

Sculpture's development in Kosovo after the last War 1999 and monuments quality until 2021

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Abstract

This paper deals with the development of sculpture after the last war in Kosovo 1999-2020. The aesthetic side of monuments in public spaces, the influence of soc-realist sculpture in Kosovo and also the Plagiarism of monuments. The theme with KLA fighters prevails and the whole territory of Kosovo is filled with such sculptures. We can see the proportions of them which are deviated, inflated and they are not proportionally constructed, maybe this is due to the influence of soc-realist sculpture. Placing sculptures in relation to space is not appropriate although they deviate from the proportional anatomical side. Including the purpose of these sculptures is not to make the viewer feel good, but to bring back to mind a communist past in Kosovo.

Introduction

Sculpture in Kosovo has its origins in the earliest periods of its history. Particularly popular today is the 5,500-year-old terracotta figurine "Goddess on the Throne" that was unveiled near Pristina in 1956 and returned from Belgrade to the Museum of Kosovo on June 3, 2002. It now serves as a symbol of Kosovo. Kosovar sculpture also experienced the phase of communism of Josip Broz Tito, which was cheaper artistically alongside the Albanian state Albania, which was filled with monuments of socialist realism, with bloated anatomical dimensions such as: (chest, chest, palms, and head) Whereas, in Kosovo there was almost a similar spirit of the former Yugoslav heroes, or Bashkim Vllaznimit (Brother's Union). Whereas, after the end of the last war in Kosovo in 1999, the art of sculpture did not undergo aesthetic and thematic rise. The place was filled with monuments to heroes from the 1998-99 war. The theme of KLA fighters prevails, how to imply that that territory and that national society begins its history only a few years ago... Almost the entire territory of Kosovo was dominated by such sculp-

tures which aesthetically do not meet even the minimum criteria and resemble a kitsch (worthless). But even in the selection of these figures, has been taken their symbolism represents exactly that victimizing spirit of powerlessness, the defensive tendency, mainly of the civil war between Albanians, and not the unfolding of those historical moments or keys that evoke national power, state formation or former territorial size. The figures of statesmen of different historical periods (as commonly reflected in the urban centers of other states), ancient kings, princes, lords and nobles of the Middle Ages, political personalities of the Ottoman period, personalities are completely absent, or are found as accidents. So, Early Albanian culture and knowledge, "legendary" figures of today, often not accepted by the whole society, or who carry partial or temporary values (as in the case of many sculptures of the communist period.

The word "Kitsch" originates from Germans which means – worthless..It's true that Kitch or No Art (Anti-Sculpture) has filled and still are around our land . The lack of genuine



Fig. 1. The statue of Zahir Pajaziti's in the square of Pristina

critics is one of the major reasons for this tragicomedy, but not only. One of the essential reasons is also the education. The strong seal of the communist school that has sealed the graduates from power-state to run the institutions, which are directly responsible, such as the Academy of Arts and the Art Gallery. No post-war monument managed to break the clichés, templates or taboos of communist sculpture, that is, heroes loaded with weapons, wearing bulletproof vests, with swollen chests and gladiatorial muscles. Were they all muscular with the same physique? Why no sculptor managed to break the canons and laws of the time in Kosovo when it is known that Auguste Rodin, in the nineteenth century broke academic canons and rules. This movement was important and necessary for the time and is becoming the forerunner of Impressionism in sculpture, which was Auguste Rodin, basically his work was a revolt, not a revolution. The works of the great Rodin have become the refuge of many sculptors and for some of the very strong emotional influence. He conveys and of others untalented, who under his shadow wander their amateurism, creating illusions on the "textural" or "fracture" form. ", as they are commonly called! For sin we must have a look again in the Albanian school of sculpture (if we have any). Many types of sculpture are around our squares in Kosovo and all are really under the canon of communism but "dressed" with the surface plastic of the great Rodin. This types of sculpture that was produced over the years, has become the grave and the big cauldron that bury and desecrate every value and every drop of honestly shed sweat. Where do these monumental works falter? The composition is very pathetic, of the past, partisan posture, with one of the knees bent, while holding a Kalashnikov in his hand, and his chest is large loaded with bulletproof vests and ammunition. Dimension, very high with disordered proportions like big hands, back and chest shot out. Then continue the formal rhythms of organization and their relationship as an aesthetic-historical ensemble, down to the detail of color, which, although they seem "strange" and ugly, rude, gloomy near the architecture that surrounds them. Sculptures which are placed in public places, especially exterior ones, must adhere to certain universal rules and laws, are the ABC(beginning) of being a professional in this genre. Then, on their foundation, everyone can build himself with his own uniqueness, according to the power that exists within us. Therefore, in this paper are

presented all the monuments of the communist spirit with anatomical defects which is not in a good proportion for the one professional statue or monument, for the youngest state in Europe-Kosovo.

