

**THE SPACE WE
LIVE, THE SPACE
WE SHARE AND
THE SPACE WE
LEAVE
BEHIND
II**

More than ever today, at moments of great artistic and social shocks, that the world is undergoing, need for the depth of thought, perception and clarity has never been felt so intensely. The appeal for complete reflection on changes continues also as a result of the overthrow of many canons in science, literature and arts, which first are affecting the social facility, where we live, assaulted also by the cynicism of the universal nihilistic spirit.

Right on the chaos of a such symbolism, but also chosen itself of being a symbol, from the place where they are exhibiting and the message they convey, the two artists invited by the Center for Openness and Dialog (COD) tend to make us judge through the Sky, the eternal matter. From *Up*, Alban Muja, at an altitude of thousands miles, on "*Window seat*" transforms the perception of this eternity in an artistic expression. Following the seismograph's logic, faithfully tries to rave the interior impulses that come from the perception of points and lines in the ether together with the impression of nature, planning and the first emotion. Almost in a state of transition, forms of the geometric abstraction are turned into measures of expressions. From here starts the drawings cycle, which enslaves it and seeks liberation.

Thousands of miles away, from *Down*, Olson Lamaj directs the sight towards the above. "*The place where we all dream to go, and not return*", but he frames it nowadays with a direct message. *Its color of the Sky* induces us to dream, but not as in the definition of Leonardo once, but in the inverse. Exposes an old instrument (cyanometer) and objectifies the nonsense dreamers, filling them with *the empty ether* of the Albanian politicians. And it does not stop here, as is faced on the front, with the work called *Blue Meteor*, with the attributes of the hymn towards different thinking. While on Alban's work, the imaginary lines and impulses express that they instinctively convey messages, on the Stones of Tirana Boulevard (opposite) reflect the down to earth idealists and very often have grumbled right in front of our exposure in COD. People never have inhabited the earth rightly, always lived it as a description, narrative situation, filled by the myth, religion, philosophy, science but also politics. It is precisely this form of narrative, already fragmented, which often seems pointless. But not in this exhibition, where our artists have respected the nobility of content and accuracy of symbolism with a pure idea. Also precisely for this we are enjoying an exhibition... *Qiell, up and down*.

Qiell, up and down

Ben Andoni
May 2016

“Windows seat” is a sequence of drawings created by Alban Muja during his last year flights to US.

“My first impression about US made 10 thousand meters above and while approaching the Continent, was that I’m looking at an artistic work.”

Seated near the window, Alban Muja was looking at the crossings of strange lines, sometimes straight, while sometimes fractured, although like painted by a hand of a skittish child. A thick line in horizon was restraining the sea from the land and, at the same time, the light from the darkness. It looked like the race among water and earth, aiming to occupy as much space possible. Sometimes the earth thrust into the sea or created a row of islands, while sometimes the sea thrust far inland, where it often converged with the curved lines of rivers which were flowing from the edge of the utterly dark horizon. Alban had nearby a black marker pen and few paper sheets; hence he began making sketches of those compositions. Later, when the plane was flying above urban areas, he noticed in front of him a lot of geometrical shapes of an urban world, which were, all separately, aiming to be adjusted, although altogether they’ve created an abstract composition.

“Occasionally I was seeing forms of expressive abstraction, while occasionally those of a geometrical abstraction”. In both cases, the flurries of creation were slamming – those of Nature (or God, if you prefer), or those of Men.

