

ALBANIAN VISUAL ARTS AND NEW TECHNOLOGIES: INTERACTIVE AND AESTHETIC CHALLENGES

Jelldes ASANI, Mixhait POLLOZHANI

University of Tetova, Faculty of Arts, Figurative art, Tetovo, R.N.M.

**Corresponding Author: email: jelldes.asani@unite.edu.mk ; mixhait.pollozhani@unite.edu.mk*

Abstract

There is no doubt that art is the most eloquent segment of our culture. As such, it transcends linguistic, social and cultural boundaries, thus enabling man to realize himself, but also to find his powerful voice in the awareness of society. Art has done this once, and continues to do the same today. But while art has traditionally been multimedia, in recent decades it is becoming more interactive with new technologies.

Globalism is a reality, but digitization is becoming more and more widespread and influential in accelerating major changes in the art world as well. Therefore, even today, when we are living in the age of global communications, images are still dominating the word. So the visual obviously replaces the verbal. And since the image is becoming the most significant element in the world of visual arts, which includes visual arts, stage music, theater performances, film, etc., it as such, represents and controls the structures of our feelings, beliefs and mindsets.

Seen from a perspective of certain historical contexts, through this statement entitled "Albanian visual arts and new technologies: interactive and aesthetic challenges" we will deal with some of the socio-cultural aspects, approaches and opportunities, which depending on the time vary a lot, have obviously conditioned the development of Albanian nationwide visual arts. While Albanian visual arts in the past have mainly had a mimetic, hedonistic and documentary character, in contemporary times, facing the interactive and aesthetic challenges of new technologies, they, although not as much as they should, nevertheless appear more interconnected with them and engaged artistically.

In these times of globalization accompanied by digitization and mass communication, Albanian visual arts are cultivated in several geographical and cultural spaces: Albania, Kosovo, North Macedonia, as well as in the Diaspora. Thanks to the deepening of physical contacts and especially virtual communication with different people and cultures, our visual art reflects less on the arts of other peoples and more on building the cultural and artistic identity of individual (personal) and collective (national) Albanians. This can be proven with various works and visual artistic projects realized by Albanian creators.

Keywords: culture, art, social, traditional, contemporary, globalism, digitalization

Introduction

Art as one of the most eloquent segments of a national culture, as such it transcends linguistic, social and cultural boundaries, thus enabling man to fulfill himself, but also to find his powerful voice in the awareness of society. Art has done this before and continues to do the same today. But, while traditionally art has been multimedia, in recent decades it is becoming more interactive with new technologies. Therefore, today in the era of global communications, images are still dominating the word. So, the visual obviously replaces the verbal. And since the image is the most significant element in the world of visual arts, which includes figurative arts, stage music, theater performances, film, etc., as such, it represents and controls the structures of human feelings, beliefs, and mindsets.

Seen from the perspective of certain historical, socio-cultural and technological contexts, through the article titled "Albanian visual arts and new technologies: interactive and aesthetic challenges" we will deal with some of the aspects, approaches and opportunities that have clearly conditioned even the development of (post)modern and contemporary visual arts in the Albanian national plan.

Art under global and technological focus

So, in the framework of the (post)modern era and the contemporary era, the emergence, development, and state of Albanian visual arts should be addressed in the face of technologies, challenges and aesthetic interactions. When we elaborate on this subject, it should be noted that the Albanian visual art, in particular the figurative art, in front of the world art, appears more delayed, weaker and without any significant aesthetic influence on the international level. However, despite all those difficulties of a political, economic, and cultural nature, Albanian art is becoming a significant factor in our society, also, although slowly, it is becoming part of world art trends.

The modern era, which on the socio-political and socio-cultural level appears towards the end of the 18th century, which is related to the French political revolution as well as the English economic and technological industrial revolution, as such it has changed the appearance of world civilization. This era paved the way for the creation of modern nations, bringing with it a series of components, such as: justice, the social, equality, but also other new, highly advanced technologies in various fields, which over time had changed obviously also the concept on art. Art, being at the right level of its aesthetic mission, in accordance with the most advanced technological achievements, has experienced an intense historical development and an interactive aesthetic explosion. And viewed as a whole, during the last two centuries art (sur)lives two comprehensive eras: the modern era and the contemporary era, manifesting itself through different styles, directions, currents, and arts.

