



REPUBLIKA E SHQIPËRISË

UNIVERSITETI I ARTEVE
REKTORATI
SEKTORI I PROJEKTEVE

Të dashur studentë,

Në kuadër të marrëveshjes ndërinstitucionale midis Universitetit të Arteve Tiranë dhe Akademisë e Kombëtare të Arteve të Bukura - Oslo, për studentët e FAB ofrohen 6 bursa Erasmus+, për dy workshope intensive, të përshkruar sipas tabelave respektive si dhe tekstit sqarues për secilin kurs.

- 1- Për të aplikuar për të qenë mes fituesve, duhet të nisni në adresën email:
erasmus.uart@gmail.com:
 - Listën e notave të vitit akademik 2024-2025 dhe mesataren e ponderuar, të shkarkuar nga sistemi PITAGORA e të vulosur pranë sekretarisë së FAB.
 - Një kopje dokumenti që vërteton zotërimin e nivelit B2 të gjuhës Angleze.
 - Portofolin tuaj artistic
- 2- Renditja fillon nga mesatarja më e lartë e ponderuar.
- 3- Aplikimet e realizuara drejtperdrejt në lidhjet: <https://nettskjema.no/a/571035> dhe <https://nettskjema.no/a/571248> konsiderohen të paplota pa dërguar edhe dokumentacionin e listuar më sipër në pikën 1.
- 4- Për ata që nuk kanë plotësuar formularët përmes lidhjeve të mësipërme, do të duhet t'i plotësojnë brenda afatit përfundimtar të shprehur më poshtë.
- 5- **Aplikimet e paplota nuk do të merren parasysh.**
- 6- Afati i fundit për dorëzimin e dokumentacionit është ora 23.59 e datës 14 Dhjetor 2025.
 - Mbështetja financiare nga Erasmus+:
Udhëtimi ndërkombëtar: 360 €
Kostot e qendrimit: 79 € per day
- 7- Ju lutem vëreni se, nëse shpallen fitues, do t'ju duhet të organizoni vetë udhëtimin si dhe sigurimin shëndetësor për kohën që do të jeni në udhëtim.
- 8- *Për t'ju ndihmuar në procesin e plotësimit të formularëve online sipas lidhjeve të mësipërme, ju lutemi konsultoni përshkrimet e mëposhtme.*



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I.

Course title:	Critical Fabulations + Protocols
Teaching period:	16-20 March
Location:	Oslo National Academy of the Arts, Norway
Teacher:	Saskia Holmkvist
ECTS:	3
Number of available places	3
Level:	MA

Link për formularin online: <https://nettskjema.no/a/571035>

Course description:

Rejecting the notion that working with archives is an extractive enterprise we will in this course focus on archival production and archival fabulation as a consequential act of governance, as a field with effects, and as a vivid space to do ethnography and auto fiction, futurisms and more. We will also look into ethics and protocols of working more specifically. How to work around consent, unclear borders and approach.

Critical Fabulation is a term that comes from Saidiya Hartman's writing. It is a way of dealing and addressing faulty archives and history with counter narration in creating new stories not present in archives as part of postcolonial discourse and de colonial work.

What is required from the student:

Presentations of their own work through the lenses of critical fabulation, reading of texts, participate in workshop rearranging an existing work or one in the making.



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Course title:	(Re)Pair
Teaching period:	9-13 Feb
Location:	Oslo National Academy of the Arts, Norway
Teacher:	<u>Anawana Haloba</u>
ECTS:	3
Number of available places	3
Level:	MA

II.

Link për formularin online: <https://nettskjema.no/a/571248>

Course description:

This workshop explores how we can use art to rethink knowledge from outside the Western canon and to reconsider the ways we see or are informed by it. How to (Re)Pair histories, and challenge colonial narratives—by working with oral traditions, ancestral knowledge, performance or spiritual fabulations.

I think of RePair in two ways; the first one concerns the first two letters of the word Re, which must occur within the thinking and imagination, respectively, of the set that will be coupled with the other. — We have already established that we identify as political beings, influenced by the complexities of our backgrounds and histories. Therefore, we must acknowledge both the positive and negative aspects of this multiplicity. — and to (Re)member, put together; to find alternative and new awareness and to speak out loudly, words missing and speak to life the objects and repeat. The second way is admittance to crimes, to allow other truths that have been omitted and overwrite the lies, to return, to rewrite, reconsider the trauma and accept the colonial condition and its legacy, and to take responsibility.

I am inspired by the **Luvale masquerades** (like *Kanjenjele* and *Mwana Pwo*), These masquerades are used as teaching matrons within a practice called Mukanda, which serves as an



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initiation school from boyhood to adulthood. Likisha Kanjenjele and Likishi Lya Mwana Pwevo are feminine masquerades that are central to the teaching of boys transitioning into adulthood. It is also believed that the masquerades are the spirits of our ancestors coming to perform in the land of the living—and their encounter with the living makes God manifest. In my rethinking or evoking the aspects of today's contemporary art, I am interested in the following questions: What is the symbolism or tasks these holders of the knowledge system perform now? What ideologies, strategies, or methodologies can we borrow from the knowledge Mwana Pwo inhabits? How do they relate to feminist philosophy within Luvale/ Chokwe — and can we learn from it? I think of this process as a restitutive exercise and can help us suggest other ways in which images and knowledge can occur. These questions not to delve into a study of the Luvale masquerade but to illustrate and suggest "(Re)Pair" when dealing with history

Therefore, in this workshop we will look at how can carry **feminist resistance**, memory, and knowledge. We'll also learn from the **pungwe tradition**—a Southern African form of *gathering, storytelling, and political dreaming*, often held overnight.

We will reflect on the question: *How can we use art to repair, care, and remember?*

Who is it for?

Students interested in:

1. Feminist and decolonial thinking
2. Performance and ritual-based art
3. Oral traditions and indigenous knowledge
4. Sound, memory, and alternative archives