

10 YEARS



FEMART

REVOLUTION \ EVOLUTION

10 YEARS

NARRATIVE REPORT



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CONTENTS

EXECUTIVE SUMMARY	6
THE 10TH EDITION OF FEMART FESTIVAL JUNE 14-23, 2022	8
DAY 1	9
FESTIVAL OPENING CEREMONY: PREMIERE PERFORMANCE "HAUNTED LAND" / KOSOVO	9
COCKTAIL AND AFTER PARTY FOLLOWS	11
GUIDED WALKS & EXPLORATION "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	12
DAY 2	13
STILT-WALKING PERFORMANCE "KËMBËGJATET" / ALBANIA	13
ACROBATICS & FIRE PERFORMANCE "KËMBËGJATET"/ALBANIA	14
GUIDED WALKS & EXPLORATION "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	15
CONCERT BY CHRISTINE SALEM / REUNION ISLANDS	16
DAY 3	17
CLIMATE FRESK WORKSHOP / FRANCE, KOSOVO	17
GUIDED WALKS & EXPLORATION "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	18
THEATER PERFORMANCE "FATHER AND FATHER" / KOSOVO	19
DAY 4	20
TRAINING "EDUCATION OF YOUNG WOMEN ON FEMINISM" / KOSOVO	20
GUIDED WALKS & EXPLORATION "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	21
PERFORMANCE "VALS I KËPUTUN" (BROKEN WALTZ) / GERMANY, ALBANIA	22
ON THE VERGE OF A BREAKDOWN / SERBIA	23
DIVAS NIGHT / SERBIA	24
DAY 5	25
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	25
THEATER PERFORMANCE "HUSBANDS" / PORTUGAL	26
DAY 6	27
LECTURE & PERFORMANCE "25 GLASSES OF WINE" BY DAH THEATER / SERBIA	27
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	28
THEATER PERFORMANCE "THE SWORN VIRGINS" / KOSOVO	29
DAY 7	30
CONFERENCE & PUBLICATION OF THE REPORT "GENDER AND POWER RELATIONS" - #METOO IN THE ARTS: FROM CALL-OUTS TO STRUCTURAL CHANGE / BY IETM (INTERNATIONAL NETWORK FOR CONTEMPORARY PERFORMING ARTS), ON THE MOVE – OTM, AND FACE – FRESH ARTS COALITION EUROPE / PART OF THE ERASMUS+ SHIFT PROJECT	30

MASTER CLASS BY MIRIAM ENGEL - ANGELA DANCE CO. / ISRAEL	33
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	34
THEATER PERFORMANCE & DISCUSSION "CONUNDRUM OF REVOLUTION" BY DAH THEATER / SERBIA	35
DAY 8	36
MASTER CLASS BY MIRIAM ENGEL - ANGELA DANCE CO. / ISRAEL	36
MEDIA PRESENTATION "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	37
THEATER PERFORMANCE "VOICELESS" / ALBANIA	38
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	39
DAY 9	40
SELF-DEFENSE DEMONSTRATION "ÇIKAT E SJELLSHME" (POLITE GIRLS) / KOSOVO	40
PERFORMANCE "STOP THE WAR" BY MIRIAM ENGEL / ISRAEL	41
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	42
DAY 10	43
PREMIERE PERFORMANCE "DEATH HOUR" / KOSOVO, ALBANIA	43
GUIDED WALKS "CITIES BY NIGHT" BY VALENTINA MEDDA / ITALY	44
FESTIVAL CLOSING CEREMONY - SPECIAL PRESENTATION: FLAMENCO BALLET "LUXURIA"/ SPAIN	45
ARTPOLIS AND FEMART HONORED THE ARTIST VJOSA BERISHA	46
FEMART 10 BLOGS	47
KEY HIGHLIGHT RESULTS	48
COMMUNICATION AND OUTREACH	49
MONITORING AND EVALUATION RESULTS	52
ARTPOLIS AND FEMART FESTIVAL STAFF	53
ARTISTIC RESIDENT TROUPE OF ARTPOLIS	54
FEMART 10 WAS SUPPORTED BY:	55

EXECUTIVE SUMMARY

This year marked the 10th jubilee anniversary of the FemArt - International Women Artists and Activists Festival. The motto of the 10th anniversary of the FemArt Festival was “From Revolution to Evolution”.

REVOLUTION \ EVOLUTION 10 YEARS

The feminist evolution cycle continues, FemArt being the first Feminist Festival in Kosovo and the largest in the region, this year it was broader and more accomplished. Local and international artists, activists, and feminists joined the festival.

FemArt 10, continued for ten days in a row, from June 14th-23rd, 2022, unveiled the ability of women artists, to meet, inspire, and find peace. We gathered to celebrate a decade of recognizing and honoring the courage of women artists, their creative power, and their commitment to equality and justice through theatrical performances, flamenco ballet, contemporary dance, concerts, conferences, discussions, training, and workshops from Kosovo, Albania, Serbia, Germany, Portugal, Spain, Israel, Reunion Island, Italy, and France.

A decade of courage, pride, and love during which we have created events, broken barriers, and built new bridges of peace in our country, the region, and beyond. We have rebelled to tear off the threads of patriarchy, shaking off the old and harmful mentality.

Our artistic-feminist activism comes as a response to the need to be healed and understood, to create and transform society and life. Above all, to shatter every notion based on inequality. This commitment has been inspired by our love for art, activism, life, existence, equality, and justice.

For ten days, on this tenth anniversary, for ten days, together with our ever-supporting audience we celebrated and rebelled, entertained and inspired, performed, and called for equality, justice, empowerment, and recognition of the contribution of women, artists, and activists, until the next revolution.

FemArt Festival began as the ambition and desire of the founder and Executive Director of Artpolis and FemArt Festival, Zana Hoxha. FemArt Festival was a necessity for the society within our country and in the region. It continued to be extended solely to give space to art, solidarity, humanity, peace, freedom, entertainment, joy, empathy, and empowerment.

