

WORK...and the impossible mission of the socialist realism in visual art!

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Paranthesis :

Work is a central subject in the art of socialist realism that was shown everywhere in the artistic creativity and the most direct form in the works of the artists of that time. This evident subject in visual arts consolidated during the 60' and 70' and the central subject of the work generally came through the treatment of figures in concrete "acts" of work which paradoxically can analyze the metaphorical form "power" and "powerlessness" of the act. This duality of pursuing a relentless compositions and works of this time because it is believed that "the power of optimism proletarian" or "heroism worker", there it is under-layered the powerlessness of the utopia of the communist dogma de-personalizes "the individual" turning him into a "measure" or "crowd" and striking violently expressed only through class interests. This deviation of the artistic attitude was in unconditional service of the communist totalitarian regime and clearly expressed by the propaganda of the time, conceived as all the work in its political dependence, such as: "The hero is the simple worker, working man who works with piety, is the real hero flesh and blood, a compelling hero, the embodiment of our contemporaries generalists and not litter the creative laboratory of the painter or sculptor "(Magazine November, 1969, NR11). So it is obvious that while in the West of that time flourished the artistic analysis of "existential" attitudes of the individual that was developing as a result of "sharing" and "communication" without borders and artistic life experiences, in our country grew and butoforia was added in the thought of the communist isolation with slogans like " build on our own "isolated or even dried the artistic thought. For this reason we will take the historical and cultural analysis not only works where "work" is the central theme but also reflect the ideological refraction many works "painting" to understand the complexity of the causes and consequences that accompanied the art of socialist realism.

During the years of the communist regime in Albania after the Second World War and the building of socialism has had confusions and artistic maelstrom that have marked important steps on the path to artistic Albanian painters who unquestionably has been profoundly dominated by the thesis of "socialist realism" as "artistic method" and "cultural ideology". In fact, talking or arguing about the art of this period can not be disconnected from the gleanings of the political history of the time because they have a extraordinary coordination and interaction that essentially they were connected by the need for power of the so-called "popular power". Hannah Arendt states that "in political philosophy, from Plato and Democritus time after time we read that the politic is *techne*, that is part of "arts" continuing further than the "fall of policy evaluation in antiquity has been the belief that man as man, every individual in his unique distinctness, displayed and affirms itself in speech and action and that these activities, despite the fullity of their materials, possess a stable quality of themselves, because they create their own memory. " First and analyzed from the viewpoint of another quote and above for HA-homo faber and space in his appearing and acting think that "the propaganda" is the most important element that can identify the following link and of the political posts time directly reflected in artistic positions within the "outline" of socialist realism creating dazzling refraction radiation in the eyes of the masses of things where obviously the core of the thesis of "dictatorship of the proletariat" was the essence of the socialist realist art thesis ... So for "because "every time political action to" cement "his power associated to" follow "the cultural action in all areas of visual art has undoubtedly had an important place in the" feature "of this service.

Definitely to analyze these light-shadow between the relationship of the "power and art" in communist Albania must do a brief history for the sake of truth of the had his roots in Russia after the October Revolution of 1917, but finding the first symptoms since 1905 Lenin declared that "Art should be part of the cause of the proletariat". These "guidelines" following the political changes and socio-cultural life having great impact in each "cell" and the field of life, which was unquestionable, involves "no chance" rapid visual arts, literature, music, theater and cinema that was a "medium" young and her first steps but was immediately understood as an effective tool of propaganda, because Lenin himself declared that "cinema is the art heavy artillery". The fact that communist utopia principles and supported since its inception more time personalities like Mayakovsky, Brecht, and then Picasso, were "identifying trace" how they impacted and influenced on the world stage communist ideas of the time, although in the early it was an organic link with the "romantic" and "dreams" for a "fairer world" and "the

