

29 OCTOBER
- 02 NOVEMBER
2024

KOSOVO THEATRE
ALBANIA IN SHOWCASE
★
TIRANA

**TUESDAY,
29 OCTOBER**

PROGR **AMME**

14:00 - 15:00 | ACADEMY OF ARTS / PEDAGOGUES' HALL

CONVERSATION WITH MARK RAVENHILL

MODERATOR: AURELA KADRIU

IN ENGLISH

THEATRE PERFORMANCE:

18:00 - 19:00 | ARTURBINA (150)

FLOWER SAJZA (AL)

PRODUCED BY: NATIONAL EXPERIMENTAL THEATRE

"KUJTIM SPAHIVOGLI" (TIRANA)

IN ALBANIAN WITH ENGLISH SUBTITLES

19:00 - 19:45 | ARTURBINA

**OPENING RECEPTION OF KS/ALB THEATRE SHOWCASE
WITH THE "BASHKIMI" POLYPHONIC BAND**

THEATRE PERFORMANCE:

20:00 - 21:30 | ARTURBINA (400)

THEATRE PERFORMANCE: FAUST (AL)

PRODUCED BY: THE NATIONAL THEATRE OF ALBANIA AND SARDEGNA TEATRO,

IN ASSOCIATION WITH INSTITUTO ITALIANO DI CULTURA, TIRANA

IN ALBANIAN WITH ENGLISH SUBTITLES

**WEDNESDAY,
30 OCTOBER**

09:00 - 13:00 | MEETING POINT: SKANDERBEG SQUARE

GUIDED TOUR IN TIRANA

IN ENGLISH

PANEL DISCUSSION:

15:00 - 16:30 | ARTURBINA (400)

POST COMMUNIST THEATRE

LANDSCAPE IN ALBANIA

WITH: ALTIN BASHA, EMA ANDREA, GJERGJ PREVAZI

MODERATOR: FLORENT MEHMETI

IN ALBANIAN WITH ENGLISH TRANSLATION

OUTDOOR PERFORMANCE:

17:00 - 18:00 | ARTURBINA

BOTTECCHIA

PRODUCED BY: TEATRO DELLA PERGOLA (FIRENZE)

& QENDRA MULTIMEDIA (PRISHTINA)

THEATRE PERFORMANCE:

20:00 - 21:20 | ARTURBINA (150)

SIX AGAINST TURKEY (RKS/TR)

PRODUCED BY: PRODUCED BY: QENDRA MULTIMEDIA (PRISHTINA)

& GERÇEK TYIATROSU (ISTANBUL)

IN ALBANIAN AND TURKISH WITH ENGLISH SUBTITLES

MUSIC EVENING:

22:00 - 00:00 | TULLA CULTURE CENTER

ALBAN NIMANI

THURSDAY, 31 OCTOBER

OUTDOOR ACTIVITY:
09:30 – 11:00 | THE PYRAMID

POETIC CONSULTATIONS (IT/FR/RKS)

PRODUCED BY: THÉÂTRE DE LA VILLE (PARIS), TEATRO DELLA PERGOLA (FLORENCE),
QENDRA MULTIMEDIA (PRISHTINA)
IN ITALIAN, FRENCH, ENGLISH AND ALBANIAN

PANEL DISCUSSION:
11:30 - 13:00 | ARTURBINA (400)

THEATRE IN PUBLIC SPACE

WITH: MARCO GIORGETTI (TEATRO DELLA PERGOLA, FLORENCE),
MIGUEL LOUR EIRO (SÃO LUIZ TEATRO MUNICIPAL, LISBON), VINCENT MAMBACHAKA
(ESPACE LINGA TERE & ADVISOR OF THEATRE DE LA VILLE FOR AFRICA)
MODERATOR: NATASHA TRIPNEY (SRB/UK)
IN FRENCH AND ENGLISH WITH ENGLISH AND FRENCH TRANSLATION

THEATRE PERFORMANCE:
14:30 - 16:00 | TULLA CULTURE CENTER

THE INTERNATIONALS (GR)

PRODUCED BY: BETWEEN THE SEAS:
MEDITERRANEAN PERFORMANCE
LAB - GREECE (ATHENS)
IN GREEK WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:
17:00 - 18:30 | ARTURBINA (150)

WHITE PEOPLE (RKS)

PRODUCED BY:
QENDRA MULTIMEDIA (PRISHTINA)
IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:
20:30 - 22:00 | ARTURBINA (400)

THE TRAITOR'S NICHE (RKS)

PRODUCED BY:
NATIONAL THEATRE OF KOSOVO (PRISHTINA)
IN ALBANIAN WITH ENGLISH SUBTITLES

**FRIDAY,
01 NOVEMBER**

PUBLIC DISCUSSION:

10:00 – 11:30 | ARTURBINA (400)

**EURODRAM - EUROPEAN NETWORK
FOR DRAMA IN TRANSLATION**

COUNTRY REPORTS FROM: GERGANA DIMITROVA (BG), IVAN DODOVSKI (MK),
HEIDI AADMA (EE), DÁVID SZABÓ (HU), AURELIA KLIMKIEWICZ (PL),
MILENA SELIMI (AL), WOLFGANG BARTH (DE),
JOHANNA LEIRA (NO), NICOLE DESJARDINS (FR), MARIA KROUPNIK (RUS).
MODERATOR: DOMINIQUE DOLMIEU (FR)

IN ENGLISH

NETWORKING:

11:30 - 13:00 | ARTURBINA (400)

**INTERNATIONAL
THEATRE MARKET**

IN ENGLISH

THEATRE PERFORMANCE:

15:00 - 16:30 | TULLA CULTURE CENTER

HOW I LEARNED TO DRIVE (SRB)

PRODUCED BY: HEARTEFACT FUND (BELGRADE)

IN SERBIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:

18:00 - 19:30 | ARTURBINA (150)

CONCERT (AL)

PRODUCED BY: NATIONAL EXPERIMENTAL THEATRE "KUJTIM SPAHIVOGLI" (TIRANA)

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:

21:00 - 22:30 | ARTURBINA (400)

VASSA ZHELEZNOVA (AL)

PRODUCED BY: ANDON ZAKO ÇAJUPI THEATRE (KORÇA)

IN ALBANIAN WITH ENGLISH SUBTITLES

SATURDAY, 02 NOVEMBER

PROMOTIONAL:

13:30 - 14:30 | TULLA CULTURE CENTER

NEW PLAYS / NEW WORLDS

IN ENGLISH

PANEL DISCUSSION:

15:00 - 16:30 | TULLA CULTURE CENTER

THEATRE INTROSPECTION: DEALING WITH OUR OWN DEMONS

PANELISTS: MARK RAVENHILL (UK), JULIA WISSERT (DE), STEVEN LEIGH MORRIS (US)

MODERATOR: NICK AWDE (UK)

IN ENGLISH

PRESENTATION OF PROJECTS:

19:00 - 20:00 | ARTURBINA (150)

MONEY MACHINE (AL) & QUEENS OF NIGHT CLUBS (AL/DE)

BY: ALTIN BASHA (AL) & LENNART BOYD SCHÜRMANN - 'BRUCH' (DE), KLAUDJA PIROLI (AL)

IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE:

20:30 - 22:00 **TARTURBINA (140)**

PRODUCED BY: CITY THEATRE OF GJILAN

IN ALBANIAN WITH ENGLISH SUBTITLES



THEATRE PERFORMANCES

29 OCTOBER, 18:00
@ ARTURBINA (150)

FLOWER SAJZA

Produced by National Experimental Theater of Tirana
"Kujtim Spahivogli" with the support of the Institute of Studies
on Crimes and Consequences of Communism (Albania)

Director: Endri Çela / Cast: Rajmonda Bulku,
Adriana Tolka, Valentina Myteveli
With the participation of Simon Markaj - former
political prisoner of the communist regime
Composer: Rafael Marinaj
Choreographer: Valentina Myteveli
Set designer: Beqo Nanaj
Costume designer: Sofi Kara.



