

KOSOVO. THEATER. SHOWCASE.

27.-31.10

27 OCTOBER – TUESDAY

THEATER PERFORMANCE
BALAVA

GUEST PERFORMANCE FROM SERBIA
20:00 – 21:10 | ODA THEATER, PRISHTINA

IN SERBIAN WITH ENGLISH SUBTITLES | TICKETS: 3 EUROS REGULAR PRICE; 1.5 EUROS FOR STUDENTS

28 OCTOBER – WEDNESDAY

PANEL DISCUSSION
JASNA ĐURIĆ AND MIRJANA KARANOVIĆ

MODERATED BY AGRON BAJRAMI
11:00 – 12:00 | ODA THEATER, PRISHTINA

DISCUSSION IN SERBIAN WITH ENGLISH AND ALBANIAN TRANSLATION

FLORENT MEHMETI: TRAILS OF THE '90S UNDERGROUND CULTURE

A STORYTELLING JOURNEY IN THE TRAILS OF THE '90S UNDERGROUND CULTURE OF PRISHTINA
15:00 – 16:00 | MEETING POINT: BILL CLINTON STATUE, PRISHTINA

IN ENGLISH

THEATER PERFORMANCE
I AM MY OWN WIFE

17:00 – 18:00 | DODONA THEATER, PRISHTINA
IN ALBANIAN WITH ENGLISH SUBTITLES | FREE ENTRANCE

THEATER PERFORMANCE
ARTURO UI

20:00 – 21:40 | NATIONAL THEATER OF KOSOVO, PRISHTINA
IN ALBANIAN WITH ENGLISH SUBTITLES | TICKETS: 3 EUROS REGULAR PRICE; 1 EURO FOR STUDENTS

THEATER PERFORMANCE
BALAVA

GUEST PERFORMANCE FROM SERBIA
20:00 – 21:10 | CITY THEATER "ADRIANA", FERIZAJ

IN SERBIAN WITH ENGLISH SUBTITLES | TICKETS: 2 EUROS

29 OCTOBER – THURSDAY

INTERNATIONAL THEATER MARKET

11:00 – 12:30 | ODA THEATER, PRISHTINA

IN ENGLISH

THEATER PERFORMANCE
CONTROL AND THE LOVE MACHINE

16:00 – 17:20 | CITY THEATER "ADRIANA", FERIZAJ

IN ALBANIAN WITH ENGLISH SUBTITLES | FREE ENTRANCE

THEATER PERFORMANCE
A.Y.L.A.N

19:00 – 19:50 | GJILANI CITY THEATER, GJILANI

IN ALBANIAN WITH ENGLISH SUBTITLES | TICKETS: 2 EUROS REGULAR PRICE; 1 EURO FOR STUDENTS

30 OCTOBER – FRIDAY

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 GJILANI), FLORENT MEHMETI (DIRECTOR, ODA THEATER)

MODERATOR: SHABAN MAXHARRAJ (JOURNALIST, RESEARCH AUTHOR)

10:00 – 12:00 | ODA THEATER, PRISHTINA

DISCUSSION IN ALBANIAN WITH ENGLISH TRANSLATION

THEATER PERFORMANCE
REFUGE / SCREENING + DISCUSSION

15:00 – 16:30 | ODA THEATER, PRISHTINA

IN ENGLISH | FREE ENTRANCE

DANCE PERFORMANCE
LET'S GO

17:00 – 17:30 | ODA THEATER, PRISHTINA

FREE ENTRANCE

THEATER PERFORMANCE
THE RETURN OF KARL MAY

20:00 – 21:20 | NATIONAL THEATER OF KOSOVO, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES | TICKETS: 3 EUROS REGULAR PRICE; 1 EURO FOR STUDENTS

31 OCTOBER – SATURDAY

THEATER PERFORMANCE
IN FIVE SEASONS: AN ENEMY OF THE PEOPLE

15:00 – 16:10 | ODA THEATER, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES | TICKETS: 3 EUROS REGULAR PRICE; 1.5 EUROS FOR STUDENTS