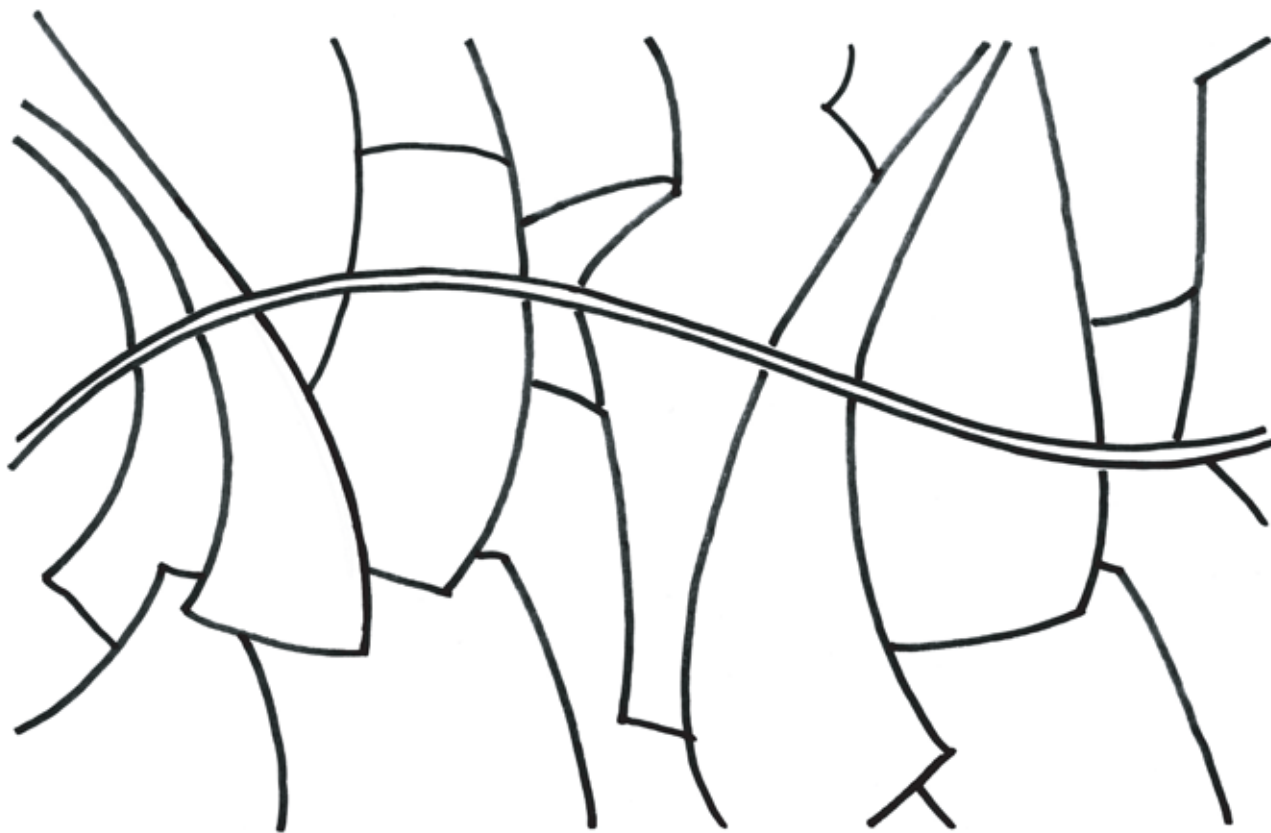
“Thereupon, during every other journey from the East to the West Coast, or vice versa, I was always looking to get a seat near the window – ‘Windows Seat’. And, I continue to fill my sheets with drawings of America, from above”.

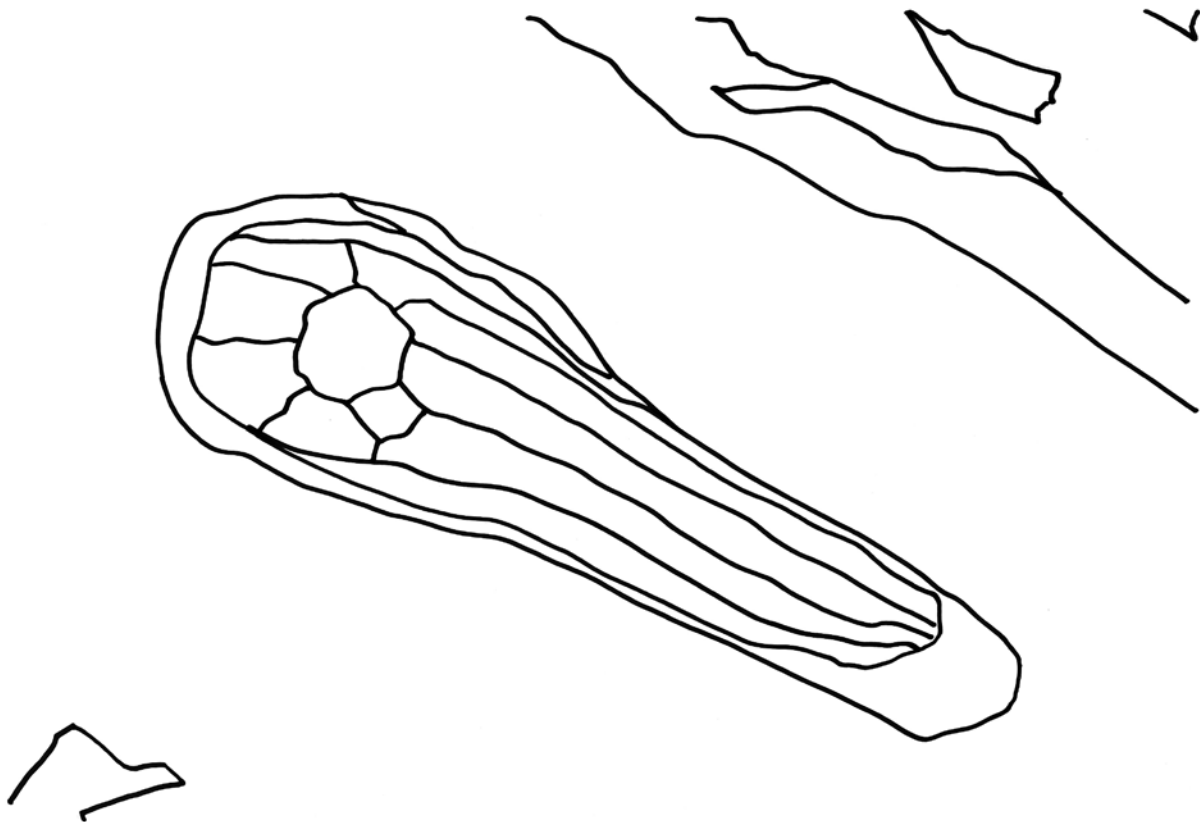
Alban Muja, “Windows seat” drawings

Shkëlzen Maliqi
2007



Alban Muja — "Windows seat" — vaj në kanavacë — oil in canvas — 22 x 35 cm — 2007







Alban Muja — "Legendary Dog" — video — 15 min — 2014

Alban Muja (born in Mitrovica 1980) is a Kosovo based visual artist and filmmaker. He completed his BA and MA at Academy of Fine Arts at University of Prishtina.

