

## KOSOVO THEATER SHOWCASE 2020

### PROGRAM

#### 27 October – Tuesday

20:00 – 21:10 | ODA Theater, Prishtina

Theater performance: BALAVA

(Guest performance from Serbia)

*In Serbian with English Subtitles*

*TICKETS: 3 euros regular price; 1,5 euros for students.*

#### 28 October – Wednesday

11:00 – 12:00 | ODA Theater, Prishtina

Panel Discussion: Jasna Đuričić and Mirjana Karanović

Moderated by Agron Bajrami

*Discussion in Serbian with English and Albanian translation*

15:00 – 16:00 | Meeting point: Bill Clinton Statue, Prishtina

Florent Mehmeti: Trails of the '90s Underground Culture: *A storytelling journey in the trails of the '90s underground culture of Prishtina.*

*In English*

17:00 – 18:00 | Dodona Theater, Prishtina

Theater performance: I AM MY OWN WIFE

*In Albanian with English Subtitles*

*FREE ENTRANCE*

20:00 – 21:40 | National Theater of Kosovo, Prishtina

Theater performance: ARTURO UI

*In Albanian with English Subtitles*

*TICKETS: 3 euros regular price; 1 euro for students.*

20:00 – 21:10 | City Theater “Adriana”, Ferizaj

Theater performance: BALAVA

(Guest performance from Serbia)

*In Serbian with English Subtitles*

*TICKETS: 2 euros*

#### 29 October – Thursday

11:00 – 12:30 | ODA Theater, Prishtina

International Theater Market

*In English*

16:00 – 17:20 | City Theater “Adriana”, Ferizaj

Theater performance: CONTROL AND THE LOVE MACHINE

*In Albanian with English Subtitles*

FREE ENTRANCE

19:00 – 19:50 | Gjilan City Theater, Gjilan

Theater performance: a.y.l.a.n

*In Albanian with English Subtitles*

TICKETS: 2 euros regular price; 1 euro for students

**30 October – Friday**

10:00 – 12:00 | ODA Theatre, Prishtina

Panel Discussion: KOSOVO THEATERS – BEFORE, DURING AND AFTER THE PANDEMIC

Panelists: Vlora Dumoshi, (Minister of Culture, Youth and Sports), Erson Zymberi (Executive Director, City Theater of Gjilan), Florent Mehmeti (Manager, ODA Theater)

Moderator: Shaban Maxharraj (Journalist, Research Author)

*Discussion in Albanian with English Translation*

15:00 – 16:30 | ODA Theater, Prishtina

Theater performance: REFUGE / Screening + discussion

*In English*

FREE ENTRANCE

17:00 – 17:30 | ODA Theater, Prishtina

Dance performance: LET'S GO

FREE ENTRANCE

20:00 – 21:20 | National Theater of Kosovo, Prishtina

Theater performance: THE RETURN OF KARL MAY

*In Albanian with English Subtitles*

TICKETS: 3 euros regular price; 1 euro for students

**31 October – Saturday**

15:00 – 16:10 | ODA Theater, Prishtina

Theater performance: IN FIVE SEASONS: AN ENEMY OF THE PEOPLE

*In Albanian with English Subtitles*

TICKETS: 3 euros regular price; 1,5 euros for students,

17:00 – 18:00 | Dodona Theater, Prishtina

Theater performance: Monodrama “02.08.1944” by Edis Galushi.

*In Roma with English Subtitles*

FREE ENTRANCE

20:00 – 21:20 | National Theater of Kosovo, Prishtina

Theater performance: Naten, Ma

(Guest performance from Albania)

*In Albanian with English Subtitles*

*TICKETS: 3 euros regular price, 1 euro for students.*

*Organized by Qendra Multimedia in collaboration with the National Theater of Kosova; ODA Theater, City Theater of Gjilan and Adriana Theater of Ferizaj*

*Organizational Team:*

*Curatorial team: Jeton Neziraj, Adrian Morina, Erson Zymeri*

*Executive producer: Florent Mehmeti*

*Coordination & PR: Aurela Kadriu, Lendita Idrizi*

*International outreach: Maud Dinand*

*Technical coordination & support: Fatlum Idrizi, Mursel Bekteshi, Yann Perregaux, Ukshin Krasniqi*