THEATER PERFORMANCE
MONODRAMA "02.08.1944" BY EDIS GALUSHI

17:00 – 18:00 | DODONA THEATER, PRISHTINA

IN ROMA WITH ENGLISH SUBTITLES | FREE ENTRANCE

THEATER PERFORMANCE
NATEN, MA

GUEST PERFORMANCE FROM ALBANIA

20:00 – 21:20 | NATIONAL THEATER OF KOSOVO, PRISHTINA

IN ALBANIAN WITH ENGLISH SUBTITLES | TICKETS: 3 EUROS REGULAR PRICE; 1 EURO FOR STUDENTS

ORGANIZED BY:

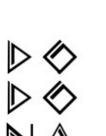
qendra multimedia

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

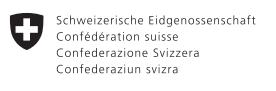
IN COLLABORATION WITH:



TEATRI KOMBËTAR I KOSOVËS
NATIONAL THEATER OF KOSOVA



SUPPORTED BY:



ORGANIZATIONAL TEAM:

CURATORIAL TEAM: JETON NEZIRAJ, ADRIAN MORINA, ERSON ZYMBERI

EXECUTIVE PRODUCER: FLORENT MEHMETI

COORDINATION & PR: AURELA KADRIU, LENDITA IDRIZI

INTERNATIONAL OUTREACH: MAUD DINAND

TECHNICAL COORDINATION & SUPPORT: FATLUM IDRIZI, MURSEL BEKTESHI, YANN PERREGAUDX, UKSHIN KRASNIQI

ARTISTIC DIRECTOR: JETON NEZIRAJ

THEATER PERFORMANCES

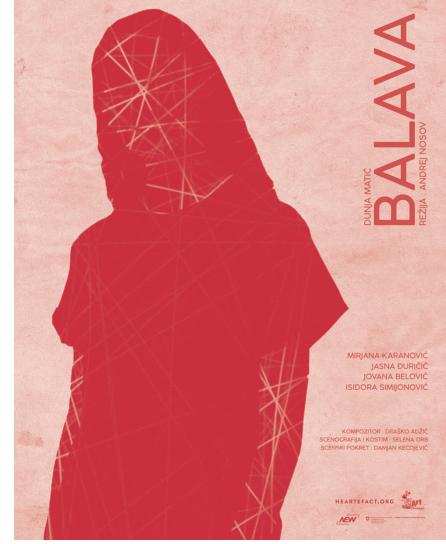
27 October | 20:00 - 21:10 | ODA Theater, Prishtina
Tickets: 3 euros regular price; 1,5 euros for students
28 October | 20:00 - 21:10 | City Theater "Adriana", Ferizaj
Tickets: 2 euros

BALAVA

GUEST PERFORMANCE FROM SERBIA

By: Dunja Matić // Directed by: Andrej Nosov // Cast: Mirjana Karanović, Jasna Đuričić, Jovana Belović, Ivjora Simijonović // Composer: Draško Adžić // Stage Design and Costumes: Selena Orb // Stage Movement: Damjan Kecovjević
Produced by: Heartefact Fund (Belgrade, Serbia)

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.



28 October | 17:00 - 18:00 | Dodona Theater, Prishtina
FREE ENTRANCE

I AM MY OWN WIFE

By: Doug Wright // Directed by: Kushtrim Koliqi // Ass. Director: Bashkim Ramadani // Cast: Adrian Morina // Translation into Albanian: Artur Lema // Composer: Trinor Dhomci // Stage Design and Costumes: Njomeza Luci // Videos: Lum Citaku // Light Design: Skender Latifi
Produced by: Integra (Prishtina, Kosovo)

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 as 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?"



28 October | 20:00 - 21:40 | National Theater of Kosovo, Prishtina
Tickets: 3 euros regular price; 1 euro for students

ARTURO UI

By: Bertolt Brecht // Directed by: Bekim Lumi // Ass. Director: Bashkim Ramadani // Cast: Bujar Ahmeti, Afrim Kasapoli, Afrim Muçaj, Labinot Raci, Faris Berisha, Valmir Krasniqi, Edon Shileku, Ismet Azeni, Yber Bardhi, Kushtrim Qerimi, Shpjetim Kastrati, Muhamet Arifi, Alban Rexha // Choreography: Majlido Gala // Music: Dren Sulushi // Stage Design: Mentor Berisha // Costumes: Alma Krasniqi // Tailor: Fadil Sahiti // Light Design: Mursel Bektashi // Sound Design: Dren Sulushi, Avdi Gervella // Stage Manager: Bayram Mehmetaj // Translation into Albanian: Robert Shvarec // Adaptation into Gheg: Gazmend Berlajoli, Bekim Lumi // Organizer: Beqir Beqiri // Master Carpenter: Aziz Maloku // Carpenters: Rahman Mehmeti, Hasan Buzaku, Fatmir Avdiju // Props: Xhemali Olivica, Driton Musliu // Dressers: Fahredin Ahmeti, Linda Ahmeti // Make Up: Flori Hasani, Myrvete Tahiri, Fatime Beqipi Brajskori // Supplier: Hysen Kuleta
Produced by: National Theater of Kosovo (Prishtina, Kosovo)

