figures, all of this carries it behind the memory of the towers and impressions. You got a very dramatic Mulliqi's expression.

If we analyze the other spatial elements that this artist uses, they are white-tailed. The "heavenly journey" composition, the figures look moving, some are walking, but how original is it in these paintings? The background is presented with light tones of light, while the images with very strong, cleaned images. Objects are harmonized throughout the environment. The figures look like reverse, some with rhythmic light movements, we also have contradictory figures, very special movements. But how original are these Mulliqi's figures? They are similar to the painter Marc Chagall. Chagalli before Mulliqi has put the figures in the same space with characteristic movements that weigh nowhere, roll over the whole composition. Chagalli's figures are in varied moves, just as Mulliqi puts them in these moves, only that Chagalli uses cleaner colours, separates them, emphasizes them, makes them more natural. Figures like Mulliqi and Chagalli are grouped and scattered on the sky background. The composition "Involvement of New Spaces" has elegant and rhythmic movements, all of which resemble Chagallin. Therefore, Mulliqi can not call the original and unique artist. Mulliqi's figures appear two times as a balance in the upper part of the composition, but do not lack the inner world in them. Man breaks out of the ground, releases into space as a shell toward new horizons, the same as Chagalli did. Chagalli used it as a symbol of width, the same was likewise used by Mulliqi. Both artists are afraid that images will not be distributed to space if they are not alive. "To shape those figures in such a way as to behave as crazy," says Friedrich Nietzsche. Greeks from the same

fear suffered because people who they were dying and gave a smile because it was a living sign of life. Neither artists do not allow nature to be accurate with the figure. At one angle this is right, the artist expressed himself on the canvas, but the artist has no gratitude for the past and the likeness, but how can an uninfluenced artist exist and be asked to be himself? But if he returns to the cave, in a complete darkness, without ever dreaming of the light, he will again paint the darkness, for it is the only image that surrounds him.

Nebi Muriqi, presents traces in his metaphysical world, but it is not the one behind the world reality as well. The rhythm in his painting possesses disturbances, narratives of multiple importance. He also uses symbolism. Brush movements are concise, very dense, broad, containing fantasy and surrealism. His creativity would be divided into two parts: drawing and painting. In the "Pilgrimage" cycle, represents the figure of a walking man, the colour structure represents the shade of the rocks, the white colour used on the top of the mountains, which is the symbol of the Nemuna Mountains. If we are in the colours, Muriqi does not mix them, he uses them directly from the tube, without transforming, eg.the color of the green, the original of the meadows, lying in the composition. The blubber in it splits on human figures. Here we notice the consequences of hunger. The tendency of globalization of the problem is like trying here. In the second art work from cycle called "Trunk", there is only one continuum, nothing more. They are Kosovar landscapes. Colours also directly from the palette, are warm but also cold. The trunks are presented as fairly right, the configuration of the Nemuna Mountains. We also have poetry, because the boulders come to be experienced by the artist in a deep breath. It is distinguished by the cold colours with symbolic and social elements. How original is its creativity? There are also influences from Muslims, especially in the blue spaces, people distracted by the sky, who dominate the cold colors. Muslim from Chagalli, Nebiu from Mulliqi. It is an evident path, clear of the similarity. But it can not be called an identical copy because Muriqi presents the woods, after the imagination.

In the drawing there are epic elements, but a little distanced from the paintings here. The similarities with the painting are great. "Starry Awakening" is a work of great

content, is the integration of drawing painting. It specifies the anatomy, especially the "kroki", creating shade and light. As a drawer it is better than a painter. The first cycle "Man and Space" is essential to include the act in space in different positions, with dynamic lines, especially with psychology. The drawing has precision obviously, then compresses a lot of figurative rhythm. How many original orders does his work have? This comes from the features of our environment but incorporates poetic treatment in relation to form and space, the starting point is from a realistic act, and then begins to deal with it. It's a monumental, dynamic, dynamic and anatomical precision. The drawings were lavished with a nuanced gradation, with extremely clean lines, safe times and unsafe times, but the foremost captures the accuracy of the form. Even in this artist inspiration is nature-man and the circle in which he lives, so our art lives in extreme poverty, and in unrealized dreams.

The point of view from a technical drawing looks to be a good realized as a culmination The Art Work called : "Children Games" is drawn the grief of the past difficult and in nowadays life. The figures stand very thoughtful, static so, from they can tell to us about the difficult life events. Here we have the psychology and the real Kosovar outside. Kosovo's poverty and man-object, which from the hand of the artist somehow stand out to express this spiritual misery. Many expressive motives, between the dream lies in this work. In the drawing (Art Work) "Truthfulness of ash," reflects the lion with many figures of flora and fauna, where in the opposite is stands the "Prometheus", but the gaze is embedded somewhere deep in the distance. Around this drawing are figures from everyday life, dancing, horse, portrait of a girl, overturned cups he sees in reality brutality and injustice, unhappy with the truth flew into fantasy. "Artists of all time have discovered that there is some force in brutality," says Nietzsche. then, many qualities of weakness work on the feelings of the artist, for the artist is very aware of the events.

