

<p>IDEAS AND DIFFERENT ARTISTIC POSITION</p>		<p>Creative and Performing Arts</p> <p>Keywords: Art, Conceptual, Reflected, Reality, Global.</p>
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<p style="text-align: center;">Abstract</p> <p>Artists use social media as tool for carving their creative ideas. Conceptual art is reflection and analytics in society or in the art system and is based on special procedures in artistic creation, while the artist introducing the visual language promotes his views as a general consideration. The art which speaks at this level is an instrument conscious of the historical associates, which makes it look full of things that raises emotions that require appreciation, an art that does not address the transfigured metaphysical conscience but investigates the conditions of earthly existence and therefore provokes to look at things in a new way. The concept of art is formulated at the time and place where it is lived, as a result of the special intensity for contemporary philosophy and art, new ways of reflecting on this reality we live with intensity are required. Art history as the most original tension of language through an external reality, pre-taught in a simple chronicle, but rather in a variety of meaningful events, becomes the divide between many types of art. Personal stories and experiences that are actually the stories and experiences of others gain metavisual reflection. Art is used not only to pose a problem to art itself but also to the art system, meaning the world. A non-marvelous description of the "global" scene in the troubles with the developed world will put many creative creators virtually anywhere between the ecstasy of catastrophe and terror; given their contexts: ethnic, religious, linguistic, temperamental, neurotic.</p>		

Introduction

The physical and cultural environment influences the behavior often to see and understand who we are in relation to surroundings or conditions in which a person lives or operates.

Artists have different views on the "world" and they interpret the contextual-artistic circumstances of particular cultural situations and, on that basis, these artists redirect their motivations to contemporary reactions, such as the threat of environmental destruction; or multimedia technology applications of extreme proportions, the next example.

To build, draw attention, and formulate how many moments lived in an almost spiritual connection with the environment, is an attempt for these young artists. The emergence of these artworks does not want to promote any direction or current, nor any inclusive situation; rather, it aspires to show the acceptability within the artistic context in a constant influx of reconfigurations and changes of cultural values.

One of the goals is to accept the arts in order to be able to take our part in the field of contemporary discussion that is "done today in the world". Conceptual art is reflection and analytics in society or in the art system and is based on special procedures in artistic creation, while the artist introducing the visual language promotes his views as a general review.

The exhibition "NE" as the first exhibition of young artists organized at the National Gallery of Kosovo (2002) has brought this exhibition to new artists. They as a group, and each one individually, were presented with a new energy, proved that the art of Kosovo have a bright future. The desire of these young people was to create valuable works and present their art in the best possible way.

The exhibition offered different approaches and values, from the most traditional, to new forms of expression. But these natural differences of contemporary art are not even distinctive in sensitivity. All of them were representatives of a generation that reflected real-world problems and the environment, with a similar or very similar feeling to social processes, and their reflection on visual arts. The concept of the exhibition was correlated with this sensibility of the new art created in the world, because the project is supportive of quality art in the traditional media of expression, as well as for any kind of novelty and experiment.¹



Zeni Ballazhi
"The smile of fake life", instalation 2002²

...The ill feelings to reality is getting worse. The message given through a skull of an ox with a royal crown, on a black background on the white of a wall, will not comment; it is enough to read the contrasts and the sad faces of the skull of the ox under the false crown ... not worth a smile either.

To imitate social messages, emotionally emotional art, or to structure a more organic matter of everyday life, the artists introduced a new concept that brings valuable art and material to ordinary artwork. One step further gave this direction the organization of the next exhibition "JU" 2003 at the National Gallery of Kosovo. Creations or works of artists seem to have completely formalized the existence of contemporary art on Kosovo's land. The "JU" exhibition was a different concept, idea and position. Here we are not dealing with new streams, but I would say with new influences in our art, which comes as a result of the movement of artists around the

¹ (Artists of tomorrow, 2002, 2)

² (Exhibition "A Portrait" in GKK, 2002)

world. The art of this group appears as opposed to previous art.

The "YOU" concept, in general, was a powerful provocation, and through these artists expand the idea of art. Through art-installations of young creators present interesting and typical positions of the new artistic scene. The artists used a common artistic approach, which is conceptual, where in an art-installation the idea is more important than its physical appearance, focusing more on the intellect than on the picture. At this moment the artist benefits from the public and the audience from the artist.



