

28 OCTOBER -
01 NOVEMBER
2025

**KOSOVO
NORTH
MACEDONIA
THEATRE
SHOWCASE**

KOSOVO PROGRAMME

**TUESDAY,
28 OCTOBER**

19:00 - 20:00 | "BEKIM FEHMU" CITY THEATRE OF PRIZREN

OFFICIAL OPENING RECEPTION

THEATRE PERFORMANCE:

20:00 - 20:40 | "BEKIM FEHMU" CITY THEATRE OF PRIZREN

INHUMAN

PRODUCED BY "BEKIM FEHMU" CITY THEATRE OF PRIZREN,

MALADYPE THEATRE (BUDAPEST, HUNGARY),

QENDRA MULTIMEDIA (PRISHTINA, KOSOVO)

AND METTRIN ARTS CENTER (HUNGARY)

IN ALBANIAN WITH ENGLISH SUBTITLES

PROGRAMME

**WEDNESDAY,
29 OCTOBER**

THEATRE PERFORMANCE:

11:00 - 12:10 | "HADI SHEHU" CITY THEATRE OF GJAKOVA

#THE BORDER

PRODUCED BY ODA THEATRE

IN ALBANIAN WITH ENGLISH SUBTITLES

PANEL DISCUSSION:

12:30 - 14:00 | "HADI SHEHU" CITY THEATRE OF GJAKOVA

SO YOU WANT TO BE A PLAYWRIGHT?!

SPEAKERS: **GIANINA CARBUNARIU,**

MARK RAVENHILL, BERNHARD STUHLAR

MODERATOR: **JIBBE WILLEMS**

IN ENGLISH

**WEDNESDAY,
29 OCTOBER**

14:00 - 16:00 | THE HOUSE - MUSEUM OF MOTHER FERDONIJE QERKEZI

**VISIT TO THE HOUSE
- MUSEUM OF MOTHER FERDONIJE**

ORGANIZED CULTURAL VISIT TO THE MUSEUM
OF MS. FERDONIJE QERKEZI
IN ALBANIAN, WITH ENGLISH TRANSLATION

THEATRE PERFORMANCE:

19:00 - 20:20 | "BEKIM FEHMIU" CITY THEATRE OF PRIZREN
UNDER THE SHADE OF A TREE, I SAT AND WEPT

CO-PRODUCED BY: QENDRA MULTIMEDIA (KOSOVO), THE MARKET THEATRE (SOUTH AFRICA),
SÃO LUIZ TEATRO MUNICIPAL (PORTUGAL), TEATRO DELLA PERGOLA (ITALY), THEATER DORTMUND (GERMANY),
BLACK BOX TEATER (NORWAY), MITTELFEST (ITALY), THÉÂTRE DE LA VILLE – PARIS (FRANCE). IN COPRODUCTION WITH GOETHE
INSTITUT | IN COOPERATION WITH: RUIMTETUJ (THE NETHERLANDS), LA MAMA (NEW YORK, USA), GJILAN CITY THEATRE (GJILAN,
KOSOVO), SENS INTERDITS FESTIVAL (LYON, FRANCE).

IN ENGLISH, ALBANIAN AND ZULU WITH SUBTITLES

THEATRE PERFORMANCE:

21:00 - 22:00 | PRIZREN CITY PRISON

DO IT OR DIE

PRODUCED BY "HADI SHEHU" CITY THEATRE OF GJAKOVA

IN ALBANIAN WITH ENGLISH SUBTITLES

**THURSDAY,
30 OCTOBER**

THEATRE PERFORMANCE:

11:00 - 12:10 | THE NATIONAL THEATRE OF KOSOVO, PRISHTINA

THE SON

PRODUCED BY: ANAMOUR - INDEPENDENT CULTURAL ORGANIZATION

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:

14:00 - 15:00 | ODA THEATRE, PRISHTINA

PRISHTINA.

THE PREMEDITATED KILLING OF A DREAM

PRODUCED BY QENDRA MULTIMEDIA

IN ALBANIAN WITH ENGLISH SUBTITLES

PROMOTIONAL & NETWORKING:

15:00 - 16:00 | ODA THEATRE, PRISHTINA

INTERNATIONAL THEATRE MARKET

PRESENTATIONS BY VARIOUS THEATRE PROFESSIONALS

IN ENGLISH

NORTH MACEDONIA PROGRAMME

**FRIDAY,
31 OCTOBER**

LECTURE PERFORMANCE:

10:00 - 10:45 | ALBANIAN THEATRE FOR CHILDREN AND YOUTH

BLACK NOTEBOOK CONFESSIONS

BY **ROBERT ALAGJOZOVSKI**

STAGE READING BY: **BESFORT IDRIZI & FISNIK ZEQIRI**

IN ENGLISH

PANEL DISCUSSION:

11:00 - 12:30 | ALBANIAN THEATRE FOR CHILDREN AND YOUTH

THEATRE IN NORTH MACEDONIA:

WHERE ARE WE, WHERE DO WE WANT TO GO?

