

KOSOVO THEATRE SHOWCASE
In partnership with IETM

24-29 October 2023

DRAFT PROGRAMME

**There are detailed descriptions of each event of the program below.*

Tuesday, 24 October
Prishtina

16:00 - 18:00 | MEETING POINT: BILL CLINTON STATUE

Audio walk/performance: Trails of the '90s Underground Culture: A storytelling journey in the trails of the '90s underground culture of Prishtina by Florent Mehmeti
In English

20:00 – 22:00 | NATIONAL THEATRE OF KOSOVO

Theatre performance: **1984**

In Albanian with English subtitles

23:00 - 01:00 | ODA THEATRE

Networking: IETM LATE NIGHT MEETING POINT

Wednesday, 25 October
Prishtina

10:30 - 12:00 | NATIONAL THEATRE OF KOSOVO

Panel Discussion: Theater in Times of Social Crisis

In English

14:00 – 17:00 | BARABAR CENTRE

1. Reading and discussion: New Plays, New Worlds

With: Vera Morina (NL), Zeynep Kacar (TR), Mia Efremova (NMK), Zymber Kelmendi (RKS)

In English

2. International Theatre Market

In English

17:30 - 17:50 | CITY PARK

Audiovisual performance: Lament of the Earth by Donika Rudi

20:00 – 21:30 | ODA THEATRE

Theatre performance: **Negotiating Peace**

In English

21:30 - 00:00 | ODA THEATRE

Networking: IETM LATE NIGHT MEETING POINT

Thursday, 26 October
Ferizaj, Gjilan and Prishtina

11:00 – 12:30 | 'ADRIANA' CITY THEATER OF FERIZAJ
Theatre performance: **The Moon is Flying**
In Albanian with English subtitles

15:30 - 17:00 | CITY THEATER OF GJILAN
Theater performance: **The Shadow Garden**
In Albanian with English Subtitles

20:00 - 21:10 | ODA THEATRE
Theater Performance: **GADJO (the young europeans)**
In Albanian with English Subtitles

21:30 - 00:00 | ODA THEATRE
Networking: IETM LATE NIGHT MEETING POINT

Friday, 27 October
Gjakova

11:00 – 12:30 | HADI SHEHU CITY THEATRE OF GJAKOVA
Theatre performance: **Measure for Measure**
In Albanian with English subtitles

15:00 - 16:30 | THE HOUSE OF FERDONIJE MUSEUM
Organized Cultural Visit to the Museum of Ms. Ferdonije Qerkezi

17:00 - 18:30 | HADI SHEHU CITY THEATRE OF GJAKOVA
Panel Discussion: On Trends and the Determinatability of Values
In English

19:00 - 20:00 | ART GALLERY OF THE CITY OF GJAKOVA
Theater performance: **Antigones**
In Albanian with English subtitles

21:30 - 00:00 | ODA THEATRE
Networking: IETM LATE NIGHT MEETING POINT

Saturday, 28 October
Prishtina

14:00 - 15:30 | ODA THEATRE
Theater Performance: **Arbri**
In Albanian with English subtitles

16:00 - 17:30 | NATIONAL THEATRE OF KOSOVO
Info Session: Perform Europe

18:00 - 19:00 | DODONA THEATRE
Theater Performance: **A Short History of Burgers and Other Things**
In English

20:00 - 00:00 | ODA THEATRE
Closing Reception & Networking over open buffet with Kosovo Traditional Food

Sunday, 29 October Prizren

14:00 - 15:30 | Lumbardhi Cinema
Pathways to Prizren independent cultural scene: Lumbardhi Foundation, PrizrenFest, Dokufest, Autostrada Biennale.