Mostly influenced by the social, political and economical transformation processes in wider surrounding region, he investigates history and socio-political themes and links them to his position in Kosovo today. His works cover a wide range of media including video installation, short film, documentary film, drawings, paintings, photographs and performance which have been exhibited extensively in various festivals, art fairs, group and solo exhibitions including, Ludwing Museum, Budapest, Zacheta National Gallery, Warsaw, Austrian Cultural Forum, New York, Parallell Vienna, Trieste Contemporanea, Trieste Italy; Museum of Modern and Contemporary Art of Rijeka, Croatia; Institute for Contemporary Art, Zagreb Croatia, Škuc Gallery, Ljubljana, Slovenia; The National Gallery of Kosovo, Prishtina, Kosovo; Miza Gallery, Tirana, Albania; Center for Contemporary Art 'Station', Prishtina, Kosovo; Myymala2 Gallery, Helsinki, Finland; UnionDocs, New York, USA; Able Kulturverein, Berlin, Germany; Siz Gallery, Rijeka, Croatia; Gagosian Gallery, Beverly Hills, USA, Budapest Gallery and Kiscell Museum, Budapest, Hungary, 'Mardin Biennle' '2nd Biennial of Contemporary Art in the Atomic shelter in Konjic, BH.; 'Mediterranean – Arrivals and Departure' Ancona, Italy; "Qui Vive?" Moscow International Biennale, Moscow Russia; 28th Ljubljana Graphic Biennale, Slovenia; Museum of Modern and Contemporary Art, Rijeka, Croatia; Slovak National Gallery, Bratislava Slovakia; Museum of Contemporary art of Vojvodina; 1st International Tehran Biennale; Columbia University, New York, USA; Berlinale' 60 film festival, Berlin, Germany; Delaware Contemporary Center for Arts, USA; VOLTA 5, Basel, Switzerland; Cyberfest, St Petersburg, Russia; 53rd International Short Film Festival Oberhausen, Germany; Open Space, Vienna, Austria; Mestna Gallery, Ljubljana, Slovenia., NGBK, Berlin, Germany; Brot Kunsthalle, Vienna, Austria; ARTspace Media Art, New York, USA; Göteborg Museum of Art; Cetinje Biennale 5; Nova Gallery, Zagreb, Croatia ect.

Muja attended various residencies and received number of fellowships: Q21, Museums Quarte Residency, Vienna, Tobačna 001 residency/ City Museum Ljubljana Slovenia; Apartment Project residency Istanbul Turkey; Young visual art award at ISCP Residency, New York, USA; ARTSLINK Residency, New York; KulturKontakt Residency, Vienna, Austria; Backyard International Artist Residency, Kuda-Center for New Media Novi Sad, Serbia; International Artist and Writer Residency, Santa Fe Art Institute, New Mexico, USA; Braziers International Artist Residency, Braziers Park, Oxfordshire, England.