Flower Sajza is a documentary-style theatre piece based on personal testimonies of survivors from the Tepelena camp, enriched with artistic elements inspired by the works of Agron Tufa, Lekë Pervizi, and the academic research of Kastriot Dervishi. Through shocking and heart-wrenching stories — bordering on the unbelievable — the show sheds light on a dark chapter of Albania's communist past. It invites the audience to reflect on Albanians' collective suffering under communism, with the intention to help them understand themselves, each other, and their future. Lule Sajza is structured around personal accounts, beginning with the raids on homes, the relocation to Berat camp, and eventually to the notorious Tepelena camp, revealing a long journey of suffering and the deep scars it left behind.

*The Tepelenë Internment Camp, or Tepelenë Camp, was an internment camp in Tepelenë, Gjirokastrë County, Albania used by the People's Socialist Republic of Albania and modelled after the Soviet Union's kolkhoz, in which convicts, fugitives, and deserters alike were imprisoned. A large number of children were also kept there, leading to high infant mortality. The camp was identified by two numbers, 4 and 6, and was active from April 1949 to March 1954.

The Authority for Information on Former State Security Documents told BIRN that some 1,500 families were sent to the Tepelena camp by the Albanian communist regime from 1949 to 1954. (Balkan Insight).

Berat Camp, which operated from March 1945 to May 1949, was mainly in the town's Çelepias" neighbourhood. Some of the internees were temporarily taken to Kuçova and at KatëRrugët e Shijakut (Four Roads of Shijak). According to a document dated 13 August 1948, the 65 internees of Berat worked at the Kuçova Farm. In March 1946, there were 1,275 internees at the Berat Camp. They were from Shkodra (270), Kukës (331), Peshkopi (178), Elbasan (173), Durrës (234) and Tirana. (hartaekujteses.al).

Contact the production: info@tkeks.gov.al

Written by: Fabio Pisano (based on texts by Goethe,
Spies, and Marlowe)

Directed by: Davide Iodice

Actors: Hervin Çuli, Ema Andrea, Gert Ferra,
Besmir Bitraku, Indrit Çobani, Lulzim Zeqja, Genti
Deçka, Krist Lleshi, Niada Saliasi, Ina Gjonçi

Dramaturg: Fabio Pisano

Light Designer: Loic François Hamelin

Music: Lino Cannavacciuolo

Set designers: Davide Iodice & Laedia Hajdari

Costume designer: laedia Hajdari

Ass. Director: Genti Deçka

Translator: Ina Gjonçi.

29 OCTOBER, 20:00
@ ARTURBINA (400)

FAUST

Produced by: The National Theatre of Albania
and Sardegna Teatro, in association
with Instituto Italiano di Cultura, Tirana



The Faust written by Fabio Pisano echoes much of Goethe's story because the great German writer, in his work, managed to enclose the emblem of the modern soul. That soul fits perfectly into our times. Unlike the classic myth of Faust, handed down by oral and dramatic tradition, Goethe's protagonist does not sign a pact with the Devil (Mephistopheles), but agrees to participate in a real walk, a metaphor for the journey within the self and the world, within one's own weaknesses and limits.

Faust is the incarnation of modern man, for whom the devil no longer represents temptation or sin, but only the evil necessarily present in life. In this new vision, man does not fear the devil, who appears almost naturally and not by direct evocation, but agrees to play his game in order to experience a little lightness and freedom in life; he is so overwhelmed by the weight of existence and knowledge, but above all by his obsession, that is, the principle, that principle-verb present within the Scriptures, that he decides to give his soul to the devil in exchange for a moment, just one moment, of eternity. The pact with the devil recounted in the text directed by Iodice, therefore becomes a reflection not only of a philosophical speculation, but, above all, of an anthropological dimension that is still strictly current.

Through the seven deadly sins and above all, through the encounter and the love that exploded for Margherita, Faust will live his torments and the torments of modern man, embodying the symbol and at the same time the exemplary sacrifice of the constant and infinite struggle of good against evil. Iodice's staging recalls symbolic elements, which through their use and transformation, lead us into the increasingly narrow tunnel of Professor Faust's mind, a tunnel that finds its freedom coming from above, a liberation, an asceticism: the ultimate road to condemnation, or redemption.

Contact the production: info@teatirkombetar.gov.al

30 OCTOBER, 20:00
@ ARTURBINA (150)

SIX AGAINST TURKEY

Produced by: Qendra Multimedia (Kosovo) in association with Gerçek Tiyatrosu (Turkey) & My Balkans (Serbia/USA)



Written by: Jeton Neziraj / Directed by: Blerta Neziraj
Cast: Adrian Morina, Ernest Malazogu,
Shpetim Selmani, Verona Koxha, Albina Krasniqi,
Don Shala / Stage Designer: Alice Vanini
Choreographer: Gjergj Prevazi
Composer: Gabriele Marangoni / Costume Designer:
Blagoj Micevski / Light Designers: Fabrizio Visconti,
Yann Perregaux / Puppets and shadows: FANTASMA
Assistant Director: Sovran Nrecaj
Art Director: Aurela Kadriu / Research: Latra Demaçi
PR and Communications: Natasha Tripney
Development and Fundraising support: Sven Skorica
Translation: Alexandra Channer / Coordination: Flaka
Rrustemi / Technical support: Nikolas Pipero,
Bujar Bekteshi, Adem Salihu, Lulzim Rexha.

In 2018, six Turkish school teachers were arrested in Kosovo and deported to Turkey. Their Kosovo residency permits were revoked for allegedly being a threat to national security. The six men were wanted in Turkey because of their alleged links to the exiled cleric Fethullah Gulen, whose movement Turkey blamed for the failed coup in 2016. Tens of thousands of alleged Gulen supporters have been arrested or lost their jobs in Turkey since the failed coup. Many have proclaimed their innocence. Gulen has denied he and his supporters were behind the attempt to topple Erdogan's government. When televisions in Kosovo broadcasted the arrest of six Turkish citizens, people legitimately asked: How was it possible for such a mafia-like abduction to take place in a country that claimed to be democratic, like Kosovo, and surely with the authorization and under the watch of Kosovo's state leaders? The abduction exposed the fragility of Kosovo's state institutions, which remain hostage to the political and economic hegemonies of powerful countries. However, the incident also served as a lesson for all of us: authoritarianism is not an 'isolated island' but has the tendency to be copied and imported, as was the case with fascism in the past.

Since coming to power in 2002 Recep Tayyip Erdoğan has overseen a radical transformation of Turkey, which has given way to a one-man rule. According to the International Institute for Democracy and Electoral Assistance the number of countries moving toward authoritarianism is more than double those moving toward democracy and that authoritarian regimes worldwide have deepened their repression.

Drawing inspiration from Aeschylus' *Seven Against Thebes*, *Six Against Turkey* takes a nuanced look at Erdogan's Turkey and asks why do societies founded on pluralism fail to deliver on their promise? Why are so many of today's politicians resorting to increasingly oppressive ideologies?