THEATRE PERFORMANCES

1984

Produced by: National Theatre of Kosovo

24 October, 20:00 @ National Theatre of Kosovo, Prishtina

Contact the production: kushtrim.sheremeti@rks-gov.net

Written by: George Orwell; Directed by: Igor Mendjisky // Actors: Adrian Morina, Arta Selimi, Basri Lushtaku, Edona Reshitaj, Flaka Latifi, Shpejtim Kastrati, Xhejlane Godanci, Ylber Bardhi // Dramatization: Igor Mendjisky // Video artist: Yannick Donet // Composer: Trimor Dhomi // Set design: Mentor Berisha & Igor Mendjisky // Costume design: Yilka Brada // Dramaturg: Zoga Çeta // Light technicians: Mursel Bektashi & Sherif Sahiti // Assistant Director: Alper Zilgir

In this new dramatization of 1984, Igor Mendjisky steps into a world where the boundaries of reality blur and the quest for self unfolds amidst a tapestry of love, politics and the haunting specter of solitude. Giving a precise answer to what 1984 as a novel is, the dramaturg and director says, "I don't know, and giving a precise and detailed answer, would reduce the depth of this 'monument'. The show speaks of power, identity, solitude and the quest for oneself through the quest for others. It explores love, politics, childhood and its troubles. This take is a satire, which over the years has transformed into a novel of anticipation, a metaphysical fresco, vibrant, frightening and moving. It may simply be the story of the last man, as George Orwell liked to call it. Like every great novel, this story carries within itself all the major themes of the human condition with perhaps a desire to prevent the worst.

NEGOTIATING PEACE

Produced by: Qendra Multimedia in association with *Teatro della Pergola (Italy)*; *euro-scene Leipzig (Germany)*; *Prague City Theaters (Czech Republic)*; *R.A.A.A.M (Estonia)*; *Mittelfest (Italy)*; *Kontakt (Bosnia and Herzegovina)*; *Black Box Teater (Norway)* and *My Balkans (USA/Serbia)* present

25 October, 20:00 @ ODA Theatre, Prishtina

Contact the production: info@qendra.org

Written by: Jeton Neziraj // Directed by Blerta Neziraj // Actors: Shkumbin Istrefi, Ema Andrea, Harald Thompson Rosentrom, Ejla Bavcic, Martin Kõiv, Melihate Qena, Orest Pastukh // Composer Ardo Ran Varres // Stage design: Agata Skwarczyńska Costume Designer // Blagoj Micevski // Choreography Gjergj Prevazi // Dramaturg: Mina Milošević // Video Besim Ugzmajli // Lighting design: Yann Perregaux, Agata Skwarczyńska // Sound: Tempo Reale // Assistant director: Sovran Nrecaj // Translated by: Suzana Vuljevic // Art director: Aurela Kadriu // Development & Fundraising Support: Sven Skoric // Tour manager: Dejan Jovanović // International Outreach: Maud Dinand // PR & Communication: Mobius Industries // Sound: Bujar Bekteshi // Technical coordinator: Lulzim Rexha // Production Assistants: Flaka Rrustemi & Verona Koxha

Qendra Multimedia have brought together a pan European ensemble to create *Negotiating Peace*. This new production has been created with artists and theatre groups from Ukraine, Kosovo, Serbia, Bosnia and Hercegovina, Italy, Czechia, Albania, North Macedonia, Norway, Poland and Estonia.

Inspired by Richard Holbrooke's *To End a War* and Ismail Kadare's *The General of the Dead Army*, *Negotiating Peace* projects and uncovers dynamics accompanying the process of a peace agreement: Who can negotiate peace? Do political leaders have the legitimacy to do so? Do ordinary people really reconcile after the signing of an "act of peace" on their behalf? Can there be collective forgiveness, or is forgiveness an individual act?

The show looks at 'peace negotiations' including Dayton, agreements in the Northern Ireland and those in the Middle East as well as the not-so-fruitful discussions between Kosovo and Serbia. Considering these important political momentums from different wars and conflicts across the world, the show attempts to imagine what the end of the war of Russia against Ukraine will potentially look like.

