



KOSOVO THEATRE SHOWCASE

**24-29
OCTOBER
2023**

PROGR AMME

TUESDAY
24 OCTOBER

PRISHTINA

AUDIO WALK/PERFORMANCE

TRAILS OF THE '90S UNDERGROUND CULTURE:

A STORYTELLING JOURNEY IN THE TRAILS OF
THE '90S UNDERGROUND CULTURE OF PRISHTINA
BY FLORENT MEHMETI

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

THEATRE PERFORMANCE

1984

20:00 — 22:00 | NATIONAL THEATRE OF KOSOVO
IN ALBANIAN WITH ENGLISH SUBTITLES

NETWORKING

IETM LATE NIGHT MEETING POINT

23:00 - 01:00 | ODA THEATRE

WEDNESDAY - 25 OCTOBER

PRISHTINA

PANEL DISCUSSION

THEATER IN TIMES OF SOCIAL CRISIS

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

READING & DISCUSSION

NEW PLAYS, NEW WORLDS

WITH: VERA MORINA (NL/RKS), ZEYNEP KACAR (TR),
MIA EFREMOVA (NMK), ZYMBER KELMENDI (RKS)

14:00 - 15:30 | BARABAR CENTRE
IN ENGLISH

INTERNATIONAL THEATRE MARKET

15:30 - 17:00 | BARABAR CENTRE
IN ENGLISH

AUDIOVISUAL PERFORMANCE

LAMENT OF THE EARTH BY DONIKA RUDI

17:30 - 17:50 | CITY PARK

THEATRE PERFORMANCE

NEGOTIATING PEACE

20:00 - 21:30 | ODA THEATRE
IN ENGLISH

NETWORKING

IETM LATE NIGHT MEETING POINT

21:30 - 00:00 | ODA THEATRE

THURSDAY
26 OCTOBER

FERIZAJ, GJILAN
AND PRISHTINA

THEATRE PERFORMANCE

HANA IS FLYING

11:00 - 12:30 | 'ADRIANA' CITY THEATER OF FERIZAJ
IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

THE SHADOW GARDEN

15:30 - 17:00 | CITY THEATER OF GJILAN
IN ALBANIAN WITH ENGLISH SUBTITLES

THEATRE PERFORMANCE

GADJO (THE YOUNG EUROPEANS)