*Artistic director: Jeton Neziraj*

*Supported by: European Union, Olof Palme Center, Rockefeller Brothers Fund, Goethe Institut, Swiss Agency for Development and Cooperation, Culture for Change Program, Reconnection 2.0.*

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## THEATER PERFORMANCES

### BALAVA

*(Guest performance from Serbia)*

*Produced by: Heartefact Fund (Belgrade, Serbia)*

27 October | 20:00 – 21:10 | ODA Theater, Prishtina

*Tickets: 3 euros regular price; 1,5 euros for students*

28 October | 20:00 – 21:10 | City Theater “Adriana”, Ferizaj

*Tickets: 2 euros*

**By:** Dunja Matić // **Directed by:** Andrej Nosov // **Cast:** Mirjana Karanović, Jasna Đuričić, Jovana Belović, Isidora Simijonović // **Composer:** Draško Adžić // **Stage Design and Costumes:** Selena Orb // **Stage Movement:** Damijan Kecojevic

A play by the young author Dunja Matić and director Andrej Nosov that questions what we (still) perceive as the traditional form of family.

By confronting two generations of female characters on stage, Dunja Matić raises important questions about the role that women play in today's society. The author also courageously confronts the problems of pregnancy and abortion, portraying them through the vision of heroines who treat these issues in accordance with their social roles. The author shows how, even in the absence of men, the heroines create relationships with them and build their identities through that relationship, whether as mothers, sisters, girlfriends or wives. At various levels, the issues of motherhood and mother-child relationships intensify throughout the play, which leaves many unsolved problems and raises awareness about the need for an urgent reaction.

## **I AM MY OWN WIFE**

*Produced by: Integra (Prishtina, Kosovo)*

28 October | 17:00 – 18:00 | Dodona Theater, Prishtina

FREE ENTRANCE

**By:** Dough Wright // **Directed by:** Kushtrim Koliqi // **Ass. Director:** **Bashkim Ramadani** // **Cast:** Adrian Morina // **Translation into Albanian:** Artur Lena // **Composer:** Trimor Dhomi // **Stage Design and Costumes:** Njomeza Luci // **Videos:** Lum Citaku // **Light Design:** Skender Latifi

Directed by Kushtrim Koliqi and with Adrian Morina as the only actor who plays over 30 personages, the play tells the story of the extraordinary and challenging life of transgender Charlotte von Mahlsdorf from Germany who survived the Nazi and Stasi regime. The winning play of the 'Pulitzer Prize' and the 'Tony Award' is based on Doug Wright's conversations and interviews with the German transgender and antique dealer Charlotte von Mahlsdorf, as well on Charlotte's 1992 autobiography, also titled 'I Am My Own Wife'. For the full portrayal of Charlotte, during the Nazi period and the subsequent Communist regime, while living openly as transgender, the play requires its sole actor to play about thirty different roles. The play's title is from an anecdote Charlotte tells: when she was forty, her clueless mother asked "Don't you think it's time you settled down and found a wife?" to which Charlotte answered, "But, Mutti, don't you know that I am my own wife?"

## **ARTURO UI**

*Produced by National Theater of Kosovo (Prishtina, Kosovo)*

28 October | 20:00 – 21:40 | National Theater of Kosovo, Prishtina

*Tickets: 3 euros regular price; 1 euro for students*

**By:** Bertolt Brecht // **Directed by:** Bekim Lumi // **Ass. Director:** Bashkim Ramadani // **Cast:** Bujar Ahmeti, Afrim Kasapolli, Afrim Mucaj, Labinot Raci, Faris Berisha, Valmir Krasniqi, Edon Shileku, Ismet Azemi, Ylber Bardhi, Kushtrim Qerimi, Shpetim Kastrati, Muhamed Arifi, Alban Rexhaj // **Choreography:** Majlajdo Gala // **Music:** Dren Suldashi // **Stage Design:** Mentor Berisha // **Costumes:** Alma Krasniqi

In our universe, the 21<sup>st</sup> century is the century of Arturo Ui. Besides the disturbance it may cause, you know his face very well. Before seeing him in the theatre, you see him every day on TV. Tragically, you also see him in our everyday life. For years, you have gotten used to his weird face. To the point, that it no longer impresses you. You see the face of Arturo Ui and his gangsters not only in Kosovo, but all around the world. In their original form, or in a fetch form.

