



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Schweizerische Botschaft in Kosovo

Teatro Dimitri  
Marco Cupellari  
Via Stradon  
6653 Verscio

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Ihre Nachricht vom:  
Unsere Referenz: 643.21 Skena Up - SLM  
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Pristina, 16.02.2012

### Preis von Skenaup

Sehr geehrter Herr Cupellari

Es ist zwar schon ein Weilchen her, wofür ich mich entschuldigen möchte, aber nicht weniger gerne überreiche ich Ihnen den Preis „beste Performance“ vom Skena-Up Festival. Die Verspätung ist ganz profaner Art: ich konnte bis jetzt kein geeignetes Füllmaterial (Styropor) finden in Pristina. Die Preisverleihung fand schon am 12.12.2011 statt, an welcher ich als offizieller Vertreter der Botschaft teilgenommen habe und in Ihrem Namen eben diesen Preis entgegennehmen konnte. Ebenfalls liegt mein Ansprachetext bei. Ich hoffe, dass Sie und das Teatro Dimitri viel Freude am schönen Preis haben werden. Ich wünsche Ihnen auch etwas spät noch ein erfolgreiches 2012!

Mit freundlichen Grüssen

Der Schweizerische Botschafter

i.A.



Marc Sahli  
Attaché

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**Author Marco Cupellari**

**Price at Skena Up Festival 2011 as „Best Performance“**

**Synopsis:**

imperfect limited yearns and tireless conqueror of moments, but desperately in need of absolute, the human being moves his feet balanced precariously on this unsolvable contradiction. he has a clumsy and uncertain walk, and at the end of the wire there is just the end of the wire. the life which is the most precious thing and the only one that remains, as seen from here, is a tragedy or a farce, is a show of farce and tragedy comically mixed a grotesque spectacle. physical theatre with masks and live music.

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I am a representative of the embassy of Switzerland and here in place of Teatro Dimitri, who left Pristina already few days ago.

We all are tireless conquerors of moments; we are longing for bygone moments, maybe want to stop the time. Moments cannot be frozen. But I would like to hold this moment here and now as long as possible, in order to enjoy it; enjoyment in place of the theatre troupe, who already left Pristina few days ago.

This wonderful moment is the award for the "Teatro Dimitri", academy for physical theatre, from Verscio in Switzerland in the category "best performance" Here few words from the director Marco Cupellari I got just few moments ago:

*Thank you very much to have chosen our show and to have given us the chance to be there.*

*Special thanks to Blerim Krasniqi who followed us from the beginning and helped us to solve all the problems.*

*We are very happy to receive this award but above all we are very happy to have been there.*

*It was really a great pleasure for us to present our show at your festival and to know a bit more about your country. We met lots of people and very interesting young artists. The theatre and the arts in general are supposed to be a way to understand more our life and to make it better, if it's possible.*

*I had the clear feeling that you are trying to build up your country and you gave to the culture a key role.*

Switzerland is supporting Skena Up Festival for many years and would like to thank the team of Skena Up and the director, Arben Zharku, for their immense work, which also gives great pleasure.

I take this award in the name of "Teatro Dimitri" and will send it to Switzerland.

Thank you all !!

SKENA UP  
International Students' Film and Theatre Festival  
Edition IX / Prishtina, Kosovo / 2011

# Best Performance

## SEHNSUCHT

Scuola Teatro Dimitri  
Switzerland

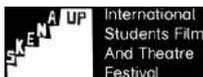


Jury:

Brendan Ward

Joseba Lazkano Lizundia

Anisa Ismajli



SKENA UP  
INTERNATIONAL STUDENTS  
FILM & THEATRE FESTIVAL

10th EDITION  
03—09 DECEMBER  
2012

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# BLOG

## SEHNSUCHT

Posted on December 8, 2011 by admin



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ScuolaTeatroDimitri – Academy for physical theatre, Switzerland

Theatre Competition

A character of a goofy professor with a funny mask gets tickled by an old couch. He leaves the couch his jacket, and proceeds to his next favorite piece of furniture, a huge pile of bottle crates, to whom he is donating his hat. He gives his walking stick his pink tie. His clothes are farewell presents. Is he leaving?