Given the difficulties faced by women and marginalized groups in Kosovo and the region on daily basis, rising above these obstacles by confronting and breaking social norms across generations, Art and Community Center – Artpolis for ten years, starting in 2013, has organized FemArt festival aiming to combat patriarchal challenges imposed on women and girls throughout the years.

This beautiful artistic initiative became a platform for artists and activists to be heard, and since its first edition, it took the form of a prestigious festival.

The festival continues to be a space for initiating and presenting ideas and creations that bring ahead feminist concepts and their development in Kosovo, as well as advocating for equal rights and building peace in the region.

FemArt brought together local, regional, and international women artists of all kinds of expertise, from debutants to experienced professionals. Among women artists and activists included, there were also men with feminist attitudes, creators of films, theatre performers, photographers, musicians, writers, together creators, and other professionals who contributed with research, discussions, and an exchange of information.

The diverse program of the FemArt Festival is not only educational but also entertaining which has managed to gain a wide diverse audience and leave them with broader knowledge and learning. These programs of past editions were selected by a group of artists and civil society activists who have experience in various art forms that have a link between social issues and art creations.

Inspired by social themes and human rights in the Balkans, artists and activists joined in this dynamic platform of the festival and artistically informed the public about the social problems that Kosovo's women and the region face each day.

The FemArt statistics over the years gave us the courage to continue our work. About 2150 artists and activists attended the festival for 10 years; other 29,000 people have physically attended the activities of FemArt during this decade, and only this year FemArt reached more than 348,432 people online.

Together we are more powerful and will never stop until we reach our goals toward freedom, justice, equality, and education for all women and girls in Kosovo.

THE 10TH EDITION OF FEMART FESTIVAL

JUNE 14-23, 2022

The 10th edition of FemArt Festival under the motto “From Revolution to Evolution” was held on June 14-23, 2022, with a program consisting of thirty-four activities (34), where artists and activists from local and international communities gathered to celebrate, rebel, entertain, inspire, perform, and call for equality, justice, empowerment, and recognition of the women’s contribution, artists, and activists, until the next revolution.

Recalling that gender equality is central for the protection of human rights, the functioning of democracy, and the rule of law, art should promote well-being for all equal rights for women and men, girls, and boys, as well as the same visibility, empowerment, responsibility, and participation in all spheres of public and private life, including equal access to and distribution of resources between women and men.

We are a long way ahead of us in creating an equal society. During this period, we worked on a diverse program for FemArt Festival 10 to raise our voice for an equal society, women’s rights, empowerment of women and under-represented groups.

FemArt Festival 10 included the following activities:

|

DAY 1

FESTIVAL OPENING CEREMONY: PREMIERE PERFORMANCE “HAUNTED LAND” / KOSOVO



The performance “Haunted Land” opened the tenth edition of the FemArt Festival in the National Theater of Kosovo in front of 350 people in the audience.

“Haunted Land”, is a performance based on Shqipe Malushi’s poetry, evoking our collective memory about the absence of peace and confrontation with the war, that is a constant for Kosovar society throughout the centuries, and in particular its impact on our intergenerational trauma.

Presented in a unique experimental format, the performance of the director Zana Hoxha created a multidisciplinary synergy through Malushi’s imaginative poems, Robert Nuha’s contemporary theatrical choreography, and dramaturgy by Shpëtim Selmani, including experimental music with authentic singing elements, and video projections that create a new narrative based on our collective memory.

Various poetic fragments and texts filled with pain, struggle, hope, and strength, as an image of our collective resilience; were interpreted by Artpolis Artistic Resident Troupe joined



by music and dance artists in this project. Through chronological acts “Haunted Land” described one of the most important stages of Kosovars toward what they had dreamed of for centuries: freedom.

But is it enough to be free? Or is there anything beyond it?

“Haunted Land” is a photo album that should never be covered by dust, or forgotten in a drawer.



COCKTAIL AND AFTER PARTY FOLLOWS



After the premiere of theater performance “Haunted Land”, the audience had the opportunity to have fun under the sounds of DJ Lilac music, in the hall of the National Theater of Kosovo, accompanied by an occasional light cocktail.

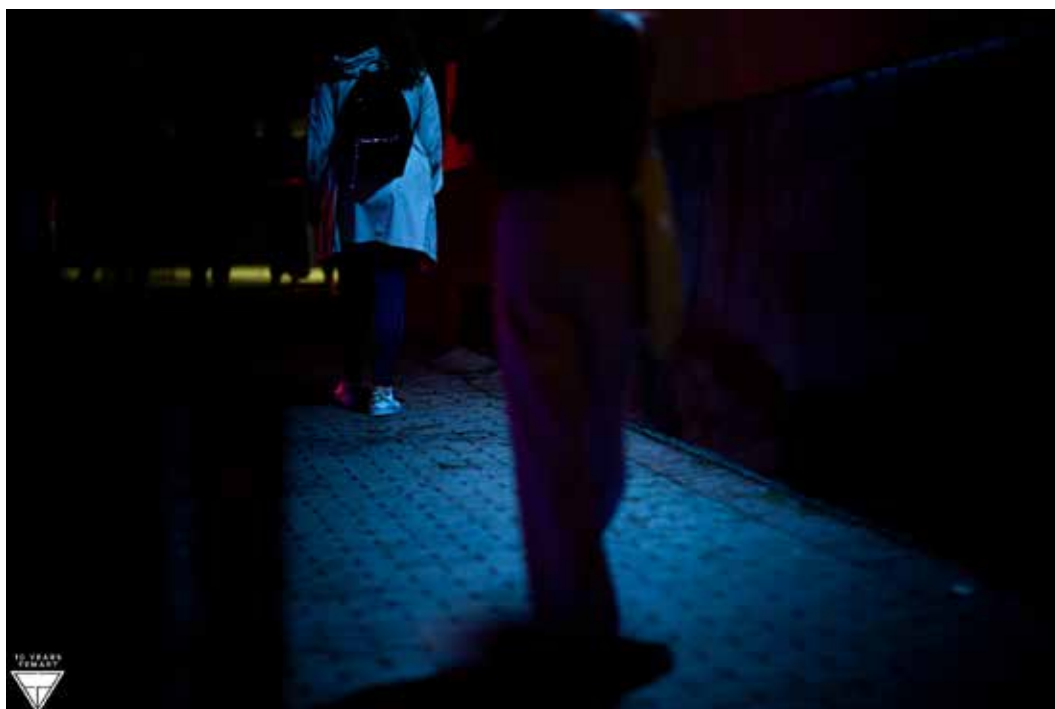
GUIDED WALKS & EXPLORATION “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