20:00 - 21:10 | ODA THEATRE
IN ALBANIAN WITH ENGLISH SUBTITLES

NETWORKING

IETM LATE NIGHT MEETING POINT

21:30 - 00:00 | ODA THEATRE

FRIDAY - 27 OCTOBER

GJAKOVA

THEATRE PERFORMANCE

MEASURE FOR MEASURE

11:00 - 12:30

HADI SHEHU CITY THEATRE OF GJAKOVA

IN ALBANIAN WITH ENGLISH SUBTITLES

ORGANIZED CULTURAL VISIT TO THE MUSEUM OF MS. FERDONIJE QERKEZI

15:00 - 16:30

THE HOUSE OF FERDONIJE MUSEUM

PANEL DISCUSSION

ON TRENDS AND THE DETERMINABILITY OF VALUES

17:00 - 18:30

HADI SHEHU CITY THEATRE OF GJAKOVA

IN ENGLISH

THEATRE PERFORMANCE

ANTIGONES

19:00 - 20:00

ART GALLERY OF THE CITY OF GJAKOVA

IN ALBANIAN WITH ENGLISH SUBTITLES

NETWORKING

IETM LATE NIGHT MEETING POINT

21:30 - 00:00 | ODA THEATRE

SATURDAY - 28 OCTOBER

PRISHTINA

THEATER PERFORMANCE

ARBRI

14:00 - 15:30 | ODA THEATRE

IN ALBANIAN WITH ENGLISH SUBTITLES

INFO SESSION

PERFORM EUROPE

16:00 - 17:30 | NATIONAL THEATRE OF KOSOVO

IN ENGLISH

THEATER PERFORMANCE

A SHORT HISTORY OF BURGERS AND OTHER STORIES

18:00 - 19:00 | DODONA THEATRE

IN ENGLISH

CLOSING RECEPTION & NETWORKING

OPEN BUFFET WITH KOSOVO TRADITIONAL FOOD

20:00 - 00:00 | ODA THEATRE

SUNDAY - 29 OCTOBER

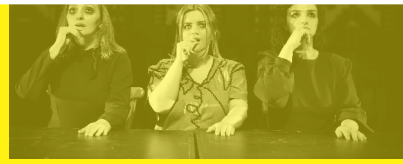
PRIZREN

**PATHWAYS TO PRIZREN
INDEPENDENT CULTURAL SCENE:
LUMBARDHI FOUNDATION,
PRIZRENFEST, DOKUFEST,
AUTOSTRADA BIENNALE.**

14:00 - 15:30 | LUMBARDHI CINEMA

THEATRE PERFORMANCES





24 OCTOBER, 20:00

@ National Theatre of Kosovo, Prishtina

1984

Produced by: National Theatre of Kosovo

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



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

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

25 OCTOBER, 20:00

@ ODA Theatre, Prishtina

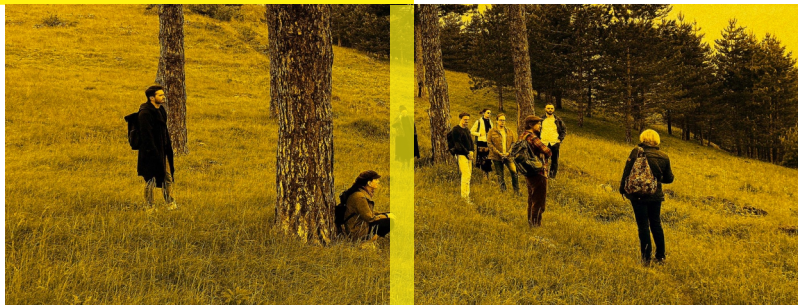
NEGOTIATING PEACE

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

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

Negotiating Peace is a complex diplomatic challenge after military conflicts. In some cases, peace agreements are made; in others, complete peace is never reached or simply remains an arrangement on paper. Multiple wars and conflicts raise multi-layered questions and leave behind ambiguities, which makes peace difficult. Looking at peace negotiations including Dayton peace agreement, those in Northern Ireland and the Middle East, the still-unresolved talks between Kosovo and Serbia, and anticipating the conclusion of the war between Russia and Ukraine, Kosovo's Qendra Multimedia have brought together a pan European ensemble to create Negotiating Peace. This new production has been created with artists and theatre groups from Ukraine, Kosovo, Serbia, Bosnia and Herzegovina, Italy, Czechia, Albania, North Macedonia, Norway, Poland and Estonia. Inspired by Richard Holbrooke's To End a War and Kadare's The General of the Dead Army, NEGOTIATING PEACE tries to confront the audience with the backgrounds, challenges, fears and hope that accompany the reaching of a peace agreement and discusses important issues: Who has the power and legitimacy to negotiate peace? Do people truly reconcile after signing a peace accord? And finally: Can collective forgiveness ever occur, or is forgiveness an individual act? Negotiating Peace will be directed by Qendra's Blerta Neziraj in her vibrant and striking style which tackles political and social issues head-on. Speaking about the production Blerta said: "The main thing we are looking at in this theatre production is: If war has its demons leading people towards destruction and misery, what does peace have? Who is the antipode of the war demons?! Are they the peace emissaries? The political leaders who have the courage to sign peace agreements? Or the ordinary people, the survivors, who have paid the highest price of the war."