Arturo Ui was written in 1941 by the renowned German and international playwright and director Bertolt Brecht (1898-1956) during his three-week migration in Helsinki (Finland). At that time, he was prosecuted by fascism and was expecting his USA visa to move there. Even though the events of this drama focus on Chicago and Cicero, USA, in fact, they are a metaphorical suggestion on the dramatic events of that time in Austria and Germany. As such, with the way, content, its spirit and characters, in a symbolic way this play describes, treats and reflects the violent history of the occupation of economic and political power by the gangster Arturo Ui (alias Adolf Hitler) and his successors in the '30s of the 20<sup>th</sup> century. Physical violence, robbery, burnings, pressure, taxes and threats against marketers, politicians and journalists, and even their murders. Their fake trials, alibies, violence and blackmailing against crime witnesses are only a few among the tabloids of this play.

*This play participated in the Bursa International Theatre Festival 2020.*

*It was awarded the annual prize for the best play of 2018 and the annual prize for the best director 2018 (post-mortum prize for BekimLumi) by the Ministry of Culture, Youth and Sports in Kosovo.*

*It was also awarded the Grand Prix prize from Skupifest in 2020, Skopje, Macedonia.  
(The text above, with very little cuts, is taken from the word of Bekim Lumi about the play)*

## **CONTROL AND THE LOVE MACHINE**

*Produced by the City Theater Adriana (Ferizaj, Kosovo)*

29 October | 16:00 – 17:20 | City Theater Adriana, Ferizaj

FREE ENTRANCE

**By:** Besim Ugzmajli // **Directed by:** Besim Ugzmajli // **Ass. Director:** Sovran Nrecaj // **Cast:** Mevlan Saraci, Urate Shabani, Valdrin Osmani, Blin Syjjemani, Dardane

Mehmeti, Grese Gashi, Milot Salihu, Sherif Bega, Jajush Ramadani, Kushtrim Emerllahu, Leonora Hasani, Kushtrim Ugzmajli // **Stage Design:** Bekim Korca // **Costumes:** Eleonora Gagica // **Light Design:** Hajrullah Elezi // **Graphic Design:** Ngadhenjim Ismani

Control and the Love Machine brings existential dilemmas that take place in a dystopian environment. Even though taking place in a dystopian environment, the play seeks to build upon the classical structure of drama in general.

Since the story does not have a specific time and place, it opens horizons that aim towards a timely non-defined future but that is connected to fictive environments of a post-apocalyptic and post-anthropological future.

The play as a subject of suspicion, questions the human moral and values upon which today's society functions. The society of the future that is presented in the Control and Love Machine play, functions upon a new moral which has been imposed by the technological development through an invisible transformation on the human nature.

Ela and Oso have decided to get married, they find out that they must pass a few important tests in order to do that. Ela and Oso have to take the tests of Dr.Guan who is accompanied by the Person and Zaza. Dr.Guan has designed an institute that tests couples who have decided to get married in various ways. The tests that prove the love of Ela and Oso keep getting complicated. The space becomes even more hermetic and the pressure unbearable. Ela and Oso are expecting to get out of the hermetic institute soon. They do get out, but feels like it was not worth it.