best", which proclaimed "new man" was one of the central elements of this doctrine of articulation, which will create the "foundation" of his society through "work" and "equality" in search of a collective wealth ... these art of "socialist realism" was sanctioned and institutionalized in the 30's and was officially articulated in 1934 in Congress the Soviet Union relies on some basic pillars: "proletarian art" has to do with the working class and its understanding of, the "theme" of the everyday life of ordinary people, who are "realistic" by presenting and supporting "the rule ". As critic Andon Kuqali defines that: "You only have to point out that in the period of socialist construction, and even since 1944, to begin to look our art features a young man. (Journal November, 1975, NR10) " In this echo geo-political events and cultural where "the wave" of communist revolution "swept" every place east of the European continent had its refraction in Albania for its fate worse year after year and decade after decade became the country most politically isolated and cultural ally of the all "communist eastern bloc". Coverage of the "orientation" of undisputed state "grabed" the atmosphere even paradoxical writer (artist) Ismail Kadare has an outstanding contribution to his creativity in the period of socialist realism putting a stance and his analysis versus a "dilemma" (re-emphasize) the identity paradox of being simultaneously "open minded and closed minded." Kadare has in the 1974 article in the official newspaper "Voice of the People" of the Labour Party propaganda too strong to its policy, states that: "As part of the mechanism of revolution, socialist realism had, has and they will have enemies that revolution. Their rage, they emit lightning on it, do not show anything else except the power and danger of his ruling classes. Charges for his alleged narrowness, for his impossibilities, restrictive rules that shorten life, time has thrown it down one after the other. Socialist realism is the art of the future. So far no art can not be comparable to most of the opportunities, epicity, depth, drama and high ideoartistic. This omnipotence is assigned to him by the communist revolution."

After this overview of the international and national context how the political thesis of the socialist realism was formed many questions arise that the report had "artist of power", and "Can it be said that the human mind and heart was occupied with violence? Or what role does art have? Does he have a destructive role or a builder one ? Or bash to use such a metaphor to find a major problem of the so-called art? All these questions come to mind immediately as soon as you wrestle with the metaphor of art spirit has led so-called art for nearly half a century in Albania. "Questions of the above dilemmas are part of today's analysis of Fatos Lubonja treated in magazine" Endeavour 25 "that goes on to conclude that "Marxist criticism, introducing the artist in political action, militancy unites with formal revolution."

The communist regime used with full efficiency "the artist", seeing as most worthy servant oriented topics and supplied him with political illustration "model" of a utopian system, that was implemented through a centralized institutional project where the theme of "work" was the most important to educate the masses in accordance with "Party Line" that was used as a

form of "control" in every area of life, shaping intensively the model of the "New Man" that constitute the core of the Marxist thesis-Leninist.

The first exhibition by painter Foto Stamo dates: "Immediately after the liberation, namely on 17 April 1945, in the atmosphere of the victory of the popular revolution was organized the first collective exhibition, which opened in the framework of the Second Congress of the Albanian Fascist Youth . [...] the exhibition had about 112 works by 22 authors. They were portraits, pisazhe, as well as any design drawings. Acts, with few exceptions, been realized during those few months of release. [...] Our artists, closely associated with the National Liberation War, the related party ideas, being aware and conscious of the time requirements in the field of visual arts. (Journal November, 1970, NR10) "Artists participating in this exhibition are painters Nexhmedin Zajmi with his work" Woman of "Hysen Devolli, Hasan Reçi or sculptors Andrea Mano, Lazar Nikolla , etc., that although we are in the beginnings of a creative action and although generally come across educated and enlightened academy of fine arts of the western countries, it is immediately evident as they were lined up to serve "new popular power" that in subsequent years or decades will escalate the political demarcation line on the art line.

However over the years 40-50 compositional works or portrait scenes or characters that appeared in the "work" despite having the seal of the initial conception of socialist realism were watered and rested the weight of communist politics. This compositional felt in treatments where the human figure was more humane and redeemed in relationship to the act or action performed in painting or sculpture and portraits psychology does not feel significantly "heroism" schematic that will become more evident and will dominate works of art in the coming decades.



Volunteer work in textiles combine 'Stalin', 1951 -Abdurrahim Buza

This atmosphere of the paintings presented by Abdurrahim Buza is realized in the 50' , which feels immediately despite the goal to achieve a given picture with the idea of building socialism has a human atmosphere of characters that work. Undoubtedly political filter dominates this very interesting work that explains some directives of the party-state at the time, such as "To build socialism works great and small", and tablets can easily find all the cohort that intensive work, or what dominates this painting is that they are working for the most part "proletariat class" as workers and peasants. Also we can say that the "political message" is clear compositional centrality of Stalin's monument, that not coincidentally is chosen by the painter to spouted time position. What relaxes a bit this situation is natural perspective Stalin Square Combine that with harmonized terms in the shady aspect makes this picture interesting aesthetic aspect despite the idea to bring public attention on "work" and political action.