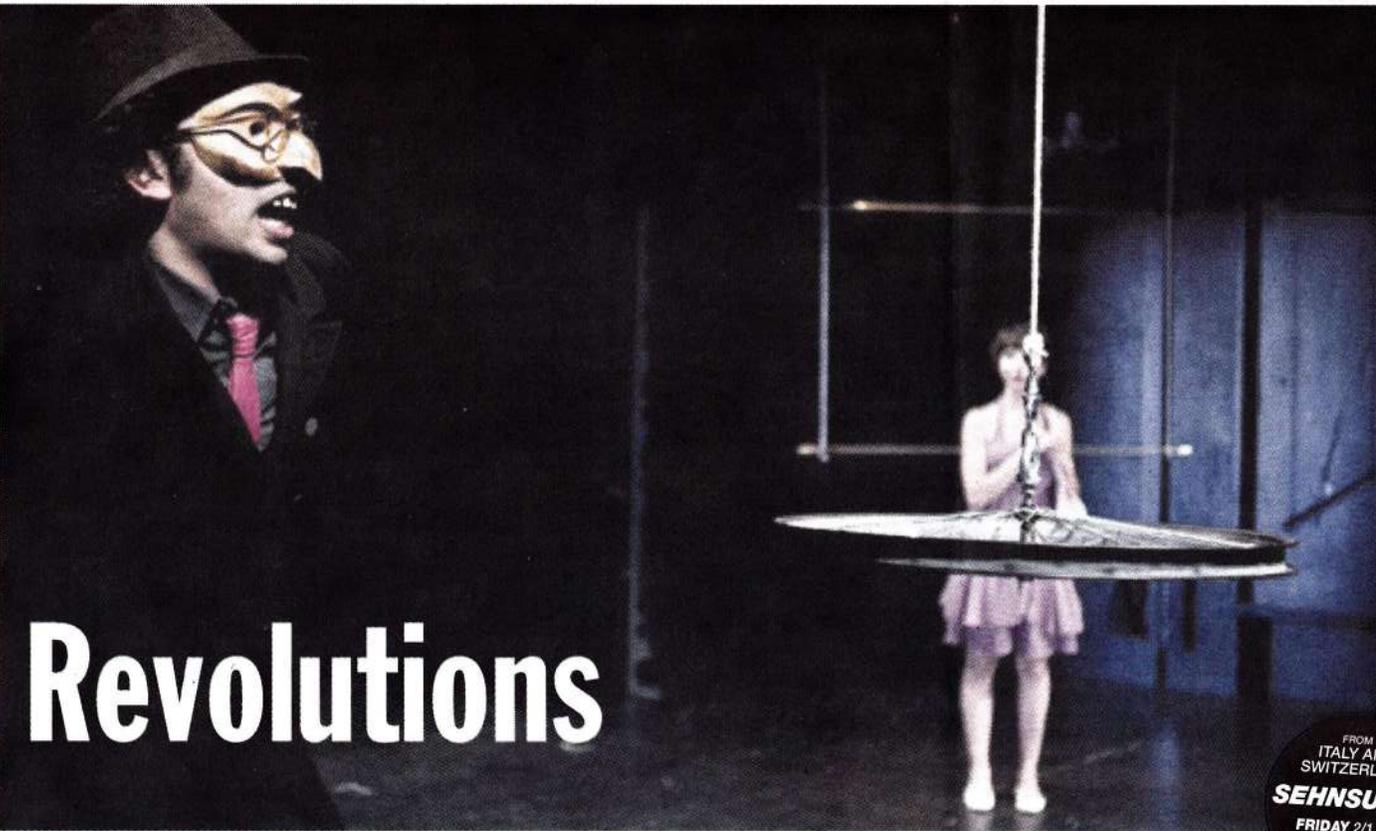
A masked woman awaits her beloved professor, after seemingly he has left. She desires for his return, since he has seen the wings on her shoulder, and has given her the power to dream. She translates articles every week even though he is not here, because he has requested so, before his departure. All articles are theories of the possibility of flight for human beings. This man wants to know how to fly, we realize, after his stage experiment, involving a hair dryer, all bottle crates and the stage floor.