The process of globalization, meanwhile, which continues to maintain its presence in all fields, from economy to culture, has also become a factor that continues to give impetus to new forms of visual arts. During this period, together with the acceleration of globalization, a new communication network appeared, which brought great changes in social structures, but which also led to essential differences in the cultivation and perception of art. The forms of figurative arts (paintings and sculptures) of the modern period which now represents in itself a traditional era, as if they are losing ground, and they are being replaced by new arts, such as: object arts, action arts, arts conceptual, video arts, dominated by performance, installations, etc. The researcher, Jan Nedervin Piters, in his book "Globalization and Culture" (Pieterse, 2004:) asserts that hybridism and complexity is and has always been the primary process of globalism, which characterize contemporary art. However, according to Hopper art emerges from personal experience and thought and offers the perspective of an individual tissue. (Hopper, 2007).

So, as a result of advances in technology, the forms and techniques of artistic expression also change. Various media such as video, film, photography, and computer art transform the big world into a small world. The spread and use of the computer and computer graphics programs have shown effects on various artistic practices. These methods can be as diverse, separate, and divergent as the art industry or digital technology in general. So, digitization is becoming more and more present and more influential in accelerating big changes in the world of art as well. In these revolutionary periods, art abandoned the fabric frames, marble forms and confined walls of a museum or gallery, turning the latter into environments not only where it was exhibited, but also where it was created or produced. So, in the past, the art worlds of different cultures were distinct, separated by their various traditions of artistic creation and meaning, articulation and interpretation. What seems to be changing now is that an art world with shared traditions is emerging across the globe. The connections between museums, galleries and exhibitions are becoming intense due to the real explosion of means of communication, as well as their interaction with new technologies.

Conceptualization of contemporary Albanian art

It is known that to understand well the currents of contemporary art, awareness, and the level of knowledge about the changes caused by conceptual art as a global artistic process are of great importance. One of the theorists of conceptualism, such as the well-known artist Sol LeWitt, said about conceptual art: "The idea, or concept, constitutes the most important elements of a work..." (Lewitt, 1967: 80) This definition, however, was valid for the sixties and seventies of the 20th century, when conceptualism took off on the world artistic scene. But, over time, this art transforms within itself, especially the interweaving of disciplines and the use of technology and different artistic mediums are more pronounced. Multimedia art should definitely be placed within contemporary conceptualism, which quite efficiently combines text, sound, image, photography, video, the Internet, thus turning into a complex interactive artistic symbiosis.

In the same context, should also be addressed the interactive and aesthetic challenges of Albanian visual art in the face of new technologies. Before we stop at the treatment of contemporary Albanian visual arts, we must also look at the positioning of Albanian conceptual art, that is, its place between modernism and post-modernism. It is clear that even after so many years, it can rightly be said that the debates about the authenticity of new arts dominate, especially about the emergence of conceptual art within the Albanian artistic world.

While the Albanian visual arts in the past have mainly had a mimetic, hedonistic and documentary character, in contemporary times, facing new interactive challenges with new technologies, they appear more technologically connected and more aesthetically engaged. In the last decades of the 20th century, with the change in the role of the visitors, the works of art themselves also changed. Art more and more takes on an interactive character, which produces works of art that take the form of an event. In interactive art, the artist does not aim for the completion of the work, but produces a space for framing the audience, who through interactive challenges give the aesthetic meaning to the work of art.