SPEAKERS: **ANA STOJANOSKA, BESFORT IDRIZI,**

FILIP JOVANOVSKI

MODERATOR: **BILJANA TANUROVSKA**

IN ENGLISH

PANEL DISCUSSION:

15:00 - 16:30 | ALBANIAN THEATRE FOR CHILDREN AND YOUTH

WHOSE STORIES COUNT? THEATRE BEYOND PROPAGANDA

SPEAKERS: **GREG HOMANN, TOM MUSTROPH, AGATA TOMŠIĆ, PANTELIS FLATSOUSIS**

MODERATOR: **JULIA WISSERT**

IN ENGLISH

THEATRE PERFORMANCE:

17:00 - 18:10 | ALBANIAN NATIONAL THEATRE SKOPJE

HUNGER

PRODUCED BY ATRIUM

IN MACEDONIAN, WITH ENGLISH SUBTITLES

**FRIDAY,
31 OCTOBER**

THEATRE PERFORMANCE:

20:00 - 22:00 | KURSHUMLIAN, SKOPJE OLD TOWN

THE BLIND

PRODUCED BY THE TURKISH

THEATRE OF NORTH MACEDONIA

IN TURKISH WITH ENGLISH SUBTITLES

**WEDNESDAY,
01 NOVEMBER**

READING:

16:00 - 17:00 | ALBANIAN THEATRE FOR CHILDREN AND YOUTH

MANY IDENTITIES?

KILL SOME OF THEM!

IN ENGLISH

THEATRE PERFORMANCE:

18:00 - 20:30 | DRAMA THEATRE, SKOPJE

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT - TIME

PRODUCED BY DRAMA THEATRE, SKOPJE

IN MACEDONIAN WITH ENGLISH SUBTITLES

28 OCTOBER -
01 NOVEMBER
2025

THEATRE PERFORMANCES

28 OCTOBER, 20:00

AT "BEKIM FEHMJU" CITY THEATRE OF PRIZREN

INHUMAN

Produced by "Bekim Fehmju" City Theatre of Prizren,
Maladype Theatre (Budapest, Hungary), Qendra Multimedia
(Prishtina, Kosovo) and Mettrin Arts Center (Hungary)

Director, Dramaturg and Choreographer: Zoltán

Balázs / Text: Shpetim Selmani, Jeton Neziraj

Cast: Alban Krasniqi, Beslidhje Bytyçi, Hajat Toçilla

Composer & Music Director: Memli Kelmendi

Stage Designer: Petrit Bakalli / Costume Designer:

Vesa Kraja / Producers: Sylvia Huszár,

Burim Mustafa, Aurela Kadriu.

Lighting Designer: Mursel Bekteshi / Lights:

Fikrim Menekshe, Bujar Bekteshi / Sound: Flamur

Krasniqi, Stage Manager: Mahir Musliu / Stage

Construction: Murat Javori, Wardrobe attendant:

Vjollca Haxhaj / Props: Arben Rashkaj / Stage

technician: Shqipe Galloperi / Finances: Krenar

Gaxholli / Production managers: Katalin Balázs,

Julianna Karaos / Translation into English:

Alexandra Channer / Translation into Hungarian:

Argi Ahmeti and Sylvia Huszár.



The urgency of creating InHUMAN lies in the acute relevance of its subject: the harrowing realities of war and armed conflict, and the individual and collective destinies of those trapped in isolation. This new production poses essential questions for our time: Can art influence human brutality and mercilessness—and if so, how? What forces drive the dehumanization of our world? How can civilization resist barbarism and cultural decay? And in what ways can compassion triumph over inhumanity? InHUMAN invites audiences to confront these pressing dilemmas and to reflect on the power of art as a force for empathy, resilience, and the restoration of our shared humanity.

Supported by: Municipality of Prizren, The Sigrid Rausing Trust, Ministry of Culture, Youth and Sports of the Republic of Kosovo, Ministry of Foreign Affairs and Trade and Ministry of Culture and Innovation of Hungary.

Contact the production: burimmustafa@gmail.com

 PRIZREN, KOSOVO

Written by: Ana Ristoska Trpenoska

Directed by: Sovran Nrecaj.

Actors: Shpëtim Selmani, Verona Koxha, Blend

Sadiku, Kosovare Krasniqi and Leart Nrecaj

Set and costume design: Rudina Xhaferi

Videography: Etnik Nrecaj

Composer: Anda Kryeziu

Lighting design: Yann Perregaux

Coordinator: Renea Begolli

Production assistants: Arjeta Aliu and Delvina Bytyqi

Technicians: Bujar Bektashi, Adem Salihu, Arbresha

Caka, and Nikolas Pipero

Poster design: Zana Begolli

29 OCTOBER, 11:00

AT "HADI SHEHU" CITY THEATRE OF GJAKOVA

#THE BORDER

Produced by: ODA Theatre (Prishtina)



A 12-year-old boy lies in the center of the stage. Like the European dream, the performance is as real as it is imagined. #TheBorder is a theatrical exploration of migration, displacement, and the politics of belonging. Four actors seamlessly shift between roles, dissolving the boundaries between theater and life, fact and illusion.

The play tells the story of a family risking everything for an uncertain future, interwoven with other narratives inspired by real migrant experiences. From border police to smugglers, from the media to the emigrants themselves, the play unravels the complex realities of migration journeys. #TheBorder confronts one of today's most urgent crises: mass emigration from the Balkans, particularly Kosovo. It examines migration driven by Europe's restrictive policies and global inequalities, asking: who gets to cross, who is left behind, and at what cost?

Contact the production: renea@teatrioda.com

 GJAKOVA, KOSOVO

29 OCTOBER, 19:00

AT "BEKIM FEHMJU" CITY THEATRE OF PRIZREN

UNDER THE SHADE OF A TREE, I SAT AND WEPT

Co-produced by: Qendra Multimedia (Kosovo),
The Market Theatre (South Africa), São Luiz Teatro Municipal
(Portugal), Teatro Della Pergola and Mittelfest (Italy)
Theater Dortmund (Germany), Black Box Teater (Norway).

In co-production with Goethe Institut

In cooperation with: Ruimtetijsd (The Netherlands),
La MaMa (New York, USA), Gjilan City Theatre (Gjilan, Kosovo),
Sens Interdits Festival (Lyon, France).

Written by: Jeton Neziraj

Directed by: Blerita Neziraj

Dramaturg: Greg Homann

Performers: Ema Andrea, Gontse Ntshengang,

Ilire Vinca, Kensiwe Tshabalala,

Arben Bajraktaraj, Les Made

Composers: Bongile Gorata Lecoge-Zulu

and Gabriele Marangoni

Stage Designer: Theun Mosk & Ruimtetijsd

Choreographer: Jochen Roller

Costume Designer: Blagoj Micevski

Video: Besim Ugzmajli Lighting Design: Vincent

Longuemare / Ass. Director: Gezim Hasani

Art Director: Aurela Kadriu / Associate Stage Designer:

Rients Dijkstra / Technical Director: Bekim Korça / PR:

Natasha Tripney and Florida Kastrati / Artistic

Advisers: Agron Demi, Catherine Kennedy, Riza

Krasniqi / Fundraising Support: Sven Skoric / Lights:

Mursel Bekteshi, Theo Longuemare / Sound: Bujar

Bekteshi / Coordination: Flaka Rrustemi / Wardrobe

Attendant: Arbresha Caka.



Contact the production: info@qendra.org, aurela@qendra.org

 PRIZREN, KOSOVO



Under the Shade of a Tree I Sat and Wept resonates with our commitment to holding space for memory, justice, and healing. This collaboration offers a powerful opportunity to explore reconciliation not as a fixed destination, but as a deeply human and often painful journey shaped by who gets to speak, who listens, and what is remembered.” - Greg Homann, Artistic Director of the Market Theatre Foundation, South Africa.

In 1990, with war on the horizon, a group of former political prisoners, students and intellectuals from Kosovo initiated a historical movement for blood feud reconciliation. Up until this point, hundreds of families in Kosovo were in a state of enmity and blood feud. The cycle of vendetta had taken the form of a vicious circle, with feuds passed down from one generation to the next and the number of murders between the two sides sometimes amounting to thirty. What started as a small reconciliation movement, quickly transformed into a public national forum, with mothers, fathers and family members taking to the stage in front of an audience and forgiving the blood of their beloved to the family of their murderer. Many public ‘sessions’ took place and hundreds of families reconciled during this process. 1,275 blood feuds and conflicts were resolved in total. Over half a million people attended the last public session of reconciliation.

On the other side of the globe, in 1995 the South African government initiated the Truth and Reconciliation Commission, aiming to heal the country and reconcile the people, by creating a space for them to confront the truth of crimes committed against them during apartheid. Victims and perpetrators were put in front of each other, in a ‘trial’ where terrible truths from these periods of violence, oppression and persecution were revealed. These two major social and historical events, very distinct and yet in many ways similar, have forgiveness at their very core, as a cornerstone to social healing and cohesion, emancipation, and reconciliation.

Through archive and newly-collected testimonials, a group of artists from Europe and Africa reflect on the lessons that the 1990 Blood Feuds Reconciliation Campaign in Kosovo and the 1995 Truth and Reconciliation Campaign in South Africa offer us today - lessons that could serve us in a world once again engulfed in violence and conflict. If 30 years ago, the truth was believed to be able to liberate us, what liberates us in today’s post-truth age? When we forgive, do we forgive unconditionally?

In co-production with Goethe Institut.

Directed by: Blerta Neziraj

Actors: Jahja Shehu, Ernest Malazogu, Albulena Kryeziu

Bokshi, Edi Kastrati, Altina Kusari, Armend Smajli

Choreographer: Gjergj Prevazi Composer: Trimor Dhomi

Set designers: Petrit Bakalli & Alice Vanini

Costume Designer: Iliriana Loxha Basha

Dramaturg: Jeton Neziraj

29 OCTOBER, 21:00
AT PRIZREN CITY PRISON

DO IT OR DIE

Produced by "Hadi Shehu" City Theatre of Gjakova (Kosovo)

Around the 1980s, 80% of all political prisoners across Yugoslavia were Albanians from Kosovo. Out of approximately 24 million inhabitants of the former Yugoslavia, Albanians made up about 8%. Between 1945 and 1990, more than 8,220 Albanians were sentenced to a total of 66,672 years and 7 months in prison—that is, 666 centuries, 72 years and 7 months. The average sentence per individual was 7 years and 1 month.

In a broader context, this persecution of Albanians from Kosovo by the Yugoslav state is linked to the so-called "illegal movements" of the time, which, throughout different historical and political stages of the former Yugoslavia, were organized in cells to oppose various forms of oppression and exclusion inflicted upon the people of Kosovo and to articulate their demands for self-determination.

The repressive practices—which continuously faced public resistance (notably the student demonstrations of 1968 and 1981)—took on the crystallized form of apartheid after the revocation of Kosovo's autonomy in 1989, which was followed by the complete exclusion of Kosovars from public life.

The documentary theatre performance "Do It or Die" takes as its starting point the story of Ukshin Hoti, one of the intellectuals of the time, a political prisoner held in Yugoslav and Serbian prisons, officially one of around 5,000 people who went missing during the war. Among the various prisons, he was last held in Dubrava Prison, where, in 1999, Serbian prison guards massacred around 100 Albanian political prisoners.

"Do It or Die" is based on the writings of Ukshin Hoti, as well as documents and archival materials related to his political and social activity. Interviews were also conducted with several other former political prisoners, exploring how they view the current political and social reality in Kosovo.



Contact the production: alkryez@gmail.com, albulena.bokshi@rks-gov.net

 PRIZREN, KOSOVO

30 OCTOBER, 11:00
AT THE NATIONAL THEATRE OF KOSOVO

THE SON

Produced by Anamour -
Independent Cultural Organization (Kosovo)

Written by: Florian Zeller
Directed by: Erson Zymberi
Cast: Kushtrim Qerimi, Yzeir Meha, Safete Mustafa
Baftiu, Tringa Hasani dhe Florent Salihu
Producer: Ernest Zymberi
Scenography: Bekim Korca
Costumes: Qendresa Isufi
Lighting design: Burim Baftiu
Illustration: Artan Hajrullahu
Translated by Shkelzen Berisha
Organizer: Dhurim Ismaili-Dajki
Pros: Suad Berisha
Stage manager: Alban Limoni
Lighting technician: Fatmir Halili & Xhabir Bilalli,
Wardrobe: Kleida Kurtalani
Set designers: Mejdi Hoti, Haki Aliu,
Fehmi Hoti and Selami Hoti.



"The Son" is the story of a family in crisis. It is a call that goes beyond the usual voice of the stage, which seeks to reveal those deep pains that are hidden behind the silent forms or facades of modern families. "The Son" brings to the stage the invisible pains of modern families – the crisis of adolescence, the challenges of parents and the emotional void that is often hidden behind silence.

"The Son" by Florian Zeller is a drama that follows the story of Nicolas, a 17-year-old teenager immersed in depression and distanced from school and social life. After his parents' separation, he leaves his mother, Anne, to live with his father, Pierre, and his new partner, hoping to find stability, but his emotional problems only deepen. Family conflicts, lack of communication and the inability of adults to understand his pain lead to a tragic epilogue, leaving the audience with a deep reflection on depression in young people and the consequences of emotional neglect.

The director of The Son was awarded "Best Director" by the Ministry of Culture Youth and Sports of the Republic of Kosovo in 2024.

Contact the production: ezymberi@gmail.com

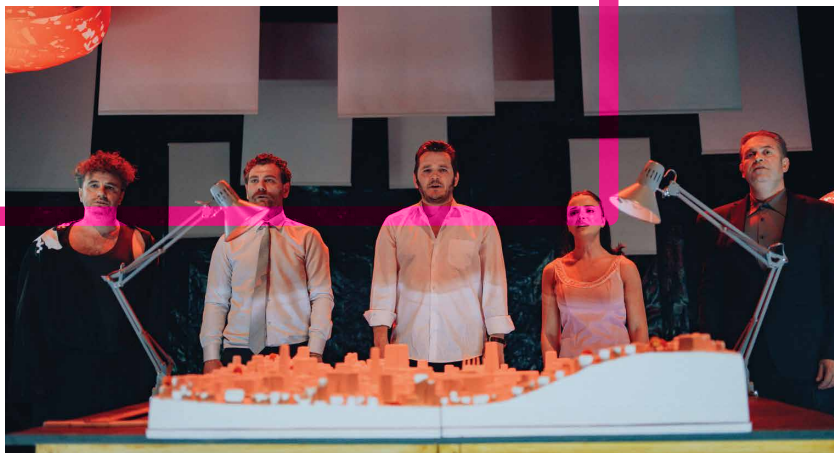
 PRIZREN, KOSOVO

Director: Blerta Neziraj
Actors: Armend Smajli, Verona Koxha, Shpëtim Selmani, Kushtrim Qerimi, Afrim Muçaj
Set design: Alice Vanini
Costumes: Njomza Luci
Composer: Tomor Kuçi
Choreographer: Gjergj Prevazi
Video: Besim Ugzmajli
Ass. Director: Gëzim Hasani
Art Director: Aurela Kadriu
Researcher and artistic collaborator: Agron Demi & Instituti Atlas Dramaturg: Jeton Neziraj / Dritat: Mursel Bekteshi Development support: Sven Skoric / Translator: Alexandra Channer / Coordination: Flaka Rrustemi Technical support: Bujar Bekteshi, Adem Salihu, Nikolas Pipero, Arbresha Caka, Njomza Rexha.

30 OCTOBER, 14:00
AT ODA THEATRE, PRISHTINA

PRISHTINA. THE PREMEDITATED KILLING OF A DREAM

Produced by: Qendra Multimedia (Kosovo)



Contact the production: info@qendra.org, aurela@qendra.org

 PRISHTINA, KOSOVO



The starting point of this play is the story of a crime, which happened 25 years before, in a recently liberated Prishtina, which was then administered by the United Nations Mission in Kosovo. According to unofficial data, over sixty percent of Albanian villages in Kosovo were burned and destroyed by the Serb army and police during the war.

Therefore, when the war ended in June 1999, shelter was one of the most pressing issues for the majority of people. The United Nations Administration had no swift solution to this problem. But a 'solution' was offered by people from the underworld, businessmen and construction firms, who rushed to exploit this 'fruitful terrain' for personal profit.

A society traumatized by the war, and in an epic struggle to restore life, unwillingly became subordinate to this shadowy group that offered a housing 'solution'. Prishtina started to grow, with buildings planted overnight, of poor construction quality, and without any kind of urban plan, or observance of building criteria. Parks were turned into construction sites; public spaces were shrunk by buildings. Small houses were demolished, and on their site, skyscrapers were planted. At that time, and almost alone, Rexhep Luci, architect and Prishtina's head of spatial planning, tried to establish urbanism controls. But that was not a time of people who thought about the future. Rexhep Luci was threatened a number of times by people from the underworld and then, on 11 September 2000, he was killed by an unknown assailant inside the entrance to his apartment in Prishtina.

Rexhep Luci is like Ibsen's Dr. Stockmann. Except that for his truth about Prishtina, he paid a much higher price.

Today, the issue of illegal construction in Prishtina and in Kosovo has taken on catastrophic dimensions. Construction, without plan or control, has made our cities suffocating, and public spaces unsafe and unfriendly. "PRISHTINA. The Premeditated Killing of a Dream" address these issues on stage and invites us to rethink our relationship with, and responsibility for the city, at a time when this destructive cycle has become institutionalized and normalized

In the 25 years since the end of the war, the city of Prishtina has transformed into a large construction site – perhaps the biggest site on the planet. A parallel, ghost city, looms over it, a threat to life and the future.

*Based on the play "In Five Seasons: An Enemy of the People" by Jeton Neziraj. The production is part of the project "Future Narratives for Planet Earth" supported by the European Union, through Creative Europe. Partners: UniT Graz (Austria), Het Nieuwstedelijk (Belgium), Theatre Bellevue (Netherlands), Cesie Ets (Italy), The Hessisches Landestheater Marburg GmbH (Germany), Mhtconsult (Denmark).

31 NOVEMBER, 17:00
AT ALBANIAN NATIONAL THEATRE SKOPJE

HUNGER

Produced by Atrium (Skopje, North Macedonia)

Director: Hana Milenkovska

Dramaturg: Kalija Kiselichki

Composer: Adi Imeri/

Producer: Dino Chupevski

Cast: Leo Popovikj, Filip Milenkoski,

Deniz Ajdarevikj, Marko Mladenovikj, Dimitar Paskoski/

Graphic designer: Mateja Nikolikj

Light designer: Igor Mitrevski

Camera: Istok Chapovski.



Hunger is a play that deals with greed and hunger, both from an emotional and a physical perspective. In an attempt to create a linear narrative that would encompass various aspects of human impulses, drives, and dreams, a theatre piece dense in content and form was born. Many times, we asked ourselves, “and why not like this?”—and we were not afraid to give ourselves a chance to explore new languages within one single whole. It is a challenge to keep a performance alive on the independent scene in times when the audience is our only ally, but one of the main vectors of our intention is togetherness. And as long as we are here, we will seek our fellow humans who sit quietly and watch us in the dark.

Contact the production: chupevskid@gmail.com

 SKOPJE, NORTH MACEDONIA

Director: Qëndrim Rijani
Actors: Cenap Samet, Hakan Daci, YetKin Sezair, Suzan Akbelge, Funda Ibrahim, Nesrin Tair, Slagjana Vuysović, Emine Halili, Zubeyde Ali, Ines Radončić, Edin Yakupović
Music: Emrah Cemali
Costume design: Medina Hoca, Maya Gyreska.

THE BLIND

Produced by Turkish Theatre of North Macedonia



The Blind is a combination of Maurice Maeterlinck's The Blind and Amin Maalouf's In the Name of Identity: Fatal Identities. Twelve unnamed, depersonalized characters navigate the labyrinths of their past, revisiting personal memories and confronting existential dilemmas. The performance invites the audience to reflect on the beauty of diversity and the complexity of identity in a shared world. However, from time to time, they emerge from their physical blindness and embark on a labyrinthine journey, following themselves. Then, they re-experience the memories of their lives. These characters will allow you to experience these events with them, prompting you to ask yourself questions and find answers. These questions will focus on the beauty of the physical and identity differences of all living beings inhabiting this shared world. For this world is a place where differences and the transient nature of human life constitute its most beautiful aspect. This haunting, symbolist play delves into themes of existential despair, human vulnerability, isolation, and the absence of divine guidance.

Contact the production: uskupturkiyatrosu@gmail.com

 SKOPJE, NORTH MACEDONIA

01 NOVEMBER, 18:00
AT DRAMA THEATRE, SKOPJE

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

Produced by Drama Theatre, [Skopje, North Macedonia]

Written by: Simon Stevens

Director: Zoja Buzalkovska

Translator: Blagoja Boškovski - Bucko

Publisher for Macedonia: Ливрепарт, МК

Dramaturge: Aleksandra Boškova

Set-designer: Konstantin Trpenoski

3D-mapping video-design: Osama Almughanni

Costume designers: Elena Vangelovska and Rade

Vasilev / Original music: David Angelevski

Choreographer and free running technique: Simon

Simonovski / Assistant director: Dimče Nikolovski

Assistant set designer: Marija Mukoska / Stage

manager: Goce Bojčev / Prompter: Danica Ilieva

Actors: Damjan Cvetanovski / Trajanka

Ilieva-Velikj-taci / Aleksandar Stepanuleski / Emilija

Micevska / Sonja Stamboldjioska / Jasmina

Vasileva / Silip Trajkovikj / Stefan Vujsikj (Lazar

Hristov) / Zlatko Mitreski / Nela Pavlovska



Contact the production: dramatheatreskopje@gmail.com



SKOPJE, NORTH MACEDONIA





The play *The Curious Incident of the Dog in the Night-Time* by Simon Stevens is actually an adaptation of the popular 2003 novel of the same name by Mark Haddon. This novel has won 17 prestigious awards, including the Whitbread Award. The adaptation was penned in 2012 and had a successful premiere at the National Theatre in London. Set in Swindon and London, the story revolves around 15-year-old Christopher John Francis Boone, a mathematical genius who has an unspecified autism spectrum disorder.

Christopher has a mystery to solve. Someone has killed the neighbour's dog with a pitchfork, and Christopher is first a suspect, then cautioned. Wanting to find out who killed Wellington, and going against his father's wishes and orders, Christopher opens an investigation into the dog's murder, asking him questions and recording his actions and findings in a book. Christopher has Asperger's syndrome (which belongs to the autistic disorder family) and has never before gone further than the end of the street on his own before, but his detective work takes him on a dangerous journey that shatters his entire known world. The cosmos of the one who is "incapable to lie" (which is a part of the definition of his condition) is tectonically shattered by the realization that he is a victim of the lies of his parents, his closest relatives, his only true support, the source of trust and security.

The play thoroughly reworks the source material. Instead of first-person narration, as in the novel, the dramatic text presents a combination of relationships and angles, from the point of view of Christopher Boone, but also of all those who come into contact with his book or are part of it – his teacher, his father, his mother... The result is a drama-within-a drama. What makes *The Curious Incident of the Dog in the Night-Time* such exciting material to work with is the theme that this text opens up. It is Christopher's world, the world of the "special", the "different", the "rejected", the "ridiculous", the "undervalued".

At a time when many societies, including ours, are struggling for the inclusion of people with special needs, producing material with such immediate reference seems extremely important. In that sense, the play will also have an educational function and will be able to target the young teenage audience. On the other hand, the genre of black comedy and the sometimes cruelly sharp, although infinitely witty, language are placing it primarily in the evening time slots and complicate its role.

PANELS, LECTURES & NETWORKING



PANEL 1

Speakers: Gianina Carbutariu
Mark Ravenhill, Bernhard Studlar
Moderator: Jibbe Willems

IN ENGLISH

29 OCTOBER, 12:30 - 14:00

AT "HADI SHEHU" CITY THEATRE OF GJAKOVA

SO YOU WANT TO BE A PLAYWRIGHT?!

CREATION, FREEDOM, DIFFERENCES and FUTURE and the PAST, centered around these important stations in the journey of a playwright, this panel brings together playwrights.

What is the road of a play, from idea to performance, from isolation to audience, from imagination to reality? How much freedom does a playwright have? In scope, thematic exploration, trends, characters and casting. What is the hierarchy in this process between writer, director, producer, actor and critique? Is there a difference in subsidized and commercial productions for the way you work? Is there a difference for what audience you write. Is there a difference between the countries. How did the landscape change since you are a professional and how is it different for emerging playwrights now? These are some of the questions this panel aims to examine in an open conversation with playwrights about their artistic paths, creative freedoms, and the evolving realities of writing for the stage today.

CULTURAL VISIT

29 OCTOBER, 14:00 - 16:00

AT THE HOUSE OF FERDONIJE QERKEZI - GJAKOVA

VISIT TO THE HOUSE- MUSEUM OF MS. FERDONIJE QERKEZI

On March 27 1999, Serbian Paramilitary Forces abducted Ferdonije Qerkezi's four sons and husband. They never returned alive. The remains of her husband and two of her sons are still missing. Ms Qerkezi has kept the house as it was when she was left behind completely alone, as a testament to a life that she remembers as a very happy and lively one, but also to the collective pain of the families of over 1,600 missing persons from the 1999 war in Kosovo.

PROMOTIONAL

30 OCTOBER, 15:00 - 16:00

AT ODA THEATRE

INTERNATIONAL THEATRE MARKET

International Theatre Market is designed to gather international theatre professionals to exchange ideas and experiences from their work back home. Theatre leaders, directors and producers unfold their work and talk about the theatre productions they have been working on recently, as well as their visions for the future. This is a good opportunity for new collaborations to be born and for existing ones to be strengthened.

IN ENGLISH

Presentations by various representatives:

1. Filip Petkovski / ArTopia
2. Daniel Mayer / Stereo Akt
3. Kateryna Kisten / UNRECOGNIZED project by Qendra Multimedia (Prishtina), Royal District Theatre (Tbilisi), Kyiv Academic Theatre on Pechersk (Kyiv) and Örnproduktion (Stockholm)
4. Ana Vukotic / FIAT Festival
5. Aurela Kadriu / Qendra Multimedia
6. Zoltan Fridman / Art Trema Ruma
7. Besfort Idrizi / Deutsch B2
8. Biljana Tanurovska / LOKOMOTIVA - Center for Initiatives in Arts and Culture
9. Lindita Komoni / We Are the Theatre – From Ruins to Resilience: Memory, Culture, and Democracy

LECTURE PERFORMANCE

31 OCTOBER, 10:00 - 14:45

AT ALBANIAN THEATRE FOR CHILDREN AND YOUTH

BLACK NOTEBOOK CONFESSIONS

By: Robert Alagjozovski

Reading by actors: Besfort Idrizi & Fisnik Zeqiri

IN ENGLISH

Black Notebook Confessions will combine reading of extracts from Alagjozovski's first post-drama text and his commentaries and reflections on writing this play, 15 years after his last book was published. He will also comment and delve into the complex North Macedonian cultural landscape, and his personal experiences as a Minister of Culture, including the 'big questions', on how to be provocative, ethical and inspiring zeitgeist author today, in the times of global struggle, multiple wars and genocides happening all over the globe.

Black Notebook Confessions was written by Alagjozovski, during his artistic residency in Prishtina, Kosovo, at Qendra Multimedia. By interweaving personal confessions, political debates, and cultural commentary, the text highlights the interconnectedness of these spheres. The characters' personal struggles and ambitions are shown to be inseparable from the larger systems they operate within. The narrative structure amplifies the play's satirical critique, engages the audience in active interpretation, and reflects the chaos and absurdity of the systems it explores. The meta-textual elements, such as characters discussing their own roles and the nature of the play, blur the lines between fiction and reality, prompting the audience to question the reliability of narratives in politics and culture.

Robert Alagjozovski (1973, Skopje) is an author, cultural manager and researcher with M.A. in Comparative literature. He is the author of two novels and four books in the field of literary studies and criticism. Robert Alagjozovski is the owner and editor in chief of Goten Publishing, with the focus on translating contemporary regional and european writers. In partnership with The European network of books and literature Traduki he has been involved in organizing literary residency in Skopje and promotion of Macedonian literature abroad. In 2017 he became Minister for culture of North Macedonia and later National coordinator for Interculturalism and development of culture..

PANEL 2

31 OCTOBER, 11:00 - 12:30

AT ALBANIAN THEATRE FOR CHILDREN AND YOUTH

Speakers: Ana Stojanoska, Besfort Idrizi
Actor and Stage Director, NMK, Filip Jovanovski
Moderator: Biljana Tanurovska.

IN ENGLISH

THEATRE IN NORTH MACEDONIA: WHERE ARE WE, WHERE DO WE WANT TO GO?

