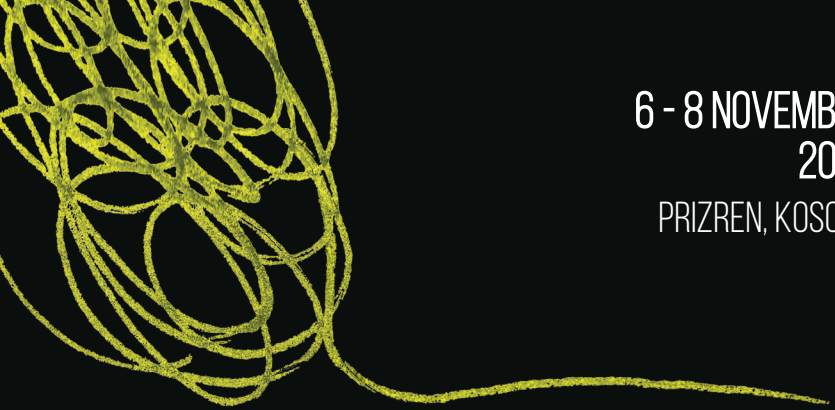


6 - 8 NOVEMBER, 2026

PRIZREN, KOSOVO

[DE]CONTAMINATING THE TRUTH

CAN THEATRE RECONCILE CONTRADICTIONS BETWEEN TRUTHS?

IF YES, THEN AT WHAT COST?

KOSOVO THEATRE SHOWCASE

SPECIAL EDITION

PRIZREN INTERNATIONAL THEATRE CONFERENCE

KOSOVO PROGRAMME

PROGRAMME

FRIDAY,
06 NOVEMBER

18:00 - 19:30 | AUTOSTRADA HANGAR I

PANEL I: **THE TRUTHS WE INHERITED**
SPEAKERS: **ZANA HOXHA (RKS); MAJA SALKIĆ (BIH); ANDREJ NOSOV (SRB)**
MODERATOR: **BORISAV MATIĆ (SRB)**

IN ENGLISH

20:00 - 21:30 | AUTOSTRADA HANGAR II
THEATRE PERFORMANCE: **THEY ARE ALL GONE**
PRODUCED BY: **HEARTEFACT FUND (SERBIA), SARTR (BOSNIA AND HERZEGOVINA), MY BALKANS (USA, SERBIA)**

IN SERBIAN, WITH ENGLISH SUBTITLES

21:30 - 23:00 | AUTOSTRADA HANGAR I
WELCOME RECEPTION

SATURDAY, 07 NOVEMBER

10:00 - 11:30 | DOKU KINO

PANEL II: **DIRECTOR VS. PLAYWRIGHT: IS TRUTH BY CONSENSUS MORE VALID TODAY THAN BY THE SINGLE VOICE?**
SPEAKERS: **GIANINA CĂRBUNARIU (RO); MARK RAVENHILL (UK); DATA TAVADZE (GEO); SEBASTIAN NÜBLING (DE)**
MODERATOR: **NICK AWDE (UK)**

IN ENGLISH

12:00 - 13:30 | DOKU KINO

PANEL III: **IS A BETTER WORLD POSSIBLE? OR IS THEATRE JUST ANOTHER POLITICAL BATTLEGROUND?**
SPEAKERS: **SARA ABBASI (AT); OLIVER FRLJIĆ (CRO); MATTIAS ANDERSSON (SWE)**
MODERATOR: **NATASHA TRIPNEY (UK)**

IN ENGLISH

15:30 - 17:00 | DOKU KINO

PANEL IV: **THEATRE THAT PROGRAMMES; THEATRE THAT IS PROGRAMMED**
SPEAKERS: **PETRA BRYLANDER (SWE); MIGUEL LOUREIRO (PRT); LEA MARIA UNTERSEER (DE); DANIEL MAYER (HU)**
MODERATOR: **ULRICHA JOHNSON (SWE)**

IN ENGLISH

20:00 - 21:30 | BEKIM FEHMIU CITY THEATRE

THEATRE PERFORMANCE: **KOSOVO TRILOGY IN TWO PARTS**
PRODUCED BY: **QENDRA MULTIMEDIA & BEKIM FEHMIU CITY THEATRE OF PRIZREN**

IN ALBANIAN WITH ENGLISH SUBTITLES

SUNDAY,
08 NOVEMBER

10:30 - 12:00 | DOKU KINO

PANEL V: **WEAPONIZATION OF TRUTH**
SPEAKERS: **AGATA TOMŠIČ (IT); MARCEL VAN DER STEEN (NL); MISCHA TWITCHIN (UK)**
MODERATOR: **TOM MUSTROPH (DE)**

IN ENGLISH

14:00 - 15:00 | BEKIM FEHMIU CITY THEATRE OF PRIZREN

WORK IN PROGRESS PRESENTATION & TALK: **UNDER THE UNIFORM**
PRODUCED BY: **BENTEGY THEATRE (UKR) & NASHI THEATRE CLUB (UKR)**

IN ENGLISH

15:00 - 15:30 | BEKIM FEHMIU CITY THEATRE OF PRIZREN

PITCHING SESSION: **WALK IN: 3-MINUTE PRESENTATIONS OF NEW THEATRE INITIATIVES**

IN ENGLISH

SUNDAY,
08 NOVEMBER

16:30–17:30 | BEKIM FEHMIU CITY THEATRE OF PRIZREN

WORK IN PROGRESS PRESENTATION:

FAKE IT BABY, FAKE IT, UNTIL DEATH TEARS US APART
INTERNATIONAL PLAYWRIGHTS WORKSHOP WITH MARK RAVENHILL

IN ENGLISH

20:00 - 21:30 | BEKIM FEHMIU CITY THEATRE OF PRIZREN

THEATRE PERFORMANCE: **UNRECOGNIZED**

PRODUCED BY: **QENDRA MULTIMEDIA (PRISTINA/KOSOVO), ROYAL DISTRICT THEATRE (TBILISI/GEORGIA), ÖRNPRODUKTION (STOCKHOLM/SWEDEN), THEATRE ON PECHERSK (KYIV/UKRAINE), ALBANIAN THEATRE SKOPJE (SKOPJE/NORTH MACEDONIA), MALMÖ STADSTEATER (MALMÖ/SWEDEN), DRAMATEN (STOCKHOLM/SWEDEN) AND GÖTEBORGS STADSTEATER (GOTHENBURG/SWEDEN)**