While the Albanian artists who lived in the communist system of the former Yugoslav federation, especially the creators from Kosovo, through artistic pluralism brought Albanian art closer to world modernism, thus also practicing some artistic experiences with non-figurative materials, as was the case with Adem Kastrati and Xhevdet Xhafa. On the other hand, it is the artists from Albania, after the fall of communism, who were the first to open the way for the interaction of visual arts, new materials, and technologies on a nationwide level. And, precisely, during the 90s of the 20th century, Albanian art takes on more pronounced conceptual dimensions. In the Albanian spaces based on pluralism and (post)modernism, associations, exhibitions, and various artistic events have been and are being organized, where traditional trends mainly dominate, but there is no lack of efforts when artists, critics and art lovers brought a variety of conceptual ideo-aesthetics content that facilitate the understanding of the transnational artistic mode. One of the most important activities is the visual art competition "Onufri" (Muka, PASH, 1998: 102-104) which started its journey in 1993 in the National Gallery of Tirana, which even today constitutes a comprehensive manifestation of the newest Albanian art.

Thus, from the beginning of the 90s of the 20th century, exhibitions and artistic manifestations began to be organized according to the curatorial system. So, the organization of artistic events led by curators began, whose projects they support in certain thematic issues focused, especially on identity, migration, ecology, global warming, violence, pandemic, etc. Since curators are mainly the first recipients (receptors) after the creation of a work of art, their judgments play an important role in its analysis and explanation. These exhibitions have continuously given opportunities to recognize and align cultures and arts, which in the last decades were isolated. This is a step towards common identity in a homogenous social and cultural space, within which everyone is completely clear about their own goals, as well as towards other cultures.

The pioneer artists of Albanian interactive arts

During the last three decades, Albanian artists began to travel to different countries and make contacts to meet the demands of time. But, even alongside the deepening of physical contacts, and especially virtual communication with different people and cultures, our visual arts reflect less on the arts of other peoples and take more from them in the construction of individual (personal) and collective (national) Albanian cultural and artistic identity. As is known, (post)modernism in Albanian art survived in two different socio-political systems: the communist system and the system of political pluralism. Furthermore, the presentation of conceptual art, which consisted of the dematerialization of traditional figurative materials, paving the way for artistic innovations and concepts with wider aesthetic horizons, in recent years it is increasingly finding scope in the Albanian visual arts. So, performances, video-art, video-installation, which are the product of the use of different mediums in the realization of an artistic work, began to be introduced in Albanian art. Moreover, technological development, post-production, new scientific knowledge, etc., in addition to the creation of works by visual artists, opened the way for the integration of other arts realized by producers and directors, because today, just like in literature, in film, in painting, as well as in any other art, different mediums are integrated. This can be proven with various visual artistic works and projects realized by Albanian creators who currently operate and create in several geographical and cultural spaces, in Albania, Kosovo, North Macedonia, Montenegro, as well as in the Diaspora. So, it is clear that the number of Albanian artists who have made their career in their own countries dominates, while there are those who have built almost their entire career or most of it in the outside world. The genesis of conceptual arts in Albanian art can be said to be associated with only a few names, among which artists should be singled out: Edi Rama, Zake Prelvukaj, to join this path then also other artists such as: Miftar Memeti, Nehat Beqiri, Emira Zeqiri - Alili, Alban Muja, Adrian Paci, Anri Sala, Sislej Xhafa, Ardian Isufi, Petrit Halilaj, Flaka Haliti. It should be added that some of these artists have represented Albania and Kosovo at the Venice Biennale and at various international art festivals and manifestations. Since it is impossible to include all the creativity of this artistic nature, as a principle in its selection for treatment in this article we have applied some basic criteria. The criteria are mainly related to the pioneering role, as well as to the innovations, authenticity and ideo-aesthetic values contained in such a visual work of art in Albanian art. Starting from the evidence of contemporary Albanian visual arts, it turns out that Edi Rama (Albania 1964) is the first artist (Muka, 1998: 57-61) who first broke the dogma of Albanian socialist realism, and then consciously came out even from the classic clichés of nationwide modern art. In 1993, in the private "Te&Gi" Gallery in Tirana, this artist opened an exhibition different from the ones that were being organized at that time in Albania. Being in search of a new form and approach of artistic communication, Rama has manifested a new visual concept in the framework of Albanian art. He realized his ideo-aesthetic subject on the simple packaging of everyday consumer goods. The new spirit of the three-dimensional image concept, very present in the last decades in world art, was demonstrated by him with a more liberal artistic filter during that exhibition, where the Albanian artistic public for the first time felt a "discharge" of the concept (idea) (Muka, 1998: 57-61) on traditional art.