THE MOON IS FLYING

Produced by Adriana City Theatre of Ferizaj & Tana Production

26 October, 11:00 @ Adriana City Theatre of Ferizaj

Contact the production: ugzmajlibesim@gmail.com

Written by: Arta Arifi // Directed by: Iliriana Arifi // Actors: Dardane Mehmeti, Edona Bekteshi Dashuri Rexhepi, Arben Marevci, Gresë Gashi, Nea Hamza // Stage design: Bekim Korça

Costume Design: Eleonora Gagica // Projections: Florian Çanga // Artistic Director: Besim Ugzmajli

Anita and Belina's lives are happy until a hospital starts being constructed near their home. Their husbands have agreed to everything. The house will collapse along with the wall in front of it. However, Anita and Belina cannot leave the wall and their memories behind. They send a letter to the mayor asking him to stop the demolitions. After many attempts to halt the demolition, Anita and Belina climb over the wall and decide to protest. With the demolition of the wall, their lives crumble along with the long-buried secret.

THE SHADOW GARDEN

Produced by: City Theater of Gjilan

26 October, 15:30 @ City Theater of Gjilan

Contact the production: erson.zymeri@gmail.com

Written by: Sarah Hehir // Directed by: Nastazja Domaradzka // Emine Toska, Aurita Agushi, Fitore Jashari, Gani Rrahmani, Safete Mustafa Baftiu, Blendi Arifi, Kushtrim Qerimi, Qëndrim Kqiku // Composer: Tomor Kuci // Video and lighting design: Al Orange // Creative Associate: Burim Baftiu // Costume Design: Leudita Hyseni // Lighting technician: Fatmir Halili // Sound technician: Florim Gagica // Props: Suad Berisha // Technicians Mejdi Hoti, Haki Aliu, Fehmi Hoti

'We firmly believe that the most powerful response to evil and injustice is to share our story. Through it, we aim to preserve our history, educate, inspire, empower, and contribute to our pursuit of justice. This theatrical rendition is especially meaningful, shedding light on our lives before and after the tragic massacre, not just the event itself' – Fatos Bogujevci.

The play tells the story of the Bogujevci family: the first children to give evidence in a war crimes tribunal. This tribunal gives shape to the shifting narrative, slipping between time, place, reality and imagination. The shadow garden exists on stage as a parallel world of memory and alternate futures. With one foot in Manchester and one in Kosovo, the family occupies a very private space in a very public arena. Through the children who survived, we learn about their loss and the resilience it takes to seek justice against the odds. Accounts of war are largely dominated by male military voices; this play celebrates the kind of power that doesn't sit in the weight of a gun.

The Shadow Garden is a collaborative, multi-media show developed with an international team and produced by Gjilan Theatre.

GADJO

Produced by National Experimental Theatre "Kujtim Spahivogli" (Tirana) in association with Qendra Multimedia (Prishtina)

26 October, 20:00 @ ODA Theatre

Contact the production: info@gendra.org

Written by Jeton Neziraj // Directed by: Blerta Neziraj // Actors: Edona Reshitaj, Juli Emiri, Verona Koxha, Rafael Hoxhaj, Blend Sadiku // Composer: Jindrich Cizek // Costumography: Blagoj Micevski // Visual concept and Stage: Mentor Berisha // Stage construction: Beqo Nanaj // Lights: Yann Perregaux, Mursel Bekteshi // Sound & Light technician: Taulant Kotorri

In 2019, in Kosovo, a series of physical assaults were reported on a Roma woman. She was a refugee who a few weeks previously had been forcibly returned from Belgium to Kosovo, and she was now trying to adapt to a new society and environment. A few days after her return, when she decided to leave the refugee center in Podujeva, a local media outlet released a false news item about, "a man who looks like a woman, who is stealing children in Kosovo." The unverified report quickly spread to other media in Kosovo and in Albania. The outcome was that the Roma woman was attacked, and brutally assaulted by a group of young people in various towns.

"Gadjo", (a term used by the Roma to describe the non-Roma), aims to encourage a debate about racism and violent extremism amongst young people. It also aims to research and analyze this century of ignorance and intolerance that is encouraged and promoted by an irresponsible media, in a chaotic and out-of-control media landscape, where the need for "clicks" has transformed into an overarching purpose. "Gadjo" challenges and confronts our societies about the Roma, myths about them, and their position in our societies, where racism, and contempt are deeply embedded in our consciousness.