**a.y.l.a.n**

*Produced by the Gjilan City Theater (Gjilan, Kosovo)*

29 October | 19:00 – 19:50 | Gjilan City Theater, Gjilan

*Tickets: 2 euros regular price; 1 euro for students*

**By:** Jeton Neziraj // **Directed by:** Blerta Neziraj // **Ass. Director:** Avni Shkodra // **Cast:** Aurita Agushi, Ernest Zymberi, Kushtrim Qerimi, Tringa Hasani, Gani Rrahmani dhe Alban Shahiqi // **Stage Design and Costumes:** Mentor Berisha // **Choreography:** Gjergj Prevazi // **Music:** Tomor Kuci // **Light Design:** Yann Perregaux

In *Roccalumera*, a small town in Sicily, where nothing happens, and the residents are afflicted by boredom and desperation, everyone is pinning their hopes on the arrival of refugees. They hope a refugee boat might draw attention to their town, as well

ensuring that its residents benefit from foreign aid. The refugee boats pass them by as they sail toward the big cities, and they don't stop at *Roccalumera*. But one day, everything changes when the sea washes up a man's corpse on the beach...

a.y.l.a.n is an ironic theatrical performance about the actual story of refugees in Europe, and the efforts of many unscrupulous people to profit from their tragedy. The play forces us to see the story of the other in ourselves, at a time when in many European countries, anti-migrant feeling is on the rise, and empathy for their story and suffering is declining. The present tragedy of the other is our tragedy of yesterday and could be our tragedy of tomorrow.

## REFUGE

*Produced by Blessed Unrest (New York, US) and ODA Theater (Prishtina, Kosovo)*

30 October | 15:00 – 16:30 | ODA Theater, Prishtina

SCREENING / FREE ENTRANCE

**By:** Matt Opatrny // **Directed by:** Jessica Burr, Florent Mehmeti // **Cast:** Eshref Durmishi, Daniela Markaj, Nancy McArthur, Becca Schneider, Ilire Vinca, Perri Yaniv and The Band! Eve Sicular, Ismail Butera, and Debra Kreisberg // **Production Stage Manager:** Darielle Shandler // **Set Design:** Teddy Jefferson, Sonya Plenefisch // **Costume Design:** Caitlin Cisek // **Lighting Design:** Jay Ryan // **Sound Design:** Adrian Bridges // **Assistant Director & Fight Choreographer:** Benjamin Peterson // **Dramaturg:** Julia Levine

A young Jewish woman embarks on a journey of discovery to a remote Albanian village. What she finds reveals both the truth of her family's escape, and those who risked everything to provide them with refuge. Blessed Unrest teamed up with Teatri ODA from Kosovo and musicians from Metropolitan Klezmer for this world-premiere play based on real events in which thousands of Jewish World War II refugees were harbored by families in Albania & Kosovo. Despite Nazi occupation, no Jews were taken to concentration camps from Albania, and it was the only country in Europe with more Jews at the end of the war than at the beginning.

We have been collaborating since 2005, touring our original plays six times in the Balkans, Western Europe, and New York. We were the first-ever joint US/Kosovar theatre project in the USA and we won First Prize at the 2016 Secondo Festival in Zurich, Switzerland.

## LET'S GO

*Produced by: Albanian Dance Theater Company (Tirana, Albania)*

30 October | 17:00 – 17:30 | ODA Theater, Prishtina

FREE ENTRANCE

**Concept & Choreography:** Gjergj Prevazi // **Co – choreographers & Performers:** Fjorald Doci, Robert Nuha.

An object that is part of our everyday lives and two dancers are enough to transmit to the audience the idea of wandering towards a new path, a new direction, one more opportunity, an alternative or an ever-questioning adventure...Fjorald Doci and Robert Nuha, performers and co-choreographers, seek to communicate through dancing the current phenomenon of young people migrating in search for a better life.