The statue in the spirit of Zahir Pajaziti's socialist realism

The first statue that was placed in Pristina Square (Kosovo) is that of the KLA figure Zahir Pajaziti with two authors: M. Dhrami and M. Mero. It was established in 2000. Zahir Pajaziti was born on November 1, 1962 in Orllan, Podujevë, Kosovo and he was martyred on January 31, 1997 in Pestovë Vushtrri, Kosovo, also he was one of the founders of the KLA and an Albanian hero - martyr of the Kosovo War. His figure is worked with a socialist realism style, which belongs to a body size. The palm of the hand raised and the hands long beyond the knees, the muscular chest sticking out, the composition that gives the impression of a partisan hero and not of 1998. The figure looks like that of a heroic drama actor. These giant monuments cuts the surrounding landscape and architecture. These art works instead of having real musculature they exude and emphasize external gravity. The legs are open, the arms are raised, and they hold tools and weapons in their hands. All the pieces spin like a carousel and seek to be liberated and thrown away, to be attacked somewhere, to explode like grenades, but what was formerly the most serious and curious, the former unconscious deviation of the natural man into fictional man, according to the artistically chosen model. All masterpieces of ancient, renaissance, or modern sculpture have an internal gravitation. The movements, the masses, the lines, the curves, the figuration, all are moving, but they are going also, inside, so the work keeps its secret and magical meaningful. The spectator must look for it. Whereas, this statue of Mr. Pajaziti resembles those of the partisans from the second war.

The Skenderbeu's monument, Skenderbeu (who is bigger than horse)

The only figure that evokes a past is that of Skanderbeg, who, although has "found a place" in many environments, remains as a historical "accident", like a meteor falling on a "desert" land in the memory of historical continuity,



Fig. 2. The Statue of Gjergj Kastriot - Skënderbeu in the center of Prishtina

without precedent and without descendant!). Referring to the historical and symbolic reflection in objects of figurative decoration, impresses that today Albanians have a new history, without milestones to express their antiquity and greatness, without traces of early political and cultural power, without a centuries-old continuity, although in other dilettante forms they strive to prove just the opposite. Skenderbeg Monument in Prishtina was launched in 2001. Author: J. Paco, material: bronze. In this sculpture the hero is bigger than the horse. Is Skanderbeg presented as a

legendary figure? Should it be terrestrial in relation to the horse? Is it proportionally incorrectly worked by the sculptor? Do the dimensions deliberately increase or does the mythical side mix with the real human side? Myth is a myth and in itself does not retain any scientific accuracy, and Skanderbeg's transition to the real figure as it was, is more important. This is what Professor Oliver Jens Schmitt did in his book. In the book Skanderbeg descends from legendary heights, becomes an earthly character.

Gjergj Kastrioti (May 6, 1405 - January 17, 1468), known as Skanderbeg (Ottoman: چرب رڊنڪسا Iskender Bey), was a nobleman and Albanian military leader. Skanderbeg always signed himself as Lord of Arberia (Latin: Dominus Albaniae), and did not claim titles other than him in official documents. A member of the noble Kastriot family, he was taken hostage in the Ottoman imperial court, where he was educated and entered the service of the sultan for the next twenty years. He rose in rank, culminating in the appointment as Sandzakhbey of the Sandzak of Dibra in 1440. In 1443, he abandoned the Ottomans during the Battle of Nis and became ruler of Kruja, Sfetigrad and Modric. And the sculpture of Skanderbeg in Pristina made by J. Paco in bronze material seems to have more to do with his legendary part than the realistic sculpture with precise dimensions. If we make a simple measurement through equal units of measurement, the height of the horse and the height of Skanderbeg's body. Horses are measured starting from the part where their neck joins the back, to the horseshoes, while the man from the upper part of the head wide to the toes, we notice more complete and larger figure of Skanderbeg than that of the horse. The proportional artistic side is not accurate with real dimensions. The question that arises is how is it possible that the leaders of that time in 2001 did not notice such a detail, which actually makes Skanderbeg higher than the horse? The figure of Skanderbeg is in the background, while in the foreground is the figure of the horse. Then, the observer must be from a very low distance in order for Skanderbeg's figure to be lost in perspective, ie to be reduced. Therefore, this monument is planned for a rocky terrain and not for flat terrain as it stands today. The figure of Skanderbeg is presented on the front with a classic realism, with a medieval costume, wide neck, muscular body, helmet, just as some of the artists' engravings and historical texts express.