"Gadjo" is a play for all those young people, who with 'courage' and 'determination' are embracing this century of violence and impatience, to which we have all contributed, and most of all, our media, and our schools. The demons of violence have reawakened and are dancing through our town squares...

MEASURE FOR MEASURE

Produced by: Hadi Shehu City Theater of Gjakova in association with Bekim Fehmiu City Theater of Prizren

27 October, 11:00 @ Hadi Shehu City Theater of Gjakova

Contact the production: albulena.bokshi@rks-gov.net

Written by: William Shakespeare // Directed by: Altin Basha // Actors: Xhevdet Doda, Besfort Berberi, Vlora Pylla, Valmir Krasniqi, Edmond Hafizademi, Vlora Dervishi, Edi Kastrati, Alban Krasniqi, Edona Sopaj, Butrint Lumi, Edmond Uka, Altina Kusari, Valmira Hoti, Alban Qela // Set design: Petrit Bakalli // Costume design: Ilirjana Basha // Composer: Memli Kelmendi // Choreographer: Robert Nuha // Light design: Qëndrim Rruka // Assistant Composer: Vali Kuçi // Assistant choreographer: Lavdie Idrizi // Coordinator: Arben Lleshi // Tailor: Fadil Sahiti // Shoe design & making: Burim Kuçi // Sound & props: vegim Shehu // Stage assistant: Agim Mamusha // Stage technician: Kushtrim Saraqini // Garderobe: Fatmire Emra // Vlogger: Alb Muhaxhiri

Vienna is teeming with brothels and loose morality, but the Duke doesn't want to use his authority to clean up the city. He departs, dressed as a friar, leaving his deputy, Angelo, in charge. Angelo is at first reluctant, but he soon starts to make changes.

The Duke leaves Angelo in charge of Vienna, where he quickly condemns Claudio to death for immoral behavior. Angelo offers to pardon Claudio if his sister, Isabella, sleeps with him. Isabella agrees but has Angelo's fiance switch places with her. The Duke returns to spare Claudio, punish Angelo, and propose to Isabella.

ANTIGONES

Produced by Hadi Shehu City Theater of Gjakova

27 October, 19:00 @ Art Gallery of the City of Gjakova

Contact the production: albulena.bokshi@rks-gov.net

Written by: Sophocles & Jan Anouilh // Directed by: Person Zymberi // Actors: Vlera Dervishi, Bujar Ahmeti, Vlera Pylla, Besfort Berberi, Myrvete Kurtishi, Edmond Hafizademi, Arbies Komoni, Altina Kusari // Dramaturg: Jeton Neziraj // Choreographer: Gjergj Prevazi // Composer: Gabriele Marangoni // Set Design: Petrit Bakalli // Costume design: Njomëza Luci // Lights: Qendrim Rruka // Assistant to the composer: Eleonora Steri

The adaptation of Sophocles' "Antigone" for this Hadi Shehu theatre production is a unique take. Through an intentional merge of the two plays (Sophocles and Anouilh's), a new performative material has been created for this production, more intense and 'redecorated' with some 'fresh pain' that proves once again that human fates just like human dramas and tragedies repeat themselves. The show draws attention to patriarchy, not only as an oppressive system of power and as an obstructor to the social development and prosperity, but also as a form of oppression of one of the most sublime feelings: the human need to remember.

This "Antigones" is a testament to the mothers, women of Kosovo who with determination challenge forgetfulness and social arrogance. When our memory forgets the terror and misery of pain and suffering, we find it again in the eyes of these women, the women of Kosovo, the women of Gjakova.