Six Against Turkey asks timely questions about the reach of oppressive regimes across borders. This is not a play about ordinary people who rise against a government or a state, but a play about governments and/or states who by inflicting terror, violence, persecution and war, lead their people to destruction.

The sensitivity of the subject matter in Turkey and elsewhere means that the journey to making this production in Kosovo has not been easy, it has even been challenging.

Contact the production: info@qendra.org

Written by: Jeton Neziraj
Directed by: Aktina Stathaki
Translated from English by: Aktina Stathaki
Cast: Anastasia Katsinavaki, Vivi Petsi, Arianna Chatziganou
Movement consultant: Eleftheria Komi
Music: Aktina Stathaki and Jerome Simeon
Video: Eleni Zervou
Photographer: George Danopoulos.

31 OCTOBER, 14:30
@ TULLA CULTURE CENTER

THE INTERNATIONALS

Produced by Between the Seas:
Mediterranean Performance Lab (Greece)

How does a Starbucks vanilla chai latte taste in Prishtina? What did Mother Teresa tell Bill Clinton on the phone?
How hard is it to buy a kidney? Where was Madeleine Albright when the first bomb exploded in Serbia?
And what if the kidney belongs to Marina Abramović? Do you know who created the state of Kosovo?

In 22 vignettes, loosely connected around the figure of Hague criminal court prosecutor Carla Del Ponte, Neziraj employs his signature satirical style to explore how a state is created, exposing the political games played around a people's plea for sovereignty and the winners and losers of war. The powerful of the world, be it in the political or the cultural sphere, those who dominate the narrative, are juxtaposed in the play's non linear, absurdist structure and style, with the simple people who try to survive in a changing world that they do not comprehend and where they are always the innocent victims. It is the very locality of the play, its piercing satire and the astuteness of its interpretation of our neo-colonial world order, that make it relevant and timely beyond the borders of Kosovo.



Contact the production: aktina.stathaki@gmail.com

31 OCTOBER, 17:00
@ ARTURBINA (150)

WHITE PEOPLE

Produced by: Qendra Multimedia (Kosovo)

By: Steven Leigh Morris Directed by: Besim Ugzmajli
Cast: Shpëtim Selmani, Verona Koxha, Bujar Ahmeti
Art director: Mentor Berisha
Costumes: Njomza Luci / Music: Memli Kelmendi
Translator: Qerim Ondozi / Light: Yann Perregaux
Ass. director: Sovran Nrecaj / Sound: Bujar Bekteshi
Logistic support: Adem Salihu,
Lulzim Rexha, Mursel Bekteshi



At a semi-professional theatre in Tulsa, Oklahoma, the organisation's long-standing artistic director, Lewis, is directing and starring in a production of Shakespeare's King Lear – a play that's something like "Cinderella," about a king who chooses to retire and yields his estate to two of his three daughters who flatter the foolish king to his liking. Lewis is White, and for the past several decades, under his leadership, he has been steward to productions of plays mostly by White British, European and American playwrights, not fully considering that his theatre is situated in an African-American neighbourhood, and was built on the rubble of Black Wall Street massacre, a race riot by White vigilantes against a thriving African-American neighbourhood, over a century ago.

Even though the gender and racial issues spoken about in this show take place in another geographical context, they still reflect social and gender dynamics present in our context as well. This production comes at a time when in a conservative and traditionalist environment like the one in which we live, diversity and new ideas for multiple gender identities and sexual orientations are vaguely understood and rooted in fear. Moreover, with the support of mass media and social networks, racism has found more fertile ground in which to further expand. Among other things, the distant American drama of Oklahoma asks our audience in Kosovo and Europe one challenging question: A Roma applies in the upcoming vacancy for the director of a public theatre, his education is superior and his work portfolio much more impressive than the two other "White European" applicants. What are the Roma applicant's chances in this constellation?

Contact the production: info@qendra.org

By: Ismail Kadare

Adaptation for stage: Doruntina Basha

Directed by: Kushtrim Koliqi / Cast: Adrian Morina,

Armend Smajli, Gresa Pallaska, Ylber Bardhi,

Bislim Muçaj, Kosovare Krasniqi, Zana Berisha,

Art Pasha, Fiona Abdullahu, Florenta Bajraktari,

Jehona Gashii, Gentrit Shala

Ass. Directors: Qëndresa Spahiu, Diellza Dedushi,

Ardijana Mehmeti

Composer: Adhurim Grezda / Set designer: Bekim Korça

Costume designer: Yilka Brada / Choreographer: Erna

Salihu / Video Artist: Miran Bratus.

31 OCTOBER, 20:30

@ ARTURBINA (400)

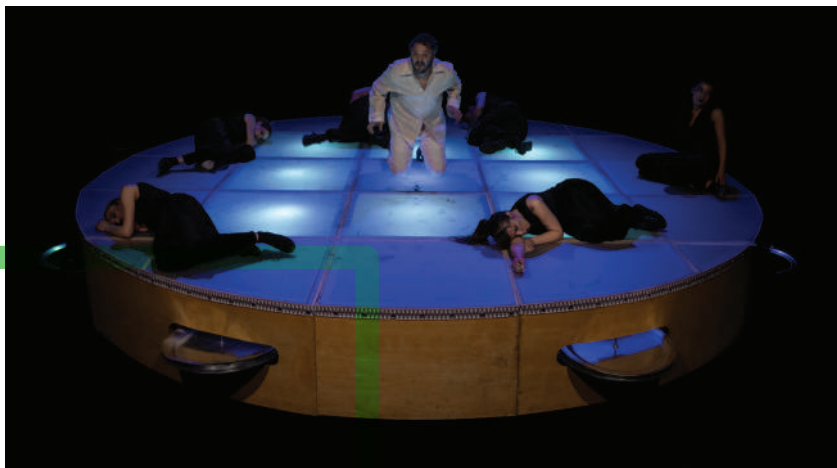
THE TRAITOR'S NICHE

Produced by: National Theatre of Kosovo (Kosovo)

At the heart of the Ottoman Empire, in the main square of Constantinople, a niche is carved into ancient stone. Here, the sultan displays the severed heads of his adversaries. People flock to see the latest head and gossip about the state of the empire: the province of Albania is demanding independence again, and the niche awaits a new trophy...

Tundj Hata, the imperial courier, is charged with transporting heads to the capital — a task he relishes and performs with fervour. As he travels through obscure and impoverished territories, he makes money from illicit side-shows, offering villagers the spectacle of death. The head of the rebellious Albanian governor would fetch a very high price indeed.

The Traitor's Niche is a surreal tale of tyranny and rebellion, in a land where armies carry scarecrows, state officials ban entire languages, and the act of forgetting is more complicated than remembering.



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

01 NOVEMBER, 15:00
@ TULLA CULTURE CENTER

HOW I LEARNED TO DRIVE

Produced by: Heartefact Fund (Serbia)

Text: Paula Vogel / Director: Tara Manić

Translation: Ivana Đurić Paunović

Text adaptation: Vuk Bošković

Cast: Svetozar Cvetković and Marta Bogosavljević

Scenography / Costume: Zorana Petrov

Music: Vladimir Pejčković / Light design: Nemanja Čalić
and Zorana Petrov / Public Relations: Slavica Pešić

Photo and video production: Marko Stojanović

Poster design: Marko Stojanović

Technical associates: Nemanja Čalić, Bojan Durutović

Executive production: Selena Pleskonjić and
Aleksandra Lozanović



How I Learned to Drive by Paula Vogel is a text often referred to as the Lolita written from a female perspective—the character of grown-up Li'l Bit, who reminisces about her childhood. Working on it in the intimate setting of the Heartefact House, together with the actress Marta Bogosavljević and actor Svetozar Cvetković, as well as with all collaborators, we strove to find a tender stage language for this complex, profound, and delicate text—one that does not attempt to compete with the reality we live every day. That reality is all the more terrifying, happening all around us, and seems discouragingly unstoppable, so through this production, we tried to go backward, step by step, examining the problem that most people who read this text have encountered at some point in their lives.