IN ENGLISH

06 - 08
NOVEMBER
2025

PERFORMANCES PROGRAMME

06 - 08
NOVEMBER
2025

PERFOR MANCES PROGRAMME

Doruntina Basha

They are all gone

Directed by: Andrej Nosov

Mirjana Karanović
Svetozar Cvetković
Alban Ukaj

Maja Salkić, Davor Sabo, Kemal Rizvanović, Matea Mavrak, Hana Zrno,
Sanin Milavić, Faruk Hajdarević, Alen Konjicija, Natalia Dmitrieva, Dino Hamidović

Theatre season 2024/2025

SARAJEVSKI RATNI TEATAR
HEARTEFACT
MY BALKANS
LA MAMA EXPERIMENTAL THEATRE CLUB
Ibsen Scope
ALLIANZ FOUNDATION

06 NOVEMBER, 20:00 - 21:30
"AUTOSTRADA HANGAR II"

Author: Doruntina Basha
Director: Andrej Nosov
Actors: Mirjana Karanović,
Svetozar Cvetković, Alban Ukaj

THEY ARE ALL GONE

Produced by: Heartefact Fund (Serbia),
SARTR (Bosnia and Herzegovina), My Balkans (USA, Serbia)

"This play examines the position of all of us in the audience–how we understand and relate to those who survived the genocide in Srebrenica. This perspective is especially important to me as someone coming from Serbia. It is our artistic way of questioning and trying to understand the fates and consequences of the wars that took place across the former Yugoslavia. I deeply believe that without empathy and the acceptance of responsibility, there can be no lasting peace in this region. As this artistic act strips away all the big and somewhat worn-out political words we constantly hear in discourse, we attempt to live on stage the lives that are no longer with us. But we also begin to understand and feel that survival–for those who remain–is not only about the sorrow of loss, but also about a profound fear of being forgotten. Forgetting, both personally and collectively, kills. Forgetting is a punishment for the victims, and a balm for the perpetrators and for those who continue to carry criminal ideologies.
You will meet Sadika, a fictional character, and her family–also fictional–whom she lost and never truly had.
You'll hear the voices of those who were never born and those who never grew up to celebrate their milestones.
On her birthday, in a Dutch nursing home, Sadika becomes a grand tragic heroine, bringing back memories and hopes, preserving birthday gifts and other little things that keep her alive. She is alive, and she hopes she will never forget.
Her daily routine is interrupted by Martin, who became her caregiver simply because of a shared language.
Although he cannot fully comprehend Sadika's fate, he tries to be helpful and ease her lonely final days. Azem is there–or perhaps he isn't. Can people truly continue to live if we remember them? And what happens if we forget?
In modern theater, it's easy to imagine knights, kings, and heroes, but we rarely focus on the small, ordinary lives for whose deaths we may bear some responsibility–or who were our contemporaries, living at the same time as us, tormented by the same anxieties and fears for the future. Now, as this play is being created, we here in the Balkans are once again hearing similar voices–those who hate, who spread fear, and who deepen the consequences of a war that ended thirty years ago. – Andrej Nosov, director

Contact the production: aleksandra@heartefact.org

qendra multimedia



KOSOVO TRILOGY

IN TWO PARTS

DIRECTED BY: BLERTA NEZIRAJ / AUTHOR: JETON NEZIRAJ
ACTORS: ADRIAN MORINA, SEMIRA LATIFI, ERNEST MALAZOGU, SHPETIM SELMANI
SINGERS: NEIL RUÇI, ÇUNE BASHO, AGIM RAMAJ

MUSIC COMPOSER: GABRIELE MARANGONI
CHOREOGRAPHER: CHRISTINA FULCHER
VIDEO DESIGNER: YANNICK DONET
COSTUMES: YOULIANA VOYKOVA
STAGE DESIGN: IGOR VASILJEV
LIGHTING DESIGN: VINCENT LONGUEMARE
DRAMATURG: JØRGEN KNUDSEN
ASS. DIRECTOR: GËZIM HASANI

EXECUTIVE PRODUCERS: AUREL A KADIRI, ÇEÇIM MUSTAFA / PRODUCTION COORDINATORS: FLUT ÇOSHJA, ME MAHIR MUSLIU
TECHNICAL SUPERVISORS: MENTOR BERISHA / VIDEO PROMOTION: BESNIK UKSHINI / / LIGHT: MURSEL BEKTESHI, FATMIR MEMEDSHE
SOUND: FLAMUR KRASNIQI, BUJAR BEKTESHI / MAKE-UP: ÇANAN CIBO / WARDROBE: VJOLLCA HOXHAJ
STAGE TECHNICIAN: MURAT JAVORI / COMMUNICATION: FLORIDA KASTRATI / VISUAL MATERIALS: PROJECT GRAPHICS

MINISTRIA E KULTURËS, RINISË DHE SPORTIT
DIRECTION OF CULTURE, YOUTH AND SPORTS
MINISTARSTVO KULTURE, OMLADINE I SPORTA
THE SIGRID RAUSING TRUST
Rockefeller Brothers Fund
Funded by the European Union
Culture Moves Europe

Author: Jeton Neziraj
Director: Blerta Neziraj
Actors: Adrian Morina, Semira Latifi, Ernest Malazogu, Shpëtim Selmani
Musicians: Neil Ruçi, Çune Basho, Agim Rama

07 NOVEMBER, 20:00 - 21:30
"BEKIM FEHMIU CITY THEATRE OF PRIZREN"

KOSOVO TRILOGY IN TWO PARTS

Produced by: Qendra Multimedia & Bekim Fehmiu City Theatre of Prizren

The first act of this "trilogy" lays bare the zeal of a Kosovar society that persistently strives to shift itself, politically and culturally, into "European civilization" and to fit within it, believing it belongs there historically. Amid paradoxes, conflicts and uncertainty, the people and animals of Kosovo mobilize to meet the required standards so that Kosovo may join the EU. The second act turns the scrutiny, analysis and critique on Europe itself, which in popular culture is known as the "old witch," or "the old bitch gone in the teeth," as Ezra Pound referred to it. Historical traumas, political conflicts, contradictions, cynicism, arrogance and Babylo-bureaucracy expose Europe as it really is: beyond the naive Kosovar idealization, but also beyond the belief that it stands firmly on the democracy and values it proclaims.