ARBRI

Produced by ODA Theatre

28 October, 14:00 @ ODA Theatre, Prishtina

Contact the production: florenti@teatrioda.com

Written and directed by: Lirak Çelaj // Assistant Director: Rozafa Çelaj // Actors: Shkumbin Istrefi, Qëndresa Jashari, Labinot Raci, Daniela Markaj, Blend Sadiku // Set design: Burim Arifi // Lights: Yann Perregaux Dielf, Bujar Bekteshi

"Arbri" is a show inspired by Florian Zeller's film "The Father", which explores the fate of an elderly man suffering from dementia and the dilemmas faced by his daughter in caring for him.

"Arbri" - the elderly father, in fact, symbolizes the Albanian people, and "dementia" or national amnesia that has captivated the nation in regards to its own identity and past.

A SHORT HISTORY OF BURGERS AND OTHER THINGS

Produced by: Heartefact Fund

28 October, 18:00 @ Dodona Theatre, Prishtina

Contact the production: aleksandra@heartefact.org

Project by Andrej Nosov // Starring: Simon Versnel // Dramaturgist: Đorđe Kosić // Scenography: Dejan Todorović // Costume: Selena Orb // Music: Draško Adžić // Producer: Aleksandra Lozanović // Advisor: Edit Kaldor // Project Associates: Una Jankov, Irena Popović Dragović, Flavia Pinero, Carolina Bianci // Photography: Milena Arsenić // Graphic Design: Miroslav Živanov

"A Short History of Burgers and Other Stories" is a monodrama performed by Dutch actor Simon Versnel, a longtime member of the Belgian dance theater troupe "Peeping Tom". This play tells several stories inspired by the memories of one boy about the traumatic events that impacted his understanding of reality. The author deals with the questions of guilt, love, sexuality and his own relationship with the world. "A Short History of Burgers and Other Stories" is amongst other things, the result of a three year long research project of the author that dealt with the memory after death, done in cooperation with the DAS Theatre from Amsterdam. This play was supported by Serbia Creates and the city of Amsterdam.

OPEN AIR AUDIOVISUAL PERFORMANCES

TRAILS OF THE 90S UNDERGROUND CULTURE: A STORYTELLING JOURNEY IN THE TRAILS OF THE 90S UNDERGROUND CULTURE OF PRISHTINA

Audio walk/performance by Florent Mehmeti

24 October, 16:00 @ Meeting Point: Bill Clinton Statue, Prishtina

Contact the artist: florentmehmetipr@gmail.com

Come with your own smart phone and earphones to experience this journey. To prepare have a look at www.hapu.me/90. This audio journey has been created from memories of the real life of the artist, Florent Mehmeti, during the nineties of the previous century, weaving an artistic experience that traverses the life of young people of Prishtina during this period, especially the life of young artists. It is based on real events, but empowered with artistic means of the artist himself. The journey that starts from Bill Clinton Statue and ends at Dodona theater, the cultural resistance nest of the time, goes through streets and alleys that reveal moments and situations that rarely happen in history. This journey can be experienced autonomously at any time using your own smart phone and earplugs, downloading 'the walk' in the application and following technical details at www.hapu.me/90

THE LAMENT OF THE EARTH

by Donika Rudi

25 October, 17:30-17:50 @ City Park, Prishtina

Contact the artist: donikarudi@gmail.com (donikarudi.com)

Composer: Donika Rudi; Soprano: Kaltrina Miftari; Visual vernacular & dance: Agnes Nokshiqi; Text: Doruntina Basha; Costume design & Scenography: Hana Zeqa (Fight or Flight); Sign language consultant: Samire Jupolli; Sound: Labinot Rudi

Lament of the Earth is a cycle of audio-visual works by composer Donika Rudi dedicated to the effects of climate change on Earth. The core focus of this cycle is to address the topic of climate change and sound experiences for the deaf community.

The work is built based on the graphics of warming stripes, which visually portray long-term temperature change on the surface of the Earth. The beginning of the work focuses on organic and human sounds, mainly on calmness and harmony with the text of Doruntina Basha, while the culmination is achieved with transformed, distorted sounds and the weep of the Earth, the call for action, performed by Kaltrina Miftari, soprano. Sign language and dance are an integral part of this cycle. Through movements, dance and "visual vernacular" the emotion of the sounds will be experienced. The work addresses what we all feel, but do not speak, look but do not see, something that affects as we remain indifferent.