Contact the production: info@qendra.org



26 OCTOBER, 11:00

@ Adriana City Theatre of Ferizaj

HANA IS FLYING

Produced by: Adriana City Theatre
of Ferizaj & Tana Production

Written by: Arta Arifi // Directed by: Iliriana
Arifi // Actors: Dardane Mehmeti, Edona
Bekteshi Dashuri Rexhepi, Arben Marevci,
Gresë Gashi, Nea Hamza // Stage design:
Bekim Korça Costume Design: Eleonora
Gagica // Projections: Florian Çanga //
Artistic Director: Besim Ugzmajli



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

Contact the production: ugzmajlibesim@gmail.com

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

26 OCTOBER, 15:30
@ City Theater of Gjilan

THE SHADOW GARDEN

Produced by: City Theater of Gjilan



'We firmly believe that the most powerful response to evil and injustice is to share our story. Through it, we aim to preserve our history, educate, inspire, empower, and contribute to our pursuit of justice. This theatrical rendition is especially meaningful, shedding light on our lives before and after the tragic massacre, not just the event itself - Fatos Bogujevci. The play tells the story of the Bogujevci family: the first children to give evidence in a war crimes tribunal. This tribunal gives shape to the shifting narrative, slipping between time, place, reality and imagination. The shadow garden exists on stage as a parallel world of memory and alternate futures. With one foot in Manchester and one in Kosovo, the family occupies a very private space in a very public arena. Through the children who survived, we learn about their loss and the resilience it takes to seek justice against the odds. Accounts of war are largely dominated by male military voices; this play celebrates the kind of power that doesn't sit in the weight of a gun. The Shadow Garden is a collaborative, multi-media show developed with an international team and produced by Gjilan Theatre.

Contact the production: erson.zymberi@gmail.com

26 OCTOBER, 20:00

@ ODA Theatre, Prishtina

GADJO (THE YOUNG EUROPEANS)

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

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

In 2019, in Kosovo, a series of physical assaults were reported on a Roma woman. She was a refugee who a few weeks previously had been forcibly returned from Belgium to Kosovo, and she was now trying to adapt to a new society and environment. A few days after her return, when she decided to leave the refugee center in Podujeva, a local media outlet released a false news item about, "a man who looks like a woman, who is stealing children in Kosovo." The unverified report quickly spread to other media in Kosovo and in Albania. The outcome was that the Roma woman was attacked, and brutally assaulted by a group of young people in various towns. "Gadjo", (a term used by the Roma to describe the non-Roma), aims to encourage a debate about racism and violent extremism amongst young people. It also aims to research and analyze this century of ignorance and intolerance that is encouraged and promoted by an irresponsible media, in a chaotic and out-of-control media landscape, where the need for "clicks" has transformed into an overarching purpose. "Gadjo" challenges and confronts our societies about the Roma, myths about them, and their position in our societies, where racism, and contempt are deeply embedded in our consciousness. "Gadjo" is a play for all those young people, who with 'courage' and 'determination' are embracing this century of violence and impatience, to which we have all contributed, and most of all, our media, and our schools. The demons of violence have reawakened and are dancing through our town squares...



Contact the production: info@qendra.org

27 OCTOBER, 11:00

@ Hadi Shehu City Theater of Gjakova

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

MEASURE FOR MEASURE



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

Vienna is teeming with brothels and loose morality, but the Duke doesn't want to use his authority to clean up the city. He departs, dressed as a friar, leaving his deputy, Angelo, in charge. Angelo is at first reluctant, but he soon starts to make changes. The Duke leaves Angelo in charge of Vienna, where he quickly condemns Claudio to death for immoral behavior. Angelo offers to pardon Claudio if his sister, Isabella, sleeps with him. Isabella agrees but has Angelo's fiance switch places with her. The Duke returns to spare Claudio, punish Angelo, and propose to Isabella.

