

**KOSOVO.**  
**THEATRE.**  
**SHOWCASE.**

**25-29.10**

2022

# PROGRAMME

25 OCTOBER — TUESDAY

THEATRE PERFORMANCE

## FATHER AND FATHER

20:00 – 21:00 | ETHNOLOGICAL MUSEUM OF KOSOVO, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

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# 26 OCTOBER — WEDNESDAY

PANEL DISCUSSION

## CRITICS: CAN THEY RESCUE THE ART OF THEATRE? AND CAN THEATRE RESCUE THE ART OF CRITICISM?

11:00 — 12:30 | KINO ARMATA, PRISHTINA

WITH: NATASHA TRIPNEY (UK), TOM MUSTROPH (DE), BORISAV MATIĆ (SRB)

MODERATED BY: STEVEN LEIGH MORRIS (USA)

IN ENGLISH

VISUAL AND AUDIO INSTALLATION

## HUSINO'S MINER

15:00 — 15:30 | DODONA THEATRE, PRISHTINA

15:30 — 16:00 | DODONA THEATRE, PRISHTINA

IN BOSNIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

## TOP GIRLS

16:15 — 18:00 | DODONA THEATRE, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

## THE HANDKE PROJECT

20:00 — 21:30 | ODA THEATRE, PRISHTINA

IN ENGLISH WITH ALBANIAN SUBTITLES

MUSIC EVENING

## EDONA RESHITAJ BAND

21:30 | ODA THEATRE, PRISHTINA

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# 27 OCTOBER — THURSDAY

THEATRE PERFORMANCE

## KOSOVO FOR DUMMIES

11:30 — 13:00 | CITY THEATRE OF GJILAN, GJILAN

IN ALBANIAN WITH ENGLISH SUBTITLES

PANEL DISCUSSION

## THEATRE BEYOND OUR OWN BACKYARD

16:00 — 17:30 | KINO ARMATA, PRISHTINA

WITH: JAKUB SKRZYWANEK (POL), MISCHA TWITCHIN (UK), SARAH GROCHALA (UK), AGATA TOMŠIČ (IT)

MODERATED BY: ELSA DEMO (AL)

IN ENGLISH

THEATRE PERFORMANCE

## AFTERLOSS

18:00 — 19:00 | ODA THEATRE, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

## DEATH HOUR

20:00 — 21:10 | THE MUSEUM OF THE PRISON OF PRISHTINA, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

MUSIC EVENING

## ADRIAN BERISHA DJ

21:30 | ODA THEATRE, PRISHTINA

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# 28 OCTOBER — FRIDAY

THEATRE PERFORMANCE

## THE SWORN VIRGIN

12:00 — 13:00 | ODA THEATRE, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

LECTURE-PERFORMANCE

## HISTORY NOW, BY LILACH DEKEL-AVNERI (ISR)

15:00 — 16:00 | DODONA THEATRE, PRISHTINA

IN ENGLISH

NETWORKING

## INTERNATIONAL THEATRE MARKET

16:30 — 18:00 | KINO ARMATA, PRISHTINA

IN ENGLISH

THEATRE PERFORMANCE

## OUR SON

20:00 — 21:40 | LAPIDARIUM OF THE NATIONAL MUSEUM OF KOSOVO, PRISHTINA

IN SERBIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

## THE HANDKE PROJECT

20:00 — 21:30 | CITY THEATRE OF GJILAN, GJILAN

IN ENGLISH WITH ALBANIAN SUBTITLES // COMPLEMENTARY PROGRAMME

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# 29 OCTOBER — SATURDAY

THEATRE PERFORMANCE

## THE MEMORANDUM

11:00 — 13:00 | CITY THEATRE OF FERIZAJ "ADRIANA", FERIZAJ

IN ALBANIAN WITH ENGLISH SUBTITLES

READINGS AND DISCUSSION

## NEW PLAYS, NEW WORLDS

16:00 — 17:30 | DODONA THEATRE, PRISHTINA

IN ENGLISH

THEATRE PERFORMANCE

## STIFFLER

20:00 — 21:20 | ODA THEATRE, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

## OUR SON

20:00 — 21:40 | CITY THEATRE OF GJILAN, GJILAN

IN SERBIAN WITH ENGLISH SUBTITLES // COMPLEMENTARY PROGRAMME

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# THEATRE PERFORMANCES

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25 October, 20:00 @ Ethnological Museum of Kosovo, Prishtina

# FATHER AND FATHER

Produced by: INTEGRA

Written by: Jeton Neziraj // Directed by: Kushtrim Koliqi // With: Ilire Vinca, Bujar Ahmeti, Kosovare Krasniqi // Music: Adhurim Grezda // Lights: Skënder Latifi // Costumes: Njomëza Luci // Set: Mentor Berisha // Assistant director: Kaltërim Balaj // Video: Leart Rama // Design: Florian Mehmeti