In our universe, the 21st 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 20th 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 Skupfest in 2020, Skopje, Macedonia.
(The text above, with very little cuts, is taken from the word of Bekim Lumi about the play)



29 October | 16:00 - 17:20 | City Theater Adriana, Ferizaj
FREE ENTRANCE

CONTROL AND THE LOVE MACHINE

By: Besim Uzgmajli // Directed by: Besim Uzgmajli // Ass. Director: Sovrat Nrcaj // Cast: Mevljan Saraci, Urte Shabani, Valdrin Osmani, Blin Sylejmani, Dardane Mehmeti, Grese Gashi, Milot Salihu, Sherif Bega, Jashush Ramadani, Kushtrim Emerlaku, Leonora Hasani, Kushtrim Uzgmajli // Stage Design: Bekim Korca // Costumes: Eleonora Gagica // Light Design: Hajrullah Elez // Graphic Design: Ngadhenim Ismani // Making of: Besart Gega // Stage master: Avni Ajvazi // Make up: Mirjeta Brahimi // Music: Naim Berisha // Props: Eleonora Gagica // Stage Technicians: Valmir Hashani, Florim Hashani, Heroulind Asllani, Bejtush Malqi.
Produced by: the City Theater Adriana (Ferizaj, Kosovo)

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.

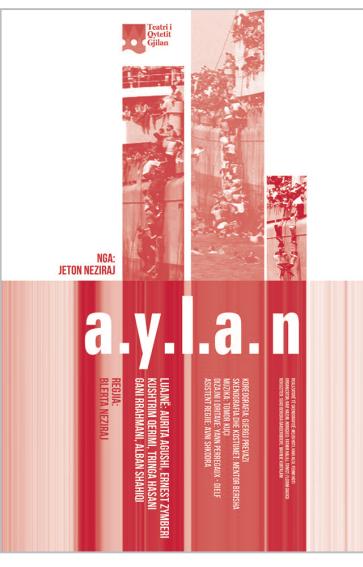


29 October | 19:00 - 19:50 | Gjilan City Theater, Gjilan
Tickets: 2 euros regular price; 1 euro for students

A.Y.L.A.N

By: Jeton Neziraj // Directed by: Blerta Neziraj // Ass. Director: Avni Shkodra // Cast: Aurora Agushi, Ernest Zyberri, Kushtrim Qerimi, Tringa Hasani, Gani Rahmani dhe Alban Shahiqi // Stage Design and Costumes: Mentor Berisha // Choreography: Gjergji Prevazi // Music: Tomor Kuci // Stage Technicians: Mejdji Hoti, Haki Alifi, Fehmi Hoti // Organizer: Raif Haziri // Light Design: Yann Perregeaux // Lightning Technician: Fatmir Halili // Sound: Florim Gagica // Props: Sudaj Berisha // Dresser: Bahrije Kurtalani
Produced by: Gjilan City Theater (Gjilan, Kosovo)

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. But the refugee boat passes 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.

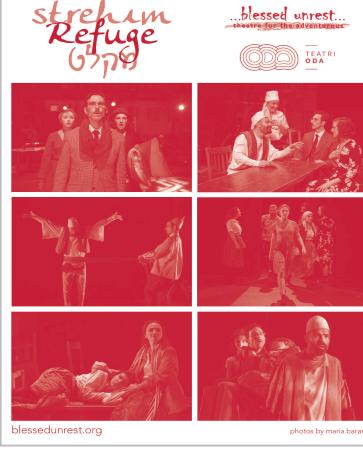


30 October | 15:00 - 16:30 | ODA Theater, Prishtina
SCREENING / FREE ENTRANCE

REFUGE

By: Matt Opatry // Directed by: Jessica Burr, Florent Mehmeti // Cast: Eshref Durmishi, Daniela Markaj, Nancy McArthur, Becca Schneider, Ilire Vinca, Perrin Yaniv and The Band! Eve Sicular, Ismail Butera, and Debra Kreisberg // Production Stage Manager: Darielle Shandler // Set Design: Teddy Jefferson, Sonya Pfenfisch // Costume Design: Caitlin Cisek // Lighting Design: Jay Ryan // Sound Design: Adrian Bridges // Assistant Director & Fight Choreographer: Benjamin Peterson // Dramaturg: Julia Levine
Produced by: Blessed Unrest (New York, US) & ODA Theater (Prishtina, Kosovo)

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.