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

27 OCTOBER, 19:00

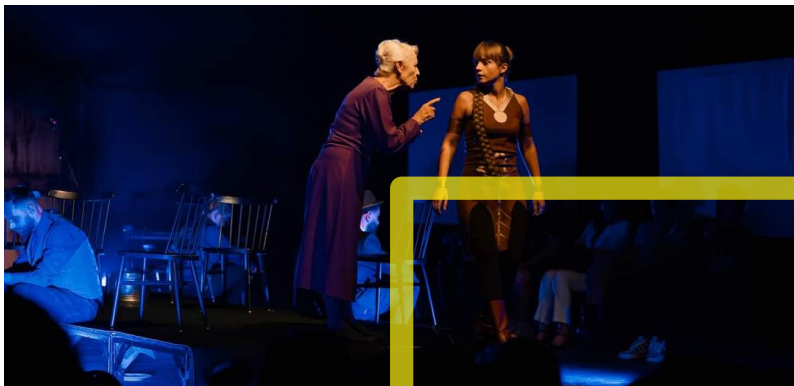
@ Art Gallery of the City of Gjakova

Produced by: Hadi Shehu
City Theater of Gjakova

ANTIGONES

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

The adaptation of Sophocles' "Antigone" for this Hadi Shehu theatre production is a unique take. Through an intentional merge of the two plays (Sophocles and Anouilh's), a new performative material has been created for this production, more intense and 'redecorated' with some 'fresh pain' that proves once again that human fates just like human dramas and tragedies repeat themselves. The show draws attention to patriarchy, not only as an oppressive system of power and as an obstructor to the social development and prosperity, but also as a form of oppression of one of the most sublime feelings: the human need to remember. This "Antigones" is a testament to the mothers, women of Kosovo who with determination challenge forgetfulness and social arrogance. When our memory forgets the terror and misery of pain and suffering, we find it again in the eyes of these women, the women of Kosovo, the women of Gjakova.



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

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

28 OCTOBER, 14:00
@ ODA Theatre, Prishtina

ARBRI

Produced by: ODA Theatre



"Arbri" is a show inspired by Florian Zeller's film "The Father", which explores the fate of an elderly man suffering from dementia and the dilemmas faced by his daughter in caring for him. "Arbri" - the elderly father, in fact, symbolizes the Albanian people, and "dementia" or national amnesia that has captivated the nation in regards to its own identity and past.