Dilo lives with his wife Sara and their daughter Lola. He has some health issues and is unemployed, however he will retire in a few years and expects things to get easier. Sara works in a small factory sewing work uniforms, supporting her family and Lola's studies. Their life is pretty linear – a linearity that comes from life's problems and challenges. However, past this "linearity", there seems to be inexplicable unhappiness in that household. Oftentimes, fights happen about minor things. Deep down, it seems that something has cracked, and it seems that none of these characters are ready to look back. However, there is hope! An asphalt company is seeking workers, geodesy engineers to be more precise, people who know the earth, who can advise them where to make the roads and where not to. Even though not in good physical shape, Dilo looks at this opportunity as a chance to get back his own dignity, but also to help his wife, who is exhausted from her gruelling work. Father and Father, seemingly a drama about ordinary family challenges, reveals a shocking history and a deep societal trauma, an unhealed wound holding the characters hostage, forever... This is a drama about those we want to keep close... and we keep them close! No matter the unhappiness thrown at us like a bucket of ice, no matter the dreams reminding us of our solitary reality. It is a drama about deep loneliness and longing.



Contact the production: [info@ngo-integra.org](mailto:info@ngo-integra.org); [kushtrim.koliqi@ngo-integra.org](mailto:kushtrim.koliqi@ngo-integra.org)



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26 October, 15:00 & 15:30 @ Dodona Theatre, Prishtina

# HUSINO'S MINER

**My Past Is Your Future**

**Produced by: JU Muzej Istocne Bosne (Bosnia and Herzegovina) & Krass Kultur Crash Festival Hamburg & Kampnagel Hamburg (Germany) / Duration: 25 min**

Author: Branko Šimić // Statue making: Marc Einsiedel // Music: Mirza Rahmanović-Indigo // Actor: Dražen Pavlović // Assistant author: Alen Šimić // Producer: Ljubiša Veljković // Marketing: Darko Marković // Technical realisation: Dalibor Brkić // Photo and video: Mario Ilić & Mario Stjepić

Husin's miner, the symbol of the 1920 workers' rebellion, is reincarnated in the form of disco culture and delivers us a speech on past morality, solidarity, readiness to fight for human and workers' rights; but also on lostness in the post-socialist transition, the emigration of the young workforce to the west and the arrival of large capitalist corporations in the east; and lastly the power of theatre and the power of art as the only possibility and the only constant of the 21st century. Nostalgia for "better times" or a "better version" of us all is a "disease" suffered by most of those who surround us. Postmodernism and deconstructivism have challenged the hierarchy, symbols and established values, including bunt. However, those of us who believe in the power of art will not be discouraged. That is how we decided to combine the two symbols and thus announce the future of optimism, prosperity and entry into a new fight for basic workers' and human rights, but this time with arguments, creativity, pop art and in general: the power of art and artwork. The first symbol is the monument of Husin's miner – monolithic and exalted with a rifle in his hand, he is obvious even to those who do not know in whose name he was built. The second is a disco ball that refers to past simpler and undisturbed times. Merged, the two represent a new symbol that differs from the others because it faces the future.



Contact the production: [krasshamburg@gmail.com](mailto:krasshamburg@gmail.com)

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26 October, 17:00 @ Dodona City Theatre of Prishtina, Prishtina

# TOP GIRLS

**Produced by Dodona City Theatre of Prishtina & Artpolis**

By: Caryl Churchill // Directed by: Shkurtë Aliu // With: Donikë Ahmeti, Vjosë Tasholli, Molikë Maxhuni, Zhaneta Xhemajli, Zana Berisha, Blerta Gubetini // Set design: Bekim Korça // Costumes: Arbnor Brahimi // Music: Trimor Dhomi // Choreography: Robert Nuha // Lights: Skënder Latifi // Stage technicians: Albert Gashi, Bedri Maloku, Fadil Bekteshi // Production coordinator: Elira Lluka // Production assistant: Fiona Behrami

Top Girls is a 1982 play by Caryl Churchill. The show explores the roles that are available for women in modern society, the price women pay for success in their professional life and what it means to be a successful woman in a society. It is an exploration of what it means to create a life within a patriarchal society. The show shows the mindset of the current patriarchal system in Kosovo, unfolding the insidious ways through which patriarchy controls women's lives.