The female act is depicted in drawings, it begins with the embryo and develops figurative events with phantasmagoric movements. The female act takes on the monumental form, it looks like a sculpture of the right proportions. "The Consequences of War", here is the arrow, the index finger, the zebra, and the roadmap. All

this resembles the flame coming out of the glass. About the composition we have moving figures that look like running, sometimes static and protracted.

Man appears very stable, trustworthy, wise, hospitable (common habit in Kosovars). All this comes out of a real-suffering magma. The art can not escape in vain to the truth as Nietzsche had thought. 4. "No artist can abstain from reality," writes Albert Camus, Reality and dream come together, mix in art at Muriqi.

In his latest Art Work from the cycle : " Bjeshkët e Nemuna" , along with the portraits of the highlanders, the beautiful female act that has original folk elements, also uses geometric objects: spheres, cubes, in the form of beads. Behind the scenes it deals with the Venus eye, the symbol of the fabulous beauty of ancient Greek art. The skin begins to pulsate, the beauty of the woman is released into the compositional space, here he cries of the freedom of women from bias, because in Kosovo these horrors are still current. This message he visualizes, protests and revolts the female body. Women no longer have to endure, things have long gone, they have to shrivel. They are stubborn, they testify that there is much that is worth it. This is one of the messages not to be enslaved even though men are allowed to do so. Always the word is for the Kosovo woman.

Conclusion

Thus, in the Kosovo's art of the former Yugoslavia there was no dominant style but a range of influences on the Albanian tradition that used realism, intimacy, impressionism, expressionism and analytic cubism, then also neo-impressionism, and even abstract expressionism. At this time the style remained in the selection of painters who could never dominate the world art market. Their art was not the art of concepts, but folk and pathetic inspiration. There was no style, and styling is known as the power in art, and unity is the most provocative. This art was neither one nor the other. How much can we say that it was Modern Albanian Art? Even for this, little can be said. It was neither the art of time nor of the future, it was delayed in time.

Art Works from artist -Xhevdet Xhafa, where the form is a key element and it's summed up in it's youth with social

themes. "Autobiography" is the name of the work where Xhafa emphasizes the subjective character, very intimate and expressive. In Xhafa we have no poetry, but cast things, rubbish wastes in the fabric, and this is termed as a common procedure of contemporary art, there is no overtaking, finding, new flow over time, but only passing time. What can be distinguished is careful cultivation of things, which when placed in the composition, they create a balance and aesthetics.

The compositions are embedded in materialized forms, and are distinguished by ethnography, contrasts of neutral colours, and primary ones, and even a lot of small rags are painted in colour, concretely old fashioned knit by the folk master. Xhafa had artistic dignity, at the time when paintings and colors were the main elements, he used shoes, full-grain bean fillet as an indispensable symbol of human daily food. He relates this to the poverty of Kosovo, the beans that poor families used every day. The compositions are singled out with plasticity, psycho-social expression, always with a style of answering.

In the shallow background are accents of red, yellow, blue in gray, as well as light-shadows on the frame of the square, the cross then diagonales. The shape of objects that I can not say stands high in artistic value, because we have more textile than color. Xhafa is more like a tailor craftsman than an artist. He links life with art, himself to work, objective truth, under the filter of that subjective. Herman Hese does not in vain says. "The artist can arise from something tangible and lead to deeper abstractions.". Then, in Xhafa, we find no vulnerability, only abstraction and craft. But it can not be denied instinctive and spiritual, but it can not rank as precision and control, but unconscious, just as Jackson Pollok did.

At Nustret Salihmihqi, there is the composition of architecture and the figure. Form is created under childish naivety, there are no proportional and logical laws. His world view is very clear and defined. His world is extremely grotesque. The art of being outraged, irreversible and spiritual sincerity.

Drawing spontaneous with the coincidence laws of the surface, is straightforward. The composition is flooded with colour, but only on superficial thin layer, and looks like an aquarium. The first plan possesses spontaneous ideas and is placed in the center of the composition, this is noticed

in all his works. We have warmth, fantasy, psychology, labile figures, sometimes occurring at the edges of the composition and at times in its center. We also have lyricism, human figures derived from no logic and moving unthinkably in space. He composes them figuratively and spiritually. We also have folklore in the third plan in order for every figurative form to find its expression.