Meanwhile, in 1995, Edi Rama appeared even more convincing with his well-known project "Bunker" (Muka, 1998: 57-61), which at that time had stimulated a fierce artistic, intellectual and political debate in Albania. We are talking about an installation, which Rama has realized in the Mediateca square of the city of Die in the southeast of France, on the occasion of the "East-West" Festival, which in its seventh edition was dedicated to Albania. This installation, within it, also included other arts, such as action and video. In fact, "Bunker" did not present a new thematic subject in his creativity at that time, because the same project, which had an echo in the artistic circles, due to technical impossibility, Rama had realized only as a video shown on the 12 installed screens in the wardrobe of the traveling exhibition hall in Copenhagen, Denmark, of 60 artists from European countries under the direction of the American curator Nikki Diana Marquardt,

under the motto "Project for Europe". (Koha Jonë, 1995 - October 8, 12-13). So, in 1995 in the south of France, he managed to build a real bunker, covered with different people's clothes, which actually represents an installation of international proportions in Albanian art.

The "Bunker" also served as a dark room for the screening of the video, a video built on the relationship between the bunkers and the music of old love songs. Through this installation, which constitutes a cosmopolitan conceptual work, Rama addressed a socio-political problem of the Albanian society that was related to the dictatorship and its consequences during the first years of democracy in Albania. Although it is about the post-communist era, his "bunker" alludes to the symbolism of the concept of physical, spiritual, mental and intellectual isolation. The bunker, as a relic of the communist dictatorship, the author, in addition to being a symbol of isolation, also uses it as a symbol of liberation from the repressed mentality of the political structures and some Albanian intellectual circles of that time. "The bunker is for me a totem of totalitarian logic, of a logic that feeds the culture of separation and isolation, the culture that kills in the name of the flag, in the name of the border, in the name of language, in the name of religion..." he affirmed, among other things, in relation to this artistic work, Edi Rama.

Thus, although very slowly, the conceptual in Albanian art was becoming more present. Two years later, in 1997, Sislej Xhafa (Kosovo 1970), although uninvited, managed to perform "illegally" at the Venice Biennale (<https://www.bidoun.org/articles/sislej-xhafa>). In this event, he was presented with the project "Albanian Clandestine Pavilion" (Proctor, 2023:), with which he opposed the Biennale's exclusive approach to artists coming from the so-called "third world" countries. He also criticized marginalizing policies towards immigrants in Western countries. Inside the premises of the Biennale, wearing the T-shirt of the national football team of Albania, and holding a soccer ball, Xhafa challenged the guests of the Biennale to play against him. With a tape recorder, meanwhile, he broadcasted a soccer match of the Albanian national team. This work of Xhafa was interpreted in many ways, while his performative interventions were seen by art critics as an opportunity; "not only do they underline or present national inequalities, but they have been able to update the institutions that he criticizes." His appearance before such a wide audience, as well as in a manifestation which is considered the biggest art event in the world, began his transformation into one of the most sought-after contemporary artists, not only within.

Albanian art but also beyond. In 1997, the painter Zake Prelvukaj (Mali i Zi 1963), who lives and creates in Pristina, became known for her performance in the so-called "body art", presented through the cycle called "My brush body" (1977) (<https://secondaryarchive.org/artists/zake-prelvukaj/>).

This artist with her painted body created artistic effects from different forms, where she herself is personally involved in the execution process, transforming an idea into matter, thus highlighting the strength and fragility of her body as an artistic tool. In 1997, she took a static camera, a blue acrylic and a black acrylic and made her first performance. "Today I want to be treated differently". I spread four meters of fabric in the studio, I was alone, they placed the camera

my naked body and the camera at a suitable angle for filming, and the work had the purpose of showing how we age. I wanted to be a brush and I did it, but I was more interested in how society reacts to the performance", said the artist, Zake Prelvukaj. Using her body as the main medium, Zake has highlighted the mediation of the woman, the female, as a creator and active part of her own creation, giving form to the feminine in art, i.e. a subjectivity that was missing before, especially in Albanian art. Her performance has had as a component the challenge to the traditional definitions of art, but at the same time also the issues of the objectification of women, the male gaze, and even sexism within the feminist movement.