Actor: *We've worn ourselves out riding across Europe, yet I still don't understand what this Europe stands for! What is my relationship to Europe as an actor, and what is my relationship to Europe as an Albanian? "What's Europe to me, or I to Europe, that I should weep for her?" as Shakespeare would say.*

Director: *As an actor you carry a certain insecurity: even though our approach to the show is Brechtian, you were trained in the Stanislavski method, which is considered outdated in Europe, and on top of that you love oriental shadow theater... So you have a certain artistic inferiority complex. And as an Albanian you feel like Europe's mythic child, but an abandoned child. You love Europe unconditionally, the way a child loves its mother. But does Europe love you? That's what troubles you!*

"Kosovo Trilogy..." is an attempt to retell contemporary European history, together with its Eurocentric foundation and its ideological kitsch, which is exposed to us packaged beneath the pathetic makeup of formats like Eurovision.

Beneath the absurdity of the contests for points and the battles for recognition and validation lies a world structured by hierarchies created by the "club of the powerful" and the "decision-makers." And in that world there is a knife-sharp divide: between those who judge and those who are judged; between those who are allowed in and those who remain outside; between those who are slaughtered with a rusty knife and those who are smothered with European injections; between those who are citizens and those who remain foreigners, and so on.

The same mechanisms are also at play within the European theatre landscape, where artists and theatre institutions compete for visibility, recognition and access.

Contact the production: info@qendra.org

qendra multimedia | Royal Dramatic Theatre | ÖRN Produktion | Київський академічний театр на Печерську | Teatri Shqiptar Shkup / Албански театар Скопје / Albanian Theatre Skopje | Malmö Stadsteater | Dramaten | Göteborgs Stadsteater



UNRECOGNIZED

BY: **DAVIT GABUNIA** AND **JETON NEZIRAJ**
DIRECTED BY: **DATA TAVADZE**

ACTORS: **ELLEN JELINEK, KATERYNA KISTEN, KATO KALATOZISHVILI MARIA SALOMAA, JOHANNES WANSELOW, SHKËLQIM ISLAMI**

PRODUCER: **ANDERS ÖHRN**
COMPOSER: **NIKOLOZ PASURI**
STAGE, LIGHT & VIDEO: **LUDDE FALK**

ASSISTANT DIRECTOR: **ORGES KARAGA**
PRODUCTION MANAGEMENT: **AURELA KADRIU**
LIGHT & SOUND TECHNICIANS: **BUJAR BEKTESHI, IBRAHIM XHEMAILI, MURSEL BEKTESHI**
COSTUME COORDINATOR: **AND HALIMI**
COORDINATION & TOUR MANAGER: **FLAKA RRUSTEMI**
COMMUNICATION & LOGISTICS: **FLORIDA KASTRATI**
VIDEO-PROMOTIONALS AND FILMING: **BESIM UGZMAJLI**
VISUALS: **PROJECT.GRAPHICS**
INTERNATIONAL DISTRIBUTION: **INFO@QENDRA.ORG / WWW.QENDRA.ORG**

FINANCIALLY SUPPORTED BY Swedish Institute

QENDRA MULTIMEDIA IN KOSOVO IS SUPPORTED BY: **MINISTRY OF CULTURE OF THE REPUBLIC OF KOSOVO, SIGRID RAUSING TRUST, ROCKEFELLER BROTHERS FUND**

Authors: Davit Gabunia & Jeton Neziraj
Director: Data Tavadze
Actors: Ellen Jelinek, Kateryna Kisten, Kato Kalatozishvili, Maria Salomaa, Johannes Wanselow, Shkëlqim Islami

08 NOVEMBER, 20:00 - 21:30
"BEKIM FEHMIU CITY THEATRE OF PRIZREN"

UNRECOGNIZED

Produced by: Qendra Multimedia (Pristina/Kosovo), Royal District Theatre (Tbilisi/Georgia), Örnproduktion (Stockholm/Sweden), Theatre on Pechersk (Kyiv/Ukraine), Albanian Theatre Skopje (Skopje/North Macedonia), Malmö Stadsteater (Malmö/Sweden), Dramaten (Stockholm/Sweden) and Göteborgs Stadsteater (Gothenburg/Sweden)

UNRECOGNIZED brings together six performers from Ukraine, Georgia, North Macedonia, Finland and Sweden. The performance revolves around the myth of Tauris—the ancient land associated with present-day Crimea, described by the ancient Greeks as distant and hostile, at the edge of "their world."

Drawing on the myth of Iphigenia in Tauris, **UNRECOGNIZED** moves between ancient stories and contemporary experiences of war, displacement, contested borders and belonging. Documentary material, personal testimony, fiction and humor meet onstage, asking who has the power to name a foreigner, draw a border, recognize a country—or leave it unrecognized.

Written by Davit Gabunia (Georgia) and Jeton Neziraj (Kosovo), the performance looks at Europe from places too often described as its margins. Here, war, occupation and displacement are not ghosts of the past, but realities of the present—and the question of who belongs, who is sacrificed and who gets to decide remains unresolved.

