

**SOME ASPECTS IN THE DEVELOPMENT OF MODERN VISUAL ART IN  
KOSOVO**

**(1960-2000)**

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Topics that will be carried out at Scientist Conference(which will be held in Shkodër, place ),will be comprehensive in the field of visual art in Kosovo.

This theme will start from the first initiatives of the introduction of modernist reflections, in visual creative works of the older generation . This generation starts with the most famous names of this field of art.

The Secondary Art School, in Peja( founded in 1948), had an important role in further art development , not only in Kosovo but also in other places of former Yugoslavija.

First generation who completed studies in different centers of former Yugoslavija until European ones, will be a special chapters with the treatment study. They will be pioneers , carriers of different modernist trends (starting from impressionism until conceptual art).

In this and further chapters , will be dealt various motives of Kosovo area. Those motives are sources of their inspiration during their all creativity and they have been treated with pure figurative manner : from the most favorite social topics until to associative landscapes from various Kosovo areas.

In this chapter comparative method will be use, between local artists and those from different places , which were present for a longer or shorter period in Kosovo environments.

The first Kosovo group of visual art , which have different effects of various school, gradually enter to the introduction of various modern trend, since the second half of the XIX and XX century.

The further chapter will be reviewed comparison artistic`s creativity between our and European artists.

I will finish my scientific paper, through analytical analysis of artist`s work, which will include all mentioned artists of modern trends.

A modern art in Europe begin at the end of XIX century, in 1874, when group of French artists unsatisfied with the official art started to work as special group with a new and special ideas and despite previous movements. They always wanted in serviced with new visual elements, have a completely different approach from the painting studio, where everything for them was to artificial, ranging from the application of light up the space of compositional. Their dissatisfaction to these phenomena appears with abandonment of the studio and contact with nature, in this way will enable a next different expression, an different art .where art will reflect a spirit and reflection from: Mane, Monet, Renoari, Degase, Sezane, Gogen, Van Gogue, etc. will be initiator for new directions who will tend into modern art, this art in history of world art will



named : the modern history of art.



Even if for many historians, critics and theorists the modern term is very contentious regarding historical initiative. But from many analysts and studies of world works the modern historiography begin with impressionism direction, which in its circle had gathered artists even if from the concept and pictorial spirit had many similarity, but feeling and approach on realizing works diametrically stay on concepts and quite differently from their program that later will transform in real event , how will paint and realize nature motifs. The common element for that group was using of nature light, which became part of figurative work and pure colors, (bright and transparent), effect amounted to brush strokes (in the form of comma, or with the short intermittent). So , their works once and forever will be separated from spirit of preliminary directions to new modern arts. When we say the modern art, i think that any artist of this group which group belonged from Paris or they

lived in this centre ( world cultural), with their works will affect the appearance of different directions of modern art. A revolutionary development will manifest with Paul Cezanne, Van



Gogh and Paul Gog hen works.



With these three painters ,doubtless will begin a modern movements from cubism, abstract art, expressionism abstract up to new art conception that appear in



USA. From this trunk of modern world art, gradually will radiate the first glows and in the other Europeans states understood somewhere fast and safer, somewhere later..

A delay penetration of modern glows and in Albanian art was manifested.

Unfortunately , the both sides and the other separated territories still today with such directions are faced at 70<sup>th</sup> or 80<sup>th</sup> years of , XX<sup>th</sup> century AC .

Therefore ,the initiatives of these modernist concepts in Kosovo begins at above mentioned dates thanks to the artists who at that time, in extremely bad economic situation also in bad political conditions have started to get acquainted with the true values of modern works ,in various centers of the former SFRY, or European centers during studies in the Fine art academies.

That culture and artistic knowledge (terms of gaining knowledge of new concepts of modern European art), who benefited in these centers, artists gradually began to spread in the new generations.

With the opening of Art school in Peja,in 1949, expanded and implemented at the same time possibilities, goals and new spaces for reviewing figurative artists in Kosovo and beyond.

This link and interweaving of achievement that civilized culture , created a special circumstance for submission of new forms and the figurative expression synthesized, that will be on use of many artists as inexhaustible inspiration the establishment of its figurative works, that later will create the famous names all around the country.

Besides several well-known names in the pre-war art, a whole constellation of enthusiasts, will attend classes in Secondary School of Applied Arts in Peja, and later on , they will continue studies to different Universities of Applied and Fine Arts, thus becoming famous , without them Applied and Fine post war- Art in Kosovo ,can't imagine..

Among them separated: Muslim Mulliqi, Tahir Emra, Xhevdet Xhafa, Gjelosh Gjokaj, Rexhep Ferri, Agim Çavdarbasha, Nysret Salihmixhiqi, Fatmir Krypa, Nebih Muriqi, and many others.

When these generations of the Secondary School of Art in Peja, have returned from continuing studies, the figurative art for a short period has spot the top.

Their appearance brings in itself directions, current, forms and different influences in the field of visual expression. This way of forms and influence it`s clear in visual creativity of Albanian artists till today. Although this will not affect in elimination of expressive authenticity and has nothing to do with eclecticism but with stylistic diversity and creativity inclusively, which figurative artists will transpose in their specific visions, always new and so unusual which for sure will be original.

Thanking inexhaustible motive of inspiration, sensing great need for a more complete development of the Albanian culture in 1949, as above mentioned established The Secondary Applied School ,in Peja, which were enough similarities to the art –vocational school opened in 1905, Belgrade, Serbia.

Difference exist because in High School of Belgrade in education traders are included in drawing .

The Section figurative in University College, in Pristina, transformed in visual technicians school. This school wouldn't exist without many lectures and teaching staff with their advanced skills.