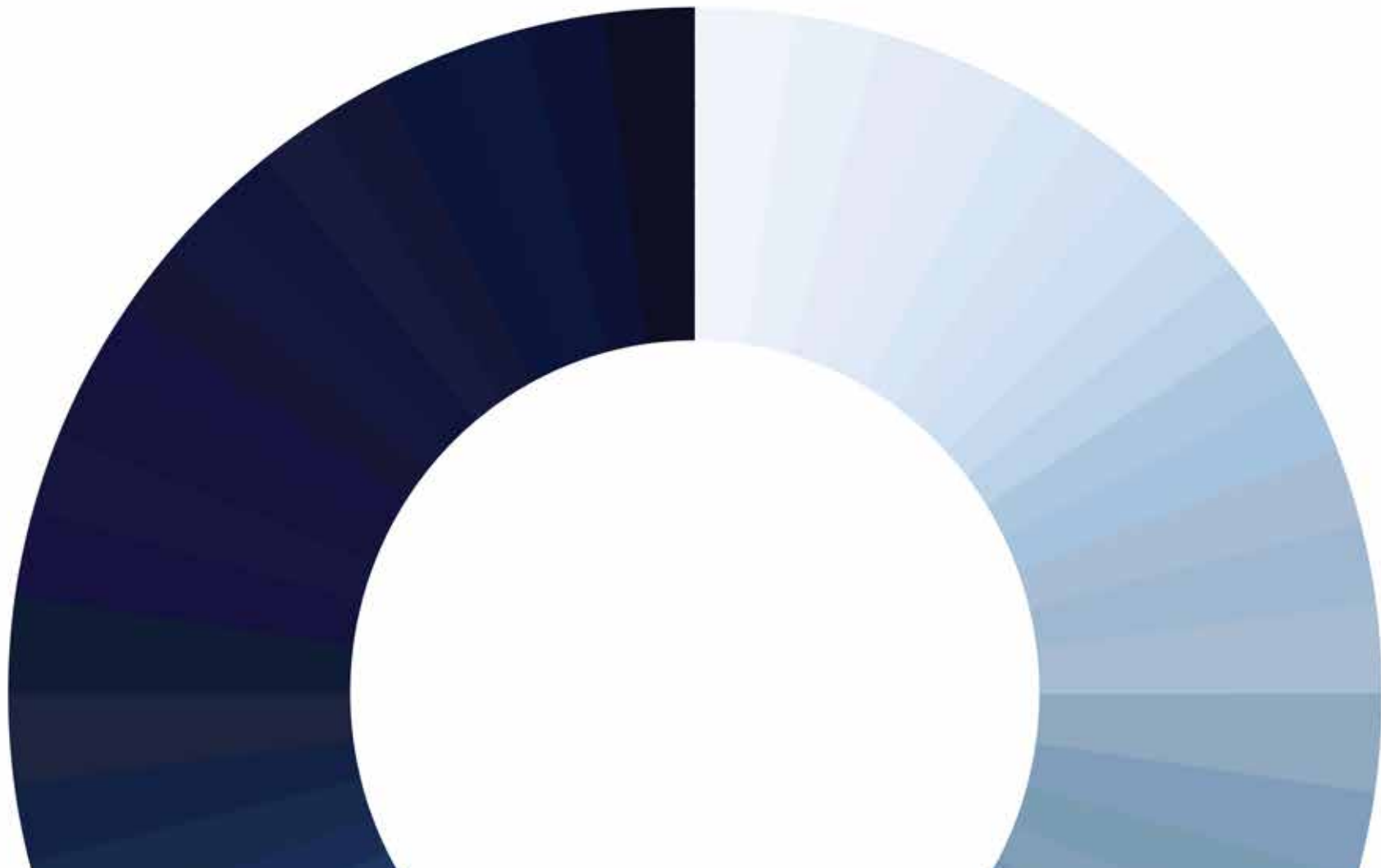
Biography

Alban Muja

The work of Olson Lamaj is articulated around two different, but complementary axes. The vertical axis is represented with the artwork *Sky Color* (2016). It is an augmented version of the old instrument called cyanometer (c.1789) that was used to measure the color of the sky. This artwork stands for a relationship of an individual with the sky as the ultimate symbol of freedom. On a more symbolical level this augmented cyanometer stands for showing the wide span of the possible projected realities that should be measured up with the realities of the people. The other axis is horizontal and represented by the artwork *Blue Meteor* (2016). This artwork consists of the bricks taken out from the Boulevard where the political riots happened in the past. These lined up bricks are semi-colored in the color of the sky and stimulate the reflection about the connection between the reality and aspirations.

Installation “Sky Color”
Installation “Blue Meteor”

Maja Ćirić
2016





Olson Lamaj — "Blue Meteor" — instalacion — installation — 2016



Olson Lamaj — "Blue Meteor" — instalacion — installation — 2016



as gravity people's more and more gas towards
the center of the disk

Veprat e Olson Lamajt veprojnë në kontekste reale, për të hutuar ose për të krijuar mungesë rregulli, duke e joshur dhe hipnotizuar shikuesin. Hulumtimi i tij mund të quhet "i huazuar", ku imazhet dhe situatat që i përkasin komunitetit janë ripërpunuar, duke u kthyer në reflektime mbi natyrën ekzistenciale të njeriut. Nga ana tjetër, ato përfaqësojnë një lloj kritike institucionale, pa ndonjë gjykim në dinamikën sociale dhe kulturore të mjedisit ku ekspozohen.

Larg nga të qenët nostalgjik apo i përvajshëm, në thelb ai vepron më tepër si luftëtar, sesa si viktimë. Në punën e tij ka gjithnjë një element tipik të parodisë. Kjo paraqet qëndrimin e Lamajt, të shprehur në mënyrë të ngjashme me "ngërdheshje", në vend të së qeshurës. Duke theksuar paqartësinë ose dy fytyrat e së njëjtës "monedhë", në punime ai përdor fotografinë, videon ose instalacionin. Por janë thjesht mjete funksionale për të përcjellë një mesazh dhe jo pjesë strukturore të praktikës së tij. Në vitin 2012, Lamaj bashkëthemeloi Galerinë Miza, një hapësirë e artistëve në zemër të Tiranës, që shërben si vitrinë ekspozimi për të rinjtë shqiptarë, për të pritur dhe për të zhvilluar projekte artistike apo leksione që nxisin debatin për skenën e artit bashkëkohor shqiptar.

The artworks by Olson Lamaj act in real contexts to overwhelm or create disorder, seducing and hypnotizing the viewer. His research could be said 'borrow-based', where images and situations belonging to the community are re-elaborated becoming reflections on human existential nature. Or they represent a sort of institutional critic without any judge on social and cultural dynamics of the milieu where the artworks are shown. Far from being nostalgic or plaintive, he basically acts as a fighter than as a victim. In his work there's always an element typical of the parody, and this represents a Lamaj's attitude expressed in a way similar to a "grin" rather than laughing. Highlighting the ambiguity or the two faces of the same 'coin', in his works he uses photography, video or installation. But they merely are functional means to convey a message than structural parts of his practice.