“Cities by Night” is a site-specific participatory project dealing with women’s perception of danger in the urban environment. Conceived by the Italian artist, Valentina Medda, this activity took place over ten days in Pristina, and was open to the public in the last three days of the FemArt Festival. In June, Twelve (12) local self-identified women of different ethnicities, ages, and backgrounds, were invited by the artist to explore the streets of Pristina, wandering alone when the sun had set, avoiding crossing the areas where they felt uncomfortable.

In doing so, unaware of their cultural background, their economic status, their beliefs, their internal prejudices, and their physical experience of the place, they each redrew the topography of the city, redefining its borders through their body positions.

The results of these explorations were a series of Pristina by Night, guided walks, where the audience was invited to retrace the steps of the participants and experience their fears, walking along some borders which are not merely geographical, but physical, emotional, and political.



DAY 2

STILT-WALKING PERFORMANCE “KËMBËGJATET” / ALBANIA



“Këmbëgjetet” (STILT-WALKING)” entertained the public with acrobatic walking in the squares of Pristina. About 50 children, young and old, had the opportunity to create memories with their loved ones by taking photos and videos with long legs. The most challenging part of standing on stilts is: always smiling and keeping a balance.



ACROBATICS & FIRE PERFORMANCE “KËMBËGJATET”/ALBANIA



While the stilt-walking performance took place outdoors, walking from “Zahir Pajaziti”, through “Mother Theresa” all the way to “Skenderbeu” square, the acrobatics & fire performance took place at the National Theatre of Kosovo entertaining the audience that joined us.



GUIDED WALKS & EXPLORATION “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



Twelve (12) women participants of the “Cities by Night” met with the artist Valentina Medda, who guided them through the path they had selected. Each woman had a different schedule and a departing point. These practice sessions differed from one another. The guidance, the path, and the walk were also different for each person involved. Moreover, since each person had a personal experience, biases, and their feelings they all experienced during their walks were also different from one another.



CONCERT BY CHRISTINE SALEM / REUNION ISLANDS



The Music Festival (Fête de la Musique), which takes place under the patronage of the French Embassy, brought the singer Christine Salem to Prishtina. Salem presented songs from her latest album “Mersi” in front of the Kosovar public. This new album, of the iconic singer-songwriter from Reunion Island blended the percussion of her island with the melodies of a virtuoso violin player. In her songs, tinged with blues, maloya, and rock, she thanked her ancestors and sang for hope for a better world. Uncompromis-

ing, but with real sensitivity, in its strength and its gentleness, “Mersi” resembled Christine Salem.