The relationship between these two characters, Li'l Bit and her uncle, is complex: love, tenderness, curiosity, teaching, trust, authority formation, mistakes, and consequently: boundary-breaking, grooming, and hurting, all the way to self-destruction. This text's great value lies in the author's empathy for both characters, opening up an important, polemical tone about the causes, not just the consequences, of such a relationship. This is a play about forgiveness, without the awareness that forgiveness is impossible. I hope that with this production, we will make people more awake and even a little braver. I think that would be more than enough in a society where we make them ashamed and quiet. – Tara Manić, director.

Contact the production: aleksandra@heartefact.org

Written by: Stefan Çapaliku / Adapted and Directed by:
Giacomo Pedini / Cast: Helidon Fino,
Laert Vasili, Ilirida Bejleri, Matia Llupa, Ismail Shino
Set designer: Beqo Nanaj
Light designer: Stefano Laudato
Music: Rafael Marinaj / Costume designer: Sofi Kara
Ass. Director: Endër Hysi
Original title: Një engjëll veshë me frak

01 NOVEMBER, 18:00
@ ARTURBINA (150)

CONCERT

Produced by: National Experimental Theatre of Tirana
"Kujtim Spahivogli" (Albania) in association
with Istituto Italiano di Cultura di Tirana

Shkodra in the fifties. Europe is divided in two. In Enver Hoxha-dominated Albania, a man falls down and dies. Accident? Suicide? In a dictatorship, there are no suicides. Who was this man, called Pol Gjakova? He was a composer. What does a composer mean? Composing what and for whom, in Albania of the fifties, as in Europe today? So, Shkodra in the fifties. An entire city builds its own theatre and stages its own opera, made by the inhabitants, all lead by Pol Gjakova, instead of their political leader. Why did they do it?

Perhaps the soprano, Klara Deda, wanted to recognize her dignity, finally. Perhaps the actor hoped to remember to himself the taste of freedom, like Egmont, Beethoven's hero. Perhaps the poet needed to feel again the illusion of being an artist, while he was a servant of the dictatorship, manipulating words and spying on friends. Meanwhile, for Inspector Dhimitër Dine, all of this story is dangerous: free desires are dangerous. But Pol Gjakova, why did he lead all of this? He was beaten, but he composed. He was spied on, but he worked. He was attacked, but he conducted an orchestra of amateurs. He staged his opera, Diella, then he fell down. And now, to us, what remains of that struggle?



Contact the production: info@tkeks.gov.al

01 NOVEMBER, 21:00

@ ARTURBINA (400)

VASSA ZHELEZNOVA

Produced by: City Theatre of Korça
"A.Z. Çajupi" (Albania)

Written by: Maxim Gorky

Directed by: Enke Fezollari

Cast: Zamira Kita, Guri Koço, Rita Gjeka Kacarosi,

Paola Kodra, Urim Aliaj, Kejdi Gishto,

Dasara Xhangolli, Blerta Belliu, Ilda Pepi

Translated by: Eleana Zhako, Enke Fezollari

Set design: Beqo Nanaj

In this work, Gorky, as if he had read Marx's *The Holy Family*, creates a sarcastic miniature of the "Holy Family" through his characters, with the mother at the forefront. Ruthlessly and without any limitations, she is willing to do anything to control the entire fortune, pushing the powerful members of the family to devour the weaker ones. The institution of the traditional family is in decline, and its powerless and helpless members, unable to find within this hostile environment a similar institution to replace it, sink into isolation and self-interest. They are consumed by a distorted sense of pleasure and guilt, which even leads them to murder their own kin.

The family is auctioned off, everything is stolen, leaving behind immeasurable damage and ruined relationships. Blood ties are sacrificed, love is absent, and the patriarchal society mercilessly cripples its members. Men whine and dream of wealth and values without scruple, while women act recklessly in search of an ideal, effortless life. The heroes of the piece do not seek love because they never learned what it is, and they do not want to work because they don't know what labour means. They wander aimlessly, searching for their identity in an anarchic, submissive, and self-excluded world, waiting for a rescue ship. The play's scenes walk a thin line between cynicism, madness, melodrama, vulgarity, and complete silence, within the sanctity of the human spirit, wounded by the social conditions that constantly surround it.



Contact the production: culturecenterkorca@gmail.com

Written by: Jean Baptiste Poquelin - Molière
Director: Qëndrim Rijani / Cast: Kushtrim Qerimi,
Ernest Zymberi, Aurita Agushi, Tringa Hasani,
Gani Rrahmani, Flaka Latifi, Avni Shkodra,
Mejreme Berisha, Alban Shahiqi, Florent Salihu
Stage designer: Bekim Korça
Costume designer: Yllka Brada
Composer: Trimor Dhomi Ass. Director: Fitore Jashari
Artistic Director: Erson Zymberi

02 NOVEMBER, 20:30
@ ARTURBINA (400)

TARTUFFE

Produced by City Theatre of Gjilan (Kosovo)



This play is a powerful critique of hypocrisy and deceit, especially in the context of false morality and religious pretensions. The story revolves around Tartuffe, a refined conman and hypocrite who finds refuge in the house of Orgon, a wealthy and naive man. Orgon is so convinced of Tartuffe's piety and high morality that he decides to offer him the hand of his daughter, Marianne, and even transfer his wealth into Tartuffe's name. However, the rest of the family sees Tartuffe for who he really is and tries to convince Orgon of his deceptions.

As the tension rises and Tartuffe's mask begins to slip, the audience enjoys a series of unexpected events that reveal human nature and the absurdity of blind faith. Molière uses humour and irony to sharply criticise societal hypocrisy, creating a work that remains relevant and significant even centuries later. In a vibrant and dynamic setting, director Rijani brings a fresh and contemporary interpretation of this classic work, highlighting the relevance of its themes and their reflection in modern society.

Tartuffe remains one of Molière's most famous and frequently performed works, offering sharp insight into human relationships and the hidden truths behind social façades.

Contact the production: ersonzymberi@gmail.com

PRESENTATION OF PROJECTS

02 NOVEMBER, 19:00 @ ARTURBINA (150)

MONEY MACHINE

A project by Altin Basha (AL)

Call centres are the enterprises with the highest number of youth employment in Albania. On the surface, an industry thrives on the energy of the young, yet it has turned into a universe of deception. From a small country with big dreams for Europe, Albania has now become a European hub where young people learn the most sophisticated formulas of theft in call centres. A Tower of Babel where many foreign languages are spoken, the sale of everything, manipulation, and the hunt for money are the lessons with which the youth of Albania are educated by European masters of deception, turning them into soldiers of predatory campaigns. A telephonic theatre where the friendly voice of the interlocutor enters the mind of the prey, leading them into a labyrinth of procedures that have only one goal.

Contact the production: altinbasha05@gmail.com

QUEENS OF NIGHT CLUBS

A project by Lennart Boyd Schürmann (DE) & Klaudja Piroli (AL)

The star actor Alexander Moissi is made to leave Germany and arrives in Albania, where nobody knows him. Running out of money, he is forced to re-invent himself artistically and socially. Rumour has it that, after a few detours, he opened a nightclub with a couple of new friends and put on a very successful show called Mbretëreshat e klubit të natës.