"**UNRECOGNIZED** begins with a simple question: what happens to a human being when their home, their history, or even their existence is no longer recognized? We look at bodies caught between borders, wars, and political decisions – bodies that are used, exploited, and sacrificed, again and again, as the material from which states and nations are built or wiped out, borders are drawn, territories are claimed, political and religious powers are strengthened, and collective identities and national myths are sustained. For me, this performance is an attempt to return those bodies their names, their memories, and their right to be seen." —**Data Tavadze**

Contact the production: info@qendra.org

CONFERENCE PROGRAMME

[DE]CONTAMINATING THE TRUTH. CAN THEATRE RECONCILE CONTRADICTIONS BETWEEN TRUTHS? IF YES, THEN AT WHAT COST?

PRIZREN INTERNATIONAL THEATRE CONFERENCE

PANEL 1

Moderator: **Borisav Matić (SRB)**
Speakers: **Zana Hoxha (RKS), Maja Salkić (BiH), Andrej Nosov (SRB)**

06 NOVEMBER, 18:00 - 19:30
"AUTOSTRADA HANGAR I"

THE TRUTHS WE INHERITED

For decades, artists from the former Yugoslavia have been shaped, both as individuals and as artists, by contexts of political transition, nationalism, the wars of the 1990s, and a past that has been denied, contested, and even falsified. These circumstances have also established a premise for how they have approached their artistic work. Their artistic perspectives have often been held hostage to and influenced by revisionist and nationalist policies and approaches, consequently becoming politically charged, dictated by politics, and guided by politics.

The states that emerged from that 'shared umbrella of history' found themselves in new social and political realities, realities shaped by policies of hostility, the contestation of the other's existence, historical revisionism, and a generally regressive vision of the future.

This historically and politically turbulent context has often turned theatre into an institutional instrument for simplifying history and producing 'parallel truths' encouraged and promoted by the propaganda machinery of state apparatuses. Artists who have resisted these propaganda machines and promoted policies of solidarity, who have advocated for regional cooperation as a mechanism for producing normality, and who have investigated the realities of the crimes committed during the 1990s, have generally been marginalized, degraded, and stigmatized.

Theatre artists have found themselves facing multiple battles: whether to choose to become propaganda instruments for the simplified truths of their respective states, thereby compromising one of the ethical prerequisites of making theatre; whether to choose to advance their careers internationally, a path that also often requires them to simplify their own truths, informed by their own histories; or whether to choose the difficult path of maintaining theatre as a space that complicates the simple answers offered by official histories by questioning them, and brings deliberately silenced voices and experiences pushed to the margins back to the centre.

What is the role of theatre in this landscape of incompatible truths? Should it bring them into dialogue and attempt to reconcile them, or does this very attempt at reconciliation, and at giving equal space to every perspective, risk falsifying history? Or perhaps theatre should acknowledge these contradictions and work to make them impossible to ignore?

PANEL 2

Moderator: **Nick Awde (UK)**
Speakers: **Gianina Cărbunariu (RO), Mark Ravenhill (UK), Data Tavadze (GEO), Sebastian Nübling (DE)**

07 NOVEMBER, 10:00 - 11:30
"DOKU KINO"

DIRECTOR VS. PLAYWRIGHT: IS TRUTH BY CONSENSUS MORE VALID TODAY THAN BY THE SINGLE VOICE?

There is a noticeable discrepancy between what and how most established playwrights write and what a considerable number of directors regarded as 'successful' bring to the stage, a success being largely attributable to their affinity for addressing contemporary political and social issues. The result is a certain disconnect between what playwrights write, whom they write for and what directors seek and ultimately stage, leading to a perception of playwrights as more conventional, both in form and in their approach to social and political transformations around the world.

Even playwrights who write political plays, with a few exceptions, remain far from the boldness, approaches and freshness of the work of certain directors who develop their performances through processes that do not involve a pre-written play. Most successful directors in Europe today do not create performances based on written plays. Instead, their approach involves an 'open process' (democratic, as they term it) where the actors contribute alongside the dramaturgs and director. In other words, there is an attempt to establish a kind of legitimate 'consensus' around what is being said and communicated to the audience. Compared to this process, plays written by individual playwrights begin to sound almost 'irresponsible', as though a 'single voice' is insufficient to address a political or social issue.

To make the essence of the subject we are raising for discussion clearer, let us pose the question: why do so few playwrights write plays that demonstrate, for example, political and social engagement, while there are considerably more directors who establish themselves and achieve recognition precisely by creating original, politically and socially engaged performances that resonate with our times, with what is happening in the world today and within our own societies?

Perhaps this is a pointless issue to discuss, given the current plurality of theatrical approaches and forms. Nevertheless, what is evident, and what can be argued, is that 'politics' within the theatrical sphere has shifted from the playwright, who once held a monopoly over the idea, as was the case with Brecht, Müller and Ibsen, to the director!

PANEL 3

Moderator: **Natasha Tripney (UK)**
Speakers: **Sara Abbasi (AT), Oliver Frljić (CRO), Mattias Andersson (SWE)**

07 NOVEMBER, 12:00 - 13:30
"DOKU KINO"

IS A BETTER WORLD POSSIBLE? OR IS THEATRE JUST ANOTHER POLITICAL BATTLEGROUND?

As a rule, when dealing with less familiar realities, and in an effort to avoid the so-called traps of 'thematic exploitation' and 'cultural appropriation', as well as to make the representation of a particular reality or similar context 'legitimate', theatre often involves people/artists who come from those realities in the creative process. Thus, whenever possible, a Palestinian character is played by a Palestinian actor, the role of Othello is performed by a Black actor, and so on. These approaches are now considered sound and morally right, although they are often adopted simply "for the sake of doing so", rather than out of genuine artistic and moral convictions.

However, given that reality is often more complex and the traps arising from it are more unforgiving, theatres, in their attempts to escape 'one-dimensional' truths, often find themselves in almost impossible situations.

When, for instance, Albanian, Serbian, Iranian, Palestinian or Israeli actors perform on their local stages, audiences appreciate and judge them, first and foremost, for their artistic qualities! Yet, when these actors move beyond their own geographical contexts and are placed opposite one another on stage, they are often burdened with other 'responsibilities', and different expectations are placed upon them – beyond the artistic ones. Their presence on stage is expected to communicate and resonate with political positions, including even the delivery of justice (historical justice, too) concerning various social, political or religious issues. The bodies and language of these actors become 'national symbols', expected to represent ideas and articulate positions that go beyond the artistic!