Contact the production: [dodona.pr@rks-gov.net](mailto:dodona.pr@rks-gov.net) & [ojq.artpolis@gmail.com](mailto:ojq.artpolis@gmail.com)

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26 October, 20:00 @ ODA Theatre, Prishtina  
28 October, 20:00 @ City Theatre of Gjiilan, Gjiilan

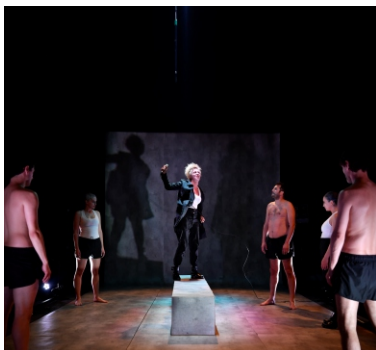
# THE HANDKE PROJECT

Or Justice for Peter's Stupidities

**Produced by: Qendra Multimedia (Kosovo) in association with Mittelfest & Teatro della Pergola (Italy), Theater Dortmund (Germany), Sarajevo National Theatre & International Theater Festival - Scene MESS (Bosnia and Herzegovina)**

Written by: Jeton Neziraj // Directed by: Blerta Neziraj // With: Arben Bajraktaraj (FR), Ejla Bavić (BiH), Adrian Morina (RKS), Klaus Martini (IT), Verona Koxha (RKS), Anja Drljević (MNE) // Dramaturg: Biljana Srblijanović // Artistic collaborator: Alida Bremer // Set design: Marija Kalabic // Composer: Gabriele Marangoni // Choreographer: Gjergj Prevazi // Costume designer: Blagoj Micevski // Lighting design: Yann Perregaux // Sound design: Leonardo Rubboli, Tempo Reale // Production manager: Aurela Kadriu // Assistant director: Sovran Nrecaj // Production assistant: Flaka Rustemi

**"A pan-European ensemble navigate the delicate balance between free speech and social responsibility in theatre through the prism of controversial Nobel laureate Peter Handke".**



Contact the production: [info@qendra.org](mailto:info@qendra.org)

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For an artist, where does freedom of speech end and the need to be politically conscious begin? Can we create art without being insensitive? Can we separate the art from the artist? These are some of the important questions asked in a new production from Kosovan theatre company Qendra Multimedia. The Handke Project follows Qendra's recent successful tour of Balkan Bordello, which played across south eastern Europe and at New York's legendary La MaMa theatre. The Handke Project takes as its central theme the controversial decision to convey the honour of Nobel Laureate for Literature upon Austrian writer Peter Handke, in spite of his well-documented support for Slobodan Milošević – who died while on trial for war crimes at The Hague – a support that extended to speaking at Milošević's graveside. In The Handke Project, Qendra takes this controversy as a jumping off point to explore how art is appreciated and promoted when it crosses the boundaries of basic decency, humanism or ethics. The Handke Project is a theatrical performance about the writer who, with his books and opinions, has fabricated and overturned facts of the wars in former Yugoslavia, has incited and supported "the scorched earth" ideology, and who has managed to sing praises to militant poets and filmmakers converted into "engineers of genocidal projects". During the funeral of the war criminal Milošević, Handke told the blood-thirsty mass of people that he "does not know the truth" and that is why he is, "there close to Milošević, close to Serbia". Handke compared the suffering of Serbs to the suffering of Jewish people during Nazism! Artists and scholars from Kosovo, Serbia, Bosnia and Herzegovina, Italy, North Macedonia, France, Montenegro and Germany will discuss and address "Peter's stupidities", in light of the war in Ukraine and at a time when many cultural institutions in Europe are demanding that Russian artists publicly declare their political stance towards the war in Ukraine. A red line is being drawn through all those Russian artists who, in one way or another, support Putin and the war. Meanwhile, Handke and the European handkists continue to roam freely, even on top of the 8,000 graves of the Srebrenica victims. Thus, as Eric Gordy beautifully put it: Handke is kitsch! But a Nobel Prize for him is also kitsch. Handke's supporters, too, are kitsch. Finally, the European hypocrisy is itself kitsch.

"And if the applause for the premiere in the Kosovan capital Prishtina was long – something to which I too attest – it is also due to the powerful echoing of the text of the meaning between the not yet forgotten Balkan wars and the current one in Ukraine". – **Corriere della Sera (Italy)**

"The dramaturgy is tight, very strong, it doesn't miss a moment of tension. The rhythm of the scenes rushes feverishly, in a whirling spiral, punctual to perfection. The text is of a rare intensity, it often directly involves the audience, it oscillates between the tragic and the bewildered..." – **Teatro.it (Italy)**

"The Handke Project is an important, very courageous performance in English, investigating where the limits of political correctness are, and whether theatre should deal with this at all". – **Index.hu (Hungary)**

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27 October, 11:30 @ City Theatre of Gjiilan, Gjiilan