In 2012 Lamaj was a co-founder of MIZA Gallery, an artist-run-space in the heart of Tirana that plays like an exhibiting vitrine for Albanian young artists to host and develop artistic projects the lectures in order to spark and increase the debate around the Albanian contemporary art scene.

Biografi | Biography

Olson Lamaj

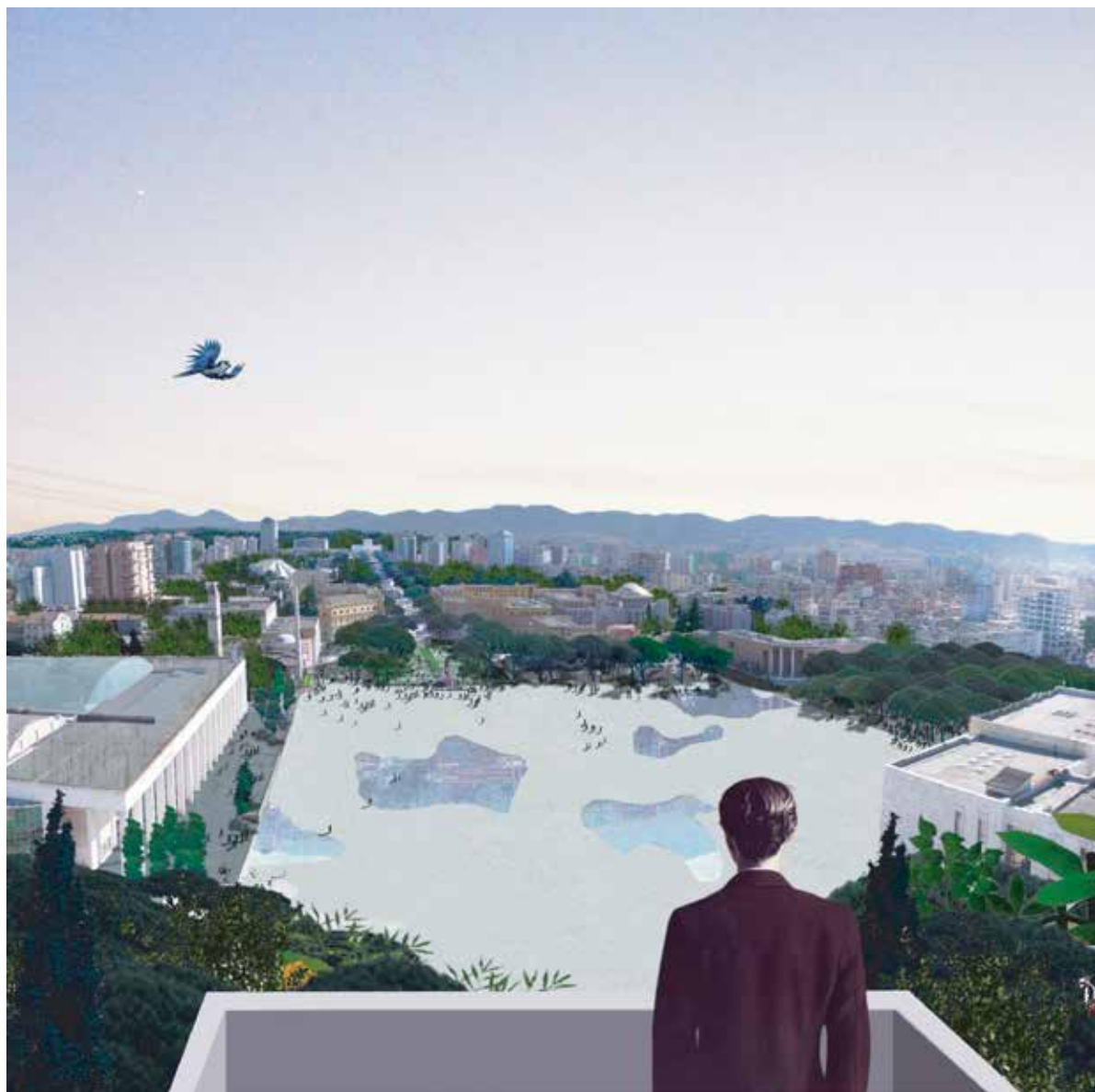


"Për t'ia rikthyer bulevardit njerëzoren, si rigjetje e njëri-tjetrit, si takim, si pëshpërimë, si thashethem, si pasion, si thirrje e pasthirmë, si shfaqje veshjesh e shfaqje idesh, si performancë artisti a performancë jete, ndoshta duhet një angazhim i veçantë për qendrën e qytetit..."

Eja, 2016

"To be able to give back to the city's centre the human, as a rediscovery of each other, as a meeting, a whisper, a gossip, a passion, as a call or a cry, as a display of dresses or a display of ideas, as an artist's performance or the performance of life, this luminous centre might require some special attention..."