From such a wide artistic opus of the painter, Anri Sala, we singled out the video-project "Dammi i colori" (2003) (<https://www.tate.org.uk/art/artworks/sala...>), where he raises the issue of changing a city just by painting the facades. The legendary action of Edi Rama, as mayor of Tirana, finds reflection as video art through the well-known artist, Anri Sala. This film's title, which translates as "Give Me the Colours", is taken from the first line of a libretto from the 1900 opera Tosca by Italian composer Giacomo Puccini

(1858–1924). “Dammi i Colori” was first shown at the 2003 Venice Biennale, where it was projected onto a wall in a darkened room as part of the exhibition Utopia Station, which looked at how different societies considered the concept of utopia.

This video installation was shown at the "Tate Modern" Gallery in London in which the transformation of Tirana is reflected through colors. Sala uses the film to reflect on the relationship between art, politics and urban life. The installation also includes a conversation with Edi Rama, a friend of the artist and the force behind that transformation. Anri Sala uses colors as a way to escape the sadness of a "dead city", as the voice of Edi Rama recounts in the background of the project, while the camera is documenting the change of Tirana, the typical noise of Tirana is heard in the background.

Within the framework of new artistic mediums is also included "NEWBORN" (2008), (Pollozhani, Shenja, May, 2012: 80-83) this three-dimensional sculpture, which was designed and realized by the Ogilvy Kosova team from Pristina, led by the director of agency, Fisnik Ismaili, who had the main role in the conception, realization and inauguration of the "NEWBORN" monument. The "NEWBORN" monument is a typographical sculpture spelling in English, which in the Albanian language is translated as "I sapolindur", which was unveiled on the occasion of the declaration of Kosovo's Independence, on February 17, 2008. This monumental sculpture is made of metal (steel) and is 28 meters long, 3 meters high, 1 meter deep and 24 meters long. And after so many years of independence, "NEWBORN" remains the only monument dedicated to the establishment of the state of Kosovo, where people expressed their respect for the Independence of Kosovo through their signatures.

But the question arises, what is "NEWBORN" really? An art monument with aesthetic value, or is it just an ordinary advertisement? Or is it both? Through the figurative materialization of an act of such great importance in the national history expressed through seven giant letters in the quality of a still life motif, avoiding national-romantic elements and the language of traditional art, the author establishes the aesthetic spirit of pop art and language of art. A typical unconventional artistic invention! "Pop art wants things to speak for themselves without any illusions," the most typical representative of this artistic current, Andy Warhol, once said. The "NEWBORN" monument in Pristina speaks with the same artistic language.

Meanwhile, the video-projects of the artist, Jakup Ferri (Kosovo 1981), which have a performative character, bring completely new rituals to the aesthetic practice of Albanian art, which does not have any long tradition in this direction. Ferri attracted the attention of art critics with the project with three videos under the motto “Don’t Tell Anybody” (2011) with the curator, Fani Zguro, presented in The International Film Festival held at the Art Center in Tirana. (<https://kunstaspekte.art/event/jakup-ferri...>)

In the video titled "An artist who does not speak English is not an artist", Jakup Ferri uses himself as the main protagonist, establishing an ironic distance with the issues of cultural identity, with the history and place of the peripheral artist. This video is also a tribute to the famous Croatian conceptualist, Mladen Stilinović, who made an embroidery in 1992 with the same title: "An artist who does not speak English is not an artist". Ferri, he's speaking his broken English here. In doing so, he purposefully creates a hilarious situation that slowly turns critical as the irony of the title becomes clearer. In the video titled "Three virgins", the artist tries the impossible by trying to place himself within the performance of the legendary singer, John Lennon and the artist, Joko Ono. Both call to each other in soft whispers and loud shouts. Hell sits on the floor and inserts his name into the dialogue. Being upset because the others don't listen to him, Ferri comments on the idea that some artists are late to the art party, showing the absurdity of the accusation. Meanwhile, in the video project "Don't tell anyone", Ferri counts the grains of a kilogram of rice, just as the researchers of modern materialism have done.