# KOSOVO FOR DUMMIES

Produced by City Theatre of Gjiilan

Written by: Jeton Neziraj // Directed by: Blerta Neziraj // With: Tringa Hasani, Ernest Zymberi, Aurita Agushi, Kushtrim Qerimi, Gani Prahmani, Avni Shkodra, Safete Mustafa // Music: Irena Popović // Choreography: Gjergj Prevazi // Set and costumes: Mentor Berisha // Lights design: Yann Perregaux // Assistant director: Lendita Idrizi // Sound: Florim Gagica // Lights: Fatmir Halili // Organiser: Raif Haziri // Props: Suad Berisha // Wardrobe: Bahrije Kurtalani // Stage technicians: Medi Hoti, Fehmi Hoti, Haki Aliu

The Turkish Muslim Salal has his kebab kiosk in the middle of the tranquil city of Zürich. One of his regular customers, Mr. Schmidt, would like to write a travel guide on Kosovo, even though he has never been there: "Kosovo for Dummies". Antigona just came to Switzerland from Kosovo by foot. Her documents are almost complete; only one is missing: the proof that she isn't a rhinoceros.... The piece, which merges absurdity and gravity, is about migration and religious differences. Kosovo for Dummies is a rare example of how one can approach volatile current affairs in a serious but relaxed way, with humour and self-irony.

"The relations to migrants are shown through satire, an unusual performance, just like in a dream, but full of poetry". – **Berner Zeitung (Switzerland)**

„The author Jeton Neziraj breaks through the brutal reality and builds a new one on stage. Through this piece, he creates a comforting justice". – **Der kleine Bund (Switzerland)**



Contact the production: erson.zymberi@gmail.com

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27 October, 18:00 @ ODA Theatre, Prishtina

# THE AFTERLOSS

**Produced by: ODA Theatre**

Written and directed by: Florent Mehmeti // Co-authors: Lirak Çelaj & Matt Opatrny // With: Albina Krasniqi, Alketa Sylaj, Arbesa Hysenaj, Ermal Sadiku, Hajat Toçilla, Labinot Raci, Margarita Ukaj, Qëndresa Jashari, Redon Kika, Tahir Beqiri, Zana Berisha // Assistant director: Daniela Markaj // Visual concept and light design: Yann Perregaux // Music: Donika Rudi // Singers: Kaltrina Miftari, Qëndresa Jashari, Zana Berisha // Costumes: Martina Shtufi // Technicians: Mursel Bekteshi, Pajtim Krasniqi, Bujar Bekteshi

The Afterloss artistically explores a human's experience and journey after losing a loved one. The performance uses visual concepts and the physical performance of actors, set in situations and scenes corresponding with the psychological stages of the post-loss transition. It is an artistic piece aiming to encourage empathy for those who have undergone loss. A remembrance for those who are not physically with us, portrayed through the body, soul and minds of the play's actors and authors, visual concept, music and costumes. Artistically paving the way to re-learn the new life after loss.



Contact the production: [florenti@teatrioda.com](mailto:florenti@teatrioda.com)

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27 October, 20:00 @ The Museum of the Prison of Prishtina, Prishtina

# DEATH HOUR

**Produced by Bokshi Theatre Company & Artpolis**

Written by: Ulpianë Maloku & Agnesa Mehanolli // Directed by: Ilir Bokshi // With: Albulena Kryeziu-Bokshi, Kushtrim Sheremeti, Adrian Morina, Arben Derhemi // Costumes: Vesa Kraja // Set design: Bekim Korça // Composer: Memli Kelmendi // Lights: Skënder Latifi

Death Hour deals with the fate of political prisoners in Kosovo and Albania. The show also includes stories from survivors of the Dubrava prison massacre as well as stories from prisoners in other prisons during the last war in Kosovo and the communist era in Albania.

Staged in what used to be the Prison of Prishtina – today transformed into a museum – the public will not only experience the show and the stories, but also the prison spaces themselves.

The project deals with life, morality, identity, destinies, war, survival and love, error and innocence, freedom and death, all woven into an innovative theatre concept.



Contact the production: [alkryez@gmail.com](mailto:alkryez@gmail.com)

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28 October, 12:00 @ ODA Theatre, Prishtina

# THE SWORN VIRGIN

Produced by Qendra Multimedia

Written by: Jeton Neziraj // Directed by: Erson Zymberi // With: Tringa Hasani, Semira Latifi, Kushtrim Qerimi // Set design: Bekim Korça // Music: Trimor Dhomi // Choreography: Gjergj Prevazi // Costumes: Yllka Brada // Production manager: Aurela Kadriu // Light design: Mursel Bekteshi // Technical support: Pajtim Krasniqi, Bujar Bekteshi // Production assistant: Flaka Rustemi // Video: Ilir Gjocaj