The colour is very harmonious, and we see a definition, revival of the forms of medieval frescos (not to materialize their content) but to reveal his imagination. Characteristic is the figure of a man who loses the anatomical shape and melts it in the shape of a human head. He presents it somewhere in the air, or on a pillar, or turns horizontally into the left part of the composition, and all this does not have free space movement.

His world is expressed through the aesthetic game focused on the linear context. Free theater, albeit a bit absurd, but it tries to soften this absurd to free it from the impossible and take it to the dreamer. He sets the game and from this game he still belongs to himself, the most invincible kingdom, the only where the man is given and is also all over.

Images are on the move, metaphysics, antiquity of civilizations, harmony, chaos and all this resembles a drawn scene a combination of lines and colours in the rounding of figures of animals and humans. What is the man in Salihamixhiqi? Angel? It is because he carries a sense of self-righteousness, and this convinces me to believe that no work in itself is aimed at the attraction of chaos, the irregularities seen in the scattered form of the composition, but the spiritual harmony, the rule and every character preserves the delirium in the soul. But, the meaning of man is often sarcasm, grotesque and comic. His whole universe is summed up in the game, being without identity or even hidden identity.

Rexhep Ferri, is a painter of figuration, deals with the human figure in a very wide-ranging treatment, with imaginative-minded vision with horizontal right hand posture, and with characteristic looks. The whole accent focuses on the psychology and gesture of the character, his proud and very lofty attitude. They have a monumental attitude, complete silence, but of an associal character with a bright and neutral background. It is a foretaste of dramatic and imaginative-fantastic relationships, which we concretely see in the compositions "Waiting", "A Day later", "Two Figures".

Characters are always presented without a sketched head, body and limb, connected times of the times closed. Also sparkling purple or purple Balkan colours. This asymmetry he uses intentionally and the paintings are slightly to the right, entirely depending on the concept of the work. The art work called- "Myth of man and woman" draws on the dark colour, drawing behind the man's character, and the woman invites him to a red-painted door, but the gravity of love here loses.

The lines are curved, more straight than broken in figural constructions. Shadows are also particularly present in the costumes of the character, but are cut with pieces of curvature, and none of the pieces are superfluous but fit for human dress. The spirit is related to the form language. It spreads on the curtains that Ferri creates on as dramatic as equally relaxing textures. To the vertical stretch of Shadows that tend to emerge from the Walls. The doors and windows side by side and between them are like awakening from dream to waist and vice versa, which seems unpalatable. The slow and frozen sound accelerates in relation to the density of the images. The melody that I feel in the entirety of the work from the shadows arrives as a symphonic poem and as a tuned chord. Why did Ferri use the shadows? Not our shadows, those already, nor those of appearance, attempt for the shadow of the soul that turns evil, the dark side of the unconscious. The heads are missing from these figures and shadows, as the figures are looking for the road, but if we put their heads on them they will find the way. Then, we have the mutilated portrait of the Albanian, as a purpose of a mirror of time, in which we look at our past and present. The Albanian profile is closed mouth, with cavity eyes, mutilated body, poses as an implacable mumble, continuing further with the humor of the human being-Albanian.

Torso is completely mutilated in the fabric of Ferri. It is presented with the tragedy of the Albanian people, and the existence is turned into historical motto. So a story confessed to the means of modernity (line-form), so it is existentialist. He represents man after creation, just as the image itself will be, or as the artist himself wants to present, chooses fate itself, defines it. The man in his painting is alone, without God and without the artist, no longer belongs to the artist. 6. "Man is nothing but what has been done," writes Sartre. But there is also human subjectivity, here it is necessary to criticize existentialism because it is

conscientious, more valuable than a table, a stone, because he sits right the future. These eyes are lacking on Ferri's paintings. Routing is unintentional, walking and walking.

Ferri belongs to modern European art, uses pain intensity, no distinctive features, the technique is very modern, so it ranks in universal characters. In each of the paintings we have the humanoid waiting or looking for light, lazy movement, in search of completeness and identity. On the other hand, the paintings of Ferri are a reflection of man in the face of loneliness because we read our depths. There are no distinctive features, but here is a roar of shout for freedom and creation, for freedom and realization. The unprocessed man in nations and tribes is in front of the unknown nature and the dark self, and this is the eternal challenge. Because apparently, in these circumstances there is still no program that gives us security. The essence of being called humanoid by critique does not know what to do with herself. Humanoid of Ferri is indifferent to pain as it is incomplete to the question, why am I. Where to come and where to go, and, if possible, how will I go. A screeching mood in the paintings of Ferri is the wall. He says the living wall. Indeed, who put the walls between the people, they were no earlier if it was about borders, did not the walls of the unknown enough to distract man, but ultimately to motivate the search? Yes, then, are the people who erect the walls between them and this leaves the incomplete, mutilates the being and as such becomes inferior in a non-friendly environment.