In 60s Albania we will see that we are dealing with the consolidation of communist doctrine that proceed with the construction of socialism. "Enver Hoxha in his speech " On the control of the working class ", after talking to real workers control, on the tone that should give them the life of the country, pays special attention to the persistent political and ideological education self-understanding of the working class with class itself. In Albania 60s will see that we are dealing with the consolidation of communist doctrine that proceed with the construction of socialism. "Enver Hoxha in his speech " On the control of the working class ", after talking to real workers control, on the tone that should give them the life of the country, pays special attention to the persistent political and ideological education self-understanding of the working class with class itself. In this direction the fine arts also play an important role . So, this means that painters and sculptors to learn and be inspired to become even better, to correct themselves and others. [...] The discovery of heroism worker and his reflection in our works Visual art is a very important problem and immediate. Decomposition of Heroes characters, of their revolutionary wrongfully disposed spirit, the inner and social motives that push them toward heroism, collective connection, fair presentation of the relationship between heroes and measure, the concept of mass heroism and heroic revolutionary role of personality that pops measure that differs among others, but that way can not break away from them - all these are tasks to be solved in the field the fine arts. They will be selected by a deepening towards recognition of reality and our heroic and revolutionary, then a deepening sense of right and Marxist-Leninist principles. (Magazine November, 1969, No. 11)

From the words and speeches mentioned before shelling out more clearly the political propaganda that not only weaken but I can say that removing visual arts kills any right or freedom of thought and artistic creation that followed in the 70s with persecution and imprisonment, but for this dark moment of history Albanian art will talk later.

Well, the work of Nexhmedin Zajmi visible and clearly viewed as labor figures take schematic poses to illustrate the power of people power. Composition with a cinematic quadrature is highly controlled in a horizontal canvas, that has integrated a trinity of workers making the mentioning of religious scenes with disciple in between followers in two parts to reinforce the side ... excellent image of the central character of master track worker is an "symmetry with two images side shoulder heavy duty tools to add atmosphere epic work. The landscape in the background is craggy to increase the suspense the posing is to reduce the "hero worker that assisted in terms colorist with strong contrasts.



Diga e Drinit, 1966 - Nexhmedin Zajmi

All this arsenal artistic works of art should serve the communist regime had to be preserved and published in the exhibition space and the creation of the National Gallery. In 1951 began the strategy of cultural policy of the party-state in their function. Its director in the 60s Kristaq Rama highlights that: Gallery has commissioned a majority of sculptors, painters In 1951 began the strategy of cultural policy of the party-state in their function. Its director in the 60s Kristaq Rama highlights that: Gallery has commissioned a majority skulpëtorësh painters and works with a variety of topics from the the national liberation struggle or from the actuality, from the work for building socialism, the picture that will help to enrich the gallery with new works worthy of our visual arts. (November Journal, 1964, No. 11)

In the '70s due to external geopolitical movements it had a brief period of a larger space communication that was mainly influenced by television and media publications that were less accessible to all. Television since its first steps became an important tool for understanding the nuances somehow some insulation. However these movements and tendency to speak in a language most of the time which can be given to research opportunities or individual experiments were felt not only in visual arts but also in other fields such as literature, theater, ballet, scenery, music and television that latter culminated with a performance in one of the more innovative music festivals easily felt an atmosphere where freedom" in performance, styling and composition. Also if you notice carefully the print media of this period will

understand that debate and dialogue beyond standartes had started simmering in artistic circles, but as often happens in totalitarian countries it was temporary and our bad luck and was transitional.

However through several historical works will examine the turn that brings together the end of 60s and early 70s from critics time to hit and avoid being called "formalist art", but see through the eyes of today can be classified simply as period "liberal" Albanian painters he had nuances of a freedom of expression in the currents of modern art as post-impresionism, fauvism, cubism, surrealism, etc.. Despite though we are considering a period where there was a new spirit to propose a different art, note with regret that the "isolation" of communication with the world at large the "effort" to overcome the artists were established with regard to events in the place simultaneously in the West, where artistic experimentation flourished installation, performance, videoart, etc.. We had great break from the "currents" and "trends" on the end of that time, but could not darken the contribution of a "request" new Albanian art scene. Appearance became more interesting when in November 1971 the national exhibition showed some picture with claims however initial orientation towards a modernist art and unquestionably caused reactions and echoed in the press of the time.