How Things Meet, 2016





Një ekosistem i ri urban | A new urban ecosystem





Kjo seri filmash, e ndjekur nga një sesion diskutimesh, fokusohet te censura dhe liria e shprehjes në totalitarizëm; ashtu si dhe te mënyra se si trashëgimia e së kaluarës jodemokratike ndikon në shoqërinë e sotme. Në rrjedhën e gjashtë muajve, COD dhe Prezenca e OSBE-së në Shqipëri, me mbështetjen e qeverisë gjermane, shfaqin gjashtë filma nga e gjithë bota, që lidhen me këto tema në një shumëllojshmëri mënyrash.

Secili prej moderatorëve, Iris Elezi, Fatos Berisha dhe Genti Kame, prezanton dy aktivitete që sjellin të rinj nga qytete të ndryshme të Shqipërisë në COD, për të marrë pjesë në një diskutim ndërveprues me regjisorë të njohur, historianë dhe ish-të dënuar të mendimit.

Sezoni i ri në COD fokusohet te hapësira; ky program filmi ka të bëjë me përpjekjen për të mos riprodhuar asnjëherë hapësira të censurës e as edhe frikë, si atmosfera dominuese në cilëndo hapësirë në vend.

Le të ecim përpara me një dialog për të shkuarën tonë, si parakushti i së ardhmes demokratike.

This series of films followed by a discussion session explores censorship and freedom of expression under totalitarianism, as well as how the legacy of an undemocratic past affects present day society.

*In the course of six months, the COD and the **OSCE** Presence in Albania, with the support of the **German government**, will present six films from around the world that engage with these themes in different ways.*

*Each of the moderators **Iris Elezi**, **Fatos Berisha** and **Genti Kame** will animate two events that will bring young people from a different city in Albania to the COD to engage in an interactive discussion with prominent filmmakers, historians and formerly persecuted people.*

COD's new season is focused on space and this film programing is about ensuring we never reproduce spaces of censure and fear as the dominant atmosphere of any space in our country.

Let's move forward with a dialogue on our past as a prerequisite for a democratic future.

Dialog për të shkuarën |
A film series on dealing
with the past



Projekti ARTifact e ka zanafillën në vitin 2013, kur bashkë me shoqen time, Dhuratën, fati na çoi në mjediset e braktisura të ish-Kombinatit të Autotraktorëve, Tiranë. Mes sallave dhe makinerive të rrënuara na lindi ideja të dokumentonim në fotografi, ç'kishte mbetur nga ky gjigant i madh industrial, i tkurrur në 4-5 salla me makineri të braktisura dhe një repart të fundit me 20 punëtorë, që prodhojnë akoma detale. Kësisoj zhvilluam 2 cikle fotografike; dokumentimin e reparteve, makinerive e objekteve të gjendura dhe portretet e punëtorëve të fundit të Kombinatit. Motivimi im ishte të flisja për këtë industri të periudhës socialiste, e cila mori energjinë e një numri të madh projektuesish, inxhinierësh dhe punëtorësh e që shënon periudhën e industrializimit e modernizimit të vendit. Si industritë e tjera, ato janë rezultat i idealizmit për të ndërtuar një shoqëri më të mirë. Qëllimi i fotografimit të sallave dhe makinerive të rrënuara është fiksimi në fotografi i efektit KOHË, duke shpresuar se në këtë mënyrë, objektet flasin më mirë për historinë e tyre dhe njerëzit që takuan; për projektuesit që i projektuan dhe ideuan; për punëtorët që i vunë në punë duke u specializuar në procese të vështira prodhimi; ashtu si edhe për njerëzit e forcat që sollën prishjen e tyre... Fotografimi i tyre është epilogu i periudhës së industrializimit në Shqipëri.

The ARTifact project originated in 2013, when together with my friend, Dhurata, fate brought us to the abandoned premises of the former Auto Tractor Plant, in Tirana. Among the ruined halls and machineries, we had the idea of documenting with photos what was left of the great industrial giant, shrinking in 4-5 halls with abandoned machinery and a last sector with 20 workers, producing tools. Thus we developed two photographic cycles; documentation of units, machineries and facilities widely available and the last portraits of workers in the plant. My motivation was to talk about the industry of the socialist period, which was the work of a large number of designers, engineers and workers, and marks the period of industrialization and modernization of the country. Like other industries, these are the results of idealism for building a better society. The purpose of photographing the ruined halls and machineries is focusing in photos the TIME effect, hoping that in this way, the objects express better their history and the people they met; for designers who designed and created them; for workers who made them function, by specializing in difficult production processes; as well as for the people and forces that destroyed them... Photographing them is the epilogue of the period of industrialization in Albania.