Immediately after the establishment of the School of Art in Peja, teachers approach the visual organization of cultural life in Kosovo. So, in 1958 opened Joint exhibition in Pristina, where for the first time: Engjëll Berisha, Vlada Radoviqi, Bozha Prodanoviqi, Bela Vardi, etc.. show



their art works .

At the same year the personal exhibitions of Shahin Kryeziu and Muslim Mulliqi was organized in Gjakova.

Establishment respectively opening and operation of the Group of Art in 1962, at the Teaching High school, in Pristina, was the important and crucial date right way to fine arts development.

A lot of artists affirmed from different vocations of figurative art did first steps as teachers in that school, whereby pulled or drew many talented artists generations .

By the way, the presence of this institution which later will be transformed into the Academy of Arts in 1973, will be observed in the formation of young artists, whom hard work will be cast into the development trends of applicative and visual arts, and will not doubt continue as a going concern creative way earlier generations.

The need for an Art Gallery was always present, but it was not established until year 1978 for objective reasons.

The establishment of Kosovo Art Gallery, enabled to the artists of ex. Yugoslavia to present their work of art many while it gives the opportunity to other artists from different pieces of Europe to show their work of art. After 1960 figurative artists who began their studies in various universities of the former Yugoslav countries and in western Universities, began to return to their country. These young artists Europe has given the education, safety differences in the views and

experiences of the broad guidelines. Returning from Paris for some who have good economic situation and were able to stay and study longer, it was a special chapter for their ego for creative development, where they could directly regard the most famous works in the history of world art ,and where able to face with different contemporary directions.

Therefore, their creativity more and more extolled as for the structural composition as well as the way of contemporary introduce directions.

So, returning from various universities in Paris or in any other European center ,for the first generations, second and third, .. is the result of education, experiments and their creativity way of doing art.

Transformation and innovation that sets figurative art in the second half of the twentieth century, puts those artistic works in creative and distinguee place, these expressions are explanations of the beginning of art. No matter if they moved the figurative Art itself tradition they had managed that distance to complement with artistic experience that can't be compared with any other experience (excluding Dadaism, which actually had evolved at all ).

In introduce-figurative aesthetic of categorizing quantitative visual arts in Kosovo, nowadays are established the conditions for the differentiation of several streams and basic movements , which in themselves contain their chronologies and thematic starting points .

In thematic terms pluralism of expression observed figurative art of after war. Signs of this pluralism is reflected in the individual attributes and the effects that come from sources teaches by different schools, But soon these areas will be appear at many Kosovar creators ,who will be formed as stars like physiognomy and his creative individuality.

In this pluralism, almost all distinguished visual arts trends in aesthetic terms, of which the most dominant are: Realism, Impressionism, Expressionism, Cubism, etc.. Than latter, on the other arts centers in the country will rise as direction and involvement in Kosovo is the first independent streams of contemporary visual arts movements. It seems that informel-art that was just a transitional "adventure" for the figurative arts of Kosovo, in the context of certain stages of their creativity, tossed soon giving him new meanings and full of so-called "research enterprise". These aspects proceeded in parallel with important trends figurative expression in the Balkan and European, who once was a sign of maturity and personal explorations. Movements: Expressionism, Surrealism, Phobism, the phenomenon of abstract art, constructivism, painters and sculptors in these directions, as well as some of them, have gone too far from classical artistic tradition, The dilemma in that aspect has not been present .

Seventh decade movements such as neofiguration, pop art, paintings and reflexes combine the newest trend of transavangard art here and there, can be seen to some creative Kosovo artists.

Also, it should be noted that the majority of Kosovar artists are not oscillated within the movement: constructiveness, Dada, happening, pop art, minimal art ... in the broad sense.

Acts of Kosovo creators excel with original insights, old architectural elements, with diverse motives, material and spiritual values which result from the phenomena of artistic form.

So, after a short experience and experiments on these movements abovementioned visual creators from Muslim Mulliqi the doyen of modern art, which through social topics, towers: "Conquest of new space" will not only create images and Artists motives, who also own artistic



career will continue in the same centers abroad.

The most famous works of figurative artists of the 60s and 2000, are as follows: Cycle "Autobiography" of Xhevdet Xhafa, who after numerous research has achieved to strain the language and expression through objectiv elements, ranging from ethnographic and treated in terms of abstract expressionism, as a largely new expression which is defined by the element of



building the colors.



So art painter Xhafa in Kosovo will bring a new breath to the movement toward modern assemblage after the sixties.

The environment colorist painter Tahir Emra by the end of a creative phase will be handled Dukagjin landscapes and portraits of the undersky. Which belongs to the modernist direction Informeli. The works of this artist stand out by treating light shadow reports. In particular, this breathing cycle can be observed in "Elegy for Kosovo".

Spirit of fantastic painting with ingredients psychedelic and unreal manifested in the works of artist Salihamixhiqi Nusret, who over five decades has developed his artistic activity.



Reaches its zenith with the pictorial cycle of works "Loja"(exp. Game), the game which works from before to after graduation until the last picture is realized, has become the leitmotif of artistic creativity.

The modern spirit of the seventies is manifested in the works of Rexhep Ferri , professor and



academician who besides painting deals with poetry.

So these two fields shelter each other with creativity. It all characterized as the painter of the human journey in certain directions and targets. They are in reality often express anxiety, loneliness, escape ... .

Also modern spirit of these years is reflected in the art works of Gjelosh Gjokaj, Agim Cavderbashës, Shyqri Nimani, Nebi Muriqi many other artists who contributed to the further development of modern trends in art of Kosovo after the



2000's.

So, in addition to European standard currents in the sixties Century, even after these years Kosovar art will appear first elements of conceptual art.

Especially the new and medium generation . These will be diligently continuing this spirit as new trends of modern art.

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