## THE RETURN OF KARL MAY

*Produced by: Qendra Multimedia (Prishtina, Kosovo), National Theater of Kosovo, Volksbühne Berlin, (Berlin, Germany)*

30 October | 20:00 – 21:20 | National Theater of Kosovo, Prishtina

Tickets: 3 euros regular price: 1 euro for students

**By:** Jeton Neziraj // **Directed by:** Blerta Neziraj // **Cast:** Arta Muçaj, Adrian Morina, Armend Smajli, Ylber Bardhi, Shpetim Selmani // **Stage and Costumes:** Jelisaveta Tatić Čuturilo // **Choreography:** Gjergj Prevazi // **Music Composer:** Gabriele Marangoni // **Dramaturge and Artistic Collaborator:** Alban Beqiraj // **Collaborator for Scenography:** Mentor Berisha // **Video:** Ilir Gjocaj // **Stage Manager:** Lendita Idrizi // **International Outreach:** Maud Dinand // **Coordination:** Beqir Beqiri // **Translation into English:** Alexandra Channer // **Lights:** Mursel Bektashi, Yann Perregaux // **Technical Director:** Fatlum Idrizi

The Return of Karl May confronts the audience with the almost-demonizing approach taken by Western Europe towards the East – an assumed cultural, political and intellectual superiority – which, according to Aleksandar Hemon is deeply rooted in colonialism and racism.



In our play, Kara Ben Nemsi, the famous protagonist of Karl May's books – *escapes* the East and, together with a group of actors, from Kosovo, heads towards the German Lands. In this almost-epic journey, he meets Slavoj Zizek, Peter Handke, a member of *Nationalsozialistischer Untergrund* and several other characters.

An idealized West, a nest of wisdom, science, culture and civilization, peopled by skillful and bright Catholics who keep their word, on one side; an exotic and despotic East full of ignorant people who have no dignity, thieves and Muslims for whom to plunder is God, on the other: this is part of the literary heritage of some of the novels of Karl May, the cult German author.

What is the impact of May's work in the West today – especially in the Germanic lands, from which he comes?

The play takes a scan of today's Europe, its assumed cultural and civilizing values, its democracy that is proclaimed as holy, and which, in the babel of bureaucratic letters of the EU, comes to us in the shape of Eurovision – the music contest – that is, as a Europe of love, harmony, glow and diversity that, at its core and in reality, is also an arrogant, Eurocentrist and even racist Europe with anti-Muslim and anti-eastern sentiments! It is a Europe that glows from the outside, and revels in stereotypes on the inside!

While Karl May and his literary works can be 'excused' with the justification that he lived in a century of ignorance, darkness and limited communication opportunities and access to information, how can we excuse and justify an author like Peter Handke? An author of our time who denies the genocide in Bosnia and who [in the name of artistic freedom, of course] has been taken under protection by many European intellectuals and journalists, furthermore, whose contribution is acknowledged and appreciated not only with the Ibsen Award, but also the Nobel Prize for Literature!

Here is the overview of a Europe that, besides the four freedoms and egalitarianism, is creating itself another side with a gloomy and a dark future, even. The European Trumps are on their way! The curtain is open, their path is being paved beautifully with flowers and confetti, even literary ones! The speeches of Handke and his ilk are there for those who will want to create a "Let's make Europe great again," a Europe from which the new Kara Ben Nemsi will take off – this time not with horses but probably with tanks – to explore, educate and civilize the barbaric East – and every other East that is not like their West. It is in this way that frustration and racism towards Balkan refugees and those from third world countries, continues to flourish in the East as well.

## **IN FIVE SEASONS: AN ENEMY OF THE PEOPLE**

*Produced by: Qendra Multimedia (Prishtina, Kosovo)*

31 October | 15:00 – 16:10 ODA Theater, Prishtina

Tickets: 3 euros regular price; 1,5 euros for students

**By:** Jeton Neziraj // **Directed by:** Blerta Neziraj // **Cast:** Armend Smajli, Shpetim Selmani, Egzona Ademi, Kushtrim Qerimi, Afrim Muçaj, Verona Koxha // **Stage and costumes:** M. Nurullah Tuncer // **Music:** Irena Popovic- Dragovic // **Choreography:** Gjergj Prevazi // **Director of International Outreach:** Maud Dinand // **Ass. director:** Ermal Sadiku // **Stage manager:** Lendita Idrizi // **Video:** Ilir Gjocaj // **Technical Director:** Fatlum Idrizi // **Lighting design:** Mursel Bekteshi // **Translation into English:** Alexandra Channer // **Interpreter:** Sara Sulejmani // **Tailor:** Shemsi Avdiu // **Executive Producer:** Bernard Berisha

“The strongest man in the world is he who stands most alone.”