The painting of Eduard (Edi) Hila representing a group of young volunteers working with trees planted in a vineyard exalted by expressionist colors and atmosphere attracted more attention and thereby establish by press time quotes paradoxically both positions held by political course. Originally this work was "saying" the more positive notes which obviously was in the foreground of analysis artistic interest and because "I hit the party with an iron fist these foreign arts performances" went well "against claims" _ opposed so already politically meaningless and not only the author but also others such as Edison Gjerko Ali Oseku, Maks Velo. To argue and analyze these sayings anti-situation for painting "Tree planting" of E.H. I am referring to cultural publications of those years:

The saying - "Spring, youth, zest, freshness express rich colors of the landscape in shades of E. Hila: "Planting trees". All the picture moves from the momentum of the work and youth fantasy: stained tone colorist unexpected break even somewhat elusive in the sky, in the hands of young, newly open holes in trees. Everything is spicy earth, wind waft of perfume flower. Work is a holiday, the holiday stemming beautiful dream. In these works, emotions and ideas, inside, I feel more strongly, as I catch sense, than I find spoken directly, [...] because the artist is expressed in the language of art. (November Journal, 1971, No. 12) "



Planting Trees, 1971 - Eduard Hila

The counter statement - "a "support" such a critical vigilance weakened by the consequent end of acts of some young artists, who, along with new elements, bringing the different doses of foreign influences. Discussing the painting "Planting Trees" [...] (November Journal, 1973, No. 5). "Also written in the same harsh critic attacked every new thought that came from the ranks of artists _ wanted to see a different report of the work of art to the individual and society ...this is how an artist doubts with modesty : I don't think that the problem with our visual arts is that they are naturalistic or not naturalistic, but it's that are they worth it or not. "(Light Newspaper, November 22, 1972) ... and as I answered a year later:" these thoughts, especially to understand, have essentially formalism. As otherwise there happen to forget that the values of a derived work, primarily, the potential content ideas and values (when it is revolutionary or socialist realism), in unity with the final artistic values. [...]Should not be forgotten that the fire growing socialist realism are also many modernist currents are nearly full of water and try to extinguish it at any time. So better known by some foreign influences show in our arts, we will be more able to sharpen the blade of criticism and struggle against them, on both sides, by going to come, whether conservative nature or liberals (November Journal, 1973, No. 5). "

All this panorama through the press of the day in the 70s clearly shows how the new thinking was disqualified under the weight of a critical insulation will unfortunately prevail orchestrated by the ruling party, _ unfairly "launched" a new mentality to the physical imprisonment of artists in the indictments of prosecutors labeled as "foreign performances" and "modernists". Also in this period, a first offense to be of particular interest where the apparent break is time frame with Llambi Blido painting "Girl in command Dashboard" exceeding "size" set of socialist realism with stylization minimalist approach surfaces identifying large and pronounced in its extreme graphic situation _ is extremely rare in the works during the communist regime. Author LL.B. interviewed today clarifies that "a picture is typical of socialist realism, an important theme of time:" the emancipation of women. "I used letters placed in a rhythmic

element to the landscape. Overall, the trend is graphic. a picture where language operates more lines. language is quite frugal colors, the shade, controlled, standing near the white in contrast with the dark tones of the font. all these are organized within an aesthetic certain. there is a melodic line _ she can call by borrowed vocabulary of music. to be worthy to be called a work of art, it must have a clear tune ... (Century Journal,

15/06/2009)



Girl in the Control Dashboard, 1971 - Llambi Blido (Detaj)