ALBANIANS IN BALKAN OR BALKAN IN EUROPE, installation, 2008³

Perhaps the tendency to look at art as convenience is also a tough reaction in recent years in the Balkans and in the world. However, the relationship between work and concept is quite organic where there is an acceptable tendency and a tendency to expand the dimension of contemporary art in the Balkans. Moreover, this individual feature of these young artists at some exhibitions greatly increased the interest of visitors. This position characterizes an organization, surveyed preparation of the works of these artists in a very good way, offering us a wide variety of forms, greetings and infinite unknowns where expression and space are expressed. The only evaluation criteria for the next day in these presentations was the artistic accomplishment and their appearance in the world of contemporary art.⁴

The idea that art transforms and modifies

This concept tends to create spaces in support of young artists who with their fantasy and visual intelligence, sensitivity and provocative emotion, will exhibit contemporary art towards a new reality as a new grouped artistic relationship in the exhibition, where they will also have a

³ (Cataclysm and Creativity, Art in an Age of Uncertainty, Contemporary Art Museum Skopje, Macedonia, 2008)

⁴ (Exhibition JU, 2003, 2)

chance to publish and the opportunity to offer the latest news in their art.

We focused our judgment on the special presentation at some exhibitions.

The exhibitions "The Artists of Tomorrow", "M.Mulliqi International Prize" organized by the National Gallery of Kosovo and the "International Prize *ONUFRI*" organized by the Tirana National Art Gallery since the post-war years in Kosovo and after the Communist regime in Albania echoed the most prominent efforts of artists to find new ways hoping that one day they could unite with the world of contemporary art and at the same time would be a homage to all those efforts that have been made for the birth and survival of this hope since the creation of art to this day.

Artists started from this awareness by accepting to work through specific language of art but also trying to advertise this specificity as a project of transforming reality and implying art as a model of alternative behavior and therefore knocking on the doors of the world great art and experienced artists. These not only proposed their experience as help in the first steps of new colleagues but also welcomed new experiences.

The field of activity is surrounded by the area of the language used "art as art".

The works in these exhibitions were powerful metaphors of this intense reality that we live in. The wish of the artists participating in these editions for tomorrow was to make a presentation as specific as possible and as close as possible to the visible and likeable artistic values.⁵

What united these projects was participation in the problems of urban territory, where the creative intelligence was the author has converged through many original findings, which make up the peculiarities of these exhibits. Artists use the visual tools to constantly emancipate the society they live in, and this is a new form of discipline. This phenomenon of many artists is considered a violation of public space movement, personal information abuse and many other cases which we may call forms of public discipline.

In the originality and individualism of the Balkan culture intervenes the European mentality, where affirmation of the individual arises from the assurance of a reconciliation and adaptation to a standardized life model. To better illustrate this image, some artists set between themselves and the world the diaphragm of the camera and the camera, whereby the target allowed the destruction of every individual performance, any suspicion of privacy for the individual. What is highlighted is the stereotyped gesture, made public as such and destined for consumption.

Public space as a time utilization of the environment where a spatial coil was built follows the harmony, proportion and symmetry, dimensions that are metaphysically inhabitable not from man but from his shadow. By intervening in public spaces that are overseen by means of new supervisory tools, the artist has developed a dimensioning and reduction of natural space, using

⁵ (Artists of tomorrow, 2007, 4)

new tools offered by contemporary technology as a requirement in the era of technology era. The actions of this intervention in the public space of the city remain anchored in the value of improvisation that wants to resist systematic and standardized living a ray of immediate freedom.

Within this poetry, there is also the anthropology of the individual, the art that lives in contact with clean and uninfected spaces, which by its intervention modifies nature. Interventions are realized through the contemporary technological tools of these artists where they face coping with the amount of space to be faced and a touch is made, an experience with a clean and free space from any conditionality, from all sensory accidents to life. *Everyman oversees a man; everyman is overseen by a man; every supervision is supervised by a man.*⁶ Today, social systems are under tremendous stress.

This change will be planted and will grow by conceptually influencing many new creators using the technology and the media that we will have the opportunity to present even in the coming years where the media structure can contribute significantly to the democratization of society, changing content and streamlining the media.

Including various cultural concepts, audiovisual technologies, abstract art, technological network, computer science, nanotechnology, physics and scientific materials. Modern day people spend most of their time in a kind of virtual reality. The Internet has evolved into what is called now *a giant global mind*. The physical and cultural environment affects our behavior and influences the way we see and understand things. Social and environmental restraint as a historical past is preserved in memory and today is exposed to see others and preserve selfishness in memory.

Accepting the data of this reality is transformed into conceptual data that sums up a physical amount of space, cleansing it of all the sensory, affective, hearing, and smelly accidents we are usually in contact with, leading it to the phenomenological conditioning of a coil which reinforces, simply because of the self-isolation, the psycho-sensual perception of the spectator.

Nature is organized into a ritual lecture devoted to the community, where the natural element is transformed into a liberation of the incoherent and social use.

⁶ (Supervision and discipline in public space, 2008, 20)