Medieval figures of heroes differ slightly in physiognomy in Kosovo and the region and it is almost the same structure, musculature, costume design, posture, composition, only more or less the head changes until the shape of the beard remains the same for all heroes. This shows a poor copy and weakness on the part of Balkan sculptors. This monument is the only one in Kosovo with a historical figure of antiquity. "With my art, I reproduce the soul which is part

of nature," writes Auguste Roden, a 19th century sculptor. Though, Skanderbeg's soul remains in the shadows across the sculptures.

The statue of Fehmi Agani not in proportion to space

The statue of academician Fehmi Agani is located in front of the building of the Faculty of Philology in Prishtina. It was discovered in 2006. It was created by the sculptor Luan Mulliqi. It is not in good condition, the situation around the statue space is very damaged, but this has been done by unscrupulous citizens and this is not the main problem because it can be fixed. How much beauty does this three-dimensional sculpture have in volume? Are traditional sculpture methods preserved because it affects the external senses of sight and touch.

The head of the sculpture has a major difference with the original of the prominent figure of Agan. The head has a completely independent syntax of the anatomy of shame knowing that the sculpture is worked with the same whole style. The similarities are small. The nose of the sculpture differs from that of the him (Fehmi Agani), it is more reduced, shorter, then the eyes, cheekbones and mouth do not resemble and the shape of the head is more elongated at the chin while the original head of the activist was more round. The sculptor has made the eyes and mouth more expressive as well as the forehead, nose and hair. Missing that smiling gesture on the activist's original face. The face may have had vitality in the less mobile areas of the face.

The not well proportion of the statue of Edmond Hoxha hero's in Junik-Kosovo

Another failure is the statue of Edmond Hoxha in Junik which is very funny, insulting, aesthetically distorted, no anatomical size.. The work is inspired by the family "origin" and its history, in the centuries-old war against the Serbian genocide; by his educated "character", kind to the community and unyielding to the enemy, symbolic of Kosovar youth; from the "act" undertaken by his political organization, to get the Albanian patriots out of the Mitrovica prison and to create the first liberation units (KLA) and to face the military genocide of Serbia. The gesture of the hands and fingers is the release of energy, of ideals nurtured and educated in the "origin" of the Hoxha family and all Albanian youth.



Fig. 3.The statue of Fehmi Agani



Fig. 4 Edmond Hoxha and the art work replaced in Junik

It looks like it is in motion, but it is not in motion, the right leg pulled back is significantly longer next to the left leg, while the left arm is raised, as if broken independently with the other body parts of the hero. It's unknown that what the author wanted to symbolize with this hand, which gives you the image of the disabled more than the normal sym-

metrical human. Serious face, yes, this can be accepted, but embedded in a ridiculous body, this can not be tolerated. This figure not that it does not look alive, but it is very ugly, bastardizing to this heroic figure, and so should we mock heroes?

The statue of Bill Clinton in Kosovo

The statue of Bill Clinton was unveiled in 2009 on Bill Clinton Boulevard in Pristina (Kosovo). This statue was created by the sculptor Izeir Mustafa. Bill Clinton Boulevard is a boulevard located in Pristina, Kosovo. After the Kosovo War from 1997 to 1999, Albanians in Kosovo wanted to thank former US President Bill Clinton for his help in their fight with the Yugoslav government, despite the brutalist architecture stands Bill Clinton saluting, a three-meter statue, sculpted in a realistic style. It weighs 900 kg cast in bronze and is 3 meters long. Also the base is 3 meters.

The first mistake of the statue is the space in which it was placed. In this case we should also collaborate with an architect. Harmony between architecture and sculpture. Harmony and sculpture do not interfere with each other, each retains its own meaning and reason, and the whole gives the impression that they can not be done without each other. The architecture frames the sculpture and this finds perfect

fit in the frame. The surface of the statue is not dynamic, the colour looks like natural, the lines are thin somewhere even thick depending on the curves of the suit and face.