Contact the production: florenti@teatrioda.com

28 OCTOBER, 18:00

@ Dodona Theatre, Prishtina

A SHORT HISTORY OF BURGERS AND OTHER STORIES

Produced by: Heartefact Fund

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



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

Contact the production: aleksandra@heartefact.org

**OPEN AIR
AUDIOVISUAL
PERFORMANCES**

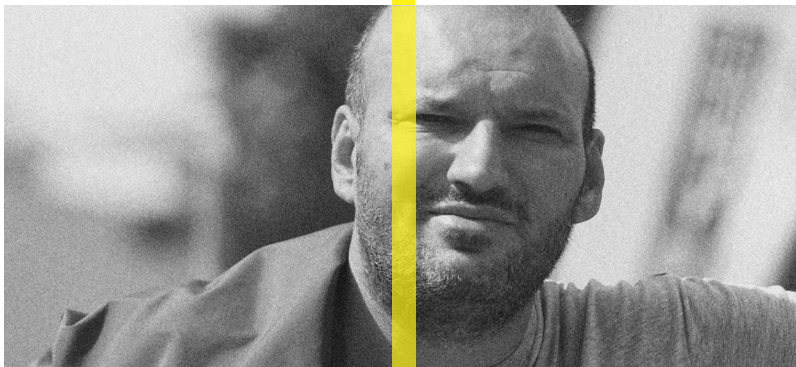


24 OCTOBER, 16:00

@ Meeting Point: Bill Clinton Statue, Prishtina

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

AUDIO WALK/PERFORMANCE
BY FLORENT MEHMETI



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

Contact the artist: florentmehmetipr@gmail.com

25 OCTOBER, 17:30
@ City Park, Prishtina

THE LAMENT OF THE EARTH

BY DONIKA RUDI

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



Lament of the Earth is a cycle of audio-visual works by composer Donika Rudi dedicated to the effects of climate change on Earth. The core focus of this cycle is to address the topic of climate change and sound experiences for the deaf community. The work is built based on the graphics of warming stripes, which visually portray long-term temperature change on the surface of the Earth. The beginning of the work focuses on organic and human sounds, mainly on calmness and harmony with the text of Doruntina Basha, while the culmination is achieved with transformed, distorted sounds and the weep of the Earth, the call for action, performed by Kaltrina Miftari, soprano. Sign language and dance are an integral part of this cycle. Through movements, dance and "visual vernacular" the emotion of the sounds will be experienced. The work addresses what we all feel, but do not speak, look but do not see, something that affects us we remain indifferent. Every living being is an integral part of the Earth, as such we rise and return to it. This work is the medium between the listener and their long-lost genome, as it tries to explore the existence of each of us with a call, a call to listen and act before it is too late.

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

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

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



PANELS AND NETWORKING

PANEL 1

25 OCTOBER, 10:30

@ National Theatre of Kosovo, Prishtina

THEATER IN TIMES OF SOCIAL CRISIS

With: **Katya Kisten (Ukraine);**

Emma Jordan (Northern Ireland, United Kingdom),

Aktina Stathaki (Greece)

Roy Horovitz (Israel)

Moderated by: Verity Healey (United Kingdom)

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

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

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

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

Finally, can and should theatre, in a more sincere and profound manner, awaken our sense of empathy for others, not only when this is projected and guided by the media and politics, but when this kind of solidarity and empathy attempts to break through and is ignored by politics and the media - as is the case of the current situation with refugees from the Middle East and Africa. So, how can theatre become a detector of human suffering, even when that suffering is not in the spotlight and the interest of politics and the media?

25 OCTOBER, 14:00

@ BARABAR Centre, Prishtina

NEW PLAYS, NEW WORLDS

Authors: Vera Morina (NL/RKS), Zeynep Kacar (TR), Mia Efremova (NMK), Zymer Kelmendi (RKS)

Director: Butrint Pasha (RKS) // Actors: Shpëtim Selmani (RKS), Zhaneta Xhemajli (RKS), Ermal Sadiku (RKS), Zana Berisha (RKS), Blin Mani (RKS)

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

Volim te, by Vera Morina (NL/RKS)

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

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

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

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

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

Big Deal, by Mia Efremova (NMK)

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

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

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

Considered a hero, a soldier missing for years suddenly returns home. The celebration of his return will fade very quickly, when the life of his family members and close friend, built on the sacrifice and name of the hero, is disturbed. A seemingly simple request for the hero to stay at home for a while... will turn the whole situation into a black comedy with shades of absurdity... or maybe even tragic!

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

25 OCTOBER, 16:00

@ BARABAR Centre, Prishtina

INTERNATIONAL THEATRE MARKET

International Theatre Market is designed to gather international theatre professionals in order 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. A few showcase, network and platform representatives have also been invited to share information about their activities. This is a good opportunity for new collaborations to be born and for existing ones to be strengthened.

Presentations by:

1. Elżbieta Manthey & Marta Orczykowska, Agencja Dramatu i Teatru "ADiT," Poland
2. Giacomo Pedini, Mittelfest, Italy
3. Dagmara Gumkowska, OPEN THE DOOR International Festival, Poland
4. Aktina Stathaki, Between the Seas, Greece
5. Aurela Kadriu, Qendra Multimedia, Kosovo
6. Amy Sze, LegalAliens Theatre, United Kingdom
7. Handan Salta, Turkish Theatre Showcase, Turkey
8. Ása Richardsdóttir, IETM, Belgium/Iceland
9. Donika Rudi, European Festivals Association, Kosovo