Alexander Moissi (1879–1935), one of the highest paid internationally touring actors of the 1920s, was posthumously re-invented as an Artist i Popullit in the Socialist Republic of Albania, while disappearing into obscurity elsewhere. Of Italian and Albanian descent, with a cosmopolitan career and orientation, Moissi's hybrid, cross-border biography and historical reception subverts any simplistic cultural, political or ethnic ascriptions. In the present context of increasingly drastic practices of forced translocation and rampantly aggressive nationalisms, Bruch's speculatively imagines Moissi's 'remigration' to Albania from Germany after years abroad in western Europe. Together with director Klaudja Piroli, we stage a farcical entertainment which, through the figure of the celebrity, unravels the patchy mythical fabrics of identity.

Contact the production: info@lebos.net

OUTDOOR ACTIVITIES

A green-tinted photograph of a man in a suit standing on a large crowd of people, with a large evergreen tree in the background. A white zigzag line is overlaid on the image.

30 OCTOBER, 17:00

@ ARTURBINA

Text and direction: Riccardo Ventrella;
With: Rafael Hoxhaj, Ema Andrea, Riccardo
Ventrella, Sevasti Ndini (Guitar)

ORLANDO DOES NOT SOUND THE HORN: MYTH AND LEGEND OF OTTAVIO BOTTECCHIA

Produced by: Fondazione Teatro della Toscana – Florence (Italy),
Théâtre de la Ville – Paris (France) & Qendra Multimedia – Prishtina (Kosovo)



Born in Veneto, northern Italy, where he lived in the first part of his life, a farmer, carter, decorated rifleman in the First World War, Ottavio Bottecchia is the quintessence of heroic cycling, when champions had humble origins and from these drew strength and courage to overcome impossible roads with rudimentary bicycles that were incredibly tiring to move forward. Their sculpted faces were always covered in mud and dust: like the paladins of mediaeval poems, they engaged in endless duels, over distances that are unthinkable today, emerging from the heart of the night by torchlight. As in the tradition of that, the 1924 Tour traced an external circumnavigation of France, without ever involving the hinterland. 15 stages, none under 275 kilometres: Bottecchia, second the year before, took the yellow jersey at the first, on the finish line in Le Havre, and held it until the return to Paris, repeating the following year. A patriot first, of socialist inspiration, he was not the national hero that the fascist regime imagined. This, perhaps, had something to do with his mysterious death in a road accident in 1927 while he was training in Friuli. However, that early and never explained end inscribed him in an Olympus that deserves to be sung with the mythopoetic means of the theatre, in this polyphonic monologue that also restores the fascinating story of that climate, the twenties, that changed the world so much. Telling the stories of sport means telling the stories of society, which in those almost Homeric heroes recognised not only a desire to escape, but also a mythology that had disappeared elsewhere.

The show was created on the occasion of the opening day of the Jeux Poétiques, the event that the City of Paris, the Théâtre de la Ville and the Parisian University Club dedicated to sport and culture on the occasion of the 2024 Olympics, and performed twice on the Place du Châtelet, and in Florence.

Contact the production: r.ventrella@teatrodellatoscana.it

31 OCTOBER, 09:30
@ THE PYRAMID

With: Gaëlle Guillou (FR),
Ema Andrea (AL), Albulena Kryeziu Bokshi (RKS),
Adrian Morina (RKS), Rafael Hoxhaj (AL)

POETIC CONSULTATIONS

Produced by: Théâtre de la Ville (Paris),
Teatro della Pergola (Florence), Qendra Multimedia (Prishtina)

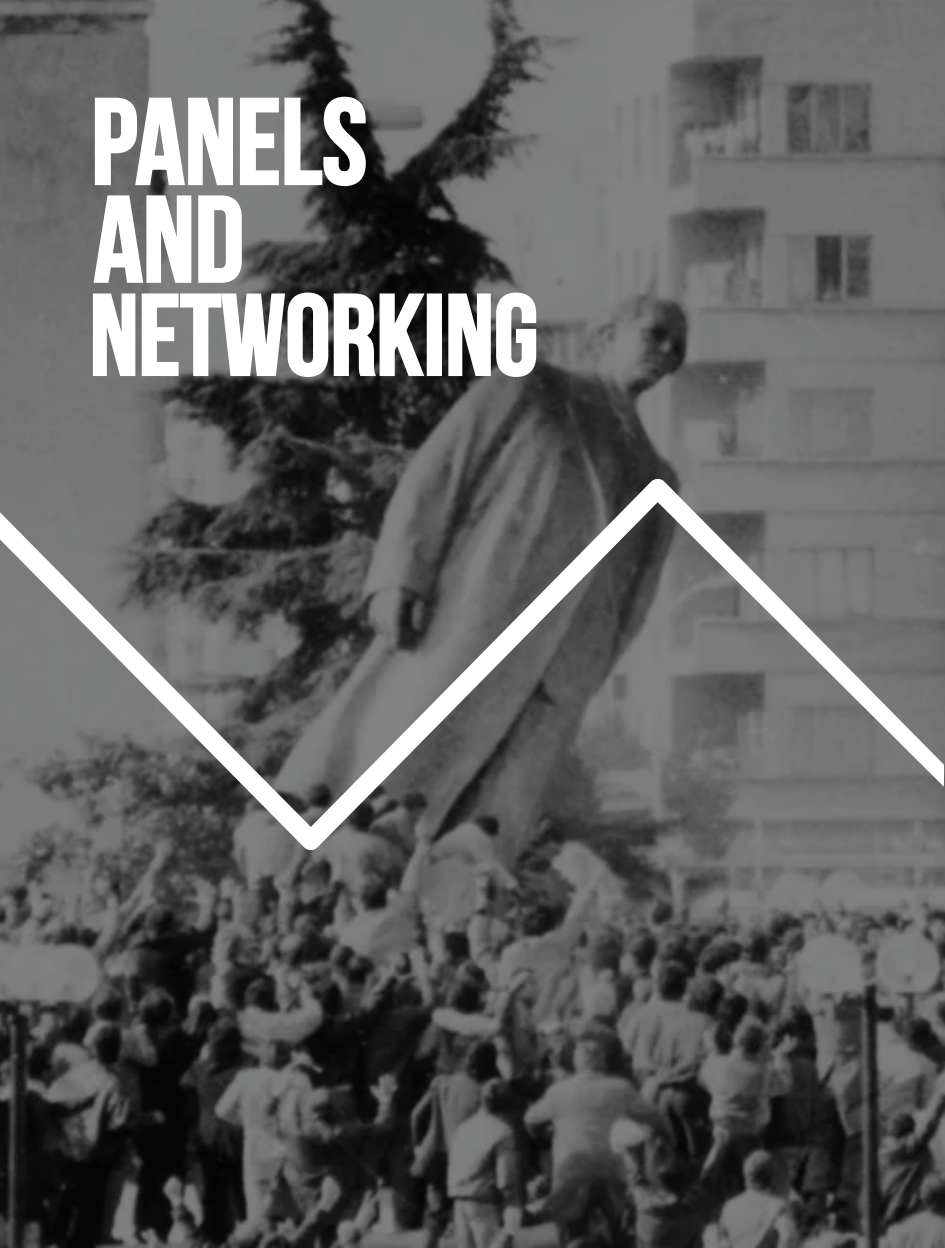


Poetic Consultations are a new way of thinking about the artist-audience relationship. First imagined by Emmanuel Demarcy-Mota, director of Théâtre de la Ville in Paris and author Fabrice Melquiot, Poetic Consultations are individual conversations with artists. The conversation begins with a free dialogue and ends with the reading of a selected poem or song, selected specifically for the person in front of the artist. This poem or song is given at the end of the conversation as a "personalised prescription."