"Varg e Vi" at the Center for Contemporary Art in Gjilan (Kosovo 2011), composed of: Jeton Muja, Avni Shkodra, Kushrim Zeqiri, Din Azizi, Artan Hajrullahu, Besim Baftiu and Avni Rudaku, can be considered the first group that has cultivated multimedia art in Albanian lands. This group has proven this with the project titled "Posttransition relevance: the combination of several evening parties" (Франгоска, 2014,

catalog; Pollozhani, Shenja, November, 2014, 92-95) demonstrated in 2014 at the National Gallery in Skopje. Post-transition

as the favorite theme of the "Varg e Vi" group, reflecting the collisions of the old and the new, thus becomes an artistic group of successful reference of contemporary art not only of Kosovo, but also of all Albanian art. It is precisely the conceptual exaggeration that has served Kosovar artists as an excellent basis for the development of new artistic forms, such as: artistic installations, performance art, video art, using computer and photographic technology as mediums through which they spread their ideas. Some of the conceptual products include literary and philosophical works, which feed the linguistics, semiotics, semiology of their artistic language. Although, the Albanian creators in North Macedonia, very few have devoted themselves to the newest artistic trends and mediums, however, there are those artists who have

realized some project of action arts, conceptual arts or even arts of mediums and new technologies, such as video art, internet art, video installations, etc. In this group of artists can be mentioned: Miftar Memeti, Nehat Beqiri, Emira Zeqiri - Alili, etc., who have tried themselves with some new arts project.

Nehat Beqiri (RMV 1967) is the first Albanian artist in North Macedonia, who by proving himself in conceptual arts, among others, has placed the two most vital objects for man, bread, and egg, in the core of his works. Among so many different materials, he chose eggs to realize his project entitled "Globalization and identity" (2009), (Çankullovska-Mihajllavska, GN, catalog, 2022: 14-16) which is an artistic project realized with 1500 eggs filled with different colors presents, where a mastery and a technical perfection came to expression, as well as an unrestrained desire to experiment, where through the performance of throwing eggs he managed to create a type of tapestry with rich colors on the wall and another three-dimensional work (installation) on the floor from broken eggshells. Touching the essence of the sensitivity of identity in the circumstances of globalization, NehatBeqiri demonstrated an interaction between art and visitors, creating at the same time a very pleasant artistic event.

Even the artist, EmiraZeqiri - Alili (RMV 19981), has influenced the pluralization of contemporary Albanian art in North Macedonia, so that she manifested her conceptual views through the exhibition (Halimi, 2010: GAT, catalog) opened in 2010 at the Art Gallery in Tetovo. Emira Zeqiri-Alili, with her installation, recreated another artistic reality, so that, through the imposition of uniformity, repetition, social uniformity, she managed to transform the objects of the real world into a world without color, without scent and without taste. The white apples, without aroma and taste, fallen around the trunk of the tree without branches or leaves, as much as they are thematic subject, they are also the motif of photographic paintings, but also non-figurative materials that convey it and maybe clarify it even more the artistic concept of this creative installation. By dealing with such a consequence, Emira gives her own version without putting a point on the artistic thought!

Challenging the conventions of traditional forms of visual art, MiftarMemeti (North Macedonia 1955), brought something new, something more avant-garde to Albanian art in North Macedonia. Through the combination of traditional art, performance, and installation, he created four monumental mega-works dedicated to the history and glorious personalities of the Albanian

nation. This artistic saga of his started in 2010, when through a hundred small portraits he built a giant portrait of Mother Teresa, (Pollozhani, Shenja, January, 2012: 88-90) which was finalized on the occasion of the 100th anniversary of the birth of the greatest humanist the world has known. By means of narrative and psychological premises nourished by the goodness that radiated Mother Teresa herself, the author idealizes her long humanitarian journey. The project in question was presented in 2010, on the anniversary of the birth of Mother Teresa, first at the Art Gallery in Tetovo, then in Skopje, Tirana and Brussels. So, through the interconnection of different stylistic experiences, as well as bringing together: himself, his colleagues, the work and the public, the painter brought coherence: the traditional with the contemporary, the rational with the irrational. With an action and active participation of art lovers in these four capital projects, a double action, and an event in the meaning of the word have been carried out.