Can theatre reconcile the artistic and moral contradictions that, particularly when emerging from politically and socially charged backgrounds, are often in conflict with one another, mutually exclusive, and even sources of conflict? Is it possible, at least on stage, to create an artistic reality parallel to the one we live in, not necessarily utopian, but nevertheless one that does not exclude dialogue, co-creation and the imagining of the future? How do we confront the plurality of experiences and realities today, and how do we approach them as sources of inspiration for theatrical performances? How do we filter what is worth transforming into theatrical symbolism, and what should not be reproduced and perpetuated by bringing it onto the stage?

PANEL 4

Moderator: **Ulricha Johnson (SWE)**
Speakers: **Petra Brylander (SWE), Miguel Loureiro (PRT), Lea Maria Unterseer (DE), Daniel Mayer (HU)**

07 NOVEMBER, 15:30 - 17:00
"DOKU KINO"

THEATRE THAT PROGRAMMES; THEATRE THAT IS PROGRAMMED

The process of theatre programming is complex and often requires the involvement and consultation of various stakeholders, including traditional ones such as acting ensembles and artistic teams, specific social groups, and others. This is considered a healthy process of artistic curation. However, there are often political and para-political forces and bodies, religious groups, and actors who do not directly belong to the theatrical sphere, but whose positions and orientations on certain issues frequently cast a shadow over the programming policies of public theatre institutions.

Last year, Oliver Frljić staged Incubator in Ljubljana, a production that, among other things, criticises the Israeli army and Netanyahu. For many, this was a forced displacement; it would have seemed more natural for the production to be staged in Germany, which had been Frljić's artistic home. In Poland, theatres avoid topics related to the LGBTI community because of the Polish Church's opposition to these issues. The list is much longer.

We understand that there is no fixed answer to questions of programming, and that it depends on the dynamics within each society. But what we would like to discuss is: whose reaction do we fear when programming theatre? What do we avoid programming, and what would be the price of our programming independence today, under the current circumstances in Europe? To whom do we wish to remain loyal at all costs: the audience, or those political bodies that, in one way or another, guarantee the financial functioning of the theatre? Where is the limit of theatrical compromise, and how far do we dare to touch a nerve among those who see theatre as an antechamber of official state policies? What remains of theatre if it must pass through all these external filters?

PANEL 5

Moderator: **Tom Mustroph (DE)**
Speakers: **Agata Tomšič (IT), Marcel van der Steen (NL), Mischa Twitchin (UK)**

08 NOVEMBER, 10:30 - 12:00
"DOKU KINO"

WEAPONIZATION OF TRUTH

A single truth seems to be an outdated concept in the times we live in. The ability of 'a single truth' to help us recognise and understand not only society as a macrosociological concept, but even the smallest social or political event, seems to have diminished. Today, every social movement produces its own truth and places it on the battlefield of competing 'truths'.

The multitude of 'truth factories' could therefore be either praised or condemned. Nevertheless, a realistic approach would be, firstly, to acknowledge dissent and, secondly, to find room for manoeuvre in dealing with it.

One possible approach would be to break down the notion of truth into an analysis of the interests behind its various producers. Interests (not the interest rates on bank loans, but the advantages that socially, politically and/or economically defined groups hope to gain or claim as their rights) might offer a more honest and less toxic framework for dealing with dissent than truth itself.

In this panel, we would like to explore the possibilities of allowing dissent, acknowledging different and often conflicting interests, and identifying promising modi operandi for finding solutions.

One such approach may be the concept of agonistic pluralism, developed by the political philosopher Chantal Mouffe. It offers, at the very least, a pragmatic approach to dissent, viewing antagonists not as enemies who must be destroyed, but as rivals or, at best, 'friendly rivals' who may argue and disagree with passion and fervour while respecting one another as legitimate participants. Other concepts are, of course, welcome.

The aim of the panel is to move beyond the toxic proliferation of competing truths and to escape the equally unappealing prospect of having to choose between them in the global supermarket of truth production.

OTHER EVENTS

WORK IN PROGRESS PRESENTATION & TALK

Produced by: **Bentegy Theatre (UKR) & Nashi Theatre Club (UKR)**
Partners: **Qendra Multimedia (RKS), Ukrainian LGBT Military (UKR)**
Performer: **Sashko Petryna**
MC (on video): **Kostia Shakhman**
Director: **Pavlo Koval**
Production Manager: **Anastasiia Kushta**

08 NOVEMBER, 14:00 - 15:00
"BEKIM FEHMIU CITY THEATRE OF PRIZREN"

UNDER THE UNIFORM

IN ENGLISH

Everyone wears a uniform. A suit for work, a smile for the family, a role that keeps everyone comfortable. Some uniforms are made of fabric. Most of them are visible only from the inside.

Tonight, there's a show. The host is ready, the room is full, and the programme promises stories, songs and the kind of dark humour soldiers share only among themselves. At the very end, a secret.

Under the Uniform grew from interviews with Ukrainian veterans and active service members. It's a story about people society celebrates as heroes, and about the part of them it prefers to leave unseen: their right to be themselves, and to love. What happens in the army happens everywhere else too. Anyone who has ever played a role to be accepted will find themselves somewhere in this room.

The work-in-progress is being developed during a residency in Prizren together with Qendra Multimedia and will be presented publicly at Kosovo Theatre Showcase 2026 (6–8 November). The full production opens in Kyiv in December 2026.

Contact the production: pavlo@bentegy.org

Funded by the European Union. Under the Uniform is co-financed by Culture Helps Solidarity (EU Creative Europe programme, project No. 101237762), implemented by the European Cultural Foundation, Insha Osvita, zusa and VETERANKA.