ARTifact

Alketa Misja

May 2016

Fotografia: Alketa Misja, "Kaldaja", ish-Kombinati i Autotraktorëve, Tiranë, 2013

Photo: Alketa Misja, "Power Unit", Ex-Automobile Plant of Tirana, 2013



Më ka tërhequr gjithmonë arti në të gjitha format ekstreme dhe dimensionet e tij. Mundohem të gjej gjurmë të tij kudo dhe në çdo kohë. Gati dy vjet më parë, artin e gjeta në kahun më të skajshëm të qytetit, në Kombinatin e Autotraktorëve të Tiranës. Ishte e pamundur të mos ndaloja te gjiganti i dikurshëm, sot i katandisur në një skelet metalik. Ato çaste risolla ndër mend punëtorët me kominoshe doku, mekanikët me duar gjithë graso apo punëtorët me flokë “zving” fshehur nën kapuçët e bardhë... Kujtimet e atyre kohëve janë tema e kësaj ekspozite fotografike, që sjell vepra të epokës industriale në Shqipëri. Dokumentimi ynë është refraktar kundrejt çdo lloj qasjeje. Njëpërmjet imazheve, kushdo mund të përjetojë dhe interpretojë sipas këndvështrimit personal, punën gjigante të bërë për gati katër dekada, në një nga veprat më të mëdha industriale të Shqipërisë socialiste. Puna jonë është shprehje e mirënjohjes për çdo punëtor që i dedikoi jetën dhe gjithçka tjetër ndërtimit të një pjese kaq të rëndësishme të industrisë shqiptare.

I have always been attracted to the most extreme dimensions and forms of art. I try to seek for unusual artistic signs everywhere and in everything. Almost two years ago I “found it” in the most extreme area, at Auto Tractors Plant of Tirana. It was impossible not to stop in front of the ex “Iron Man” and see how the Auto Tractors Plant in Tirana was “dishonored” into a rusty skeleton. At that very moment I recalled my memories of the engineers dressed in work dungarees, mechanics with greasy hands, women with short hair hidden under the white caps....The memories of those days are the subject of this photography exhibition that brings artifacts of the industrial time in Albania. Our documentation is refractory towards different points of views. Through photos anyone can experience and interpret them accordingly, the massive work engaged for about four decades in one of the most powerful and industrial plants of former socialist Albania. Our work is an expression of gratitude to each worker who dedicated the life and gave it all to build such an important part of the Albanian industry.

Për Kombinatin |
For the Auto Tractor
Plant

Dhurata Thanasi Daneri
May 2016

Fotografia: Dhurata Thanasi Daneri, “Dora”, Reparti i Punëtorëve, ish-Kombinati i Autotraktorëve, Tiranë, 2014

Photo: Dhurata Thanasi Daneri, “The Hand”, Production Unit, Ex-Automobile Plant of Tirana, 2014

Opened to the public on July 8th 2015, COD has been visited by 21 000 Albanian citizens and other nationals. Once a closed place, with neglected halls and archives in miserable conditions, today, with the Center for Openness and Dialogue, a crucial area of the Prime Minister's Office Albania, has turned into a space full of live, dialogue, exchanges and collaborations.

COD offers a unique blend of venues: digital room that provides public access to the digitalized archive of the Prime Minister's Office; an internationally registered library with access to specialized libraries worldwide; the exhibition halls, where talent and innovation is promoted; the forum, where digital exhibitions, as well as video projections, movies are displayed and, the democratic meetings room, used for prominent workshops by public institutions, non-governmental stakeholders and civil society. Visited first with the curiosity of the opened doors, within a few months COD became one of the important destinations of the capital.

Researchers, youth activists, people interested in art and culture, experts and curators, but not only, have been engaging in COD. The Center for Openness and Dialogue has also given voice and space to marginalized and various social groups, including children of the Institute of Deaf Pupils, women confronted to violence, organizations of citizens persecuted during dictatorship, LGBTI community, etc.

In various panels of COD, personalities of politics, diplomacy, art and journalism, have engaged in energetic conversations with students, academics, journalists, artists, sports men and women, filmmakers, directors, architects, businessmen, analysts, publishers, local government representatives, environmental and human rights experts and activists.

In less than a year, COD has organized dozens of activities, becoming a platform where universal and individual views converge; where the local and international perspectives are identified and interconnected. All, by merging dialogue with live performances in music, ballet, acting, and mainly in livestream. Hours of live television broadcasts have brought to the attention of citizens sincere conversations and exchanges with personalities of different fields, like Atifete Jahjaga, Massimo D'Alema, Hannes Swoboda, Tanja Fajon, Sandro Gozi, Alastair Campbell, Gianni de Biasi, Arrigo Sacchi and many others.

Less than one year since its foundation COD has shown that it can fulfill its ambition to become a laboratory that investigates the very threshold where different fields of art, politics, social subjects and research meet and their potentials overlap.

COD, up to now

COD opens the second season of 2016 titled “The space we live, the space we share and the space we leave behind - II”, with the exhibition “Qiell, up and down” of the contemporary artists Alban Muja and Olson Lamaj.

In cooperation with the Embassy of Kosovo, COD presents installations and works of the artists of the new generation, who “tend to make us judge through the Sky, the eternal matter”. The painter from Kosovo, Alban Muja, exposes the series “*Windows seat*” with 25 drawings and two paintings of different dimensions, sketched during his flights in the US. The artist from Tirana, Olson Lamaj, presents two installations, “*Sky Color*” and “*Blue Meteor*” which, in the shades of blue they design the wishes, dreams and human aspirations.