Petrit Halilaj (Kosovo 1986) is the first who for the first time represented the Republic of Kosovo at the 55th Venice Biennale in 2013, as well as at the 57th Venice Biennale in 2017. Halilaj, the creation of alternative poetics for the future has realized it in a variety of media, including sculpture (installation), drawing, text and performance. In addition to other themes, using the village where he grew up and the cultural heritage of his hometown Runiku, as a starting point for this artistic project to show the contradictory claims of two countries that share

material heritage. During the war, in 1998, from the Museum of Kosovo, for the exhibition entitled "Archaeological Treasure of Kosovo and Metohija" organized in Belgrade, 644 archaeological exhibits were transported, which even after so many years remain hostage in the spaces of the Museum of History Natural Belgrade. In the "RU" project exhibited at the New York Museum in 2017, curated by Helga Christoffersen, Halilaj has recreated 505 archaeological objects, (<https://artuk.org/discover/stories/petrit-halilaj>) of the period Neolithic found in 1968 and 1983 in Runik, including the ancient musical instrument known as Ocarina. In this installation, Halilaj, with the sides of imitated archaeological artefacts recorded as birds, has temporarily placed them in a fabricated landscape, merges facts with myths, shows the usurpation of heritage for political purposes, but also rejects the possibility that a collection of heritage only define a nation!

Alban Muja (Kosovo 1980) is an artist whose works cover a wide range of media including video installation, short film, documentary film, drawing, painting, photography and performance etc., who with the artistic project "Family album" in 2019 presented Kosovo at the 58th edition of the International Art Exhibition at the Venice Biennale. (<https://www.lespressesdureel.com/EN/...>) In connection with the "Family Album" project, a catalog (Catalogue, 2019...) edited by Vincent Honoré and Anya Harrison with contributions written by Kujtim Gashi, Tevž Logar and Ingrid Luquet-Gad was published. The aim was not to deal with the war and the consequences of the war but to talk about all those familiar images of the war distributed in the media all over the world, and to problematize the representation of public images. This is an attempt by this artist to solve, or at least understand the problem of the distance between the public and the pain of others presented through photography and film. Through this perspective, "Family Album" embodies the idea of prevention and consent to introduce a "symbolic rebellion" against current social and economic modes that have taken the idea of the spectacle to almost surreal extremes.

Of course, there are many other Albanian artists of the new type, who narrate their artistic history through interaction with new technologies and mediums, but we hope that the above-mentioned examples can serve as a reflection of the challenges of Albanian art's journey towards a very virtual artistic world. This is proven, especially by the interest of the students who study in Albanian and international universities, who are quite clearly demonstrating it through various exhibition and performance activities, and even more so in the traditional student manifestation "Ura me tri harqe" ("Bridge with three arches") which is held annually in rotation in Tirana, Pristina and Tetovo.

Table figures



Figure 1. Edi Rama, "Bunker" (1995) in France's Die



Figure 2, Sislej Xhafa, "Albanian Clandestine Pavilion", (1970)

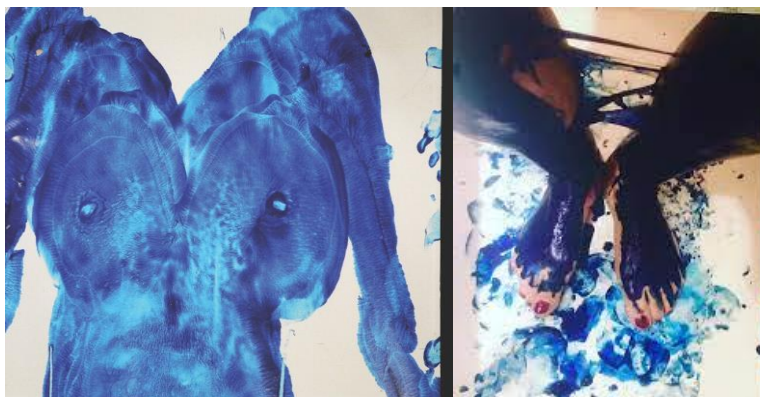


Figure 3, Zake Prelvukaj, "My brush body", (1997)