– **HENRIK IBSEN, [An Enemy of the People](#)**

Post-war Prishtina, then administered by the UN, was threatened by powerful, illegal construction magnates who brutally built in every nook and cranny of the city, disregarding all rules of urbanism. In the name of neoliberalist market policies, the UN tolerated it and created a favorable environment for this destruction. This process also involved many producers of construction materials from other European countries, who had a vested interest in this “quick reconstruction.”

Architect and urban planner Rexhep Luci was attempting to bring the city under urbanist control. To the construction and manufacturing companies, corrupt political castes, opportunist media, wartime commanders, UN officials, and many others, he was “the enemy.” Rexhep Luci received several death threats and was later killed outside his apartment in Prishtina.

Winning the war but losing the peace, Prishtina today has the most polluted air in Europe. Construction companies continue abusing tens of thousands of workers employed in the construction sector by paying them low wages, making them work in extremely dangerous conditions, and not offering them health insurance. In a time span of one year, hundreds of workers of this sector are injured or die at the workplace. Their families are never recompensed.

IN FIVE SEASONS: AN ENEMY OF THE PEOPLE talks about “the hero compromised by the majority” and about “the responsibility of the majority as an enemy of truth and freedom” (Ibsen, via Stockman). Moreover, this play also talks about the hypocrisy of the UN’s peace missions who, in the name of political stability, peace, development, and reconstruction, turn a blind eye to Dr. Stockmanns, consequently becoming complicit in their murder.

## **“02.08.1944”**

*By Edis Galushi (Prizren, Kosovo)*

31 October | 17:00 – 18:00 | Dodona Theater, Prishtina

*FREE ENTRANCE*

**By:** Edis Galushi // **Directed by:** Edis Galushi // **Cast:** Edis Galushi // **Artistic Consultant:** Xhevdet Doda // **Coordinator:** Malbora Krajku // **Sound:** Fikrim Menekshe // **Music Effects:** Ertan Galushi // **Stage Décor:** Hajredin Pacaku // **Subtitles:** Bardhyl Veshalli.

While the exact figures or percentages remain unknown, historians estimate that the Nazi forces and their allies killed up to 220,000 Roma people in Europe during the World War II genocide. In the Auschwitz camp alone, close to 23,000 Roma are said to have been imprisoned. The night of August 2, 1944 was known as the “final solution” for the Roma in Auschwitz. That night by the order of SS leader Heinrich Himmler a total of 2,898 Roma were exterminated in the gas chamber. After the liberation of the Auschwitz concentration camp in 1945, only 4 Roma people survived. Through the personal story of the only character of this play is told the horrible treatment of the Roma before and during the Second World War.

## **NATEN, MA**

*(Guest performance from Albania)*

*Produced by Metropol Theater (Tirana, Albania)*

31 October | 20:00 – 21:20 | National Theater of Kosovo, Prishtina

*Tickets: 3 euros regular price; 1 euro for students*

**By:** Marsha Norman // **Directed by:** Ema Andrea // **Cast:** Ilire Vinca, Jonida Beqo // **Music:** Bojken Lako // **Music Players:** Endi Aaron Cekani, Rei Kondakciu // **Stage Design:** Enio Shehi.

“Natën, Ma” the Pulitzer and World Theatre prizes winner play by Marsha Norman comes as a premiere of Metropol theatre, directed by Ema Andrea with Ilire Vinca and Jonida Beqo as actresses. Telma, a woman around her 50s lives together with her 30 year old daughter, Xhesi. One seemingly ordinary evening, in the middle of conversations about manicure and groceries, suddenly Xhesi comes out of the cellar carrying her father’s pistol. She calmly

communicates to her mother an important decision that is about to change their lives. In the upcoming hours, the extraordinary within life's routine is discovered, the urgent within normality and desperation within love.