WORK IN PROGRESS PRESENTATION FROM THE INTERNATIONAL PLAYWRIGHTS WORKSHOP WITH MARK RAVENHILL

08 NOVEMBER, 16:30 - 17:30
"BEKIM FEHMIU CITY THEATRE OF PRIZREN"

FAKE IT BABY, FAKE IT, UNTIL DEATH TEARS US APART

IN ENGLISH

Participants: Irmak Bahçeci, Mariliis Peterson, Rebeka Qena, Fatma Elif Koru, Ezgi Deniz Giannoulis, Roberta Lidia De Stefano, Gökçen Tongut, Jetë Zhitia, Doru Vatavului, Alex Gorghe, Codruța Cadar, Irisz Kovacs, Igor Tomeski, Ann-Louise Faber, Andreea Cristina Mihalache, Salome Guliashvili, Valeri Otkhozoria, Marco Trotta, Eli Krasniqi, Elif Alp, Artemis Grympla

Led by acclaimed British playwright Mark Ravenhill, the International Playwrights Workshop brings together emerging playwrights and theatre-makers from different countries to explore notions of truth, fabricated realities, and the ways in which truth is constructed, manipulated, and represented in theatre. Following seven days of writing and experimentation with different literary tools, the participants will publicly present their works in progress.

SPEAKERS' BIOGRAPHIES

SPEAKERS' BIOGRAPHIES

SPEAKERS' BIOGRAPHIES

Maja Salkić (BiH)

In 2001, she graduated from the Academy of Performing Arts in Sarajevo, where she studied under Professor Admir Glamočak. She is the founder of ALTTEATAR, an association dedicated to independent theatre production and the education of young people in the arts and theatre. Since 2013, she has been involved in her own artistic project commemorating the Srebrenica genocide. The performance continues to be staged in Potočari and Sarajevo. Her theatrical work has earned her numerous awards at various festivals, recognising both her individual performances and collaborative work. Since August 2022, she has been serving as Director of the Sarajevo War Theatre SARTR.

Zana Hoxha (RKS)

Zana Hoxha is a professional theatre director, founder, and executive director of the Artpolis – Art and Community Center, an organization that promotes art and diversity through social dialogue and community integration. She has created more than 30 theatrical performances which have been presented in the major theatres in Kosovo and the Balkans. Her work as an artist, activist, and trainer has taken her to the USA, Europe, the Middle East, and North Africa. Zana is the Founder and Director of the ARTPOLIS Organization and the largest feminist festival in the Balkans of artists and activists, FEMART. She is a member of the board of the Kosovo Women's Network, a lecturer and trainer specializing in Forum Theatre, and a supporter of the empowerment and emancipation of women activists.

Andrej Nosov (SRB)

Theater director and human rights activist. He founded Heartefact in 2009 with the idea of supporting critical awareness and artistic engagement on current social and political issues. He studied at the Faculty of Dramatic Arts in Belgrade and at DAS Graduate School in Amsterdam – DAS Theatre Master (formerly Das Arts). He is the founder of the Heartefact Festival and the Pride Theatre Festival. As the author of Heartefact's theater production They Are All Gone, he was awarded the prestigious Ibsen Scope award for 2022. He is the leader of the Obama Foundation for Europe and a Regan Fascell fellow.

Borisav Matić (SRB)

Borisav Matić is a theatre critic and dramaturg from Serbia. He graduated with a degree in dramaturgy from the Academy of Arts in Novi Sad. He is the Regional Managing Editor at The Theatre Times and one of the initiators of ne:BITEF, a guerrilla-style festival that emerged in response to the state capture and repression of the official BITEF – Belgrade International Theatre Festival. He regularly writes about theatre, culture, and the arts for a range of publications and media outlets, with a particular focus on the intersection of politics and culture. He is a member of the feminist collective Rebel Readers, with whom he programmes various literary events, publications, and podcasts. He also works as a dramaturg and scriptwriter for theatre, television, radio, and other media.

SPEAKERS' BIOGRAPHIES

Gianina Cărbunariu (RO)

Gianina Cărbunariu is a Romanian theatre director and playwright, born in 1977. She is a co-founder of dramAcum, a collective dedicated to supporting contemporary Romanian playwriting. Her work combines documentary research, interviews, and archival material to explore social and political issues, addressing contemporary realities and Romania's recent past. Her acclaimed productions include Stop the Tempo, Kebab, 20/20, Solitaritate, and Tipografic Majuscul. Her work has been presented at major international festivals, including the Avignon Festival, and at leading European theatres such as the Royal Court Theatre in London and Münchner Kammerspiele. She received the UNITER Award for Best Production in 2014 for For Sale and the UNITER Senate's Special Award for Tipografic Majuscul.

Mark Ravenhill (UK)

Mark Ravenhill is a British playwright, director, and theatre practitioner, widely recognised for his contribution to contemporary British theatre. His work often explores power, identity, consumerism, and social inequalities, combining provocative themes with sharp social commentary. He is best known for his play Shopping and Fucking (1996), which established him as a leading voice in the new wave of British playwriting. Alongside his work as a playwright, Ravenhill has worked as a director, dramaturg, and mentor, contributing to international theatre projects and supporting emerging writers. He is also known for leading playwriting workshops and engaging in discussions on the role of theatre in confronting contemporary social and political realities.

Data Tavadze (GEO)

Data Tavadze is a Georgian theatre director, playwright, and producer, born in 1989. He began his career at an early age, staging his first play at sixteen and directing his first production at eighteen. Since 2009, he has served as Artistic Director of the Royal District Theatre (RDT) in Tbilisi, where he has developed a repertoire addressing political and social realities while mentoring a new generation of Georgian artists. Under his leadership, RDT has gained international recognition, touring widely across Europe. A board member of the Tbilisi International Festival of Theatre, Tavadze has received several awards, including the Talking About Borders Prize for Warmother (2015), the Fast Forward Festival Prize (2016), and the Sandro Akhmeteli Award for Women of Troy. He has also directed productions at leading European theatres, including Deutsches Theater Berlin, Staatsschauspiel Dresden, Schauspiel Frankfurt, and Maxim Gorki Theater Berlin.