According to Ben Andoni: “At Alban’s work, from *Up*, the perception of eternity is turned into an artistic expression...The imaginary lines and impulses instinctively convey the messages. At Tirana Stones of Boulevard of Olson, from *Down*, reflect the down to earth idealists and who often have grumbled right in front of our exposure in COD”.

In the “Meet the Artist” Room, in cooperation with the Municipality of Tirana, COD opens the doors to the new square project of the capital. The model of the centre of Tirana is made available to citizens. As such, they have the opportunity to get acquainted with the ideas on a new urban ecosystem, give feedback and share their ideas, leaving their imprints on the improvement of a city that belongs to all.

In the Minilab, curators Alketa Misja and Dhurata Thanasi present the exhibition “*ARTifact*”, with photographs and materials of the former Auto Tractor Plant that is forgotten today. Through the documentary images, anyone can experience the view and interpret according to a personal point of view the gigantic work done for four decades during the totalitarian period.

In the Digital Room, Olson Lamaj projects the film “*How stars are born?*”, and Alban Muja presents “*Legendary Dog*”. During the entirely second season, videos of the artists, as unique art works illustrate another dimension of their creativity.

In the COD Forum, in cooperation with the OSCE Presence in Albania, with the support of the German government, will be presented the cinematic project “*Dialogue on the past*”. A series of films over the past, treat the way how the legacy of the undemocratic yesterday influences today society. Each activity is followed by a discussion session with young people from different cities of Albania, interacting with prominent filmmakers, historians and formerly persecuted people. This film program aims to stress the fact that dialogue about the past and today’s transparency are prerequisites of a democratic future.

Press release

**Opening of the II season 2016
in COD**

Tirana, May 20th 2016

SEASON OVERVIEW 2015-2016

SEASON 1: 15 OCT - 31 DEC 2015

OPENING SEASON

Civil Society



Edi Rama
Anri Sala
Thomas Demand
Philippe Parreno
Carsten Höller
Gabriella Ivacs
Sreten Ugrčić



Social Media

Zef Paci
Edit Pula
Klod Dedja
Jutta Benzeberg
Rudina Xhunga
Mimoza Kusari Lila



Woman

Kim Mehmeti
Piro Misha
Fred Abrahams
Alastair Campbell



Economy

Monika Stafa
Arben Puto
Gianni de Biasi
Institute of Deaf Pupils
Academia Marubi



Immigration

Ballet troupe of TKOB
Albanian Brass Quintet
Arrigo Sacchi
Alban Nimani
Besim Gashi/Babuka
Radio China
Agron Domi
Blendi Salaj
Creative Europe
Ilir Kerni
"Lead the change"
Lindita Nikolla
Srdan Verbić
Tahseen Sayed
Niko Peleshi
Shkëlqim Cani
Tahseen Sayed
Ellen Goldstein
Ana Gjokutaj
Alberto Cutillo
Phil Bennett
Aurela Anastasi
Elona Gjebrea
Erisa Çela
Gaëlle Cognée



SEASON 2: 15 JAN - 15 MAY 2016

THE SPACE WE LIVE, THE SPACE WE SHARE
AND THE SPACE WE LEAVE BEHIND - I



Edi Hila
Sandro Gozi
Ditmir Bushati
Niko Peleshi
Atifete Jahjaga
Anna di Lellio
Delina Fico
Hellmut Hoffmann



Alexander Karpushin
Shkëlzen Maliqi
Milena Dragicevic
Ilir Butka
Roberto Olla



Mehmet Demirkhan
Johan Anrys
Braden Kay
David Pijawka
Bernard Fitoussi
Francis Coraboeuf
Massimo D'Alema
Fate Velaj
"Colours of the World" IFLC
ICT Awards
Ardian Civici
Milena Harito
Kostas Giakoumis



Romana Vlahutin
Genc Salihi
Michael Underhill
Edona Vatoci
Hannes Swoboda
Monika Flacke
Tanja Fajon
Oliver Jens Schmitt
Veton Surroi
Ema Andrea
Vikena Kamenica
Merita Tërshana
Antje Contius
Klajda Gjoshaj
Altin Hazizaj
Saint' Egidio Community
Noel Malcolm
Robert Elsie
Ulrike Lunacek
Johann Sattler
Jaann Brathu
Haakon Blankenborg
Kristi Pinderi
Xheni Karaj
Lum Veseli
Andi Bajgora
Eshref Durmishi
Harvey Ascott



SEASON 3: 20 MAY - 15 OCT 2016

THE SPACE WE LIVE, THE SPACE WE SHARE
AND THE SPACE WE LEAVE BEHIND - II



Alban Muja
Olson Lamaj
Erion Veliaj
Ben Andoni
Thomas Pogge
Gilman Bakalli
Ermal Hasimja
Iris Elezi
Fatos Berisha
Genti Kame
Municipality of Tirana
Albanian Jewish Community
ARTifact
Collectif Le Mouvement - Association
Gazmend Çaçi
TIFF Film Festival