27 OCTOBER, 15:00

@ Gjakova

VISIT TO THE MUSEUM OF MS. FERDONIJE QERKEZI

On March 27 1999, Serbian Paramilitary Forces abducted Ferdonije Qerkezi's four sons and husband. They never returned alive. The remains of her husband and two of her sons are still missing. Ms Qerkezi has kept the house as it was when she was left behind completely alone, as a testament to a life that she remembers as a very happy and lively one, but also to the collective pain of the families of over 1,600 missing persons from the 1999 war in Kosovo.

PANEL 2

27 OCTOBER, 17:00

@ Hadi Shehu City Theatre of Gjakova

ON TRENDS AND THE DETERMINABILITY OF VALUE

With: Barbara Pocek (Slovenia);
Mark Yeoman (The Netherlands);
Ulricha Johnson (Sweden)

Moderated by: Natasha Tripney (United Kingdom)

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

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

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

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

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

28 OCTOBER, 16:00
@ NATIONAL THEATRE OF KOSOVO

INFO SESSION: PERFORM EUROPE

Speaker: Ása Richardsdóttir, Secretary General IETM / Chair of Perform Europe, Belgium/Iceland

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

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

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

PATHWAYS TO PRIZREN INDEPENDENT CULTURAL SCENE

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

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

24-29 OCTOBER, 2023

ANALYTIC: A THEATRE CRITICISM WORKSHOP 2023

WITH NATASHA TRIPNEY AND TOM MUSTROPH

Participants: Alba Demiri, Elena Prendjova, Fjolla Mani, Agnesa Mehanolli, Gëzim Hasani, Selma Sfinjari, Sven Skoric, Belkisa Zhelegu, Tringa Leka, Manushaqe Ibrahim

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

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

The call is open for theater practitioners, journalists and writers with a passion for the theatre and an interest in criticism, though people from other backgrounds are welcome and previous experience is not essential. There is no age limit. A good level of spoken English is required. Participants from Kosovo will be compensated an amount of 70 euros in total. For regional participants, accommodation and travel costs will be covered by the organizer.

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.

ORGANIZATIONAL TEAM:

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

CURATORIAL TEAM:

FLORENT MEHMETI (ODA THEATRE),
KUSHTRIM SHEREMETI (NATIONAL THEATRE OF KOSOVO);
ERSON ZYMBERI (CITY THEATER OF GJILAN);
ALBULENA KRYEZIU-BOKSHI
(“HADI SHEHU” CITY THEATER OF GJAKOVA);
BESIM UGZMAJLI (“ADRIANA” CITY THEATER OF FERIZAJ)

COORDINATION & COMMUNICATIONS:

FLAKA RRUSTEMI, BLERTA NEZIRAJ, AURELA KADRIU

INTERNATIONAL OUTREACH: **MAUD DINAND**

TECHNICAL DIRECTOR: **YANN PERREGAUX**

TECHNICAL COORDINATION & SUPPORT:

BUJAR BEKTESHI, LULZIM REXHA, ADEM SALIHU,
MURSEL BEKTESHI, SKËNDER LATIFI, ALBERT GASHI,
SHERIF SAHITI, TAULANT KOTORRI, DORIAN KOVAÇI

IETM TEAM:

ÁSA RICHARDSDÓTTIR (SECRETARY GENERAL),
LOTTIE ATKIN (COMMUNICATIONS MANAGER),
ABDALLAH BAHLIT (ADMINISTRATOR),
BARBARA POČEK (LOCAL JOURNEYS
FOR CHANGE PROJECT COORDINATOR),
MARGHERITA PETTI (MEMBERSHIP MANAGER),
YANN LE MERDY (PRODUCTION OFFICER)

ARTISTIC DIRECTOR: **JETON NEZIRAJ**

ORGANIZED BY:

**qendra
multimedia**

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