Sebastian Nübling (DE)

Sebastian Nübling is a German theatre and opera director, born in 1960. He studied cultural studies at the University of Hildesheim, where he later taught and co-founded the independent theatre group Theater Mahagoni. In 2002, he was named Up-and-Coming Director of the Year in the Theater heute critics' poll and received his first invitation to the Berlin Theatertreffen for his production of Ibsen's John Gabriel Borkman. Five further invitations followed. Since 2006, Nübling has also directed opera, working regularly with leading German-speaking theatres, including the Münchner Kammerspiele, Maxim Gorki Theater Berlin, and Schauspielhaus Zürich.

SPEAKERS' BIOGRAPHIES

Nick Awde (UK)

Nick Awde is a journalist, playwright, editor, critic and producer. Based in the UK, he is a co-director of music venue Alhambra Live in Morecambe. Plays include Pete and Dud: Come Again (with Chris Bartlett), and books include Interviews with the New Theatre, Georgia: 2024/2025, Equal Stages (on diversity and inclusion in theatre), Mellotron, Women In Islam, and translations of plays, particularly those of Matei Vișniec. He was international editor and head of the Edinburgh reviewing team for The Stage Newspaper, and features for SEEStage cover theatre in the Balkans and Georgia. Much of his work focuses on ethnoconflict and language/cultural genocide.

Sara Abbasi (AT)

Sara Abbasi studied Fine Arts at the Hochschule der Bildenden Künste in Saarbrücken, followed by Iranian Studies and Philosophy at the Freie Universität Berlin, with semesters abroad in Tehran and Paris. In 2010, as part of the International Fajr Theatre Festival in Tehran, she invited Peter Stein with "Faust Fantasia" and worked with him over the following years as assistant director and dramaturg on a variety of productions. In 2013 she joined him at the Vienna Burgtheater for "King Lear", where in 2018 she directed Noah Haidle's play "Saturn Returns". In 2019 she developed the play "Mina" as a commission for the Salzburger Landestheater, drawing on autobiographical, fictional and documentary material. In 2022 she was dramaturgist of the festival Ruhrtriennale and she was invited to Berliner Festspiele as a panel discussion participant. In 2026 she was head-dramaturgist of Wiener Festwochen.

Oliver Frljić (CRO)

Oliver Frljić is a Croatian and Bosnian theatre director, playwright, actor, and theatre theorist, born in 1976 in Travnik, Bosnia and Herzegovina. He studied philosophy, religious studies, and theatre directing in Croatia. Known for his politically engaged and often provocative work, he explores nationalism, war, historical memory, and social injustice, challenging audiences to confront unresolved traumas and ideological divisions. His acclaimed productions include I Hate the Truth!, Damned Be the Traitor of His Homeland!, The Curse, and Our Violence, Your Violence. From 2014 to 2016, he served as Artistic Director of the Croatian National Theatre Ivan pl. Zajc in Rijeka. His productions have been presented at major international festivals, including the Vienna Festival and Kunstenfestivaldesarts in Brussels. Since 2022, he has served as co-artistic director of the Maxim Gorki Theater in Berlin.

Mattias Andersson (SWE)

Mattias Andersson is a Swedish playwright and theatre director, born in 1969 in Gothenburg. Since 2020, he has served as Artistic Director and Theatre Director of the Royal Dramatic Theatre (Dramaten) in Stockholm, having previously led Backa Theatre in Gothenburg from 2006 to 2020. His work often combines documentary material with theatrical fiction and classical texts to explore contemporary social realities, human behaviour, and the complexities of modern society. His productions have been presented at theatres and festivals across Europe and internationally. Andersson has received numerous awards, including the Swedish Ibsen Award (2007), the Swedish Theatre Critics' Award, the Expressen Theatre Award, and the international ASSITEJ Award for Artistic Excellence (2017). His notable works include Crime and Punishment, The Mental States of Sweden, and We Who Got to Live Our Lives Over.

SPEAKERS' BIOGRAPHIES

Natasha Tripney (UK)

Natasha Tripney is a freelance writer and critic based in London and Belgrade. She is the international editor for The Stage and the editor of SEEstage, an online magazine about southeast European theatre. In 2011, she co-founded Exeunt, a platform for independent and experimental theatre criticism which she edited until 2016. She is a regular contributor to the Guardian and to BBC Culture, and has written for the London Evening Standard, New York Times, the Independent, Index on Censorship and Kosovo 2.0. She also writes the weekly European theatre newsletter, Cafe Europa.

Petra Brylander (SWE)

Petra Brylander is a Swedish actress and theatre director, born in 1970. She studied acting at the Malmö Theatre Academy from 1992 to 1995 and has worked extensively in theatre, film, television, and radio. She served as CEO and Artistic Director of Uppsala City Theatre from 2016 to 2023, having previously led Malmö City Theatre from 2007 to 2016. In June 2024, she returned to Malmö City Theatre as CEO and Artistic Director. Alongside her acting career, Brylander has worked as a director, playwright, and educator, teaching at theatre academies in Malmö and Luleå. Her work focuses on artistic development, innovative programming, and creating theatre that engages audiences and connects with contemporary society.

Miguel Loureiro (PRT)

Miguel Loureiro is an actor and theatre director. He has a degree from the Lisbon Theatre and Film School. He has performed in several theatre plays, operas and performances, collaborating with artists such as Nuno Carinhas, Luís Miguel Cintra, Bruno Bravo and João Grosso, among others. He received the SIC/Caras Globo de Ouro in 2018 for "Esquecer" and in 2019 the SPA Author Award for Best Actor for "Timão de Atenas". On June 1, 2023, he became the artistic director of the Teatro Municipal São Luiz, succeeding Aida Tavares. Actor and director, Miguel Loureiro is one of the most sought-after artists in Portuguese theater today. Since March 2026 he is artistic director of Teatro do Bairro Alto, an independent and experimental theatre in Lisbon.