This discussion aims to examine the current state of theatre in Macedonia, focusing on the interconnectedness of the institutional, independent theatre practices, production and their relation to educational programs in the state. We will open a dialogue between these spheres, not to revisit the familiar debates of "tradition versus innovation" or "institutional versus independent", but to overview the theatre sphere as a whole, and to question how production systems, pedagogical models, and dramaturgical thinking continue to shape (and often limit) the aesthetic, social, and political potential of theatre in North Macedonia today, and how these spheres together define the theatre field as it stands now.

The conversation will also reflect on the position of North Macedonian theatre within broader regional and international developments in theatre, and how do we respond to the urgent questions facing theatre today, those of representation and diversity, sustainability and care, anti-war and anti-fascist perspectives, precarious working conditions, and/or digital transformation. How is our scene responding to these realities, and can we maybe imagine and work on new institutional, production, dramaturgical, and educational models that respond to these realities?

This discussion also would, at the end, aim to reflect on how we might rethink the future of theatre not only as an art form but as a social and pedagogical space that actively engages with the urgencies of today's world.

PANEL 3

Speakers: Greg Homann, Tom Mustroph, Agata
Tomšić, Pantelis Flatsousis.
Moderator: Julia Wissert

IN ENGLISH

29 OCTOBER, 15:00 - 16:30

AT ALBANIAN THEATRE FOR CHILDREN AND YOUTH

WHOSE STORIES COUNT? THEATRE BEYOND PROPAGANDA

In divided and polarized societies (marked by war, apartheid, ethnic or religious conflict...), theatre stages often become battlegrounds of memory. Whose stories are placed at the center of public discourse and examination? Which narratives are amplified, and which are deliberately silenced? How do theatres intervene to ensure that the voices of the communities around them are fairly represented in their programs? Can—and how can—theatre resist the contamination, distortion, concealment, and manipulation of present-day realities by politics and sophisticated propaganda machinery?

How does theatre manage this responsibility, which is tied to its very essence and reason for existence, and what mechanisms does it use to challenge “selective truths”?

This discussion brings together critics, founders, and artistic directors of both public and independent theatre institutions from various countries in Europe and Southern Africa, to share their perspectives and institutional as well as personal practices in relation to these dynamics.

STAGE READING

01 NOVEMBER, 16:00 - 17:00

AT ALBANIAN THEATRE FOR CHILDREN AND YOUTH

Participants: Tringa Xhemajli, Mario Stojanoski, Eva Kamcevska, Igor Tomeski, Olivija Trajkovska, Kalija Kiselichka, Katerina Momeva, Katerina Markoska, Katerina Florou, Evangelia Gatsoti, Moschoula Kyri, Vassiliki Boura, Danilo Brakocevic, Nikola Stanišić, Ioana Serota, Cristina Bordeanu, Berina Musa, Anton Elmgren

MANY IDENTITIES? KILL SOME OF THEM!

As part of the Kosovo-North Macedonia Theatre Showcase 2025, this public reading presents excerpts from new texts developed during the international playwriting workshop "Many Identities? Kill Some of Them!", led by the acclaimed British playwright **Mark Ravenhill**, organized by Qendra Multimedia for the second year in a row now. This is a unique opportunity for emerging voices in theatre to experiment, challenge conventions, and develop new narratives around identity.

From October 27 to November 1, in Prishtina and Skopje, a group of young and emerging playwrights, writers, and theatre-makers have explored the shifting landscapes of identity: personal, political, religious, and social, through playful, provocative, and experimental writing.

Mark Ravenhill is one of the most celebrated and widely performed British playwrights of the late 20th and early 21st centuries. His major works include *Shopping and Fucking* (1996), *Some Explicit Polaroids* (1999), *Mother Clap's Molly*

TEAM

Curator: Aurela Kadriu

Co-curator for North Macedonia: Biljana Tanurovska

Coordination, Hospitality and Communication: Flaka Rrustemi, Florida Kastrati, Bernard Berisha, Blerta Neziraj, Aurela Kadriu

Technical Coordination & Support: Arbresha Caka, Bujar Bekteshi, Mursel Bekteshi, Adem Salihu, Ibrahim Xhemaili

Artistic Director: Jeton Neziraj

ORGANIZED BY:

**qendra
multimedia**

WWW.QENDRA.ORG // INFO@QENDRA.ORG // +383 (0) 38 555 799    QENDRAMULTIMEDIA

IN COLLABORATION WITH:

ODA THEATRE, PRISHTINA (KOSOVO)

"BEKIM FEHMU" CITY THEATRE OF PRIZREN (KOSOVO)

"HADI SHEHU" CITY THEATRE OF GJAKOVA (KOSOVO)

NATIONAL THEATRE OF KOSOVO

ALBANIAN NATIONAL THEATRE SKOPJE (NORTH MACEDONIA)

ALBANIAN THEATRE FOR CHILDREN AND YOUTH (SKOPJE, NORTH MACEDONIA)

TURKISH THEATRE OF NORTH MACEDONIA

DRAMA THEATRE SKOPJE (NORTH MACEDONIA)

SUPPORTERS:



THE
SIGRID
RAUSING
TRUST