On the other hand, these troublesome humanoids, the dilemma, the darkness in their drama, and the cosmic relationships are a quite natural possibility. However, it is the living wall that constitutes the obstacle of light, the extravagance of the seasons and the movement, so the wall isn't useful to the man.

How Much are Portraits and Philosophical Lives? They are more illustrative, and his whole composition is an illustration, there is no philosophical depth. He does not care about details, focuses entirely on human figures, but lacks the soul and psychology of characters. Just in vain, the figures make gestures of hands, are inexhaustible, improvisation between drawing and painting, this is the organic link of the works.

The painter Engjëll Berisha belongs to the IV-V decade of the 20th century, respectively during the period of form

construction or modelling the sculpture of the form and the monochrome characteristic for the third decennium, were gradually fading in their place, and as a dominant element appeared colour. The spaces shown that look like plastics leave the place to "valery" and colour-tone, the drawing becomes very arabesque. This artist took place in a transitional phase, from tonal painting it became a coloristic one, and in pure colour began polarization in both directions: one was determined by strong feelings towards pure colour, and the other as a poetic painting of a visual universe. One is choleric and the other intimist.

His first work was "The Way of the Hometown" (aquarele of 1942), narrates for his hometown. Following Art Work by the cycle "Tracks", where there are many meditations and primordial approaches, that excel expressive spirit, then in the cycle "Bitter" are expressed the tendencies of the enformeland the author always deepens the expressive traces and the motive on which the figurative creativity is directed. The paintings "My Silhouette", "The Victim Traces", "Star at Dawn", "Malësorja" are first created with oil colours, then uses the primaries very clean, and the good is that the colour is not represented directly from tubes, works in a hollow range, the colour slowly begins to degrade, and the shape is obtained by means of valeric contrasts or even by the line. He does not focus on form, but on the colour that is best seen in the next art work from cycle "Medallions of Prizren".

The paintings look like exhibits, and the human figure comes out to a scattered mass, it becomes very noticeable, and the painter begins to explore the geometric- plastic -abstract art specifications. The "Medallions of Prizren" cycle is qualified a hidden imaginary-artistic world. His creative imagination looks like a plastic-creative image of a lot of material and you can feel the objective reality. The work has more objective rather than subjective content. His painting is the conclusion of a wide repertoire, which leaves the glamorous impression of our blissful lands. Miodrag Protiq (Yugoslav art critic), for the "Medallions of Prizren" cycle, said: "Tradition in the creativity of Engjëll Berisha is seen in the plastics of the structural entirety, in some elements and in their relationships, while the individual effort also through his own research and contemporary feelings in the manner in which this well-known archetypal entirety is at first sight realized and cast into another semantic coordinating system. "According to him,

Berisha's paintings have medieval, iconic descriptions, the connection of the filigree craftsmen. These motives became the leitmotif for any further compositions. Undoubtedly the motives of this painter are very clear, they express harmonious and humanitarian ideas, and the painting he shapes it, experiences and offers it to the viewer.

In many cases it uses strong colours, somehow it connects and harmonizes the tones and the composition fills it with the twinkle of light. At the general intonation dominates the colourless white and does not draw the radiations of the surroundings. NebiMuriqi, art critic says "Black and white personify the dynamics of movement and dialectical materialistic and spiritual development for the human of this space and time."

Bashkim Paloja, focuses more on the landscape, the imaginative landscape between the contrasts of shades and shapes. He represents square forms (as a dominant element), then also of the irregular circle, also the transmission of fragments of old architecture, especially the castles. It transforms the shapes into symbol-signs. He represents the castle, not as a real meaning, but fictional. They are quite bold, expressive, the square and the fragments of castle, create the composition of painting, as a new dimension to the reality of the castle. Dominant is the white gamma painted on clean surfaces, distinctly wavy and refined. It is used a green colour that is in harmony, but comes a little pale, then pale ochre, pale pink, light blue, they all give a whole association of the cosmos. His work is fantasy, science fiction, and in discovery, is subjective personal. The square becomes cubic, in the central part of the painting, and at some point is obtained the two-dimensional depth. We find the cubic again in space intertwined with other geometric and non-geometric forms. "Arabesque", always respects the cycle "The Castles in Time and Space".

The colours are intense, always in the expression comes ochre, green, white ash, then we have shades of red, orange and yellow.

The later landscapes include apart from the architectural parts, the human figures in a compositional-figurative complex. The compositions are more dynamic both in form and colour, in lyrical and expressive movements.

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