30 October | 17:00 - 17:30 | ODA Theater, Prishtina
FREE ENTRANCE

LET'S GO

Concept & Choreography: Gjergji Prevazi // Co - choreographers & Performers: Fjordal Doci, Robert Nuha.
Produced by: Albanian Dance Theater Company (Tirana, Albania)

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... Fjordal 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.



30 October | 20:00 - 21:20 | National Theater of Kosovo, Prishtina
Tickets: 3 euros regular price; 1 euro for students

THE RETURN OF KARL MAY

By: Jeton Neziraj // Directed by: Blerta Neziraj // Cast: Arta Muçaj, Armin Smajli, Yber Bardhi, Shpjetim Selmani // Stage and Costumes: Jelisaveta Tatiq Çuturli // Choreography: Gjergji Prevazi // Music Composer: Gabriele Marangoni // Dramaturgy 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 Perregeaux // Technical Director: Fatum Idrizi
Produced by: Qendra Multimedia (Prishtina, Kosovo), National Theater of Kosovo, Volksbühne Berlin, (Berlin, Germany)

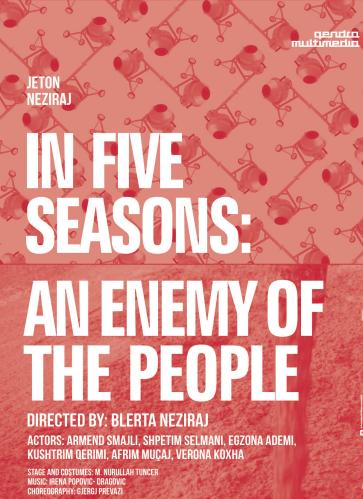
The Return of Karl May confronts the audience with the almost-demonizing approach taken by Western Europe towards the East - an assumed cultural, political and intellectual superiority - which, according to Aleksandar Hemon is deeply rooted in colonialism and racism. In our play, Kara Ben Nemsi, the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



31 October | 15:00 - 16:10 ODA | Theater, Prishtina
Tickets: 3 euros regular price; 1,5 euros for students

IN FIVE SEASONS: AN ENEMY OF THE PEOPLE

By: Jeton Neziraj // Directed by: Blerta Neziraj // Cast: Armond Smajli, Shpjetim Selmani, Egzona Ademi, Kushtrim Qerimi, Afrim Muçaj, Verona Kocha // Stage and costumes: M. Nurullah Tunç // Music: Irena Popovic-Dragovic // Chorography: Gjergji Prevazi // Director of International Outreach: Maud Dinand // Associate Director: Ermal Sadiku // Stage manager: Lendita Idrizi // Video: Ilir Gjocaj // Technical Director: Fatum Idrizi // Lighting design: Mursel Bektashi // Translation into English: Alexandra Channer // Interpreter: Sara Sulejmani // Tailor: Shemsi Avdju // Executive Producer: Bernard Berisha
Produced by: Qendra Multimedia (Prishtina, Kosovo)



"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 neoliberal 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 compensated. IN FIVE SEASONS: AN ENEMY OF THE PEOPLE talks about "the hero compromised by the majority" and about "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.

31 October | 17:00 - 18:00 | Dodona Theater, Prishtina
FREE ENTRANCE

“02.08.1944”

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

By: Edis Galushi (Prizren, Kosovo)

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.



31 October | 20:00 - 21:20 | National Theater of Kosovo, Prishtina
Tickets: 3 euros regular price; 1 euro for students

NATEN, MA

GUEST PERFORMANCE FROM ALBANIA

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

Produced by: Metropol Theater (Tirana, Albania)

"Naten, 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

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

PANEL DISCUSSION: JASNA ĐURIČIĆ AND MIRJANA KARANOVIĆ MODERATED BY AGRON BAJRAMI

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