On a scene at an airport, a voice over tells us that far up in the sky, a species lives, flying. Living of wind and clouds, they never have to descend to earth. They sleep, live and love in the air. When they lay eggs, these brake even before they touch the ground, after which the creatures fly back to their destined home. When an egg falls on the earth, it releases confused human beings, wandering souls longing for their homes, up in heaven. The main parole for the piece is set.

This play wants to point us at our unreachable desires and hopes that will always exist; it makes us what we are, humans. I was happy that this tragic message about our lives was lightened up by well acted comic moments and sweet artistic attributes such as a 'spinning wheel' and an 'floating balloon' which were integrated in the play. The beauty of Italian language, the atmospheric live music, the acrobatic tricks, the masks and the jokes made "Sehnsucht" a very sympathetic spectacle, that, even though it was a bit long, definitely made me think about the follies of human kind.

Irmin van der Meijden

Kosovo 2.0



# Revolutions

FROM ITALY AND SWITZERLAND  
**SEHNSUCHT**  
 FRIDAY 2/1 10PM  
 SATURDAY 2/2 8PM  
 SUNDAY 2/3 2PM

BY LEIGH HILE

For theater lovers, Christmas comes late in Albuquerque, New Mexico. The tree may be taken down, the holiday lights packed up, the eggnog and figgy pudding set aside for another year, but when the Revolutions International Theater Festival rolls into town every January, it feels like Santa has come all over again. Only this time, he's brought inimitable theatrical experiences from countries as far away and diverse as Poland, Mexico, Switzerland, Australia, Italy and more.

Tricklock Company—that consistently innovative staple of Albuquerque theater—has been bringing us the Revolutions festival for thirteen years. This year, in addition to a number of special events, parties and one-night-only performances, the festival will see nine different main-stage productions over eight different venues, from seven countries around the globe, and storytelling experiments in space, movement, sound,

clowning, masks, song and dance, puppetry and shadow making.

One of the biggest shows this year comes by way of Denmark. Entitled '79Fjord, the show tells the story of explorers on the coast of Greenland. "So the entire audience sits in this giant igloo," says Kevin Elder, co-artistic director of Tricklock Company. "It's incredible, I've never seen anything like it...it's just this massive, massive spectacle."

'79Fjord, he predicts, will be the hot ticket to this year's festival. "Because it's all in this igloo, it only seats a hundred people...of the thousands of people who come to festival, only 300 people we get to see that show."

Elder is one of three Tricklock members who discovered and selected the productions that will be seen at the 2013 festival, and while he insists that trying to pick a favorite show is even harder than trying to pick a favorite child, he, Juli Hendren and Elsa Menendez—his conspirators in curation—have shows that they're particularly excited to see at the festival this year.

In addition to '79Fjord, Elder is especially happy to bring Sensucht to the festival, a play whose German title has no English translation—the closest we can come is "longing." Presented by Perpetuo Mobile Teatro, a company based in Italy and Switzerland, Sensucht tells the story of two lovers. "It's a story that we all know—of two people coming together, and then hardships and then breaking apart," says Elder, "but it's told with these really incredible images and devices and spinning wheels and masks."

Adding even more to the excitement of seeing Sensucht at this year's festival is the bitter disappointment of having lost the show last year. "We had plane tickets for them—we had everything. And just one of their people, we just couldn't get the visa for in time," says Elder. "They were really our big show [last year]." Seeing plans fall through was a letdown for the organizers and the audience, but the silver lining is that as a result this year has several "big shows."

As for Elder's co-organizers, Menendez

and Hendren, the two are, respectively, most looking forward to Guerra, a clown-play about the horrors of war by Mexican theatre troupe Piara, and Artistic Handicraft, a puppet show (of sorts) for all ages by Teatr Figur Krakow of Poland.

"It's this lovely little story that's told all through arm gestures," says Elder of Artistic Handicraft. "There's five actors, they're all in black... and they all wear white gloves up to their elbows. All the figures they create are through the white gloves."

"In terms of theater magic that Albuquerque has never seen, that is one of the shows that I think people don't want to miss."

Tricklock Company has a history with Teatr Figur Krakow that extends beyond the festival: During a tour to Krakow in 2011, a few Tricklock members were able to workshop with the company and learn their signature shadow-making techniques. These techniques were brought home and later applied to Tricklock's own original show Finger Mouth, which will also be playing at the festival this year. This kind of artistic exchange is at the heart of the Revolutions Theater Festival.

