

<p><b>POSTERS ROLE IN SOCIALIST REALISM</b></p>		<p><b>Creative and Performing Arts</b></p> <p><b>Keywords:</b> posters, art, socialist realist, etc.</p>
<p><b>Rrezeart Galica</b></p>	<p><b>Faculty of Arts. University of Prishtina. Republic of Kosova.</b></p>	
<p style="text-align: center;"><b>Abstract</b></p> <p>In the 1950s, throughout this period, Albania had a reputation for its totalitarian style of state administration influenced by Enver Hoxha and the Party of Labour of Albania. In Albania, among the media of art used as a propaganda tool was the poster. This media had its own transmitting specification through the artistic message. Also, in the 1950's, artists educated in Italy and Greece joined the other parts of the country who were educated or specialized in former socialist countries. This cast of later artists brought with it intentionally or without the spirit of socialist realism that they had absorbed during their education outside Albania. Now we also know that many of these artists distanced from this spirit that at that time conquered Albania. Artists always push the idea of freedom to its ethical limits, as artistic boundaries are not officially ordained, but the circumstances at that time in Albania violated this freedom. About the tablets of political, cultural, festivals, sports, etc. at that time we were known as prominent plateaus like Vlash Prifti, Pandi Mele, Safo Marko, Franc Ashiku, Bashkim Dizdari, Ibrahim Cezmja. Their work was related to the apostrophized spirit above because of the circumstances of that time.</p>		

## Introduction

The beginnings of the 1950s were different not only in other aspects of the Albanian society at that time but also in visual art in general. The spirit of this era began to suffocate even modern visual art, such as impressionism and cubism, and so on.

As is widely known, socialist realism is a sublime of a realistic style, but always with the intention to spread the communist and socialist doctrine in the Albanian society of that time. Russian Maxim Gorki as one of the creators of this style with his novel "Mother" is known as the first work of socialist realism. The motives that artists were supposed to use were based on the rules of this spirit, such as: Art of proletarian, which is related to the working class and is abundantly absorbed by it, the motives are typical of the everyday life of ordinary people, and always based on the principles of the state.<sup>1</sup> But how are these rules applied in Albanian art? How have they affected positively or negatively the formation of Albanian artists? Whether they are free they have been in the selection of topics we will be going on.

## Political Propagating Posters

The battle of posters took place during World War II, thus they became the most useful tool for informing all warring masses for what what would happen in the countries that were involved in this war. The first artistic-political poster is known from 1938, drawn by the artist Fadil Pellumbi (1918-1977).<sup>2</sup> This artist attended the drawing school in Tirana, while he attended high school at the Academy of Fine Arts in Rome.

<sup>1</sup> The 1934 Congress of the Soviet Union set out to formalize these rules.

<sup>2</sup> Source: <http://www.forumikatolik.net/archive/index.php/t-8289-p-2.html>

With his appearances at national and international exhibitions he made a dignified presentation of Albania and the spiritual universe of the Albanian people in the world. It is worth mentioning that the artist Pellumbi in 1946 designed the Albanian pavilion at the Zagreb International Fair, Poznanj and Prague, the exhibition entitled "New Albania", which was opened in Romania and Bulgaria. His various creations are found in different European countries. He was a member of the Association of Writers and Artists since its foundation.

Since this medium always comes into consideration, it was always used by the communist regime in Albania to reflect on its approach. With the political poster of social realism in Albania, we are facing for the first time on the occasion of the fesat day which is May 1st, in 1952. The author of this poster is the painter Fadil Pëllumbi.

If we discuss the elements used on the banner of May 1, 1952, it's quiet obvious that on the surface of the banner generally dominates the red color, on the cover of the banner there is a man with his sleeves tuck up. His hands are in disproportion with the body, which according to the author of the banner has wanted to reflect the power. The character featured on this banner holds a red flag in which are presented with globes and a bird. In the other hand, this character holds flowers.



*Poster by artist Fadil Pëllumbi on the occasion of the "Workers Day", 1952*

In the background of this banner we see a crowd of people who magnify Stalin's portrait with their hands and some others hold the red star and are all moving. All these elements of this banner that was made on the occasion of May 1<sup>st</sup> otherwise known as the *Workers Day*. In 1889, a congress of the socialist parties from all over the world was held in Paris and announced on May 1, 1890, the international day of demonstrations in favor of 8-hour working day. As of this year, on May 1, workers raised their voice to express demands for better wages and better working conditions.<sup>3</sup>

<sup>3</sup> Source: <http://wol.jw.org/sq/wol/d/r41/lp-al/102005285>

Pellumbi's banner for "May 1<sup>st</sup>" represents a call for mobilization of the move to advance the Stalinist spirit of that time . But we still do not know about circumstances in which this banner was made, or was it commissioned by the state or any other institution? But despite this, the circumstances of that time did not allow the artist to get out of the doctrines created by the leaders of that time. In fact, the artists have also stifled fantasy because according to Freud, the artist creates a fantasy world, which he takes it very seriously and in which he invests a great emotional burden – and clearly separates it from the reality.<sup>4</sup>

As we see that the artist through the elements he used on the posters, his tendencies to alienate the nature of the dedication of the posters through the background are obvious, so it is worth pointing to Freud that the artist, changing the relationship between the parts, intentionally alters them in the same direction, in order to emphasize a certain and essential feature of the object, and hence, the main idea that is being created for it.<sup>5</sup>

At the University of Arts, there are banners worked by students of the Higher Institute of Arts as diplomas or diplomas during 1964, 1970 until 1989. These banners clearly reflect an ideology and a revolutionary spirit. The overwhelming majority of them were created on congressional occasions, marked days or anniversaries, for example "May 5", "30th Anniversary of Professional Unions of Albania (11 February 1945-1975)", then "IX Congress of PPSH", " IX BGSJ Congress", etc. Men and women brawling, some with rifles, some with work jackets with the action scarf behind them accompanied by banners of the kind: "Party-Enver", "Protecting victories, defending socialism," "Going to Congress IX of PPSH with accomplished tasks", "The situation today resembles a volcano in the eruption, a burning fire, a fire that will burn precisely the exploitative and repressive classes" and many others.<sup>6</sup>

In Kosovo, according to Sh. Nimanit, such banners marked important anniversaries and celebrations of holidays: "Republic Day", "The First of May", "Victory Day" etc. According to him, in the late 1970s and early 1980s, the political plaque began to be cultivated. As a tabloid he mentions the "XII Conference of LK of Kosovo", "Youth Work of Ibër-Lepenci", "30 Years of JNA", "XII Festival of Youth Work of Yugoslavia", whose authors mention the names Fatmir Krypa, Shyqri Nimani and Faik Krasniqi.<sup>7</sup>

<sup>4</sup> Sigmund, Freud. *Psychoanalysis of Art and Literature*. Dituria 2000, p. 19.

<sup>5</sup> Taine, Hippolyte-Adolphe. *Philosophy of Art*. Published by IDEART, Tiranë 2004. p.37

<sup>6</sup> Source: <http://www.forumikatolik.net/archive/index.php/t-8289-p-2.html>

<sup>7</sup> Nimani, Shyqri. *Artistic Reviews*. Published by ARS, Prishtinë 1990, pp. 80-81