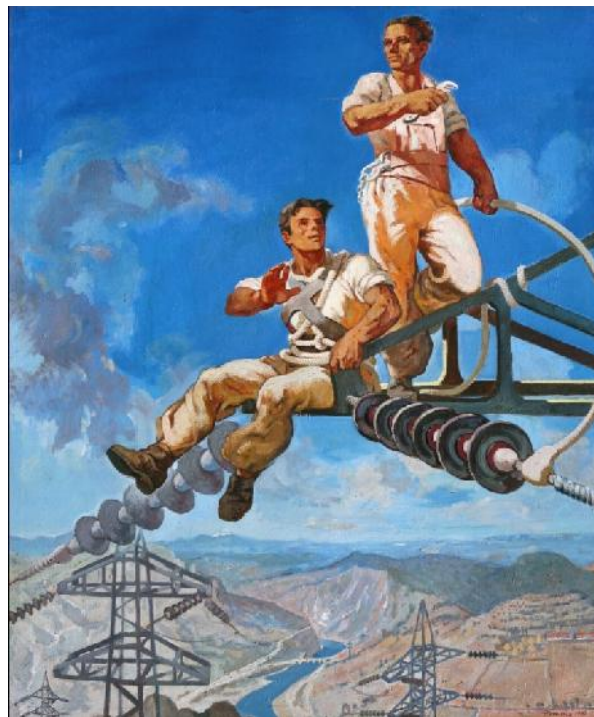


M-Maybe, 1965 - Roy Lichtenstein

To comment on this very important work of art, and about a parallel world with artistic currents have isolated a very interesting analysis of artist Toni Milaqi _ in his virtual blog he writes that: "Immediately I saw" Girl in the Control Dashboard ", I thought of the paintings of one of the most powerful representatives of American Pop art, to Roy Lichtenstein. His work "M-Mabye" from 1965, shows exactly this connection. These are two jobs with a time lag of six years. It is really surprising. Two artists _ create parallel to two opposite sides of the globe, and _ they had achieved, at least in these two work-jets in the same conclusion, in the same position aesthetic, in the same way accumulation of the surrounding environment, as in a very similar way of expression. I notice a great bringing together of perception, but visual conclusion. The decor, To comment on this very important work of art, and about a parallel world with artistic currents have isolated a very interesting analysis of artist Toni Milaqi _ in his virtual blog he writes that: "Immediately I saw" Girl in the Control Dashboard ", I thought of the paintings of one of the most powerful representatives of American Pop art, to Roy Lichtenstein. His work "M-Mabye" from 1965, shows exactly this connection. These are two jobs with a time lag of six years. It is really surprising. Two artists _ create parallel to two opposite sides of the globe, and _ they had achieved, at least in these two work-jets in the same conclusion, in the same position aesthetic, in the same way accumulation of the surrounding environment, as in a very similar way of expression. I notice a great bringing together of perception, but visual conclusion. Decorativity, lines, simplicity of treatment. The form of modulation eg: the heroin hair is completely the same. Stylization of the lips, the nose, the eyes, the same. Corner-back approach to common-very playful, feminine, and somewhat laterally oriented audience, making the white of the eye reverberate. The use of letters, the word in the box pictorial, common for both ..."

80s are characterized by a complex political events include visual arts unquestionably Albanian. After a series of murders and suicides characters in politics of those years liquidate each other

to serve the absolute power of the dictator Enver Hoxha and his death comes in 1985 and "sculpted" in the minds of the Albanian people figure his "pharaonic" was built not only a "pyramid" as his museum, but nationally major works were completed in his artistic image. So this was a very delicate historical about using every tool maker in function of ideology. Thought and hoped that after the departure of the black shadow of Enver would have a new breath but the opposite happened. At this time gave dictatorship "spirit" of the last direct reflected in a poor economy, the socio-cultural life degraded, then you left the country "mediocrity" artistic invaded every field of art. At this time increase the maximum dose of schematism and human figures compositional work poses act action artificially delivered us "Utopia" had stuck "cause" of socialist construction. The painting of Petro Kokushta is most apparently with senseless actions of characters (electricians) though assisted by a game to warm colors and cool, it seems that the relationship lacks authenticity beings.



Lartësitë e dritës, 1981 - Petro Kokushta

In recent years the Albanian socialism began to enter though hardly a new spirit upon all made to change the views of visual communication. Given that we were approaching the 90s and the political situation of the countries of birth are reflected in Albania which was headed towards the "real democracy". Party-power is controlled super controlled territory in the visual arts as in every area of life. Artists tended to be neglected by the major themes of "Epic" or those "heroes workers", and much closer to the lyrical themes, poetry, etc.. They were closer to "Random compositions" coming from their experience and become more tangible desire to

experiment, rather than "ordered compositions" and party-oriented. However, time was unclear where the flow of information was confused by government propaganda and I think even today we are suffering symptoms of what Lobonja quotes like "Divorce Gentle with the past", he said: "in fact, today more than the assessment on the kind of art issue arises: what happened to the ruins?"

There is no word for the land planted with bunker which can be removed. It is about the human mind where bunkers plant can not be removed by surgical operation. They are ways of thinking, of creating, autocenzure mechanisms, lack of knowledge and recognition. And what tools are used to clean them?

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