## **PANEL DISCUSSIONS & NETWORKING & OTHER EVENTS**

### **Panel Discussion: Jasna Đuričić and Mirjana Karanović Moderated by Agron Bajrami**

28 October | 11:00 – 12:00 | ODA Theater, Prishtina

On Wednesday 28 October a discussion with Serbian actresses Mirjana Karanović and Jasna Đuričić will be carried out within the framework of the 3<sup>rd</sup> edition of Kosovo Theatre Showcase.

This discussion will focus on the role of theatre and culture in raising the issues of social importance, cultural networking in the region, challenges and responsibilities of being an actor in Balkans as well as the capacities of theatre to raise and promote issues like gender equality and equity, fighting homophobia or nationalism.

Mirjana Karanović (1957) is one of the most famous actresses of theatre and post-Yugoslav cinematography who is also a known activist for human rights. She was also quite voiced against wars in former Yugoslavia.

Jasna Đuričić (1966) is a known Serbian actress who in 2010 won the Best Actress prize at the known film festival in Locarno, Switzerland.

Both actresses will be in Pristina for the theatre play “Balava” produced by Heartefact Fund, a drama written by Dunja Matić in the direction of Andrej Nosov.

This discussion is organized in the framework of the project **Reconnection 2.0** that is funded by the EU Office in Kosovo and is implemented by Qendra Multimedia and Heartefact Fund.

**Florent Mehmeti: Trails of the '90s Underground Culture: A storytelling journey in the trails of the '90s underground culture of Prishtina.**

28 October | 15:00 – 16:00 | Meeting point: Bill Clinton Statue, Prishtina

Come with your own smart phone and earphones to experience this journey. To prepare have a look at [www.hapu.me/90](http://www.hapu.me/90)

This audio journey has been created from memoirs 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 theatre, 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](http://www.hapu.me/90)

*With the support of Ministry of Culture, Youth and Sports - Department for Cultural Heritage*

*The Festival of Arts in Public Space HAPU is organized by ODA Theatre and this year it has been conceptualized as HAPUDEMIA. The festival will take place in the remaining part of 2020 through many artistic interventions which invite the audience and the artists to meet with each other in ways that current circumstances allow in physical public space and digital public space - the internet and information technology tools.*

**INTERNATIONAL THEATER MARKET**

29 October | 11:00 – 12:30 | ODA Theater, Prishtina

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

Among those who will present their work are:

1. Marios Theocharous, [Θέατρο Τσέπης](#) [Pocket Theatre], Cyprus
2. Sasho Dimoski, National Theater in Veles, North Macedonia

3. Vladan Slavkovic, Independent Theater Group Groupa Groupa, Serbia

## **PANEL DISCUSSION: KOSOVO THEATERS – BEFORE, DURING AND AFTER THE PANDEMIC**

30 October | 10:00 – 12:00 | ODA Theatre, Prishtina

The panel derives from a report written recently that sheds light to the artistic, financial and administrative situation of the city theaters in the last decade. It unfolds data about theatres by collecting their work together with achievements and challenges. Details about their functioning are unfolded together with recommendations of theater leaders. After the presentation of the report, the speakers will share their viewpoints on theaters during the pandemic. Public and independent theaters' representatives together with those from the Ministry of Culture will share their opinions.

Panelists: Vlora Dumoshi, (Minister of Culture, Youth and Sports), Erson Zymberi (Executive Director, City Theater of Gjilan), Florent Mehmeti (Executive Director, ODA Theater), moderated by Shaban Maxharraj (Journalist, Research Author)

## **ANALYTIC: A THEATRE WORKSHOP WITH NATASHA TRIPNEY**

27-31 October, 2020 | for selected applicants only

'You have discovered a perishable treasure, and it is imperative to share it with other people before it fades...' Irving Wardle

Over a five-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.

Natasha Tripney is the lead critic and reviews editor of The Stage, the newspaper of the UK theatre industry. She studied English literature at King's College, London, and Creative Writing at the University of Warwick. In 2011, she co-founded Exeunt, an

online platform for theatre criticism. She has written about theatre and the arts for the Guardian, Independent and the BBC. Two of her short plays were performed at the Arcola Theatre in London as part of their Miniaturists series.