Sworn virgins are Albanian women who decide to live like men. After making this irreversible decision, they give up on sex and their lives as women and start living like men, thus benefitting from some of the privileges that, in that region, are reserved only for males. The western research approach to the phenomenon of Albanian sworn virgins has mostly been exoticizing, like a look by the “civilised world” at the “uncivilised” one. Everyone, especially the international media, but also researchers from the disciplines of anthropology, sociology, ethnography, to name a few, has exploited this phenomenon. A sort of intimacy guaranteed to the sworn virgins by the very fact of becoming so, was, all of a sudden, exposed to the media and a wider audience. It’s an exposure that brought no benefit to the sworn virgins, but rather the contrary – in many cases they were portrayed in a primitive light and as “relics” of an extremely patriarchal society. However, for many of these women, dressing like a man and becoming a sworn virgin was an act of emancipation. They associate this act with the idea of “freedom”. Dave King referred to the phenomenon as “gender migration”, comparing it to geographical migration. In *The Sworn Virgin*, Edith, a British anthropologist meets Sose, one of the remaining Albanian sworn virgins, during her visit to northern Albania. Later, they travel together to London for a series of public presentations at the University of London. During this visit, Sose becomes part of a queer performance-in-the-making by Julian – a renowned drag queen from London. Encountering such a foreign culture becomes existential for Sose. *The Sworn Virgin* speaks about the phenomenon of sworn virgins in light of the current debate on gender issues. It addresses the concept of freedom, and the lack of it in societies with different values, concepts and social constructs.



Contact the production: [info@qendra.org](mailto:info@qendra.org)



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28 October, 15:00 - 16:00 @ Dodona City Theatre of Prishtina, Prishtina

# HISTORY NOW

Lecture-performance by Lilach Dekel-Avneri

**Dramaturg:** Alex. (Liat) Fassberg

**Assistant Director:** Gëzim Hasani

**Performers:** Ermal Sadiku, Hajat Toçilla, Qëndresa Jashari, Saranda Sadikaj, Verona Koxha

**Produced by:** Pathos Mathos (Israel) & Qendra Multimedia (Kosovo)

**Video:** Dardan Kabashi

The lecture-performance History Now is a multilayered event that combines performance to camera and performance to and with a live audience. It is the result of a research workshop delivered by director Lilach Dekel-Avneri to five Kosovo theatre performers, using ready-made historical textual materials combined with personal confessions from the performers. The workshop was based on the unique technique developed by Dekel-Avneri, theatre creator and director of the Pathos Mathos performance group, which culminated in her work The Eichmann Project during 2020.

The workshop in Prishtina has been framed together with the dramaturg Alex. (Liat) Fassberg, an innovative Israeli playwright and dramaturg living in Berlin.

The lecture-performance will be followed by a discussion on the work of Dekel-Avneri, on the importance of reconnecting with our responsibility as creators in order to bring history to the stage and to examine it using contemporary tools.

Lilach Dekel-Avneri is a multidisciplinary artist, who has been the recipient of prestigious prizes in the field of performance arts. She has directed numerous award-winning theatre and performance shows, in Israel and overseas. Dekel-Avneri is the founder and director of the interdisciplinary performance group Pathos Mathos, based in Israel. Her works have a distinct artistic language, often described as "A theatrical event or a piece of art with poetic and surreal qualities that offer a real alternative to the conventional theatre", and have been presented at some of the most important festivals in Israel and around the world.

More on Lilach Dekel-Avneri and Pathos Mathos: [www.pathosmathoscompany.com](http://www.pathosmathoscompany.com)

This activity is supported by: The Independent Artists Foundation in Israel, The Israeli Ministry of Foreign Affairs through the Embassy of Israel in the Republic of Kosovo, and the Goethe-Institute.

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28 October, 20:00 @ Lapidarium of the National Museum of Kosovo, Prishtina  
29 October, 20:00 @ City Theatre of Gjilan, Gjilan

# OUR SON

**Produced by: Heartefact Fund**

Written and directed by: Patrik Lazić // With: Dragana Varagić, Aleksandar Đinđić, Amar Ćorović

This performance is an author's project from theatre director Patrik Lazić, who, questioning his own sexual identity, brings us a story about dealing with family history, unhealed wounds and (not) accepting responsibility for them. Between the four walls of an apartment, the audience has the opportunity to closely uncover the secrets, relationships and traumas of a seemingly ordinary family. Our Son is a sincere, poetic, humorous and, at times, tragic story about parents who deep down cannot find a way to accept the identity of their gay son, even though they think they have tried everything. Despite this, the play foreshadows a new time in which sexual identity is not a taboo topic. The story begins like hundreds of other stories: a mother, a father and a son. For years, maybe forever, in that family no one knew how to give an honest word to anyone. Now, the son has grown up, gone to live as far away as possible, sometimes he visits his parents, because he loves them, because he needs them, because he hopes that this time that honest word will come. The parents, too – they love their son, and they would love him even more, if only they knew what the mistake was, what the reason was and who was to blame for why their child is not "like the rest of the normal world". So, everything would be fine; the only problem is that the son is already the same as the normal world, while the parents remain captives to conditional love, the only love for which they are ready. The original project by Patrik Lazić, one of the most gifted directors of the younger generation, is a serious further artistic step – in the text that arises from reality, scenes from all our lives are combined. It is a story that begins like hundreds of other stories, because it is – we are all in it.