Every living being is an integral part of the Earth, as such we rise and return to it.. This work is the medium between the listener and their long-lost genome, as it tries to explore the existence of each of us with a call, a call to listen and act before it is too late.

She spoke, but did we listen?
She asked, but did we respond?
She gasped, but did we stutter?
We are, until she is!

Donika Rudi is an Associate artist of IN SITU, the European platform for artistic creation in public space, in the frame of the project (UN)COMMON SPACES, co-funded by the Creative Europe Programme of the European Union. The Associate artist programme is supported by Artopolis Association (HU), Atelier 231 (FR), Čtyři Dny / Four Days (CZ), FiraTàrrega (ES), Flynn Center (USA), Freedom Festival (UK), La Strada (AT), Lieux publics (FR), Metropolis (DK), Norfolk & Norwich Festival (UK), Oerol Festival (NL), Østfold Internasjonale Teater (NO), Oda Teatri (XK), Provinciaal Domein Dommelhof (BE), Scène Nationale De L'Essonne (FR) and a consortium of 4 Italian partners: Zona K, Indisciplinarte, Pergine Festival, Teatro Stabile Di Sardegna."

PANELS AND NETWORKING

PANEL 1

Theater in Times of Social Crisis

With: Katya Kisten (Ukraine); Emma Jordan (Northern Ireland, United Kingdom), Ivan Medenica (Serbia) - TBC

Moderated by: Verity Healey (United Kingdom)

25 October, 10:30 - 12:00 @ National Theatre of Kosovo, Prishtina

What can we expect from theatre in times of social and political crisis? Does it need to assume a role beyond its traditional one, such as a sensitiser, healer and propagator? Does it begin to be perceived as a space for solidarity and commemoration, as well as an institution of 'spiritual resistance'? And if so, are these 'additions' something that diminishes the artistic purpose of theatre or strengthens it?

Simply put - does theatre strive to survive and is its survival in times of war and crisis an act of resistance and resilience?

What expectations do the audience have towards its own theatre, an audience that in their daily lives is confronted with the horror of crisis and war as well as social and political turmoil? And what does the audience expect from their comfort zone – the one that observes the events from a distance?

With the invasion of Russia into Ukraine and the Russian waging war, the attention of the theatre world has shifted towards Ukrainian productions, as a symbol of solidarity and support for the victims, driven by an almost selfish desire to be on the right side of history. But is theatre merely a space to reproduce the images of war, suffering and terror that people are experiencing in the war zones, a war "far away, somewhere in Ukraine," or perhaps it should go beyond that, to tell us about Ukrainian society, about people's lives before the conflict, to provide a broader picture of a normalcy that existed and has now been disrupted.

Finally, can and should theatre, in a more sincere and profound manner, awaken our sense of empathy for others, not only when this is projected and guided by the media and politics, but when this kind of solidarity and empathy attempts to break through and is ignored by politics and the media – as is the case of the current situation with refugees from the Middle East and Africa.

So, how can theatre become a detector of human suffering, even when that suffering is not in the spotlight and the interest of politics and the media?

NEW PLAYS, NEW WORLDS

Authors: Vera Morina (NL), Zeynep Kacar (TR), Mia Efremova (NMK), Zymber Kelmendi (RKS)
Director: Butrint Pasha (RKS) // Actors: Shpëtim Selmani (RKS), Zhaneta Xhemajli (RKS), Ermal Sadiku (RKS), Zana Berisha (RKS), Blin Mani (RKS)

25 October, 14:00-15:00 @ BARABAR Centre, Prishtina

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

Volim te, by Vera Morina (NL)

On a rainy and sleepless night, soon-to-be-mother Ena decides to throw away all of her childhood leftovers. Then a man, covered in blood, enters her living room. A man she's been missing for 27 years. And he wants to tell her where he's been.