The face still has to be worked on to minimize the elements, to create the most perfect symmetry, to avoid the swelling of the elements of the face. If the head were bigger, the other parts will look better, but they need to be more precise with the original figure of Clinton. His left hand raised in the form of a greeting, while the right one is sitting down and holds a given gratitude, which symbolizes the title "Honoris Causa", which was awarded to him by the University of Pristina. While, the Serbs think that in his right hand he holds the book in which he marked the date 24.3.1999, the date of the NATO bombing of Serbian targets. Apparently the neighboring state is interpreted after their sick desires. The palm of the hand is extremely big, the hands cross the knees as well as the head not along with the harmony of the body. The whole work lacks character under the true reflection of Clinton.



Fig. 5 The statue of Bill Clinton on Bill Clinton Boulevard in Pristina

Statue of the late former President of Kosovo Ibrahim Rugova similar to the statue of Enver Hoxha

The statue of Ibrahim Rugova located in the square of Prishtina in 2014. He has an intellectual costume and his face is well sculpted which resembles in originality... There are some features I say similar to the statue of other man - Enver Hoxha, the right part of the body, the chest, the fractures of the costume on the chest, the left hand raised slightly in same position, only that of Rugova it is not noticed that it is free, but as forced to be elevated, slightly extended right is longer in relation to the body dimensions that are made as a measurement of the 'Vitruvian Man'. The lifting is too big of a hand, the whole Statue is so big if we compare with

him when he was alive . I understand that pride and spirit of artist which made this statue but the body must be within in a normal lines of human body|(normal lines of Rugova's body). The purpose of this Rugova's statue should not imitate other man named - Enver Hoxha , but it has been styled as a president which was he and to save in itself extremely meaning ful expression from the wide head to the legs , so only in this way would it present the perfection that is immovable but visually portable. The statue would be more attractive and in a good proportional and figurative with him, if authenticity and stylized would have more strength and unity.



Fig 6.The statue of Ibrahim Rugova and Enver Hoxha

The statue of Ismail Qemali with many defects

Full of proportional defects is the statue of the Ismail Qemali placed in 2015 near the press palace in Prishtina which is made by the sculptor Luan Mulliqi. (Ismail Qemal Bey Vlora known simply as Ismail Qemali (Turkish: Avlonyalı mailsmail Kemal Bey; Vlora, January 1844 - Perugia,

January 24, 1919) was a clerk and deputy of the Ottoman Empire, activist of the national cause and founder of the Albanian state.) His face in sculpture has nothing to do with Qemali's face, also and part of the character, originality. Artist who made this statue tends to show more artistical work than Qemali's gesture and his original spirit. The part



Fig. 7 The statue of Ismail Qemali in Prishtina

of the costume as the purpose of stylization and it's nothing to do with stylization, because the costume looks more like the Turkish dress not albannian ,exactly of the Turkish Sultan . We have to be very careful when we make a dress about because it can mistake the nationality, in this case Albanian from Turkish Sultan. I do not know the reason why he did this mistake about dressing because we have known the original Ismail Qemajli's dress which always has Albanian dress. The style of this art work is the same as the sculpture of Fehmi Agani, which is at the Faculty of Philology by the same author.

Therefore, the sculpture of Ismail Qemali seems to be left and unfinished which creates the not proportional of human body.

The statue of Knez Llazari's in North of Mitrovica in Kosovo

It is one of the recent monuments of the Serb community in Mitrovica and one of the symbols of the division of the city but without much artistic interest and very good landmark. Offered by the Belgrade government, this bronze statue was installed in 2016 in the central square of North Mitrovica. It represents the Serbian prince Lazar Hrebeljanović (1329-1389) who led the Balkan coalition against the Ottomans and died in the battle of Kosovo's Field on 28 June 1389. Canonized by the Serbian Orthodox Church, the "Holy Prince Lazar" (Sveti Kneza Lazara) appears with a weapon pointing his index finger at South Mitrovica, which was taken as a sign of aggression against the Albanian/Muslim inhabitants living on the other side of the Ibar. Inaugurated on 28 June 2016, the day of the Serbian Battle Memorial Day in Vidovdan, the statue was designed by the Serbian sculptor Mirosljub Stamenković (born in Niš in 1950). The work is 7.5 m high and weighs 6 t. It stands on a 2.5 m high pedestal decorated with twenty-four bronze medallions depicting various episodes of Serbian history. The roundabout on which it is located is named Prince Lazar Square or Šumadija Square in honour of the central region of Serbia, which was the first to free itself from the Ottomans in 1830. The square itself is at the crossroads of three streets with evocative names: Kralja-Petra-I (Peter