"You know we like to think of Revolutions as a sort of...celebration of community, of togetherness, of cultural exchange," says Elder, "People have the opportunity to meet the artists, and break bread with them."

The festival officially starts with the Kick-off Party on January 15th at ArtBar, a new space dedicated to supporting the arts, opening soon downtown. The party will feature local music and local libations, and during the first "VIP hour" from 7:00 - 8:30, a sneak preview of some of the upcoming performances.

More information on these and all the shows at Revolutions is available on the Tricklock Company website—as well as the opportunity to purchase single tickets and festival "passports." The festival lasts for three weeks and once it's gone, it's gone.

"Most of these shows, Albuquerque is the one stop on their tour. They had no plans on coming here, and may never come back to the U.S. again. You have three shows to see them—and that's it." ☺

# Sehnsucht

Special mention for outstanding music



## „Things looks always better in memories“

Desire is a natural human emotion, actually, just like waiting. Neverending waiting, that our desires are about to be fulfilled and desire that once we won't wait anymore.

The text of the performance with original title *Sehnsucht* was written by it's protagonist Marco Cupellari, where the theme of hope and deep belief in accomplishing one's aims is expressed via two bizarre characters – Professor (M. Cupellari) and his assistant (L. Sepp).

The figures on stages remind of types from commedia dell'arte, not only because of the masks they're using, but also by movements and the way of speaking.

For example Professor's stylised pose with puckered buttocks, or little voice of the Assistant recalling a Colombina. But under this grotesque cover, common human beings with their passions are hiding – it is revealed in the moments when protagonists put down their masks for a while.

Already Victor Hugo was aware of how powerful was the combination of low and high, that's why he often put in contrast the ugly surface with the noble interior being, or grotesque with tragical.

The mask of the Professor is on the edge with the aesthetics of ugliness, in contrast with virtuous desire to reach the aim, liberate himself and get back home.

Actually, the whole performance oscillates between the comical and tragical and reinforces the power of the idea and the atmosphere in general. Important and significant element of the performance is consistent grotesque acting of both of the protagonists, completed by movement-based, slightly acrobatic creations, naturally integrated to the whole concept.

Music by multi-instrumentalist Dario Miranda always present on the stage (in alternate cooperation with both characters) also becomes a natural means of expression.

Katarína Cvecková

## Master teatrale a Verscio con *Sehnsucht*

Da pochi anni oltre al «Bachelor» e grazie a un accordo su scala nazionale, dalla Scuola di Teatro di Movimento di Verscio si può ottenere il «Master». In sostanza si tratta di un progetto drammaturgico approfondito e curato sull'arco di un paio di anni con tanto di allestimento finale che va ad aggiungersi al ciclo di formazione di base. Il Teatro Dimitri ha ospitato per un paio di rappresentazioni *Sehnsucht* (desiderio) della Compagnia PerpetuoMobile Teatro diretta da Marco Cupellari, uno spettacolo che aveva già avuto il suo debutto nel mese di giugno dello scorso anno al Paravento locarnese ma che ora, abbandonata la veste studentesca, si propone al pubblico con un piglio professionale. *Sehnsucht* adotta più linguaggi, dalla maschera alla pantomima, dalla musica alla danza al canto. È uno spettacolo visionario, surreale e ambizioso, scritto con molta cura, dai toni grotteschi. La scena si presenta allo spettatore come un laboratorio di fisica teorica zeppo di formule tra le quali gli elementi costitutivi dell'equazione di Bernoulli (quella sul moto di un fluido lungo una linea) come il tempo e lo spazio in una riflessione tragicomica sulla condizione umana. Su tutto aleggia una speranza «allo stato puro», quando cioè la certezza che un desiderio non si realizzerà è più forte ma si continua a sperare. Il protagonista è un vecchio che parla con gli oggetti, si circonda di pensieri e logaritmi ma sogna di spiccare il volo. Una simpatica traduttrice irrompe nella sua vita. La musica lo segue dando circolarità al tutto. Bravi gli attori da Marco Cupellari a Linda Sepp, entrambi ex allievi di Verscio. Le musiche sono composte ed eseguite in scena da Dario Miranda. In dicembre *Sehnsucht* sarà ospite del Nuovo Studio Foce di Lugano.