Vera Morina is a Dutch-Albanian playwright and poet. She studied Writing for Performance in the Netherlands, she graduated in 2019. Ever since her graduation, her work has been produced by u.a. Frascati Producties, Theater Bellevue and Theater Oostpool, for both the small and the big venues. Her recent adaptation of Shakespeare's *Midsummer Night's Dream* is received as "the best Shakespeare-adaptation in years". Her plays got published by International Theatre & Film Books and De Nieuwe Toneelbibliotheek. Important themes in her plays are ancestry, family, dreams and sexuality.

The Fabulous Adventures of Absent Ayşe, by Zeynep Kacar (TR)

The Fabulous Adventures of Non-Existing Ayşe tells about the ordinary life of a woman from her birth to her mid-fifties in an ironic style. This is a story of an unaccomplishment. Ayşe wants to be a singer, but the world around her does not let her be. The system of education, fairy tales, family and concern for the future shapes this world. Ayşe is hampered every time she tries, and one day she finds herself as an old woman. Just like her mother, she has obeyed the rules and could not become the person she wanted to be.

Zeynep Kacar received a degree in acting from MSM (Müjdat Gezen Centre of Arts) in 1995 and a degree in dramaturgy and criticism from Istanbul University in 1999. In 2000 she co-founded Theatre Painted Bird where she worked as an actor, director and playwright. Zeynep's plays have been produced by the Theatre Painted Bird, The State Theatre, Bab-ı Theatre and various companies. Her plays have been published by Mitoş Boyut Publishing Company. She performed on stage at the Manchester Rocian Theatre in 2005/2006. She founded Bab-ı Theatre in 2008.

Big Deal, by Mia Efremova (NMK)

In this play, Mia Efremova speaks in the language of Sarah Kane, her brutal poetics is a kind of anthropological grammar whose sentences connect situations that do not move from the construct of the elementary male-female gender relationship, but on the other hand produce a strange genesis that with the development of the action becomes frightening. – Saso Ogrenovski

Mia Efremova (Mia Volt) is a theater playwright, poet, writer, author. She lives and works in Stip, she is employed at the Publishing department, N.U. Muzej Stip/National Museum Stip. She writes in Macedonian, English, Dutch, Swedish languages. Her plays were staged in collaboration with alternative theater troupe Teatra, Skopje; National Theater Stip/House of Culture Stip. In 2014 she was part of the First International Drama Colony organized by the Macedonian Center of International Theater Institute, in collaboration with the International Monodrama Festival in Bitola, Macedonia, ITI Centers of Croatia, Serbia, Kosovo and Slovenia.

The Man Who Was Missing, by Zymber Kelmendi (RKS)

Considered a hero, a soldier missing for years suddenly returns home. The celebration of his return will fade very quickly, when the life of his family members and close friend, built on the

sacrifice and name of the hero, is disturbed. A seemingly simple request for the hero to stay at home for a while... will turn the whole situation into a black comedy with shades of absurdity... or maybe even tragic!

Zymer Kelmendi is the author of the plays: "The Last Sunday", "The Diary", "The Man Who Was Absent", "Don't Touch It", "Mute Beggar" etc. Staged in National Theatre of Kosovo, Professional Theater of Gjilan, Stage reading in Kansas University, Staged in National Theater of Tetovo (NMK), "Dodona" Theater, Published by the Centre for Development of Children's Theatre. Author of the screenplays: "Once Upon a Time Today", "The Windmill", "The Twilight Rhapsody", "Home Sweet Home", "Three Windows and A Hanging " etc., winner of many international awards. Professor of Screenwriting at the University of Prishtina "Hasan Prishtina".