I of Serbia was the first king of Yugoslavia between 1918 and 1921), Sutjeska (battle between the partisans and the Axis forces in Bosnia and Herzegovina in 1943), Lola-Ribar (died in 1943, Ivo Lola Ribar was a leader of the Yugoslav partisans.) "It could not have happened otherwise! With the actual division of the city after the liberation year (!) 1999; with the Serb profile given to this part of Mitrovica after the concentration of Serb fugitives across the bridge, under the protection of the French military administration, and the violent expulsion of local Albanians; with its Serbian organization and the "border guards" of the bridge; and finally with the portrayal of Zajednica as a gangrene in the body of the Republic of Kosovo, - would come the "cherry on the cake", the usurpation of the square with Serbian fabricated historical symbolism. ", writes Bujar Vani, sculptor. The statue represents the medieval figure, with his hand raised and his finger pointing towards Gazimestan, where the fiercest battle between the Turks and the Balkans took place. The costume is medieval as well as standing with normal musculature within the permitted limits of sculpture.

This monument tends to show a moment in time, a return to the Middle Ages through the gesture of Lazarus, and well says William Taker, sculptor that "Sculpture remains only sculpture and is limited art, limited by the place in which she lives." . Does this monument, then, arouse aesthetic interest in the figure by excluding the symbolism that the figure carries? The musculature, the costume, the details of the face, the clash of shadows during the morning, day and evening do not dilute the identity of the figure or the resemblance to the Serbian hero. The whole figure is packed with a non-classical realism, simple realism. Therefore these sculptures remain only copies of the medieval image. "The artist's only goal is to copy what he sees," writes Auguste Roden, who was a fan of human figures. Sometime ago we addressed the issue of the need that the new state of Kosovo has to outline its symbolic identity bed, through figurative monumental symbolism, which should be reflected in the decoration of urban environments, bringing centuries-old historical and cultural memory of the new state entity, in natural approaches and symbiosis with ethnic and national roots, and in contrast to other Balkan state or national entities. This, in contrast to the feverish attempt of other countries in the region to clothe urban centers with



Fig.9 The statue of Knez L Lazarit in North Mitrovica in Kosovo

mostly imaginary historical symbolism and the offspring of expansive strategies, but which takes on a not insignificant burden in the concrete plan. It is no coincidence, therefore, that those historical figures are selected who evoke expansion of territories through invasions and usurpations, as in the case of the statue of Dusan in Macedonia or the last of Lazarus in Kosovo, obviously as guiding points for their long-term policies and strategies. Therefore, their importance goes beyond the aesthetic decoration of urban environments or the cultural or artistic values they carry theoretically (that we have practically not seen such, either in the statue of Lazarus, much less in the tombstones of Greek soldiers, or in the streets of Car Boris); they have long-term political consequences and serve as orientation milestones for genuine political and national strategies of those who use them. If we look at their basic characteristic, all these floods of bronze and marble, perpetuate the invading element of the Albanian territories by the parties, and not any universal value, or even inter-Balkan, that could be justified within regional cultural interaction. So, in modern times we are seeing on the Albanian territories the phenomenon of "invaders" of bronze and marble. Of course, in other conditions, if circumstances allowed, those Greek soldiers would be "resurrected" concretizing their mission of conquest, Tsar Boris would come on horseback to spend the summer in "his" church, while Lazarus, who brought to Mitrovica as "The eighth in bronze", he would come alive with his people from Rashjani to be hospitalized in the place he had never dared to think as his own...

Conclusion

The sculptor when is modeling the portrait he always has to avoid his freedom, so he isn't a free, he has to be limited for that portrait which is going to make. When he take a work to made a portrait of someone, for the first of all he must be inform about archaeology, a life and of exact proportional of human body for that portrait. If he not respect these, he is creating an individual and personal art, so his work can be declared plagiarism. The sculpture will be a truly challenging when through it in the viewer the visual conviction is created.

A sculptor can affirm the movement, the relationship with the space, the drapery, the brightness and softness of the face of that portrait, but not to transform them.

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