Lea Maria Unterseer (DE)

Lea Maria Unterseer is a dramaturg at the Residenztheater in Munich. During her studies at the Theaterakademie August Everding she was responsible for the dramaturgy of the German-language premiere of Shaina Taub's musical Twelfth Night. From 2018 to 2023 she was part of the organising team of the Carnival of Venice, where she ran the mask competition on St Mark's Square. In 2024 the Theaterakademie awarded her the Klaus Zehelein Prize, described as the world's only prize for emerging dramaturgs. She has been working at the Residenztheater since May 2023, first as an assistant and, from the 2025/26 season, as dramaturg. Most recently she was the dramaturg for Robert Icke's Ödipus, which had its German-language premiere in April 2026, and she worked as dramaturg and production manager on the WELT/BÜHNE festival of international contemporary drama, held in June 2026. She also writes for the music theatre magazines Orpheus and Musical Today.

SPEAKERS' BIOGRAPHIES

Daniel Mayer (HU)

Daniel Mayer (born 1988) is a Hungarian theatre and media producer. He studied social sciences and community and social development studies at Eötvös Loránd University in Budapest between 2006 and 2014. From 2007 to 2014, he worked as programme coordinator of the Contemporary Drama Festival Budapest, which presented new Hungarian and international plays. Since 2009, he has also worked as a freelance news producer for foreign media covering Hungary. In 2018, he became a producer at STEREO AKT, an independent theatre collective founded by director Martin Boross and currently led by Luca Borsos and Laci Göndör. With the collective, he has produced numerous devised performances exploring contemporary social issues and community concerns. These productions confront questions that affect us all, often inviting artists and audiences to venture beyond their comfort zones.

Ulricha Johnson (SWE)

Ulricha Johnson is a Swedish actor, singer and translator, born in 1970. She trained as a musical performer at Balettakademien and as an actor at the University of Gothenburg's Academy of Music and Drama, and is known for roles in Skeppsholmen and Kommissarie Winter. After some fifteen years as a working actor, she began translating in 1998 alongside her stage career, starting with Stephen Sondheim's Into the Woods. She has since become one of Sweden's most established translators of musical theatre, with close to 30 productions to her name. These include Sondheim's Assassins and Company, as well as Hair, Avenue Q and Spring Awakening, and she both translated and starred in Kiss Me, Kate at Gothenburg Opera. Her new translation of Oliver! premiered at Gothenburg Opera in September 2019, followed by Everybody's Talking About Jamie at Malmö Opera. Her recent work also includes a new Swedish version of Sondheim's Passion at Kulturhuset Spira, and her translation of RENT is used for staged concert performances in Malmö and Uppsala in 2026.

Agata Tomšič (IT)

Agata Tomšič is a theatre director, dramaturg, actress, and theorist. She is the co-founder of ErosAntEros and co-artistic director of POLIS Teatro Festival in Ravenna. Her work combines artistic experimentation with civic engagement, focusing on contemporary European theatre and international collaboration. In October 2026, she became the first woman to serve as artistic director of Mittelfest, leading the festival for the 2027–2029 period. She holds a master's degree in Performing Arts from the University of Bologna and a second-level master's degree in contemporary musical theatre from the Giuseppe Verdi State Conservatoire in Ravenna. Her work fosters dialogue across cultures and borders through international partnerships and innovative theatrical practices.

SPEAKERS' BIOGRAPHIES

Marcel van der Steen (NL)

Marcel van der Steen is a Dutch journalist, photographer, and documentary filmmaker based in Rotterdam. He spent fifteen years reporting from the Balkans and the Middle East as a correspondent for NOS and Nieuwsuur, working from Sarajevo, Belgrade, and Beirut. Since 2026, he has been working independently under the name "ontheground", producing documentaries, podcasts, and photography. He hosts the podcast Balkan Express and won third prize at the 2020 Zilveren Camera Dutch press photography awards for a portrait series from Beirut.

Mischa Twitchin (UK)

Mischa Twitchin is a theatre scholar, artist, and Senior Lecturer in Theatre and Performance at Goldsmiths, University of London. His research explores European avant-garde theatre, Afro-European cultural politics, performance philosophy, memory studies, and the relationship between empathy and mimesis. His teaching includes Polish theatre, the legacy of Antonin Artaud, and Eastern European theatre. He is the author of The Theatre of Death: The Uncanny in Mimesis: Tadeusz Kantor, Aby Warburg and an Iconology of the Actor (2016) and editor of Wittgenstein and Performance (2024), alongside several special issues of the journal Performance Research.

Tom Mustroph (DE)

Tom Mustroph is a Berlin-born freelance writer and dramaturg based between Berlin and Palermo. After studying literature, theatre, and cultural studies in Berlin and Paris, he developed an interdisciplinary practice spanning theatre, the visual arts, and sports. His work explores the possibilities of independent creative work and the ethical questions that shape artistic practice. Beyond the arts, Mustroph investigates the structures and circumstances that lead to systemic failure, with a particular focus on doping, match-fixing, and the Mafia. Moving between cultural criticism, dramaturgy, and sports journalism, he examines the relationships between institutions, power, ethics, and individual agency.

ORGANIZED BY:

qendra multimedia

QENDRA MULTIMEDIA IS SUPPORTED BY

MINISTRIA E KULTURËS, RINISË DHE SPORTIT
MINISTRY OF CULTURE, YOUTH AND SPORTS
MINISTARSTVO KULTURE, OMLADINE I SPORTA

Rockefeller Brothers Fund
Philanthropy for an Interdependent World

THE SIGRID RAUSING TRUST

GOETHE INSTITUT

INSTITUTIONAL PARTNERS

AUTOSTRADA BIENNALE HANGAR
CENTER FOR CONTEMPORARY ART

:DOKU FEST

KOSOVO THEATRE SHOWCASE IS ORGANIZED, CURATED AND PRODUCED BY QENDRA MULTIMEDIA

TEAM

Jeton Neziraj
Aurela Kadriu
Flaka Rrustemi
Florida Kastrati
Ann-Louise Faber
Blerta Neziraj
Bernard Berisha
Mursel Bekteshi
Bujar Bekteshi

www.qendra.org Qendra Multimedia qendramultimedia info@qendra.org