INTERNATIONAL THEATRE MARKET

25 October, 16:00 - 17:00 @ BARABAR Centre, Prishtina

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. Elżbieta Manthey & Marta Orczykowska, Agencja Dramatu i Teatru "ADiT," Poland
2. Giacomo Pedini, Mittelfest, Italy
3. Dagmara Gumkowska, OPEN THE DOOR International Festival, Poland
4. Aktina Stathaki, Between the Seas, Greece
5. Emma Jordan, PRIME CUT PRODUCTIONS, Northern Ireland
6. Aurela Kadriu, Qendra Multimedia, Kosovo
7. Amy Sze, LegalAliens Theatre, United Kingdom
8. Danja Burchard, I.c.a.p. International Collaborative Arts Productions, Norway
Handan Salta, Turkish Theatre Showcase, Turkey
9. Ása Richardsdóttir, IETM / Perform Europe, Belgium/Iceland
10. Donika Rudi, European Festivals Association, Kosovo

VISIT TO THE MUSEUM OF MS. FERDONIJE QERKEZI

27 October, 15:00 @ Gjakova

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.

PANEL 2

On Trends and the Determinability of Value

With: Marina Barham (Palestine); Ciara Elizabeth Smyth (Ireland) - TBC; Barbara Pocek (Slovenia); Mark Yeoman (The Netherlands) - TBC.

Moderated by: Natasha Tripney (United Kingdom)

27 October, 17:00 @ Hadi Shehu City Theatre of Gjakova

The European theatre scene is diverse and encompasses a wide range of aesthetics and thematics. Within this scene, there are numerous distinctive and nuanced approaches and such heterogeneity is also reflected in the tastes and expectations of audiences in different regions and countries.

We often hear of 'German', 'French', 'Nordic' or even 'English' or 'Balkan' theatre. These categorisations often imply specific aesthetics and thematic approaches, which are regarded as 'trends'.

Who sets the stage to determine and guide these trends? Are there powers at play who have acquired a self proclaimed 'quality control'?

One might also ask - who decides what is put on stage? It is assumed that artists - with their instincts - are those who detect current topics, measure the societal pulses and create artistic works that respond to the needs of the audience. However, are they really free to choose, or is their 'freedom of choice' conditioned by external agendas of funders? In recent years, we have witnessed an emerging focus of theatre towards topics such as climate change, which is undoubtedly a positive development. However, to which extent are theatre creatives in Europe today free to follow their own gut feelings and artistic instincts, regardless of external agendas (even when they are important)?

Together, we will explore the ultimate question: what is 'hot' in the European theatre scene today and who are the gatekeepers?

INFO SESSION: PERFORM EUROPE

With: Ása Richardsdóttir, Secretary General IETM / Chair of Perform Europe
Stephane Segreto Aguilar, coordinator Circostrada / board member Perform Europe

28 October, 16:00 - 17:30 @ NATIONAL THEATRE OF KOSOVO

From 2023-2026 Perform Europe will support sustainable, inclusive, balanced and innovative touring of performing arts works in the Creative Europe countries.

This info session will offer Caravan participants an opportunity to learn about planned activities and the Perform Europe Open Call, which will grant €2,1 million to a minimum of 35 touring partnerships.

Perform Europe is funded by the European Union

PATHWAYS TO PRIZREN INDEPENDENT CULTURAL SCENE

With: Ares Shporta - Lumbardhi Foundation (Founder / Executive Director); Adrian Morina - PrizrenFest (Founder/Artistic Director); Leutrim Fishekqiu & Vatra Abrashi - Autostrada Bienale (Founders, Director & Director of Educational Program); Eroll Bilibani - Dokufest (Head of DokuLab)

29 October, 14:00 - 15:30 @ LUMBARDHI CINEMA, PRIZREN

Meetings with representatives from Prizren cultural organisations: Lumbardhi Foundation, PrizrenFest, Dokufest and Autostrada Biennale.

The four representatives are from leading cultural organisations, founded and operating in Prizren (with some parts of their programs extending to other parts of Kosovo as well) - from festivals to educational and yearly cultural programmes, they have been playing an important role on the decentralisation of the cultural offer in the country, creating and cultivating platforms for emerging artists. These four organisations are also an example of reimagining the city for cultural activity purposes as well as creating and maintaining audiences. In this informal meeting with them, we will discover the vibrant independent cultural scene that has been reaching out internationally and putting Prizren and Kosovo in the international cultural map for more than 20 years now.