

Program 2013

International Literature Festival – **polip**

3rd Edition 10- 12 May 2013

<https://polipfestival.wordpress.com>

<http://www.qendra.org>

Friday, 10.05.2013

19:30 – 20:00 Official opening of the polip festival

20:00 – 00:00 Readings

Tal Nitzán (IL), Tomislav Marković (SRB), György Dragomán (HU), Eftychia Panayiotou (CY), Beqë Cufaj (D/RKS), Ralph Hammerthaler (D)

Moderator: Sasa Ilić (SRB), Sunita Kurti (RKS)

Music: Trio Mozaic (AL)

Saturday, 11.05.2013

14:00 – 15:00 Public presentation of the performance “Internally Displaced”

Performance realized during the workshop of the Atelier of the Documentary Theater:

“Transforming Trauma Through Art: War Rapes and the Re-Collection of Self and Community “
lead by Elizabeth Hess

Performers: Arberora Sylaj, Alketa Sylaj, Dhurata Hoti, Fjolla Hoxha, Vesa Qena, Vjosa Shala dhe Vlora Nikci

15:00 – 16:30 Panel I: “The literature market in Germany and the literature of the Balkans”

Panelist: Volker Dittrich (D), Jörg Sundermeier (D), Verena Nolte (D), Beqë Cufaj (D/RKS)

Moderator: Doris Akrap (D)

17:00 – 18:30 Panel II: “Literature and the unknown Others”

Panelists: Tal Nitzán (IL), Yolanda Castaño (ES), Eftychia Panayiotou (CY), György Dragomán (HU), Miloš Živanović (SRB), Blerina Rogova Gaxha (RKS)

Moderation: Mirela Kumbaro (AL)

20:00 – 00:00 Readings

Faruk Šehić (BiH), Ivana Simić Bodrožić (HR) , Yolanda Castaño (ES), Dragoslava Barzut (SRB), Blerina Rogova Gaxha (RKS), Alida Bremer (HR/D)

Moderation: Sasa Ilić (SRB), Qerim Ondozi (RKS)

Music: Ah Ahilej (SRB)

Sunday, 12.05.2013

15:00–16:30 Public presentation and performances:

– “Subpoetics: Inner poetry in Performance” with Dr Seth Baumrin

Performers: Bashkim Ramadani, Fitore Broqi, Burim Koprani , Valmira Hoti, Muhamet Arifi, Shqipe Gashi, Afrim Muçaj and Fisnik Syka

– Panel discussion: Transforming Trauma Through Art

Panelists: Seth Baumrin, Eli Gashi, Fjolla Hoxha

Moderator: Abdullah Ferizi

17:00 – 18:30 Panel III: Does a post YU literature exist?

Panelists: Faruk Šehić (BiH), Ivana Simić Bodrožić (HR), Jovica Ivanovski (MK), Alida Bremer (HR/D), Basri Çapriqi (RKS)

Moderator: Sasa Ilić (SRB)

20:00 – 00:00 Readings

Jovica Ivanovski (MK), Ervina Halili (RKS), Genc Kadriu (RKS), Ardian Haxhaj (RKS), Miloš Živanović (SRB), Arben Idrizi (RKS), Doruntina Vinca (RKS)

Moderator: Nita Hasani (RKS), Arben Zharku (RKS)

Music: Eldita Tarani & Pure Jazz Trio

Panels:

1. The literature market in Germany and the literature of the Balkans

The literature market in Germany is definitely one of the vibrant's and dynamic markets in Europe. In addition to local authors, the literary market in Germany is also very open to other authors from around the world. But the focus of interest is changing fast and it is determined by different factors. What makes the literature market of Germany turn it's attention towards a “small” literature, lets say the Kosovo, Montenegro or Macedonian literature? After the end of the wars in the Balkans, what still remains to be “sexy” in the Balkans, that encourages the translation of it's literature in Germany? Good literature? How does the German publisher identify good literature from the Balkans?! How do the countries from the Balkans promote their literature in Germany? Is Croatia a good example in this case?

2. Literature and the unknown Other

The focus of this year's edition of the **polip** festival is the literature of the separated worlds, more concrete of the neighbor countries that haven't been in contact politically and culturally for decades, or cities that have been separated and function as two different worlds that insist to refuse constantly to know something about the other, that is on the other side. Does your literature know such a phenomenon and who is the unknown other in the literature meaning and which in the political? How is the literature developed in such environments in the proximity of the unknown other? Does this nearness of the unknown other and the denial affect the creating of contacts and the literal – cultural and political creation? How does this affect the creation of a literary canon and how in the forming of the national remembrance? Is it possible to establish contact with the unknown other? How do you name it in your texts and how in the political and cultural narratives?

3. Does a post YU literature exist?

14 years have passed since the last war on the ex Yugoslavian ground. In the region there has been built a fragile structure of intercultural connections and they are mainly non institutional. There are some critics who follow the literary scene outside their own. There have been organized some post YU projects for literates and critics, like the prize “*Meša Selimović*” in Tuzla, which integrates the literature of the mentioned areas and a competition for drama from the region by *Hartefakt*. More often there have been organized residency programs for writers from the region (Split, Rijeka, Sarajevo, Prishtina, Belgrade). The writers started moving. Is there still something in common in the literature that remained in the pieces of what once used to be Yugoslavia, or is even the Yugoslav literature studied institutional? What do you think of the concept of a post YU literature?

Subpoethics: Inner poetry in Performance

Subpoethics is a process of elaboration whereby actors create physical actions associated with particular texts. These physical actions are shorn away from that text and perfected with precision. They are then attached to a different text even though the actions and the new text are unrelated. The actions are then justified to function as appropriate physical actions for the new text. The process of justification and adaptation of actions to different texts requires reducing, magnifying, or changing the rhythm of the original physical actions. In order to reduce or magnify a physical action, its original impulse in the torso must be located and retained. Subpoethics embodies a training/performance regimen enabling participants to learn how to learn; learn how to teach; auto-didactic methodologies for self-realization; group dynamics that engender cultural awareness. Weaning young people away from stereotypes promoted by electronic and popular media—virtual reality replaced by truth—by constructing their own identity. This kind of work is crucial during a period of potential cultural erasure as borders both real and artificial obscure the struggles of the individual.

Music:

Trio Mozaic (AL) is a acoustic Albanian Accordion trio. They perform: Balkan music, variete and french tango – piazzola. The musicians that are part of this trio are: Elton Balla, Erand Kurani and Mirjan Sulovari.

<http://www.youtube.com/watch?v=ejKogV0SI6g>

Ah Ahilej (SRB) is a band along the lines of black cabaret. Established in 2000 in Belgrade. So far published six albums: “*Great Life*”, “*Music from Home*”, “*Autopsy*”, “*Objectively Worse Edition.*”, “*Songs of evil volsebnika*” written by Tom Markovic”, “*Opera for the dinar*” written by Milos Zivanovic.

<http://www.youtube.com/watch?v=phoPbV8NVSU>

—
All activities will happen at:

Qendra Multimedia
Rr. Idriz Gjilani 7/9 – 1
Lagja Dardania
(Përballë Shkollës Fillore “Xhemajl Mustafa”)
10000 Prishtina, Kosovo

Contact:

info@qendra.org

www.qendra.org / <https://polipfestival.wordpress.com/>

Tel: 038 555 799