DAY 3

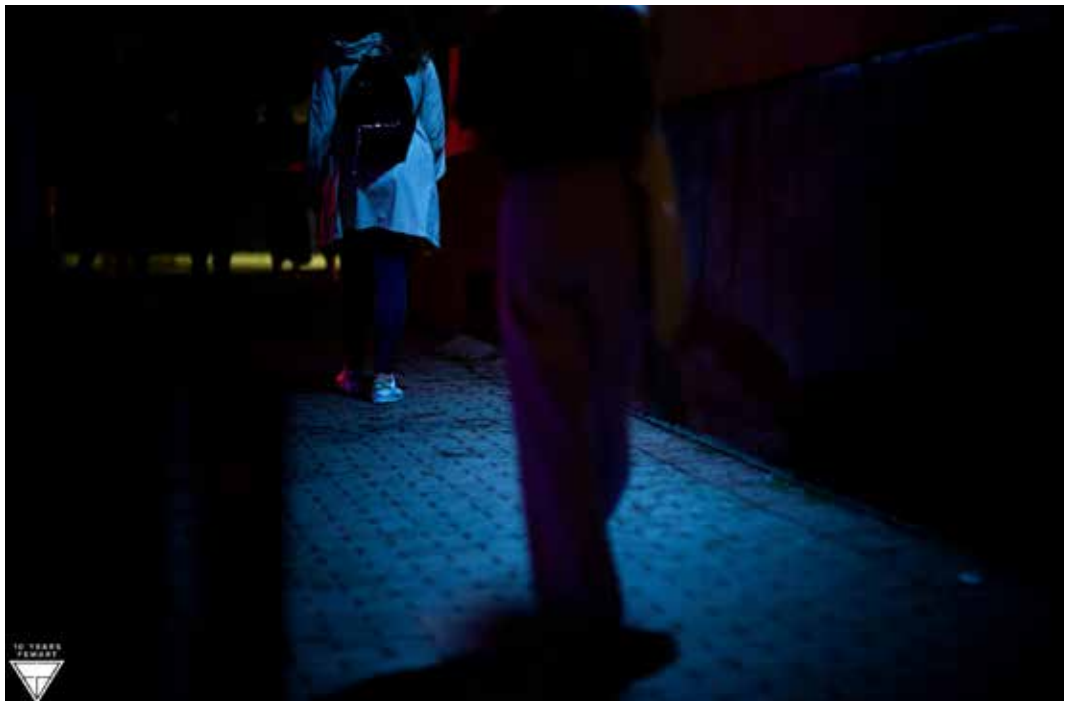
CLIMATE FRESK WORKSHOP / FRANCE, KOSOVO



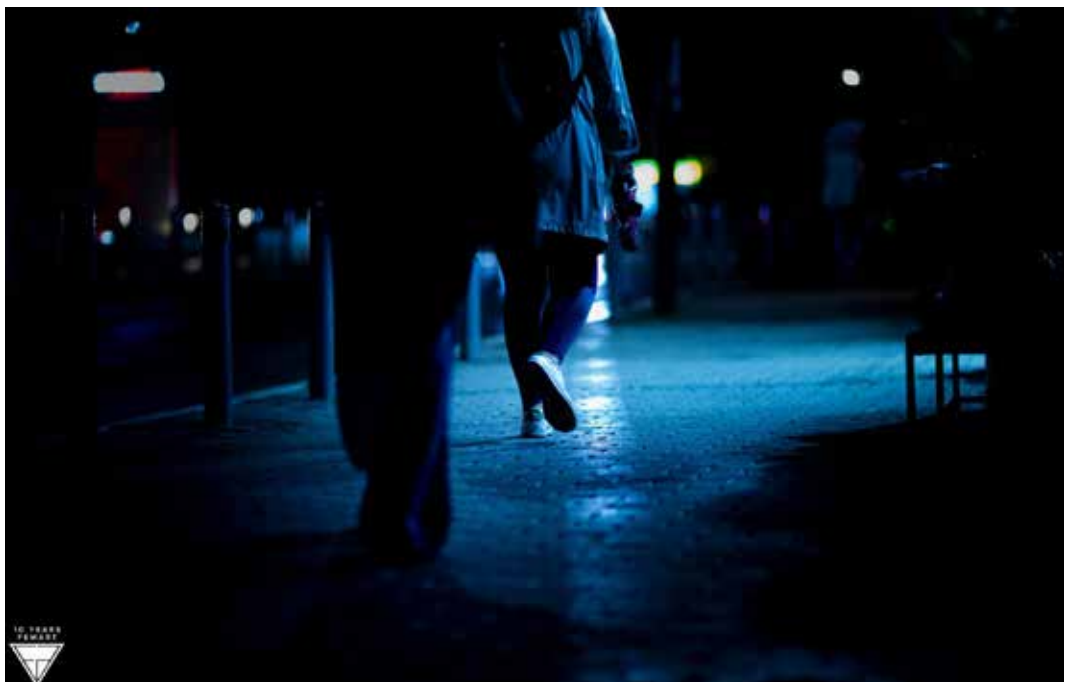
“The Climate Fresk” workshop aimed to raise awareness and understanding among people about climate change. The trainers explained the climate functioning and the consequences of its disruption, allowing us to learn in a very short period while addressing both novices and experts. Through this workshop, one understood climate issues through scientific data and capacity team building as collective intelligence. This workshop was designed for 40 people and was interactive in the discussion. Trainers Ben Dida and Marie Grovel made sure to thoroughly inform all the participants with complete factual data.



GUIDED WALKS & EXPLORATION “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



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THEATER PERFORMANCE “FATHER AND FATHER”/ KOSOVO



NGO Integra has completed another theatrical production, which significantly addresses the issue of missing persons from the recent war in Kosovo. With a striking interplay between dealing with this issue from the perspective of the “missing”, and the perspective of those they left behind, this play brought us the life and challenges of a normal ordinary family. The play tells the story of Dini’s life, who lives with his wife Sara and their daughter Lola. Their lives are monotonous; however, this monotony seems to come from the worries and problems they

face in life. But, beyond the ‘sameness’, there seems to be inexplicable unhappiness in their home. “Father and Father”, seemingly a drama about the daily challenges of a family life, revealed to us a shocking story of the “missing father in the war” and woman living through her memory, unveiling a deep social trauma, a wound that has remained unhealed and which holds the characters captivated, forever.

"Father and Father" was presented at the Ethnological Museum attended by 50 audience members.



DAY 4

TRAINING “EDUCATION OF YOUNG WOMEN ON FEMINISM” / KOSOVO



The training on “Education of Young Women on Feminism”, focused on the empowerment of girls expanding their knowledge on feminism. This time the training was held in the town of Gracanica with girls from the Serbian community, allowing them to learn from the activists Nevenka Rikalo and Gordana Toskic. The girls learned the definitions, history, and feminist movements in the world, as well as, the development of feminism in Kosovo; having the opportunity to contribute to different activities. This training served as a platform for sharing experi-

ences and challenges that girls face in their community in Kosovo. Simultaneously, showing them a format that they can use to overcome the challenges they face through the social stereotypes of the patriarchal system.



**GUIDED WALKS & EXPLORATION “CITIES BY NIGHT”
BY VALENTINA MEDDA / ITALY**



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PERFORMANCE “VALS I KËPUTUN” (BROKEN WALTZ) / GERMANY, ALBANIA



“Broken Waltz” (Vals i këputun) is inspired by an old ‘arbëresh’ song which has lingered in our collective memory for centuries as a vague returning motif. This blurred reminiscence aroused interest to investigate these incomplete memories, and ‘embalmed’ images coming from unknown sources. With a broken waltz as the connecting thread to these sudden evocations, their essence remains concealed but alive. ‘Was bleibt kollektiv’ is an initiative by the choreographer Gentian Doda, bringing together international dance and multidisciplinary artists

who share the need of investigating and developing ideas through the expressive abilities of the body. Their focus relied on revealing human conditions through movement, or the lack of it, rather than on the ability to dominate and domesticate. The common thread in their explorations was the attempt to find persisting elements that remain after each artistic manifestation.



ON THE VERGE OF A BREAKDOWN / SERBIA



The established divas of the Belgrade night-life Dekadenca and Markiza de Sada presented themselves to the audience with the continuation of the talk show “On the Verge of a Breakdown”, which aimed to guide every viewer on the right path of spirituality. This special polemical show soaked in Christian pathos with live inclusions of users of various spiritual practices, opened new horizons for the audience, and focused on promoting love, togetherness, and faith. The audience discovered the meaning of Dragape, and why indulgences were im-

portant, what were the meanings of pompous terms like catechism and katapetasma, who is Pacha mama, does ayahuasca provide liberation or is the truth somewhere out there.



DIVAS NIGHT / SERBIA



Lady K + Dekadenca is a cabaret duo that has been collaborating for several years now, entertaining the Belgrade audiences with their live renditions of pop/rock/jazz/show tunes hits, while being quite cheeky about it. These two divas took the audience on a gentle yet wild ride through the night with their dedication to passion, love, and glitter!