Figure 4, Anri Sala, "Give Me the Colours", (2003)



Figure 5, Ogyli Kosova, "Newborn" (2008), Prishtina (Kosovo)



Figure 6, Jakup Ferri, "An artist who does not speak English is not an artist", (2011)



Figure 7, Avni Shkodra, "Performance", (2014)



Figure 8, Besim Baftiu, "Installation" (2014)



Figure 9, Nehat Beqiri, "Globalization and identity" (2009)



Figure 10, Emira Zeqiri – Alili, View from the Installation, (2010)



Figure 11, Miftar Memeti, Giant portrait of Mother Teresa (2010)



Figure 12, Petrit Halilaj, View from the installation “RU”, (2017)



Figure 13, Alban Muja, Family Album, (2019)

References

- [1]. Asani, J. (2013). Krijimtaria artistike e piktorëve shqiptarë në Maqedoni dhe në Kosovë në dy dekadat e fundit të shekullit XX. Tetovë.
- [2]. Çankulovska-Mihajllavska, Maja, 2022. Piktura kumbuese dhe dinamike e Nehat Beqirit, Galeria Nazionale e Republikës së Maqedonisë së Veriut, katalogu, 30 vjet krijimtari – Nehat Beqiri, 2022, 14-16
- [3]. Halimi, Nora, 2010. Vështrim për katalogun, Galeria e Arteve e Tetovës
- [4]. Hooper, P. 2007. Understanding cultural globalization, Cambrige, UK: Polity
- [5]. Lewitt, Sol, 1967. Paragraphs on Conceptual Art, 1967, p. 80
- [6]. Muka, Gazmend, Një bunker më pak, PASH, 1998, p. 57 – 61
- [7]. Muka, Gazmend, Dhe arti ynë po kalon një tranzicion, PASH, 1998, p. 102 - 104
- [8]. N. N. (1995) “Komunist më komunist se Sali Berisha në Shqipërinë e sotme nuk ka”, Koha Jonë, 8 tetor: 12-13)
- [9]. Pieterse, I. (2004). Globalization and culture: Global mélange. New York: Bowman&Littlefield
- [10]. Pollozhani, Mixhait, (2012) Portrete të koduara me gjuhë konceptuale, Revista Shenja, janar, 2012: p. 88 – 91
- [11]. Pollozhani, Mixhait, (2012), Konceptime moderne dhe multimediale, Revista Shenja, janar, 2012: p. 92-95
- [12]. Pollozhani, Mixhait, (2012), Pavarësitë e metalta shqiptare, Revista Shenja, maj, 2012: p. 80 – 83
- [13]. Франгоска, Ана, (2012), Посттранзицијска релеватност:Комбинација од неколку парии на вечери, каталог, 2012
- [14]. Proctor, Jacob (2023), Sislej Xhafa and the Politics of Perception: internet, (<https://secondaryarchive.org/artists/zake-prelvukaj/>)
- [15]. <https://www.tate.org.uk/art/artworks/sala-dammi-i-colori-t11813>
- [16]. <https://kunstaspekte.art/event/jakup-ferri-dont-tell-anybody-2011-12?hl=en>
- [17]. https://oldarchive.tiranafilmfest.com/index.php?option=com_content&view=article&id=482:jakup-ferri&catid=99:special-screening&Itemid=331,
- [18]. <https://artuk.org/discover/stories/petrit-halilaj-transforming-trauma-into-visual-narratives>)
- [19]. <https://www.lespressesdureel.com/EN/ouvrage.php?id=7388&menu=4>
- [20]. <https://www.moussemagazine.it/shop/alban-muja-family-album-the-kosovo-pavilion-58th-international-art-exhibition-la-biennale-di-venezia> Alban Muja: Family Album. The Kosovo Pavilion – 58th International Art Exhibition, La Biennale di Venezia ...