"Poetic Consultations represent poetics of solidarity, first presented as a practice through the phone in the difficult times of pandemic, and then physically in parks, gardens, universities and theatres across Europe. Adopted also from Qendra Multimedia from Kosovo in 2024.

This form of connection between the artist and the audience has gathered over 250 artists from 28 nationalities in 18 countries who now function as a single community and are joined by the artists of Kosovo this year. Poetic Consultations in Albania are organised in cooperation with Théâtre de la Ville in Paris and Teatro della Pergola in Florence.

PANELS AND NETWORKING



PANEL 1

30 OCTOBER, 15:00
@ ARTURBINA (400)

With: Ema Andrea
(Actress, Founder of MAM - Multidisciplinary Arts
Movement), Gjergj Prevazi (General Director,
National Experimental Theatre "Kujtim Spahivogli")
Altin Basha, General Director, National Theatre of Albania)
Moderated by: Florent Mehmeti (RKS)

THEATER LANDSCAPE IN POST COMMUNIST ALBANIA

After the fall of communism, the theatre scene in Albania finally emerged from the box where it had been confined. It was able to look beyond itself toward a world it had been forbidden to see for the last 50 years, when it was in service of ideology. At last freed from the burden of political censorship, the theatre scene, now moving quickly in a fast-food model, made efforts to explore contemporary dramas, experiment with trends, aesthetics, and new approaches to theatre-making. It was a marathon through the diverse present of theatre, but also a marathon through the past, through those 50 years spent in isolation.

Today, nearly 40 years after the fall of communism, the view of this theatre scene doesn't inspire much optimism. Theatre in Albania faces challenges of various kinds, which, at least for the moment, don't seem easy to overcome. Aside from significant infrastructure issues, the theatre scene is underfunded, perhaps the most underfunded in Europe. North Macedonia may be the only place with a similar situation. This chronic problem has followed the Albanian theatre for all these years, and it seems as if governments in Albania have harboured a certain disdain for theatre.

The independent theatre and cultural scene in general is weak, almost non-existent. Meanwhile, public theatres are constantly threatened by commercial theatre — inspired by similar television formats that, instead of provoking important social reflections, draw from consumerist logic and even feed into it. This trend has completely disoriented the audience's taste, marginalised local dramaturgy, and diminished the kind of theatre that seeks to engage the public with more contemporary fundamental social and political issues.

How can Albanian theatre survive this phase of "theatrical aesthetics" embroidered by wild capitalism, and how can it navigate the political and economic currents of a state that has elevated neoliberal capitalism to a governing doctrine?

With: Marco Giorgetti (Teatro della Pergola, Firenze),
Vincent Mambachaka (Espace Linga Tere & Advisor of
Theatre de la Ville for Africa)
Miguel Loureiro (São Luiz Teatro Municipal, Lisbon)
Moderated by: Natasha Tripney (SRB/UK)

PANEL 2

31 OCTOBER, 11:30
@ ARTURBINA (400)

THEATRE IN PUBLIC SPACE

Theatres frequently attempt – though not always successfully – to "decentralise" the "theatre space" by often moving outside traditional theatre venues or what are known as conventional theatre spaces. Most often, this is done by independent theatres and theatre collectives, which are faced with fewer limitations and thus have the operational flexibility and mobility to do so. But how is it possible to encourage larger structures, such as public and national theatres, which historically and traditionally organise their activities in buildings – often historic and part of the cultural heritage of their respective cities and countries – to embark on such ventures?

This is not an easy undertaking, as it requires additional human resources, creative ideas, and, above all, a new vision that looks beyond the theatre-building and stage-bound formats. It even requires specifying that "theatre in public spaces" is not "street theatre," which is a totally different form of expression.

Such a process of "theatrical migration" into public squares, neighbourhoods with fewer cultural activities, senior homes, hospitals, and similar spaces was initiated years ago by the Théâtre de la Ville in Paris and later adopted by Teatro della Pergola in Florence, eventually spreading to other theatres, festivals, and theatre organisations in various countries, including Qendra Multimedia in Prishtina, which adopted this format for the first time earlier in 2024.

All started with "Poetic Consultations," and apart from moving theatre into unconventional spaces, it also connected theatre with other artistic expressions such as literature, music, and dance. This method represents a direct exercise of theatre's "democratic power," an attempt to democratise and make possible the public's access and participation beyond various limitations: geographical, social, class, and belonging to the community of those who are already spectators of the theatre. This panel analyses this process and simultaneously seeks to argue the need for public theatre institutions to adopt this kind of shift.

PANEL 3

02 NOVEMBER, 15:00

@ TULLA CULTURE CENTER

With: Mark Ravenhill,
Julia Wissert (DE), Steven Leigh Morris (US),
Moderator: Nick Awde (UK)

THEATRE INTROSPECTION: DEALING WITH OUR OWN DEMONS

In recent years, a series of incidents, dramas, and scandals have affected various theatres across Europe. This wave of heated dynamics has been particularly present in Germany, where theatre management structures have been and remain more conservative. However, paradoxically, the same theatres that have become the subject of these events are also the ones carrying the baton of reform, serving as inspiration and aspiration for many other theatres and creators around the world.

What is known as the "wokeness" of recent years has produced a series of crises and pressures that have often led theatre leaders to resign. "Abuse of power" is the most common argument made when groups bring this kind of pressure. These arguments are further intertwined with issues related to gender, race, discrimination, representation, cultural appropriation, and other sensitive and complex social and political issues, which in most cases are seized upon, without much scrutiny, to contribute to this climate of pressure. Recently, we learned about Ivo van Hove's departure from the International Theatre Amsterdam, but previously, other "founding figures" including Robert Lepage and Krystian Lupa were also removed from theatres or had their shows banned.

On the other hand, "wokeness" has also empowered various schemers, envious individuals, and different abusers, who have simply found a fragile territory to address their frustrations and ambitions, against anyone and anything. Many theatre leaders work under the weight of this ongoing threat. They know that somewhere out there, there is an imaginary enemy they may have to confront one day.

This panel aims to analyse these dynamics, to what extent and how theatre looks within itself, how it addresses these issues "artistically," and how it problematizes them while also inviting the audience into the conversation. How and to what degree are these conflicts and theatre movements "theatre material" for playwrights, directors, and others involved in theatre-making?