Contact the production: [aleksandra@heartefact.org](mailto:aleksandra@heartefact.org)

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29 October, 11:00 @ City Theatre of Ferizaj "Adriana", Ferizaj

# THE MEMORANDUM

Produced by City Theatre of Ferizaj "Adriana"

Written by: Vaclav Havel // Directed by: Agon Myftari // With: Blend Sadiku, Blin Sylejmani, Arben Marevci, Jajush Ramadani, Dardane Mehmeti, Dora Xhemajli, Gresë Gashi, Mevlan Saraçi, Dashuri Rexhepi, Ali Krasniqi, Sherif Bega, Milot Salihu // Set design: Milot Bakalli // Costumes: Njomëza Luci // Translator: Agon Myftari // Lights: Hajrullah Elezi // Sound: Naim Berisha // Make up: Mirjeta Ibrahimji // Photos: Sovran Nrecaj // Graphic designer: Ngadhënjim Ismani // Technicians: Avni Ajvazi, Bejtush Maliqi, Florim Hashani, Valmir Hashani

The Memorandum by Václav Havel is a dark political comedy ridiculing bureaucracy and conformity. The events take place in an organisation where, in order for inter-official communications to be quicker and highly efficient, a new artificial language is invented, Ptydepe, which is supposed to simplify the work of the company's officials and make official communication easier and more accurate. On the contrary, this "language" experiment drives the organisation's employees towards dehumanisation and alienation, finally ending up in a vicious circle of a suffocating and more bureaucratic system.



Contact the production: [ugzmajlibesim@gmail.com](mailto:ugzmajlibesim@gmail.com)

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29 October, 20:00 @ ODA Theatre, Prishtina

# STIFFLER

**Produced by: INTEGRA**

By: Doruntina Basha // Directed by: Kushtrim Koliqi // With: Rebeka Qena, Adrian Morina, Armend Smajli  
// Costumes: Njomëza Luci // Composer: Mentor Berisha // Lights: Yann Perregaux // Set designer:  
Mentor Berisha // Assistant director: Kreshnike Osmani // Videos: Leart Rama // Design: Gëzim Ramizi

Stiffler speaks about the challenges of a sex worker, tackling a very sensitive topic that deals with the rights and treatment of this marginalised group in Kosovan society. It is named after the brand of knife that is left in Hava's back throughout the entire show as a symbol of the treatment she gets from every institution and at each door she knocks on to ask for help – a knife in her back, in the wound that remains open.

Stiffler is the story of a society using morals as criteria to determine whether someone deserves solidarity and help; the story of a system with an internalised belief that before being considered as living evidence of a violent crime, the body of an "immoral woman" must be judged. Finally, it is a story of the lightness with which violence, perpetrators and crimes committed on behalf of society's "virtues" are amnisted.



Contact the production: [info@ngo-integra.org](mailto:info@ngo-integra.org); [kushtrim.koliqi@ngo-integra.org](mailto:kushtrim.koliqi@ngo-integra.org)

# PANELS AND NETWORKING

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## PANEL 1

26 October, 11:00 - 12:30 @ Kino ARMATA, Prishtina

# CRITICS: CAN THEY RESCUE THE ART OF THEATRE? AND CAN THE THEATRE RESCUE THE ART OF CRITICISM?

With: Natasha Tripney (UK), Tom Mustroph (DE), Borisav Matić (SRB)

Moderated by: Steven Leigh Morris (USA)

This panel, among other issues, will question the clichés about critics, i.e. that they run in packs like wolves, devouring their prey, or that they're "failed artists".

The role of the critic has changed in the 21st century, say from arbiter to arbitrator. Role models who stand out are a pair of Brits, Harold Hobson and Kenneth Tynan, who rescued what would become landmark mid-20th century plays from the ignorance of the pack. Hobson and Tynan saved Beckett's *Waiting for Godot* and Pinter's *The Birthday Party* from the hostility of the British arts press corps, and its dearth of imagination. So are critics a pack? And if they are, can single critics defy the pack and still rescue misunderstood new works today? And what role can the theatre itself play in preserving the kind of critics who are sympathetic to its purposes?