They performed in front of 150 people, at the Dodona Theatre.



DAY 5

GUIDED WALKS “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



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THEATER PERFORMANCE “HUSBANDS” / PORTUGAL



The play “Husbands” directed by Pedro Alves is a comedy about life, death, and freedom. This play that challenges the “boundaries between theater and cinema” is based on the 1970’s movie with the same title, written and directed by John Cassavetes. Based on a fluid terrain where boundaries separated life from art, reality from fiction, and theater from cinema were challenged. The play was brought to life by the actresses Leonor Cabral, Joana Cotrim and Carolina Figueiredo.



DAY 6

LECTURE & PERFORMANCE “25 GLASSES OF WINE” BY DAH THEATER / SERBIA



This lecture/performance has been created for the 25th Anniversary of DAH Theatre. The performance is based on the autobiographical texts of the Director of DAH Theater Dijana Mislošević, where she talks about the work of her theater company that started in a specific historical and political context of the country “that is no more”. Through being/becoming a part of the theater society, the history of one country, including the moment we live in the contemporary world, were reflected.

This performance was presented at the House of Culture in Gushtericë, Graçanicë, attended by 80 members of the audience.



GUIDED WALKS “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



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THEATER PERFORMANCE “THE SWORN VIRGINS” / KOSOVO



In “The Sworn Virgin” performance the story reveals how during her visit to Northern Albania, Edith Durham, a British anthropologist met Sose, one of the last remaining Albanian sworn virgins. Later, together they traveled to London for a series of public presentations at the London University. During their visit, Sose became part of a queer performance-in-the-making by Julian — a renowned drag queen from London. Encountering such a foreign culture became existential for Sose. The Sworn Virgin spoke about the phenomenon of the sworn virgins,

addressing the concept and the lack of freedom in societies with different values, concepts, and social constructs similar as it is in the light of the current debate on gender issues. This was the first Albanian-language production of this play. Earlier, it was staged in German in Switzerland as a co-production of Forever productions, Schlachthaus Theater Bern, Theater Winkelwiese Zürich, Kleintheater Luzern, and Kellertheater Winterthur.



DAY 7

CONFERENCE & PUBLICATION OF THE REPORT “GENDER AND POWER RELATIONS” - #METOO IN THE ARTS: FROM CALL-OUTS TO STRUCTURAL CHANGE / BY IETM (INTERNATIONAL NETWORK FOR CONTEMPORARY PERFORMING ARTS), ON THE MOVE – OTM, AND FACE – FRESH ARTS COALITION EUROPE / PART OF THE ERASMUS+ SHIFT PROJECT

This publication by IETM (International Network for Contemporary Performing Arts), On the Move – OTM, and FACE – Fresh Arts Coalition Europe is the culmination of the SHIFT project’s work on Gender and Power Relations. This topic encompasses complex issues, both in society at large and in the cultural sector. In the light of developments since 2017, when the #MeToo movement has risen to the global prominence, the SHIFT partners made a common decision to focus on sexual harassment and power abuse in the European art world. The event that took place within FemArt Festival 10, included the:

- Presentation of the preliminary findings of the report and recommendations: Katie Watts, Co-author of the Report & Coordinator of Research and Publications - On the move (OTM) / Belgium.
- Discussion panel: “We Need to Talk: Sexual Harassment in the Art World”
- Discussion panel: “Creating Safer Art Workspaces and Workplaces”

Based on president Osmani’s speech, as important as these awareness initiatives and campaigns are, cooperation with people who have the power within the organizations or insti-





tutions are equally important, because in addition to the bottom-up approach, we need a structural, substantive, and stable change.

This activity was opened by the president of Kosovo, her excellency, dr. Vjosa Osmani – Sadriu, who gave an inspiring message to those present and followers of the networks social of FemArt, emphasizing that each step towards gender equality has importance to ourselves, and we must all commit to such a thing.

According to her, there is a need for constant courage, constant insistence, systematic work, and persistence. “We must be clear that every step that brings us closer to the reality of equality is one more opportunity to fight the mentality and aggression of sexual harassment, of physical, verbal, and psychological violence. Every step in this direction is a step closer to gender equality. Our girls and women deserve a safe place at work, respect from everyone without distinction, gratitude for their work and contribution, appreciation of their efforts, equal opportunities for advancement, a guarantee of safety, and a safe environment at work. Let's speak loudly today and work every day with full conviction and dedication for more equality, dignity, respect, and empowerment, both in art and in every field of our lives without distinction”, declared Osmani.

The Founder and the Director of Artpolis and FemArt Festival, Zana Hoxha, thanked the president for her support and her presence in such an important event.

Part of the discussion panel “We need to talk: Sexism and sexual harassment in the art world” were Reyes Charle Cuellar, Adviser on Gender Issues at the Office of the European Union



in Kosovo, Katie Watts, Coordinator of Research and Publications - On the Move (OTM) / Belgium, Miriam Engel, Choreographer, Dancer, Performing Artist / Israel, Nataša Novaković, Production Manager - DAH Theater / Serbia, and Gazmend Ejupi, Artist, Lecturer at UBT - (University of Business and Technology), Director at the Paper Gallery

While part of the second discussion panel "Creating Safer Workplaces and Art Workplaces" were Edi Gusia, Chief Executive Officer of the Agency for Gender Equality.

Valdete Idrizi, Director of the Directorate of Culture in the Municipality of Mitrovica. Vjollca Krasniqi, Lecturer at the University of Pristina & Co-President at the Center for Gender Studies, and Research, UP. Visar Krusha, Director of the Theater of the City of Pristina Dodona. And Florent Mehmeti, Director of the ODA Theater. During this activity, about 50 people were present at the National Library of Kosovo.

Safety at work, and a safe environment to think, act and engage are of particular importance for all artists.



MASTER CLASS BY MIRIAM ENGEL - ANGELA DANCE CO. / ISRAEL



As a multidisciplinary performing artist, acknowledging the importance of both structured technique and individual qualities and creativity. Miriam Engel's Master class was an experience of exploring expression and expansion through movement, with emphasis on full use of individual physical potential and a full body and mind virtuosity and interpretation. Using complex and refreshing coordination, exploring borders between several contemporary techniques; this energetic experience offered practical tools for strong and creative performance and interpretation of movement and choreography.

The class offered a taste of Engel's creative and technical language and approach including repertoire materials, including a progressive ballet technique class with a contemporary approach, in orientation to contemporary dancers. Both a soft and dynamic ballet class explored borders between classical lines and contemporary physicality. This class brought a practical method of using tools of the ballet technique objectives for the individual contemporary dancer's requirements and physical development.



GUIDED WALKS “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



Twelve (12) women participants of the “Cities by Night” met with the artist Valentina Medda, who guided them through the path they had selected. Each woman had a different schedule and a departing point. These practice sessions differed from one another. The guidance, the path, and the walk were also different for each person involved. Moreover, since each person had a personal experience, biases, and their feelings they all experienced during their walks were also different from one another.



THEATER PERFORMANCE & DISCUSSION “CONUNDRUM OF REVOLUTION” BY DAH THEATER / SERBIA



The Conundrum of Revolution is a play by the DAH Theater that recalls the centenary of the end of the First World War, and the Soviet and German revolution. “Red Rosa,” is still an inspiration for rebellion, in an age when rebellion against everything inhumane, violent, and exploitative is invisible. She still raises the question: where is the rebellion, is it possible? The space in which the performance took place, with minimal stenographic interventions, allowed us to invite the audience to move through these “cells,” where they were able to opt for the

revolution in which they believed or do not opt for any of it at all. Spectators were no longer just “innocent” observers or consumers of the theatre act; they were also potential accomplices who chose or were chosen to participate in the work of individual “cells.” This process revealed the ideas, delusions, and passions of those who believed in a revolution and a better world. This world needs a revolution, “but each tear that might have been avoided is an indictment”; the words of Rosa Luxemburg are echoing through time.



DAY 8

MASTER CLASS BY MIRIAM ENGEL - ANGELA DANCE CO. / ISRAEL



Israeli artist Miriam Engel brought to Pristina her experience in choreography. The class included partnering and floor work, movement and space research, body awareness, and enhancement, and exploration of personal body language, in an open playful environment. The workshop was based mainly on repertoire materials, integrating a short warm-up and technique, and then diving and deepening into materials, performance, and contexts.



**MEDIA PRESENTATION “CITIES BY NIGHT”
BY VALENTINA MEDDA / ITALY**



On this day, there was organized a media presentation an open event for the public to get more information on this activity that took place during FemArt Festival. In addition to the media, about 30 people were present in this activity.



THEATER PERFORMANCE “VOICELESS” / ALBANIA



Albanian theater performance "Pa Zë" (Voiceless) was performed on the small stage of the National Theater of Kosovo.

Cassandra woke up tired. Through a text message, she learned that her mother had died. She had to write a speech to read it at the funeral. She had to choose a coffin for her mother's remains. She needed to buy flowers that she would place on the coffin. She had to choose the appropriate attire for the funeral. She should, but she couldn't. What prevented her from going out in front of people and talking about

her mother? Why couldn't the writer write a speech about her most beloved person? What was her mother like to her? Why did Cassandra wake up voiceless? The performance allowed us to see and hear the story of Cassandra and through her we could find our voice. "Voiceless" was a shocking and humorous journey into the female psyche. "Voiceless" followed a woman for a day as she tried to find her voice. Two performers expressed the inner conflict that existed within the head of a modern woman: push and pull, past and present, progress and regress.



GUIDED WALKS “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



Each member of the audience was guided by a woman walking leader participant, on the street she had selected. Twelve (12) women participants of the “Cities by Night” met with the artist Valentina Medda, who guided them through the path they had selected. Each woman had a different schedule and a departing point. These practice sessions differed from one another. The guidance, the path, and the walk were also different for each person involved. Moreover, since each person had a personal experience, biases, and their feelings they all experienced during their walks were also different from one another. 32 people joined the guided walks in the city of Pristina.



DAY 9

SELF-DEFENSE DEMONSTRATION “ÇIKAT E SJELLSHME” (POLITE GIRLS) / KOSOVO



The self-defense training demonstration “Çikat e Sjellshme” (Polite Girls) empowered girls and women with the necessary skills and knowledge to emerge from a temporary high danger that can be potentially threatening to their physical safety like attack, rape tendency, or kidnapping, etc. This training was held at the Martial Arts Academy in Prishtina/Kosovo with the Taekwondo instructor Nuhi Gashi, grade 5 dan. Besides the self-defense techniques, girls and women spent time building their resistance and general physical abilities.

In the corridor of the National Theater of Kosovo, the girls demonstrated their self-defense skills in front of 40 people. In addition to the self-defense techniques, women were trained to build endurance through general physical skills.

Physical health and fitness were some of the most important aspects of well-being. Self-perception in general was the main precondition for other aspects of life. Kosovo women and girls were not often engaged in physical activities; thus, this fact reflected in the lack of their physical ability, resistance, and poor general health.



PERFORMANCE “STOP THE WAR” BY MIRIAM ENGEL / ISRAEL



“Stop the War” is a contemporary dance and <spoken word> creation, integrating a ‘fine art’ object design installation - ice globe. The work built a language and image from the world of technology and Artificial Intelligence. It raised the question of what it means to be human. It touched on violence in our day-to-day lives and drew a picture of an alienated world of loneliness in a digital-modern era of technology that provided us, surrogates of human connection. In a technological, digital world that provided us with substitutes for human connection, solu-

tions to loneliness, weapons of mass destruction, and advanced artificial intelligence. She was a ‘half woman - half robot’, with a heart of ice and a bleeding stomach, she came to life in a relentless monologue about war, violence, humanity, and compassion. Stop the War offered an expression of our humanity. Our ability to fulfill, but not dominate, to initiate contact, consent, and peace so we could heal.



GUIDED WALKS “CITIES BY NIGHT” BY VALENTINA MEDDA / ITALY



The evening was concluded with guided walks with the public included to an open event that contributed to mapping of the streets in Prishtina and looking at how safe they were for women and girls to walk alone at night.

Twelve (12) women participants of the “Cities by Night” met with the artist Valentina Medda, who guided them through the path they had selected. Each woman had a different schedule and a departing point. These practice sessions differed from one another. The guidance, the path, and the walk were also different for each person involved. Moreover, since each person had a personal experience, biases, and their feelings they all experienced during their walks were also different from one another. 32 people joined the guided walks in the city of Pristina.



DAY 10

PREMIERE PERFORMANCE “DEATH HOUR” / KOSOVO, ALBANIA



“Death Hour” is considered one of the masterpieces of French dramaturgy. Directed by Ilir Bokshi, this play portrayed the fate of Kosovo prisoners during the last war who were killed, or have vanished, and whose fate is still unknown today. The play also included stories from survivors of the Dubrava prison massacre, as well as the stories from prisoners in other prisons during the recent war in Kosovo, and the communist era in Albania. The staging of the play took place in the former Pristina Prison which nowadays has been turned into a museum. The audi-

ence did not only experience the play and the stories, but it also experienced the prison spaces. The project addressed life, morality, identity, fate, war, survival, love, error and innocence, freedom, and death, all intertwined in an innovative theatrical concept.



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FESTIVAL CLOSING CEREMONY - SPECIAL PRESENTATION: FLAMENCO BALLET “LUXURIA”/ SPAIN



The audience was welcomed to the world of suspense in a new masterpiece from the industry experts of Barcelona Flamenco Ballet LUXURIA. This performance was filled with intrigue, complex power dynamics, love, loyalty, and tragedy, among a wide range of other profound emotions and sensations. Under the direction of the choreographer David Gutiérrez, who arrived from other mainstream success with outstanding and truly unforgettable productions such as ‘Flamenco Reborn’, and ‘Luxurîa’ as a brand-new flamenco show which guaranteed to leave audiences simultaneously stupefied and enthralled for a long duration after watching the performance.

‘Luxurîa’ had everything included from sex to scandal, to total unprecedented shock, and was a deeply innovative with combination of both traditional, more modern, and contemporary flamenco dance that made it, without doubt, one of the most eye-catching new productions that there has been in the recent years.

The reason ‘Luxurîa’ stood out as a flamenco ballet in its pioneering style: being both overly modern and traditional. This production had the sufficient scope to allow a whole diverse array of reactionary emotions to arise. Moreover, the fascinating synthesis of the musical styles in this flamenco ballet show, ranged between classical, jazz, and conventionally flamenco music, evoking a beautiful, lyrical, and yet still tragic, conflict-ridden ambiance created onstage.

Overall, this flamenco ballet was certainly unforgettable in the intensity of its emotions, with a truly unique style, and a treatment of simultaneously deeply intimate and evergreen themes.

ARTPOLIS AND FEMART HONORED THE ARTIST VJOSA BERISHA



At the end of the last night of FemArt 10, it was time to honor the artist, the brave woman, and our friend, Vjosa Berisha, who no longer is among us. Everyone stood in a minute silence, honoring Vjosa's artistic and human commitment to the arts.



FEMART 10 BLOGS

To give the public a new experience of the activities of FemArt 10, the activists, Ivana Bilić from Bosnia and Herzegovina, and Alba Ajdarevikj from Kosovo have taken care. They have wrote 11 blogs.

You can read the blogs below:

“I AM A WOMAN! LOOK AT ME! HEAR ME! SEE ME!”, from Ivana Bilić:

<https://bit.ly/3Okvdue>

“ART OF ENTERTAINING AND THE JOY OF LIVING”, by Ivana Bilić:

<https://bit.ly/3tlovGG>

“THE EARTH AND A HUMAN STORY”, by Ivana Bilić:

<https://bit.ly/3xJq74I>

“WOMEN: BODIES, SPIRITUALITY AND COMMITMENT”, by Ivana Bilić:

<https://bit.ly/3bbuJbC>

“KOSOVA, A HAUNTED LAND – EVEN OVER TWENTY YEARS LATER”, by Alba Ajdarevikj:

<https://bit.ly/3ypgU2I>

“SWORN VIRGINS – A LIFE CHOICE OR A SOCIAL CONSTRUCT”, by Ivana Bilić:

<https://bit.ly/3yB1dFm>

“POWER OF ART IN CHANGING LIVES AND STARTING REVOLUTIONS”, by Ivana Bilić:

<https://bit.ly/3P9SXC1>

“CITIES BY NIGHT, A WALK TO DEFEAT FEAR” by Ivana Bilić and Alba Ajdarevikj:

<https://bit.ly/3RrKWdv>

“MY BODY IS THE ONLY LAND I OWN” by Ivana Bilić:

<https://bit.ly/3PnzDBr>

“I AM NOT A DOORMAT – I WILL NOT LET PEOPLE WALK OVER ME” by Ivana Bilić:

<https://bit.ly/3zpOCW7>

“DAY 10 OF FEMART FESTIVAL, A ROLLER-COASTER OF EMOTIONS” by Ivana Bilić:

<https://bit.ly/3RVF2Id>

KEY HIGHLIGHT RESULTS

- > Organizing FemArt Festival 10 (34 activities and 150 artists & activists)
- > Thirty-Four (34) activities were organized during the festival.
- > One-hundred-fifty (150) artists & activists participated
- > Ten (10) Volunteers engaged during the ten days of the festival
- > 2,520 people followed the activities of FemArt Festival 10 physically
- > The activities and promotions of the 10th edition of FemArt Festival reached more than 348,432 people in all of our social media
- > Media discussions and interviews had a full coverage of the festival.
- > 52 media articles published.
- > 11 published blogs.

COMMUNICATION AND OUTREACH

All activities conducted during this period were published on our social media networks. FemArt Festival social media include the following:

Website: www.femart-ks.com

Facebook: Femart <https://www.facebook.com/FemartKosova>

Instagram: femartkosovo <https://www.instagram.com/femartkosovo/>

Twitter: FemArtKosovo <https://twitter.com/femartkosovo/>

YouTube:FemArtFestivalhttps://www.youtube.com/channel/UCtUEiVHQgMuQ3i_TaQ-oAfA

ENCOUNTERED CHALLENGES AND LESSONS LEARNED

CHALLENGES:

The agenda of the city of Prishtina in June was overwhelming. Many events in various fields, including art and culture, were organized during June. The fact that June is also known as a month of exams, celebratory evenings of high school graduations, as well as, the month when reunions of past generations are organized, it was challenging to gather the public physically in all the events organized within the 10 days of the FemArt Festival.

Delay in responses to our applications for funds and/or delay in transfers of funds from donors. This year, the delay in responses to our applications for grants and donors, specifically the Ministry of Culture Youth and Sports, and the Municipality of Prishtina, have been problematic in providing funds to the FemArt Festival. On the other hand, the delay in fund transfers that were confirmed by other donors enhanced this problem. Therefore, all the energy of Artpolis staff was focused on finding immediate financial solutions so that the festival activities wouldn't fail.

Crossing borders. One of the challenges during FemArt was for a theater troupe from Portugal crossing Coratia-Serbia border, that prohibited the play "Husbands". They were not unable to cross the border with their scenography and needed props for the performance, which were placed in a truck that was considered for a commercial purpose, instead of artistic one. Regardless of our efforts and the provision of additional documents the truck was not allowed to cross the border.

Loss of our friend, artist, and courageous woman, Vjosa Berisha. Vjosa Berisha's transition to eternity has deeply affected all of us. The artistic scene, society, and our country have lost one of the most committed women in the arts. As an authentic woman artist and a producer, Vjosa paved the way for many other women in the film and creative industries leaving behind her accomplishments and a role model to follow.

LESSONS LEARNED:

The agenda of the city of Prishtina in June was overwhelming. Regardless of the challenges, we have managed to stay active and to organize successfully the FemArt Festival 10. Even though the agenda of the city of Prishtina during June was overwhelming, working in a responsible, loving, and caring way and having good collaboration with artists, activists, participants, supporters, and collaborators was our reward. We have learned that we have a real supportive and loyal audience of the FemArt Festival.

Delay in responses to our applications for funds and/or delay in transfers of funds from donors. Although our financial situation was complicated Art polis staff managed to find temporary solutions and the festival activities were covered. However, the financial issues are continuous, and we are trying to learn new ways towards self-sufficiency.

Crossing borders. Although a very stressful situation was caused for the Portugal artistic troupe of at the crossing of the Croatia-Serbia border. However, the staff of Artpolis got involved in all the arrangements for the theater performance "Husbands". The artistic troupe that arrived in Kosovo adapted the performance without their new scenography and props, using the ones provided by the National Theater of Kosovo. This was also achieved with great effort and dedication from the staff of Artpolis and the National Theatre of Kosovo.

Loss of our friend, artist, and courageous woman, Vjosa Berisha. When we lost Vjosa on the last evening of FemArt 10, we learned that her memory will always live within us, and she will be remembered for her fighting spirit, resistance, love, and passion for arts. To honor her memory, we dedicated the closing night of FemArt Festival 10 to her.

MONITORING AND EVALUATION RESULTS

Artpolis/FemArt Weekly and Daily Meetings during FemArt Festival were held to discuss activities organizing, challenges, lessons learned, and planning of the future activities.

After each activity organized within FemArt Festival, the Monitoring and Assessment of the situation were done by FemArt Staff during regular meetings, reflecting on FemArt Festival, writing reports including pros and cons of the activity progress, which are used as reference points on how to deal in the future events and activities organized by Artpolis/FemArt.

Documents produced to monitor activities:

- Sign-up sheets for participants in workshops during FemArt Festival 10.
- Photo, audio, and video documentation during FemArt Festival 10.
- Social Media Monitoring – Each activity organized by Artpolis is published on our social networks/pages.
- Media coverage (*find attached as an annex*)
- Catalog of FemArt Festival 10.
- FemArt Festival 10 Program.

ARTPOLIS AND FEMART FESTIVAL STAFF

Zana Hoxha, Founder & Executive Director

Donarta Limanaj, Finance & Administrative Manager

Diellza Bezera, Project Manager

Nertila Qarri-Gërguri, Project Manager

Venera Ismaili, Project Officer

Elira Lluka, PR outreach officer

Berat Bajrami, Project Coordinator

Arbnora Kajtazi, Finance Assistant

Valëza Sijarina, Project Assistant

Alba Ajdarevikj, Intern

Ivana Bilić, Intern



ARTISTIC RESIDENT TROUPE OF ARTPOLIS



Director: Zana Hoxha,

Choreograph: Robert Nuha,

Playwright: Shpetim Selmani

Actors: Edlir Gashi, Qendresa Kajtazi, Donike Ahmeti, Kaltrina Zeneli, Mikel Markaj, Zhaneta Xhemajli

Organizer: Elira Lluka

FEMART 10 WAS SUPPORTED BY:

General Sponsor: Bucaj SH.P.K

Donors: EU KCR, Embassy of Sweden, Humanrightivism, CDF, KTK, Embassy of Luxembourg, Ministry of Culture, Youth and Sports, Municipality of Pristina, cfd, UNFPA, Embassy of France, Perform Europe, SDC, KCSF, K10, Embassy of Israel

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DHE SPORTIT



PRISHTINA



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
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BUSINESSES:



BLUE TAXI
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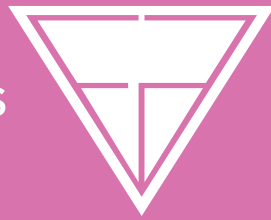


INSTITUTIONAL PARTNERS:



MEDIA SPONSOR: KOHA

10 YEARS



FEMART

REVOLUTION \ EVOLUTION
10 YEARS