01 NOVEMBER, 10:00
@ ARTURBINA (400)

EURODRAM - EUROPEAN NETWORK OF DRAMA IN TRANSLATION

Inputs from: Gergana Dimitrova (BG),
Ivan Dodovski (MK), Heidi Aadma (EE), Dávid Szabó (HU),
Aurelia Klimkiewicz (PL), Milena Selimi (AL),
Wolfgang Barth (DE), Johanna Leira (NO),
Nicole Desjardins (FR), Maria Kroupnik (RUS).
Moderator: Dominique Dolmieu (FR)

Eurodram is a European network for drama in translation with about 300 members organised in roughly 30 committees. Its main objective is promoting new drama in translation from Europe, Central Asia, and the Mediterranean, making it available both to theatre professionals and audiences in these regions, in a spirit of independence, equity and linguistic diversity. Beyond presentations from Eurodram members, the discussion will centre around the importance of the circulation of dramaturgy beyond borders and languages — and how this is a mission to provide access for both professionals and wider audiences — to other countries' dramaturgy, and fundamentally, culture. In this public presentation, Eurodram members from various language committees will give us an overview about the translation of plays from and to their languages/countries, they will discuss challenges as well as the general financial landscape in relation to translation of plays

More about Eurodram: www.eurodram.org

01 NOVEMBER, 11:30
@ ARTURBINA (400)

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. Zoran Rakočević - Korifej Teatar (Montenegro)
2. Pantelis Flatsousis - Thebes, A Global Civil War (Greece)
3. Natasha Tripney - SEEstage Platform (Southeastern Europe)
4. Aurela Kadriu - Qendra Multimedia (Kosovo)
5. Ema Andrea - Multidisciplinary Art Movement (Albania)
6. Kludja Piruli - Tulla Culture Center (Albania)
7. Gergana Dimitrova - EURODRAM (International)

Authors: Ina Baqoshi (AL), Tobias Xhaxhiu (AL),
Ulpianë Maloku (RKS), Eva Kamcevska (NMK),
Ana Trpenoska (NMK)
Director: Artemis Beluli (AL)
Actors: Eva Gjika (AL),
Ronaldo Kolgjokaj (AL), Shandi Ismailaj (AL)

02 NOVEMBER, 13:30
@ TULLA CULTURE CENTER

NEW PLAYS, NEW WORLDS

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

RESTROOM

by Ina Baqoshi (AL)

Irea, a specialist doctor and head of a department at the state hospital, finds her life unravelling when a new intern, Abi, joins her ward. Despite being younger, Abi sparks a realisation in Irea — that love can exist between the same gender. This awakening not only transforms their professional relationship, as Irea becomes Abi's mentor, but also leads to a secret affair, despite Irea being married to a prominent health minister. Reis, a colleague living across from Irea, discovers the affair through his voyeurism and begins blackmailing her for money, exploiting her loss of privacy and the moral dilemma she faces.

As the pressure mounts from the threats of exposure and the weight of societal expectations on a married woman, Irea seeks a way out, a solution to both her personal and professional struggles. Nevojtorja [The Restroom] explores the hidden suffering of individuals trying to live authentically in a judgmental society, shedding light on the immense toll that "immoral" actions, as perceived by society, take on personal freedom. In this harsh reality, true freedom comes at a high cost, one that not everyone can afford.

Ina Baqoshi is a writer and Albanian language and literature teacher. She has been writing for 10 years and performing her personal works across all three literary genres for over three years on various stages. Ina has published three books: the novel *Drejt djegies së shpirtit* in 2019, the short story collection *Nëntoka e varrit* in 2022, and most recently, *MOS BËZA* in May 2024. She also hosts poetry evenings in Tirana, featuring her works, which include erotic and gothic poetry. In addition to her literary work, Ina has directed theatrical performances and continues to engage in theatre projects. She has also participated in short film projects as both a director and, above all, a screenwriter.

THE TWO FACES OF JANUS

by Tobias Xhaxhiu (AL)

In *The Two Faces of Janus*, Riza Laro, a once-revered Albanian writer, sits in prison for attempting to kill his protégé, Lorin Grembi. During a tense interview with filmmaker Elektra, Riza's confession turns into a gripping psychological battle. Beneath his charm lies a dark truth: he stole the masterwork of his best friend, Ardian Leka, a crime buried for years under the regime's shadow and haunted by the ghosts of his past – Ardian and his ballerina wife, Diana – Riza wavers between reality and delusion, as memories of secret police and betrayals flood back.

As Elektra digs deeper, the lines blur between mentor and manipulator, hero and villain, exposing the lies Riza spun to build his legacy. The play spirals toward a chilling climax, revealing the true cost of ambition, the fragility of human relationships, and how the regime's oppressive atmosphere nurtured moral corruption. Like the two-faced Roman god Janus, Riza embodies duality—brilliance on one side, darkness on the other. *The Two Faces of Janus* is a haunting exploration of deception, ambition, and evil born under an authoritarian regime.

Tobias Xhaxhiu is writer, screenwriter and playwright from Tirana. He studied communication, visual arts, and new media at the European University of Tirana. His debut novel, *Memento Mori* (Dudaj, 2021), a reimagining of the Ballad of Constantine and Doruntina, won the National Award for Young Writers, awarded by the Ministry of Culture. Tobias' play *Elektroshok*, based on his writing and performed at the National Experimental Theatre in Tirana, received praise from both critics and audiences. His second novel, *Imun*, was a finalist for the 2023 Kadare Award. In 2023, Tobias represented Albania at the Turin Book Fair. His work in cinema includes contributions to short films like *Gravity* (TIFF) and *Once Upon a Time in Albania*, a winner at the 48FILM Fest. He also collaborates with local and international brands in advertising and hosted the cultural TV show *TOTEM*. Tobias is constantly exploring new ways to share stories, but theatre remains at the heart of his journey.

NUDE

by Ulpijanë Maloku (RKS)

A proud middle-aged mother, Sanije takes her best friend and neighbour Nazmije to a landmark exhibition by her artist son Guri, whose painting career is starting to take off. Kosovo's latest art sensation specialises in contemporary nudes, but neither woman is prepared for what they find when they finally see Guri's paintings for themselves... "Nude" is a more conventionally told tale of an artist who causes ripples when his new work turns out to be a naked portrait of his middle-aged neighbour.

Ulpijanë Maloku completed her Bachelor's degree in Playwriting and her Master's in Script Writing at the Faculty of Arts at University of Prishtina. She is the author of several plays staged in theatres in Kosovo, at the National Theatre among others and many film scripts.

THE CHOSEN ONE

by Eva Kamcevska (NMK)

What if the baby you've been waiting for and finally have in your middle age turns out at birth that he's gay? That's what happens to our heroes Mary and Josip. The ancient doctor who delivers Mary breaks the news to them and they don't have time to process it. The baby wants to come out despite them being completely unprepared for a gay baby. What's more, Josip is waiting to be elected as a minister in the government, and this could have a particularly negative impact. But no one has conquered nature yet, so little Luka is born. Years go by, Josip doesn't get the ministerial post for obvious reasons, Mary cooks vegan food on Instagram even though she's a carnivore. Luka is already a teenager and Mary, as a mother, wants to inform Luka that he is gay in time so that he does not have to go through a traumatic experience and conflicts with himself. Announcing this news is not well received by Luka, he thinks he has crazy parents and runs away from home. Luka befriends Jazz, his best friend who is the only child of radically religious parents. Jazz is a fun-loving girl and uses Luka as a cover for her that he is her boyfriend but they don't do anything before marriage, of course. When Jazz, or Julia by her baptismal name, becomes pregnant, the parents believe that she is immaculately conceived. For the second time, Luka has been chosen for a role he did not ask for. Where will this boy find his way?

Eva Kamcevska, is a Macedonian playwright, scriptwriter, and dramaturge. She holds a Master's in Scriptwriting and a Bachelor's in Playwriting from the Faculty of Dramatic Arts in Skopje. Over her career, she has worked on various independent theatre projects, TV series, and feature films.

Her notable works include the award-winning play *Ostani ispraven I odi graciously*, dramatisations of novels like *Leto vo koe te nema*, and independent projects such as *Skopjani* and *Sram*.

Kamcevska has been involved in numerous international festivals and collaborations, including the Analogio International Festival in Greece and the Torino Series Lab.