And finally, we want to discuss the relationship of commerce to criticism. Major newspapers have sharply curtailed coverage of the theatre because it doesn't draw the metrics that justify the critics' salaries. This is a huge problem – a major commercial value system operating in the arts arena. They say that the theatre reflects the prevailing values of the culture – i.e. a commercial society cherishes a commercial theatre. That's definitely true, and it's also true that arts criticism reflects the prevailing values of the theatre it covers.

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## PANEL 2

27 October, 16:00 - 17:30 @ Kino ARMATA, Prishtina

# THEATRE BEYOND OUR OWN BACKYARD

With: Jakub Skrzywanek (POL), Mischa Twitchin (UK), Sarah Grochala (UK), Agata Tomšič (IT)

Moderated by: Elsa Demo (AL)

Our curiosity about a society or a culture increases only when it is in a political crisis, when a tragedy occurs, and a war, or something similar, erupts. Currently, everyone is interested in Ukraine and what is happening there. European theatres have turned their eyes towards Ukrainian theatre, to its authors and plays. Ukrainian actors and directors (those who are not at the front) are in demand for theatre productions addressing the war, providing “authenticity” to the play. This is a good thing, of course, but unfortunately, the interest and curiosity will quickly disappear as a new crisis somewhere else in the world explodes, such as the “hijab uprising” in Iran, following the murder of Mahsa Amin. And so, the war in Ukraine will be forgotten, just as the wars in the former Yugoslavia have been forgotten (and which, for many Europeans, perhaps never occurred).

So, the question is: How can we constantly keep alive our curiosity for the other, for the other beyond “our own backyard”? The sort of curiosity that goes beyond what is offered by the superficial news, the war chronicles, something that goes beyond the “exotic” view, beyond the “safari perspective”, beyond the colonial mentality and beyond the idea of seeing another culture as “vogue”, as “limited”, as “poor”, as “primitive”...?

Is international theatrical exchange and cooperation the answer? In the current situation, how is such mobility possible? And under what conditions can such cooperation happen?

What we can say is that, in today's Europe, international theatrical exchange is not only an artistic act, but also a political act. In these times, when xenophobia and racism are on the rise, when nationalism and authoritarianism are taking root, when far-right populist movements are winning ever more ground and we are on the brink of a large-scale war (perhaps even nuclear war), then yes, inter-European cultural exchange and cooperation is a political act. It is an act of resistance — and, we suggest, an essential one.

So, what kind of theatre are we making in today's Europe?!

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28 October, 16:30 - 18:00 @ Kino ARMATA, Prishtina

# 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.

Presentations by:

1. Agata Tomšič & Davide Sacco (ErosAntEros) - Italy
  2. Jakub Skrzywanek (Śląski Theatre) - Poland
  3. Aurela Kadriu (Qendra Multimedia / Negotiating Peace Theatre Project) - Kosovo
  4. Lea Kukovičič (Bunker) - Slovenia
  5. Roy Horovitz (Israeli Theatre Showcase) - Israel
  6. Adrian Morina (Prizrenfest) - Kosovo
  7. Klaus Karlbauer (Multimedia artist) - Austria
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29 October, 16:00 - 17:30 @ Dodona Theatre, Prishtina

## NEW PLAYS, NEW WORLDS

A series of presentations of new contemporary plays. Readings of excerpts from plays followed by short discussions with the authors.

Readings & discussion with: Steven Leigh Morris (USA), Sarah Hehir (UK), Agnesa Mehanolli (RKS)

### Lear in Tulsa, by Steven Morris (USA)

**Directed by:** Blerta Neziraj // **Actors:** Kushtrim Sheremeti, Verona Koxha // **Music Effects:** Drin Kurteshi

Set in the rehearsal hall of a theatre in Tulsa, Oklahoma, *Lear in Tulsa* follows the rehearsals of *King Lear*. The production's director is a black woman, appointed to lead the theatre (built on the rubble of a racial massacre) and replacing the retiring white artistic director, who has run the theatre for 30 years. As *King Lear* concerns a family eating itself alive, *Lear in Tulsa* is a dark comedy satirising the various ways a modern nation eats itself alive.

**Steven Leigh Morris** is a California-based playwright and arts journalist. His plays have been presented in New York and Los Angeles, with one play (*Beachwood Drive*) presented off-Broadway and in the Lublin International Theatre Festival as part of a four-city Polish tour. His 2020 dark comedy about the collapse of a newspaper, *Red Ink*, received an LA Times Critics Choice citation in a run that was extended twice.

### The Shadow Garden, by Sarah Hehir (UK)

**Directed by:** Nastazja Domaradzka // **Music by:** Tomor Kuçi // **Actors:** Aurita Agushi, Albulena Lena Kryeziu - Bokshi, Donikë Ahmeti, Gentrit Shala

*The Shadow Garden* follows the lives of the Bogujevci family in the aftermath of the massacre in Podujeva, Kosovo on 28 March 1999. The play was developed through conversations with the family and in workshops exploring the impact of violence and loss on children who survive war. In this extract, layers of narrative shift between the past and present, imagination and memory, what is and what could have been. (A Bogujevci Family Foundation project supported by the Municipality of Prishtina).

**Sarah Hehir** is a UK poet and playwright, born and brought up in the industrial north. Her writing explores and exposes abuse of power, shifting the control of the narrative away from authority and giving voice to marginalised individuals and communities. Since winning the inaugural BBC Writer's Prize in 2013, she has written for radio, TV and film. Her plays have been staged across London and at the Edinburgh Fringe Festival.

### Where's Mr. President? by Agnesa Mehanolli (RKS)

**Directed by:** Blerta Neziraj // **Actors:** Kushtrim Sheremeti, Verona Koxha // **Music Effects:** Drin Kurteshi

When the President of Kosovo fails to appear at a large Independence Day rally, his senior officials go into overdrive to try to locate him. As time ticks on, a power vacuum emerges, and to prevent widespread unrest, they appoint the most unlikely of candidates... someone who definitely has the talent to provoke a political satire.

**Agnesa Mehanolli** is a young playwright/scriptwriter. She is the author of a radio drama called *Where is Mr. President?* and a short documentary called *That Day*, and she is a co-author of a theatre play called *The Death Hour*. She is currently working on a new project with the National Theatre of Kosovo, while still working for INTENT New Theatre as a coordinator between young Kosovan writers and English professional mentors in the field of writing.

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25-30 October, 2022

# ANALYTIC: A THEATRE CRITICISM WORKSHOP WITH NATASHA TRIPNEY AND TOM MUSTROPH

Participants: Latif Mustafa (RKS), Oriada Dajko (ALB), Mirela Gračanac (SRB), Adrian Zalla (ALB), Elena Prendžova (MK), Bora Shpuza Kasapolli (RKS), Alma Cocaj (RKS).

Over a six-day period, participants will attend workshops exploring the purpose of criticism – both as a space for analysis and debate, and a creative act – and the process of writing a theatre review. There will be the chance to discuss different critical approaches, style, structure, and form, as well as the changing role of the critic in an evolving media landscape. With the reduction of space for arts coverage in most mainstream media outlets, we will look at the practical realities and responsibilities of working as a critic today and discuss the benefits of a healthy and rigorous critical culture to Kosovo's artists and audiences.

Participants will be invited to watch the performances over the course of the Kosovo Theatre Showcase and to produce written responses to the work they see. There will be an opportunity for one-on-one feedback and mentoring with the ultimate goal of publication for their work.

**Natasha Tripney** is the International Editor at The Stage, the UK-based theatre industry newspaper. She studied English Literature at King's College, University of London and Warwick University. In 2011, she co-founded Exeunt, an online theatre magazine, which she edited until 2016. She is now the editor of SEEstage.org, an online platform for theatre criticism in South East Europe. As a journalist, she has written about arts and culture for the Guardian and the BBC. She has also contributed to the Independent, the London Evening Standard, Nachtkritik and Kosovo 2.0.

**Tom Mustroph** works in Berlin and Palermo as a freelance journalist and dramaturg. He operates in several journalistic fields, such as theatre, fine arts and sports. While doing this, he is most interested in how self responsible work may succeed elegantly and in accordance to minimal moral standards. He collaborates for several German language media such as TAZ, FAZ, Neues Deutschland, NZZ, zeit online, Deutschlandfunk and WDR.

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ORGANIZED BY:

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## ORGANIZATIONAL TEAM:

CURATED BY:  
**AURELA KADRIU** (QENDRA MULTIMEDIA)

CURATORIAL TEAM:  
**FLORENT MEHMETI** (ODA THEATRE), **ERSON ZYMBERI** (GJILAN CITY THEATRE),  
**VISAR KRUSHA** (DODONA THEATRE), **BESIM UGZMAJLI** (FERIZAJ CITY THEATRE)

COORDINATION & COMMUNICATIONS:  
**AURELA KADRIU, ADRIAN MORINA, FLAKA RRUSTEMI, LUNDRIM SADIKU**

INTERNATIONAL OUTREACH: **MAUD DINAND, AURELA KADRIU**

TECHNICAL DIRECTOR: **YANN PERREGAUX**

TECHNICAL COORDINATION & SUPPORT:  
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**HABIB KRASNIQI, SKENDER LATIFI, SHERIF SAHITI, ALBERT GASHI**

ARTISTIC DIRECTOR: **JETON NEZIRAJ**