In addition to theatre and television, she has also won awards for short scripts, including *Baby in the Closet* at Interfilm Berlin. Her works have been performed across the Balkans and internationally. Eva continues to be an active voice in both theatre and screenwriting, contributing to contemporary storytelling.

ME SOMEWHERE ELSE

by Ana Trpenoska (NMK)

The play *Me Somewhere Else* is inspired by a real event and explores the themes of filicide and depression. It portrays a young family that appears to lead a happy life in a foreign country. The action unfolds at a birthday party, gradually revealing the mother's fragile character. The play confronts social issues such as failure, depression, migration politics, the use of social media, the role of women in patriarchal systems, and, in general, the pressure on individuals in capitalist societies.

Ana Trpenoska graduated in Dramaturgy from the Faculty of Dramatic Arts in Skopje and studied Theatre Science at the University of Vienna. She is the author of over 10 plays, most of which have been staged at major theatres in North Macedonia, including the Macedonian National Theatre and Drama Theatre Skopje.

Her works have been internationally awarded and presented at various festivals. Her first play, *Great Expectations*, premiered at the Macedonian National Theatre in 2007, leading to her selection as a young playwright to participate in the *Neue Stücke aus Europa* festival in Wiesbaden, Germany, in 2008. Her play *5:17*, produced by Wonderland Theatre Skopje, was selected as one of six contemporary plays recognized for its innovative writing by the Hellenic Center of ITI UNESCO. It was translated into Greek, and staged at the Contemporary Forum of Drama in Athens and at the National Theatre of Northern Greece in 2014.

She has twice been awarded by the European Network for Translation and Drama, EURODRAM, for her plays *Me, Somewhere Else* in 2022 and *Couples* in 2024, which premiered at Drama Theatre Skopje. Her plays have been translated into English, Greek, Turkish, and German. Besides being staged, some of her plays are published in a book, included in the Macedonian Contemporary Drama Anthology, and have appeared in the prominent Macedonian theatre magazine *Cultural Life*. Trpenoska lives and works as a playwright and dramaturge in Vienna.

EDUCATIONAL PROGRAM



28 OCTOBER - 02 NOVEMBER

INTERNATIONAL PLAYWRIGHTS WORKSHOP WITH MARK RAVENHILL IN TIRANA

“POST, POST COMMUNIST BABY”

The seven-day Post Post Communist, Baby International Playwrights Workshop run by the renowned British playwright Mark Ravenhill as part of the Kosovo-Albania Theatre Showcase gives the participants the opportunity to use playful and innovative theatre forms to explore post post communist identities and societies, the meeting point of past, present, and futures. The workshop is structured around practical writing exercises, with time for reflection and discussion.

Mark Ravenhill is an English playwright, actor and journalist. Ravenhill is one of the most widely performed playwrights in British theatre of the late-twentieth and twenty-first centuries. His major plays include Shopping and Fucking (first performed in 1996), Some Explicit Polaroids (1999), Mother Clap's Molly House (2000), The Cut (2006), Shoot Get Treasure Repeat (2007) and The Cane (2018).

In 1999 he was one of the recipients of the V Europe Prize Theatrical Realities awarded to the Royal Court Theatre (with Sarah Kane, Jez Butterworth, Conor McPherson, Martin McDonagh).

29 OCTOBER - 02 NOVEMBER

ANALYTIC: A THEATRE CRITICISM WORKSHOP

The ANALYTIC: A Theatre Criticism Workshop with Natasha Tripney and Tom Mustroph explores the purpose of criticism—both as a space for analysis and debate, and a creative act—and the process of writing a theatre review. Participants have 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, the workshop looks 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 and Albania's artists and audiences.

Participants are invited to watch the performances over the course of the Kosovo Albania Theatre Showcase and to produce written responses to the work they see. There is 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.

MUSIC PERFORMANCES

A black and white photograph of a large crowd gathered in front of a statue, likely during a music performance or festival. The statue is a large, dark figure, possibly a historical or cultural icon, standing on a pedestal. The crowd is dense and fills the foreground and middle ground. In the background, there are buildings and trees. A large, white, geometric line graphic, resembling a stylized 'V' or a mountain peak, is overlaid on the image, starting from the left edge and extending towards the right.

“BASHKIMI” POLYPHONIC BAND

Iso-Polyphony (Albanian: Iso-polifonia) is a traditional part of Albanian folk music and, as such, is included in UNESCO's intangible cultural heritage list. Albanian Iso-Polyphony is considered to have its roots in the many-voiced vajtim, the southern Albanian traditional lamentation of the dead. The instrumental expression of the Albanian Iso-Polyphony evolved into the Albanian kaba.

All four regions of southern Albania—Lalëria (Myzeqe), Toskëria, Çamëria, and Labëria—have polyphonic song as part of their culture. A related form of polyphonic singing is found in northern Albania, in the area of Peshkopi; Polog, Tetovo, Kicevo and Gostivar in North Macedonia; and Malësia in northern Albania and southern Montenegro.

ALBAN NIMANI

Alban Nimani is an artist from Kosovo who experiments with new media and electronic music, creating a connection between various music genres and art forms. With experience in intermedia and alternative music, his live performances feature minimalist electronic music and real-time processing of visual effects, installations, audio effects, and modern dance. Alban Nimani co-founded the band Asgjë Sikur Dielli (Nothing Like the Sun), with which he has performed at numerous important festivals and concerts both within and outside the region.



KOSOVO ALBANIA THEATRE SHOWCASE HOSTS EURODRAM

This edition, Kosovo Albania Theatre Showcase is a proud host of the General Assembly of EuroDRAM. EuroDRAM is a European network for drama in translation, comprising about 300 members organised in roughly 30 committees. Its main objective is promoting new drama in translation from Europe, Central Asia and the Mediterranean, making it available both to theatre professionals and audiences in the region, in a spirit of independence, equity, and linguistic diversity.

More about EuroDRAM: www.eurodram.org

TEAM

Curated by: Aurela Kadriu (Qendra Multimedia)

Co-curators:

Gjergj Prevazi (National Experimental Theatre "Kujtim Spahivogli")
& Altin Basha (National Theatre - Tirana)

Coordination and Communications:

Flamur Dardeshi, Flaka Rrustemi, Blerta Neziraj, Bernard Berisha,
Ema Andrea, Klaudja Piroli, Ada Ruçi, Vasil Jorgji, Griselda Rushanaj, Maud Dinand.

Technical Support:

Yann Perregaux-Dielf, Nikolas Pipero, Bujar Bekteshi, Adem Salihu,
Mursel Bekteshi, Lulzim Rexha, Arbresha Cakaj, Silvi Vrapı, Mikela Gjolenı,
Blerina Dhuli, Noset Shijaku, Eri Daka, Ergita Lajthia, Muhamet Cani,
Ronaldo Harapi, Agron Hoxhallari, Shkëlqim Ballanica, Koralda Prifti, Nexhmie Mema,
Sefer Dikulami, Alfred Tase, Metush Prendi, Ilir Veliterna,
Qani Shira, Enes Xhepaj, Ilir Ramku


Artistic Director: Jeton Neziraj

Produced by:

Qendra Multimedia (Prishtina), National Theatre of Albania (Tirana),
National Experimental Theatre "Kujtim Spahivogli" (Tirana).

ORGANIZED BY:

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OF ALBANIA:



NATIONAL
EXPERIMENTAL THEATRE
"KUTIM SPAHIVOGLI":



IN COLLABORATION WITH:



SUPPORTERS:

