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**INTERNATIONAL
DANCE FESTIVAL
OF TIRANA**

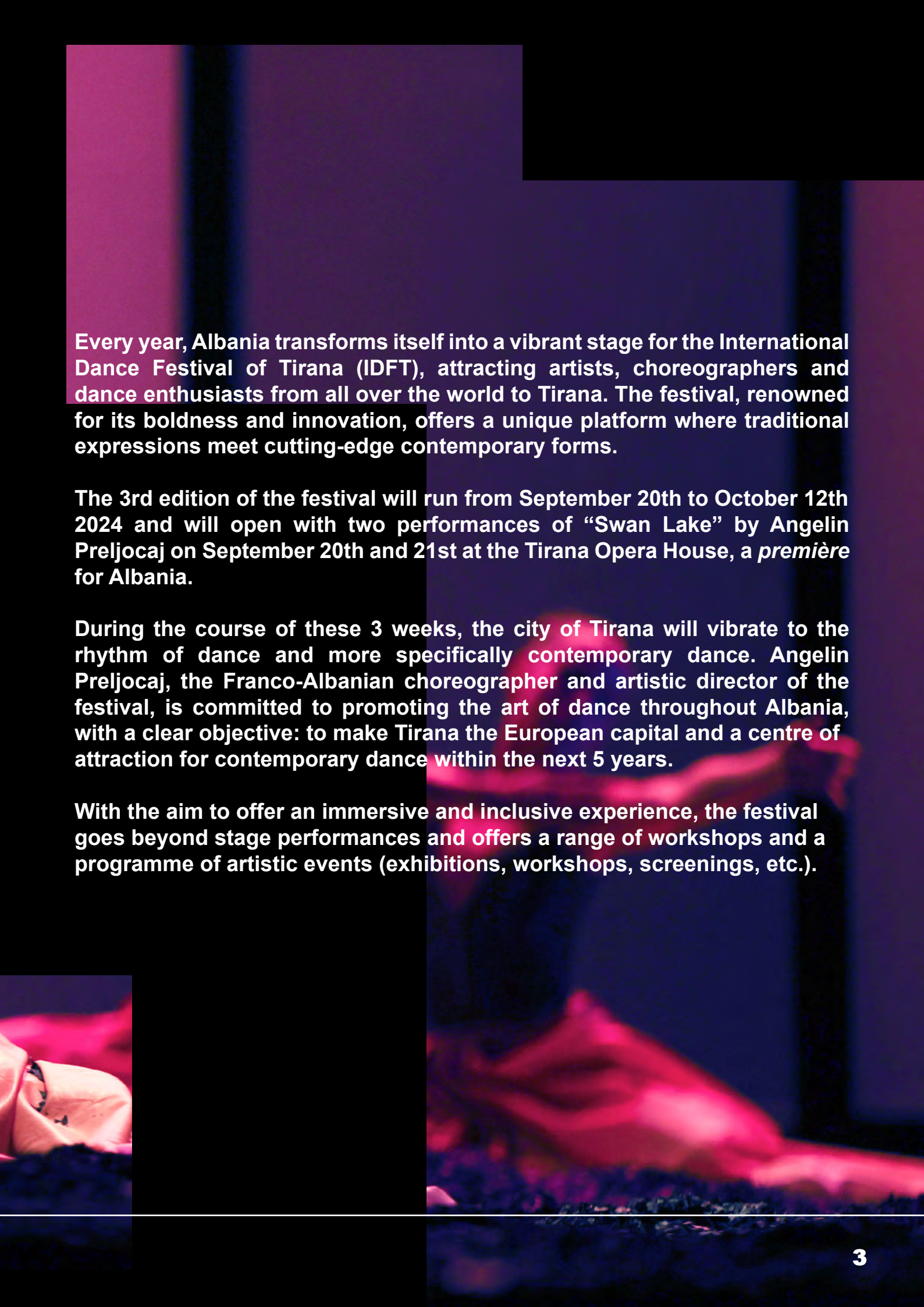
September 20th - October 12th 2024

F 1

“Isn’t dance, the art of the unspeakable *par excellence*, best able to lay bare our fears, anxieties and hopes? It stigmatises our rituals and reveals the incongruity of our postures, whether they be social, religious or pagan.”

Angelin Preljocaj



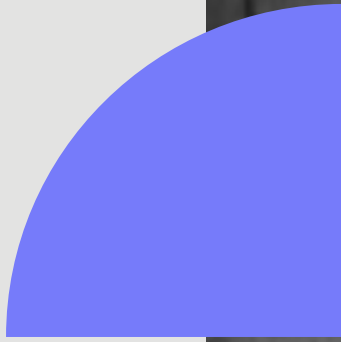


Every year, Albania transforms itself into a vibrant stage for the International Dance Festival of Tirana (IDFT), attracting artists, choreographers and dance enthusiasts from all over the world to Tirana. The festival, renowned for its boldness and innovation, offers a unique platform where traditional expressions meet cutting-edge contemporary forms.

The 3rd edition of the festival will run from September 20th to October 12th 2024 and will open with two performances of “Swan Lake” by Angelin Preljocaj on September 20th and 21st at the Tirana Opera House, a *première* for Albania.

During the course of these 3 weeks, the city of Tirana will vibrate to the rhythm of dance and more specifically contemporary dance. Angelin Preljocaj, the Franco-Albanian choreographer and artistic director of the festival, is committed to promoting the art of dance throughout Albania, with a clear objective: to make Tirana the European capital and a centre of attraction for contemporary dance within the next 5 years.

With the aim to offer an immersive and inclusive experience, the festival goes beyond stage performances and offers a range of workshops and a programme of artistic events (exhibitions, workshops, screenings, etc.).



As an opportunity to celebrate art and creative expression, the festival plays a major role in supporting cultural productions.



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ANGELIN PRELJOCAJ

ARTISTIC DIRECTOR

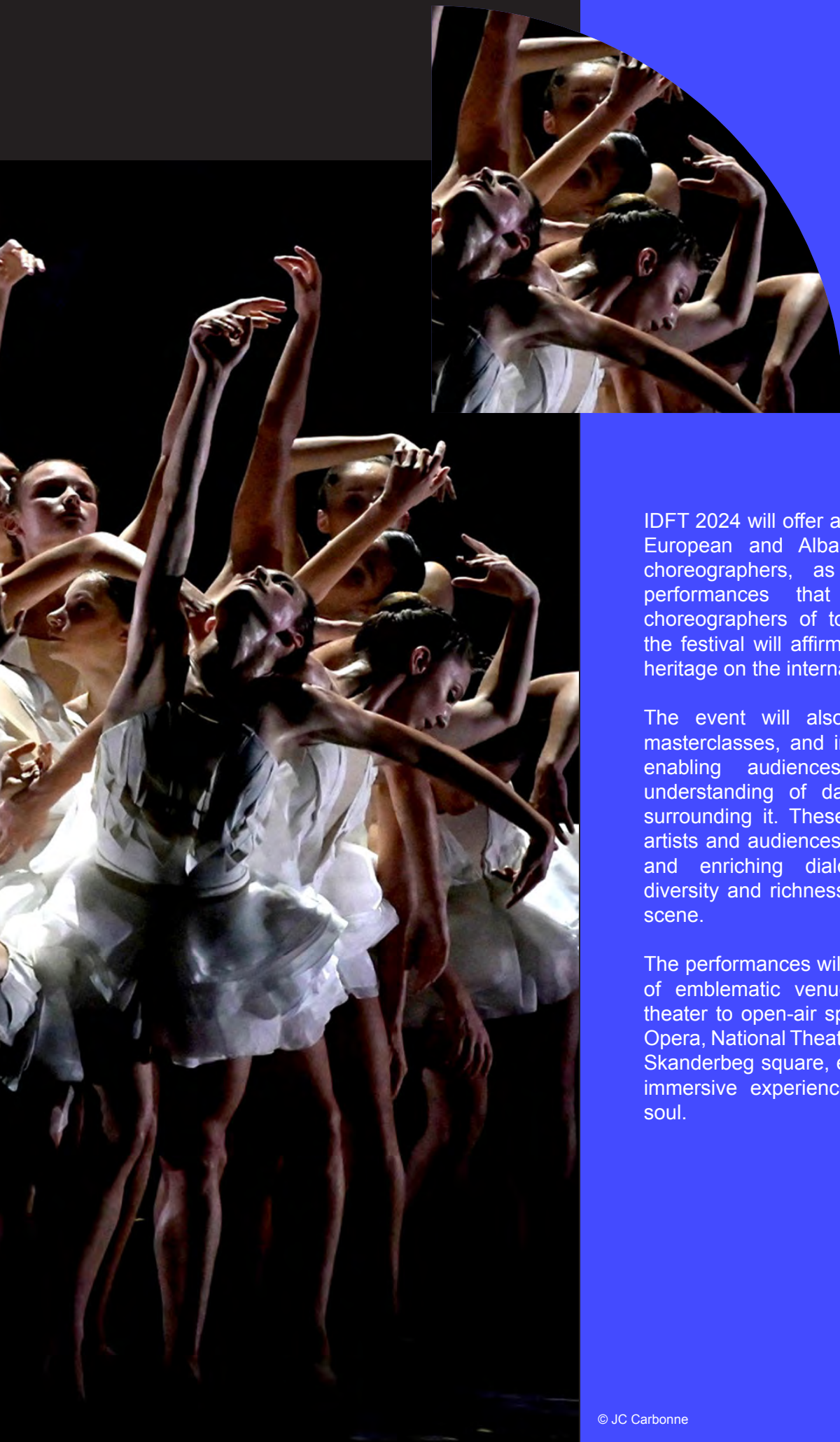


Born in the Parisian region from Albanian parents, Angelin Preljocaj began studying classical dance before turning to contemporary dance with Karin Waehner, Zena Rommett, Merce Cunningham, Viola Farber and Quentin Rouillier. Working at the crossroads of the arts, the choreographer frequently teams up with the biggest names in dance, but also in eclectic musical genres, fashion, design, literature and new technological writing. Regularly rewarded for his work, he is recognised and acclaimed by his peers and beyond. For several years now, this former dancer has been developing a new choreographic approach in which he establishes a dialogue between the dancers' bodies and the image through new technologies.

Angelin Preljocaj is embarking on a new adventure in a country that occupies a special place in his personal history. His commitment as Artistic Director of the International Dance Festival of Tirana goes far beyond a simple return to Albania. Above all, it is a sincere tribute to a country that holds great importance in his heart, a way for him to show his love and gratitude to this nation.

**THROUGH
THE PRISM
OF DANCE,
IDFT AIMS
TO HIGHLIGHT
DIVERSITY
AND INNOVATION
BY OFFERING
A UNIQUE
AND ECLECTIC
PROGRAM NEVER
SEEN BEFORE
IN TIRANA.**





IDFT 2024 will offer a program of renowned European and Albanian companies and choreographers, as well as innovative performances that will highlight the choreographers of tomorrow. In this way, the festival will affirm the country's cultural heritage on the international stage.

The event will also feature workshops, masterclasses, and interactive encounters, enabling audiences to deepen their understanding of dance and the issues surrounding it. These exchanges between artists and audiences will create a dynamic and enriching dialogue, reflecting the diversity and richness of the world's dance scene.

The performances will take place in a range of emblematic venues, from the historic theater to open-air spaces: Tirana National Opera, National Theatre of Albania, Artubina, Skanderbeg square, etc, offering visitors an immersive experience of Tirana's cultural soul.

PROGRAM



BALLET PRELJOCAJ*
ANGELIN PRELJOCAJ
“SWAN LAKE”

THEATER OF OPERA AND BALLET
SEPTEMBER 20TH - 21ST



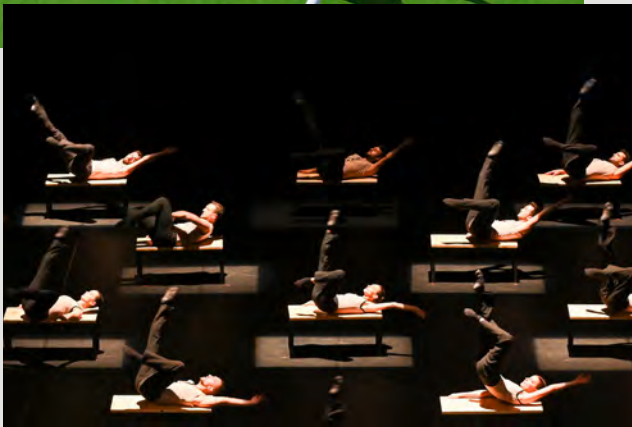
KOR'SIA
MATTIA RUSSO &
ANTONIO DE ROSA
“MONT VENTOUX”

THEATER OF OPERA AND BALLET
SEPTEMBER 26TH



CCN BALLET DE LORRAINE**
PETTER JACOBSSON
& THOMAS CALAY
“DISCOFOOT”

SKANDERBERG SQUARE
SEPTEMBER 28TH



TKOB
JULIND DERVISHI
“VICEVERSA”
(WORLD PREMIERE)

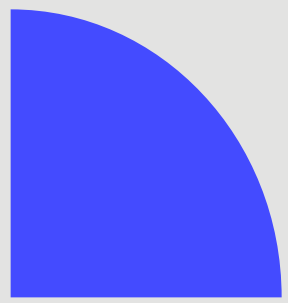
THEATER OF OPERA AND BALLET
OCTOBER 3RD - 4TH

* NATIONAL CHOREOGRAPHIC CENTER OF AIX-EN-PROVENCE
** NATIONAL CHOREOGRAPHIC CENTER OF LORRAINE



ERMIRA GORO
“MEETINGS”
(PARTICIPATIVE PROJECT)

VILLA 31
OCTOBER 5TH



CCN TOURS*
THOMAS LEBRUN
“UNDER THE FLOWERS”

NATIONAL THEATRE OF ALBANIA
OCTOBER 8TH



TPO
FRANCESCO GANDI
& DAVIDE VENTURINI
“+ERBA”

NATIONAL THEATRE OF ALBANIA
OCTOBER 10TH



TANZMAINZ
PHILIPPE KRATZ & SHARON EYAL
“UNFOLDING” & “PROMISE”

THEATRE OF OPERA AND BALLET
OCTOBER 11TH - 12TH

SWAN LAKE

ANGELIN PRELJOCAJ

SEPTEMBER 20TH-21TH

After “Snow White” and “Romeo and Juliet”, Angelin Preljocaj returns to narrative ballet and his taste for stories. Mixing Tchaikovsky’s musical masterpiece with more contemporary arrangements, he tackles this monument of the classical repertoire. A work begun in 2018 with “Ghost”, where he was already paying tribute to Marius Petipa by projecting himself into the choreographer’s imagination at the time when the idea of his “Swan Lake” came to him. Faithful to the original work, it transposes the story of the swan princess at the heart of the problems of our time.

Odette is a young girl sensitive to environmental issues. As for Siegfried, he is the son of the CEO of a company specializing in the sale of drilling platforms. One evening, as Odette wanders by the Swan Lake, she comes face to face with Rothbart, a corrupt entrepreneur and part-time sorcerer. He has discovered a fossil fuel deposit near the lake and seeks to exploit the land. But confronted with the young girl, whom he fears might thwart his plans, he uses his powers and turns her into a swan... The inventiveness and richness of Angelin Preljocaj’s choreographic language, always infused with dreaminess and sensuality, make this Swan Lake, performed by the formidable dancers of his company, a new success!

Duration 1h50

At National Theater of Opera and Ballet

Date of Creation 2020

Company Ballet Preljocaj - National Choreographic Center of Aix-en-Provence

Choreography Angelin Preljocaj

Music Pyotr Ilyich Tchaikovsky

Additional Music 79D

Video Boris Labbé

Lighting Éric Soyer

Costumes Igor Chapurin

Assistant Artistic Director Youri Aharon Van den Bosch

Rehearsal Assistant Cécile Médour

Choreologist Dany Lévêque

Dancers Agathe Peluso, Araceli Caro, Beatrice La Fat, Isabel Garcia Lopez, Micol Taiana, Mireia Reyes Valenciano, Thea Martin, Lucia Deville, Lucile Boulay, Mar Gomez Ballester, Ygraine Miller-Zahnke, Chloë Fagot, Florine Pegat-Toque, Zoé

Mc Neil, Alice Comeli, Marianne Colas, Elliot Bussinet, Leonardo Cremaschi, Maxime Pelillo, Redi Shtylla, Romain Renaud, Tommaso Marchignoli, Victor Martinez Caliz, Paul David Gonto, Louis Lamoureux, Khevyn Sigismondi

Production Ballet Preljocaj

Coproduction Chaillot - Théâtre national de la Danse, Biennale de la danse de Lyon 2021 / Maison de la Danse, La Comédie de Clermont-Ferrand, Festspielhaus St Pölten, Les Théâtres - Grand Théâtre de Provence, Théâtres de Compiègne

The Ballet Preljocaj, National Choreographic Center is subsidized by Ministry of Culture and Communication – DRAC PACA, Provence-Alpes-Côte d’Azur Region, Bouches-du-Rhône Department, Aix-Marseille Provence Metropolis, City of Aix-en-Provence, supported by Groupe Partouche - Pasino Grand Aix-en-Provence, Maison de Champagne Piper-Heidsieck, Individuals and companies sponsors, and private partners





MONT VENTOUX

**MATTIA RUSSO &
ANTONIO DE ROSA**

SEPTEMBER 26TH

Inspired by Petrarch's "Ascent of Mont Ventoux," the KOR'SIA collective seeks insights from the humanist past to address contemporary challenges. They aim to develop individuals capable of revitalizing themselves and the planet under the belief that "Everything is overcome by obstinate work" (Francesco Petrarca, 1336).

Revisiting Petrarch's 1336 letter, "Ascent to Mont Ventoux," the Kor'sia Collective interprets this seemingly simple recount of a mountain climb as a metaphorical journey. This ascent symbolizes a departure from the Middle Ages and ushers in a new era of humanism, promising a transformative shift for humanity.

The narrative of Mont Ventoux still holds lessons for us, suggesting that historical insights can enhance our present and future. The collective underscores this through their work, portraying the ongoing relevance of learning from our history to construct a more promising future. Centuries later, in a time marked by rapid changes and increasing urgency for transformation, the need for a paradigm shift is clear. Echoing Petrarch's call, "We have to wake up from lethargy, get out of the molds!", the collective aims to reinvigorate these timeless messages:

Ascend the mountain.

Reaffirm our values.

Engage in widespread philanthropy.

Re-center humanity and nature.

They believe in the power of expression through dance to catalyze this change.

Duration 1h

At National Theater of Opera and Ballet

Date of Creation 2023

Company KOR'SIA

Idea & Direction Mattia Russo and Antonio de Rosa

Choreography Mattia Russo and Antonio de Rosa in collaboration with the performers

Dramaturgy Agnès López-Río

Scenography Amber Vandenhoeck in collaboration with Mattia Russo and Antonio de Rosa/ Kor'sia

Original Music Alejandro Da Rocha

Original Song Raquel Tort Vázquez

Costumes Luca Guarini in collaboration with Aitor Goikoetxea, Levi's (all denim)

Dancers Benoît Couchot, Angela Dematte, Samuel Dilkes, Emilie Leriche, Helena Olmedo, Andrew Scott, Dovydas, Strimaitis, Ana Van Tendeloo and Edoardo Brovardi

Production Gabriel Blanco and Paola Villegas, Andrea Mendez (Spectare)

Technical direction Meritxell Cabanas

Laureate of the Prix FEDORA - VAN CLEEF & ARPELS pour la Danse in 2023

DISCOFOOT

**PETTER JACOBSSON
& THOMAS CALEY**

SEPTEMBER 28TH

Get your funk on!

Get down and boogie! Bust a groove! Shake your tail feather! Cut a rug! Get your freak on! Discofoot is an ass kickin, DJ spinning, maybe even twerking free-styling battle, where football's rules are twisted and thrashed by dance. Let the choreography of the ball take you on a ride that passes the unknown and spectacular possibilities of this dead serious performance of a football match... You will never look at a pair of golden shorts and a «discofied» football the same way again!

The match/performance is played using the basic forms, placement and rules of European football. BUT in order to move and/or travel on the field, all are required to dance. Never at rest, the players engage in a fluid improvisation that follows the trajectory of the ball while also prioritizing artistic merit (the battle) which is also a key element to winning the game.

Aside from the performative, the game also differs from professional football in its, all are equal stance on gender, cultural and esthetics norms. The indifference to one gender teams only allows for greater possibilities on the field. This match doesn't have time for the usual hyper masculinity attributed to football – we're just to busy dancing. When performed and received as it should be, DF shakes, shimmies and twirls us further away from our society's cumbersome classifications.

Duration 45 min

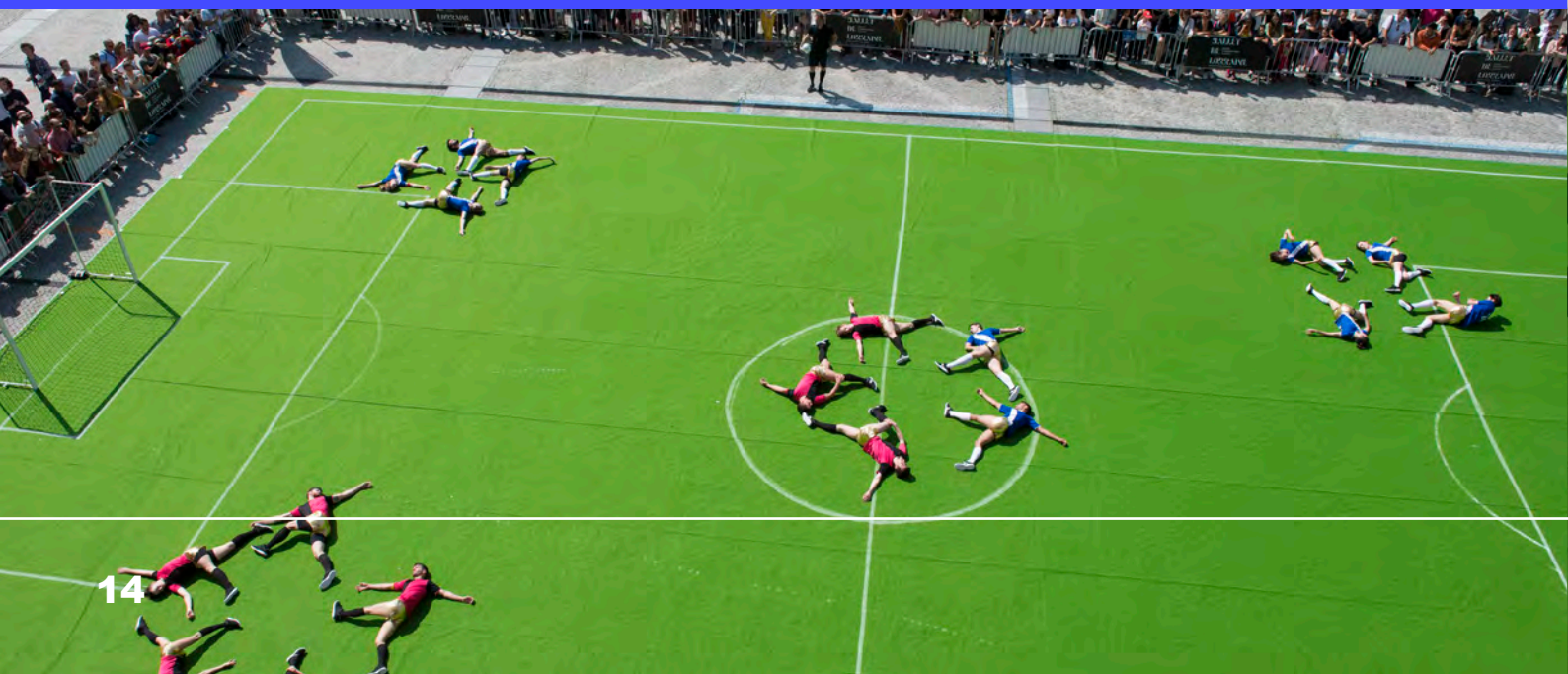
At Skanderberg Square

Date of Creation 2016

Company National Choreographic Center of Lorraine -
Ballet de Lorraine

Choreography and concept Petter Jacobsson and Thomas Caley

Music Ben Unzip







WORLD PREMIERE

VICEVERSA

A TKOB & IDFT PRODUCTION

JULIND DERVISHI

OCTOBER 3RD - 4TH

Viceversa, a ballet that explores the dynamics of self-discovery in relation to others, serves as a poignant reflection of the complexities of human relationships. Your contemplation on this theme evokes a deeply personal journey of giving and receiving, of hopes and disappointments, of resilience and the unwavering belief in the possibility of a brighter future.

The essence of your narrative resonates with a universal truth – the delicate balance of giving and receiving in relationships. The longing to be understood, appreciated, and reciprocated is a fundamental part of our human experience. Your reflections on giving love, devotion, care, and respect without expecting reciprocity touch upon a common thread that binds us all.

It is true that sometimes our gestures of kindness and generosity may not be met with the same level of acknowledgment or appreciation that we desire. In these moments, it is easy to succumb to feelings of resentment, disillusionment, or even a desire to withdraw or retaliate. The ebb and flow of interactions with others can be unpredictable and challenging, often testing our patience and perseverance.

Yet, amidst the uncertainties and disappointments, you offer a profound insight – the unwavering commitment to self-love, self-respect, and the enduring hope for a brighter tomorrow. The resilience to continue giving, even when faced with adversity or indifference, speaks volumes about your strength of character and unwavering optimism.

In the tapestry of life, we encounter a myriad of individuals – some who give unconditionally, some who receive without reciprocation, and some who navigate the complexities of giving and receiving with grace and wisdom. Your reflection on this intricate dance of relationships captures the essence of the human experience – a journey of growth, learning, and the constant striving for balance and harmony.

As you navigate the twists and turns of life's journey, may you hold onto the invaluable gifts of self-love, self-respect, and faith in the inherent goodness of the world. With every act of kindness, every gesture of generosity, and every moment of reflection, you embody the enduring spirit of Viceversa – a ballet of self-discovery, resilience, and the transformative power of love.

Duration 60 min

At Theater of Opera and Ballet

Date of Creation 2024

Company

Choreography Julind Dervishi

Assistant Rovena Shqevi

Music Andi Vrapit

Dancers Besi Skura, Livia Lara, Elda Logo, Ambra Troplini, Anxhelo Mucollari, Eles Resuli, Sabina Maklekaj, Graciela Sallaku, Lurdi Dodgjini, Kevin Lila, Armando Meci, Kristina Laci, Enea Qirici

Coproduction Tirana National Theater of Opera & Ballet and IDFT

MEETINGS

ERMIRA GORO

OCTOBER 5TH

With the desire to create a collective experience that values diversity and redefines the notion of power and beauty, Ermira Goro creates “Meetings” of very different people – gender, ethnicity, body, age, ability – Through this artistic endeavor, the aim is to detach viewers from associating dance solely with youthful, muscular, trained, “perfect” bodies.

How does one endure or enrich a movement from the peculiarities of each body? How does an “untaught” body transform from a movement or rhythm that does not belong to its everyday vocabulary? What feelings can be caused by this almost voyeuristic matching?

Through the exploration of individuality and personal kinesiological expression, as well as the complexity and diversity of the performers bodies, “Meetings” leads viewers to distinguish parts of their own selves on stage, and to review parts of his own self and to review what “right” and “appropriate” means.

The International Dance Festival of Tirana invites all those who wish to participate in the choreographic work of the acclaimed choreographer Ermira Goro. The invitation is open to individuals of all ages, whether they are familiar with the art of dance or have no previous experience.

At Villa 31

Concept & Choreography Ermira Goro

Music Alikí Leftherioti

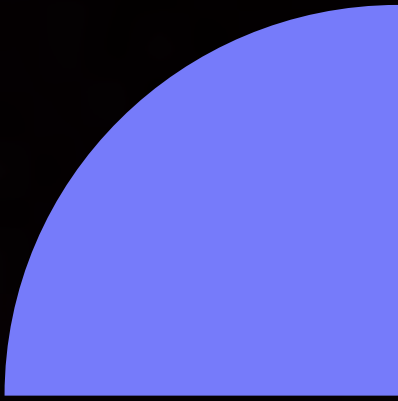
Assistant to choreographer Sofia Pouchtou

Production management Vicky Barboka

Production Removement







© Frédéric Iovino

UNDER THE FLOWERS

THOMAS LEBRUN

OCTOBER 8TH

As there is no term to define the femininity of a man, the choreographer Thomas Lebrun went on a quest in Mexico of a gender unknown elsewhere: the Muxes. "Under the flowers" is a danced evocation of male femininity.

In the West, "the feminine man" often has to hide in front of a primary virility, which confuses masculinity and violence. In other cultures, some children are raised without gender from birth. Among the tolerant cultures, the Muxes, in the Zapotec culture, in Mexico, are raised from very early as girls. They can live their femininity and engage in activities, such as cooking, embroidery, hairdressing... For his new creation, the choreographer and director of the National Choreographic Center of Tours, Thomas Lebrun, chose to approach these beings - neither women nor transgender - with five dancers. Between realism and onirism, "Under the flowers" evokes femininity in men without drowning it, as often, in a relationship with sexuality. The artist thus invents a territory between male and female dances, appearances and transparencies, discreet colors from here and shimmering from there...

Duration 1h05

At National theater of Albania

Date of Creation 2023

Company National Choreographic Center of Tours

Choreography Thomas Lebrun

Sound Design Maxime Fabre

Lighting Françoise Michel

Costumes Kite Volland, Thomas Lebrun, Ruua Masks

Scenography Xavier Carré, Thomas Lebrun

Dancers Antoine Arbeit, Raphaël Cottin, Arthur Gautier, Sébastien Ly, Nicolas Martel

Technical manager Gérald Bouvet

Sound manager Clément Hubert

Special Thanks Felina Santiago Valdivieso & Benito Hernandez

Production Centre chorégraphique national de Tours

Coproduction Équinoxe – Scène nationale de Châteauroux, La Rampe-La Ponatière - Scène conventionnée-Échirolles

+ERBA

**FRANCESCO GANDI
& DAVIDE VENTURINI**

OCTOBER 10TH

+Erba is an interactive show with two dancers who create together with children an imaginary city. The 'architect' dancer observes the landscape and draws the city with houses and streets. The other dancer loves the earth, the insects and draws grass and trees. The two characters move in an empty scene where projections on two large aligned screens evoke a room of wonder. Here their ideas, imagination and projects are drawn from movement and come to life. The architect creates houses full of color and light, the other dancer redesigns them by adding greenery. Slowly an imaginary city grows by combining their different sensitivities. The newborn city becomes a living environment and new characters and new events are added. The children come to color and populate the city. Insects appear, the seasons change and the city gets bigger, busier and more complex. Their dream of a green city is coming true. But there is also a factory that grows and grows, scaring away insects, birds, people and making greenery disappear. Together with the children, the dancers will design a new space where nature will grow and where a 'tree concert' can be expected.

From 4 years old

Duration 50 minutes

At National Theater of Albania

Company TPO

Date of Creation 2022

Artistic direction Francesco Gandi, Davide Venturini

Visual Design Elsa Mersi

Music Federica Camiciola, Francesco Fanciullacci

Costumes Annamaria Clemente

Props Livia Cortesi

Collaboration on the concept and pedagogical support

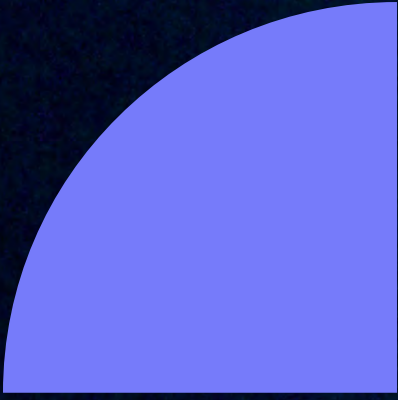
Sandra Goos

Dancers Běla Dobiášová, Valentina Consoli

Production Compagnia TPO

Coproduction TEATRO METASTASIO DI PRATO





UNFOLDING

PHILIPPE KRATZ

OCTOBER 11TH-12TH

For many years, Philippe Kratz was one of the most influential dancers in the Italian showpiece company Aterballetto. Today, after the end of his active career as a dancer, he uses this toolbox to develop his very own choreographic signature as a highly regarded up-and-coming choreographer. In 2014, 2017 and 2022, the magazine TANZ recognized Philippe Kratz as one of the most remarkable persons in the dance field. The Italian magazine Danza&Danza named him Choreographer of the Year in January 2020. "Unfolding" is a ten-minute gem that he developed with a quartet from the tanzmainz ensemble. The very precise, idiosyncratic body language, which requires a high level of technical skill from the dancers, unfolds in constant relation to the space. The repertoire of highly complex solos develops into an artful, intricate group with increasing intensity and linearity. Graphics of the body in high perfection - that is Philippe Kratz.

Duration 55 min (Promise 45min + Unfolding 10min)

At Theater of Opera and Ballet

Date of Creation 2023

Company Tanzmainz

Artistic director Honne Dorhman

Choreography Philippe Kratz

Choreographic Assistant Tom Van de Ven

Costumes Grace Lyell, Pauline Gudet

Rehearsal director Natalia Rodina

Performers Paul Elie, Elisabeth Gareis, Daria Hlinkina, Réka Rácz

Head of Production Lisa Besser

Collaborator Dance Directorate and Touring Coordinator
Hannah Meyer-Scharenberg

Assistant to the Dance Director Julia Kraus

Stage & Sound Setup/Guest Performance Luka Curk

Lighting Setup/Guest Performance Dominik Hager

Stage Manager/Guest Performance Matthew Tusa



PROMISE

SHARON EYAL

OCTOBER 11TH-12TH

Sharon Eyal is an internationally renowned choreographer and for many her unmistakable signature is almost iconic. She demands the extraordinary from the ensemble in dance, combining ballet physicality with electronic music. After “Plafona Now” and the internationally highly successful “Soul Chain”, “Promise” is Sharon Eyal’s third world premiere with tanzmainz and the continued development of her virtuoso skills. Over six weeks the Jerusalem-born choreographer worked with seven dancers in an extremely intensive process. In this creation she has taken the complex interplay of discipline and devotion, the magical formula of dance, to the extreme. On stage, a group of people are intrinsically linked to each other, sometimes even as a single body. Figures in a shadowy world at each other’s mercy - confinement and love, closeness and longing, ecstasy and loneliness - everything seems to blur and yet is clearly discernible in precious brief moments. Sharon Eyal’s latest work is the result of a permanent reduction of all means. Even more than in her previous pieces, “Promise” is like a dream. Almost unreal images disappear as quickly as they came, having etched themselves into the viewer’s brain. 50 minutes as a glimpse of eternity...

Duration 55 min (Promise 45min + Unfolding 10min)

At Theater of Opera and Ballet

Date of Creation 2021

Company Tanzmainz

Artistic director Honne Dorhman

Choreography Sharon Eyal

Co-creator Gai Behar

Composition Ori Lichtik

Stage and Light design Alon Cohen

Costumes Rebecca Hytting

Assistants to Choreographer Rebecca Hytting, Keren Lurie Pardes

Rehearsal Director Natalia Rodina

Dancers Amber Pansters, Maasa Sakano, Marija Slavec-Neeman, Zachary Chant, Finn Lakeberg, Cornelius Mickel, Matti Tauru

Production Manager Lisa Besser

Collaborator Dance Directorate and Touring Manager Hannah Meyer-Scharenberg

Assistant of Dance Directorate Julia Kraus

Set up Stage & Sound on Tour Luka Curk

Set up Light on Tour Dominik Hager

Stage Manager on Tour Matthew Tusa

© Andreas Etter





WORKSHOPS

The International Dance Festival of Tirana is pleased to offer an expansion of its program with the introduction of workshops and master classes.

FOR PROFESSIONALS:

In collaboration with the National Theater of Opera and Ballet, the festival is organizing a series of workshops for professional dancers.

19.09 ANGELIN PRELJOCAJ

Ballet Preljocaj offers a workshop connected with the gesture of "Swann Lake"

22.09 ERMIRA GORO

A talk on the process of her production "Meetings" presented for the festival

07.10 ANTOINE ARBEIT

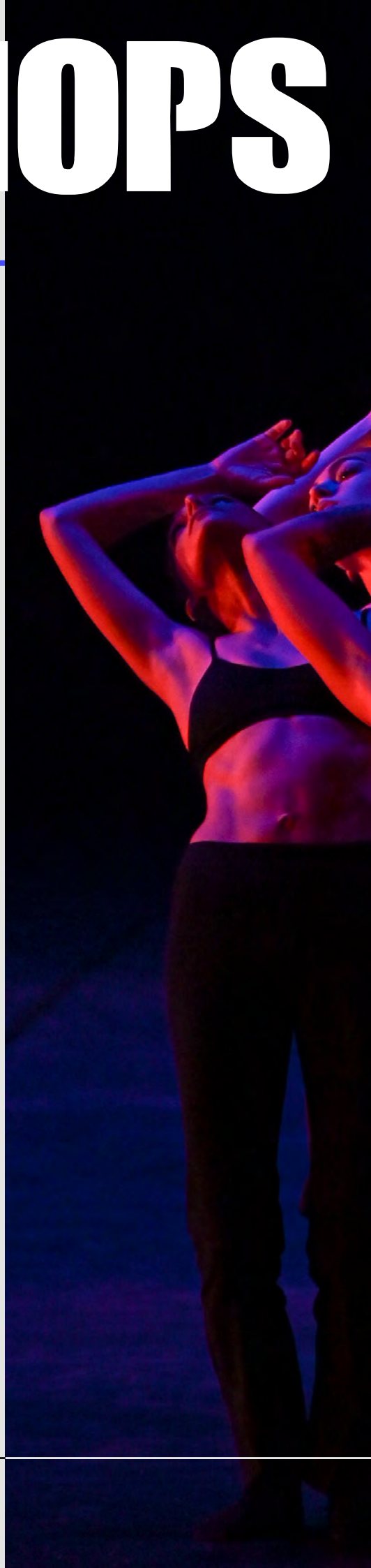
A workshop by Antoine Arbeit, performer in Thomas Lebrun's creation "Under the Flowers"

OPEN TO ALL:

The festival is also extending its welcome with master classes open to the general public.

28.09 JORIS PEREZ

Ballet de Lorraine explores the relationship between space and the body, the fundamentals of dance, and the understanding of the creative process of "Discofoot"





JOIN US

This year, we will also be opening up volunteer positions, giving volunteers the chance to take part in the success of the festival and discover the nuts and bolts of organizing a large-scale cultural event: ticketing, welcoming artists and spectators... the tasks are many and varied! Contact: production4@d18paris.com

SCREENINGS

A cinematographic journey will be included in the artistic program, providing an opportunity to learn more about major figures in dance at the Agimi Art Center.



POLINA, DANSER SA VIE

Directed by Valérie Müller & Angelin Preljocaj
With Anastasia Shevtsova, Juliette Binoche, Niels Schneider, Jérémie Bélingard
Choreographer: Angelin Preljocaj
2016, Drama, 1h48, France

As a promising classical ballet dancer, Polina is on the verge of joining the prestigious Bolshoi Ballet when she discovers contemporary dance, a revelation that upends her plans. Choosing a new path, she leaves Russia to move to France. Under the guidance of renowned choreographer Liria Elsaj, Polina grapples with finding her artistic voice and forging a new life in the world of dance.

PINA

Directed by Wim Wenders
With The Tanztheater Wuppertal
2011, Documentary, 1h43, Germany

Wim Wenders pays tribute to the legendary choreographer Pina Bausch, who died in 2009, and to her innovative work with the Tanztheater Wuppertal company. Long-time members of the troupe recreate classic scenes for the big screen, then outside the theatre, in the city of Wuppertal.





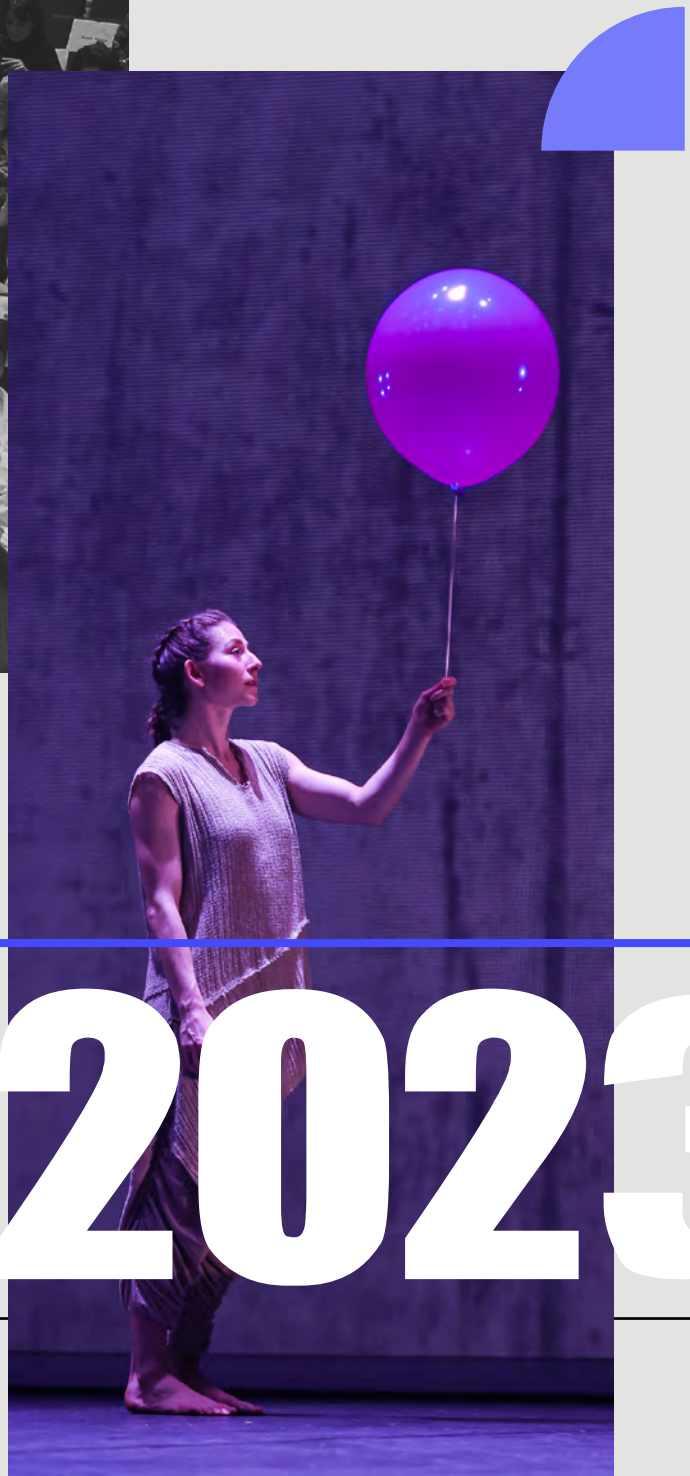
IDFT 2023



The last edition of the festival was a real success, with 13 performances and over 1,000 seats filled each evening at the Tirana Opera House.



This enthusiasm confirms the validity of the IDFT project, showing that the Albanian capital can pretend to become an incubator in the performing arts.



IDFT 2023

THE ASSOCIATION

Founded in 2024, the IDFT Association aims to support, promote and encourage the development of dance and especially contemporary dance in Albania. In part, by organising the International Dance Festival of Tirana and other festival-related activities supported by the Albanian Ministry of Economy, Culture and Innovation.

THE PROGRAMMER

From 1979 to 1980, Nicole Saïd served as the general coordinator of the Kit festival in Copenhagen (Copenhagen International Theatre Festival). From 1981 to 1983, she was the production director at Copenhagen's Billedstoff Theater for Europe. From 1983 to 1985, she took the position of administrator of the Paris International Dance Festival where she organized the contemporary dance section at the Centre Pompidou. In 1985, she co-founded the Ballet Preljocaj with Angelin Preljocaj and co-directed it until December 2022. Since 2023, she has been responsible for programming the international dance festival in Tirana.





INTERNATIONAL DANCE FESTIVAL OF TIRANA

SEPTEMBER 20TH - OCTOBER 12TH

Artistic Director :
Festival Director :
Programmer :
Press Officer :
Coordinator :
Coordinator in Tirana :

Angelin Preljocaj
Tim Newman
Nicole Saïd
Iva Tiço
Océane Beucher
Era Kraja

In association with :

Albanian Ministry of Economy,
Culture and Innovation

They support the 3rd edition :



EMBASSY OF GREECE
IN ALBANIA



Aranxhata



VLORA MARINA



ProCredit Bank

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FDI INTERNATIONAL
DANCE FESTIVAL
OF TIRANA
SEPTEMBER 20TH - OCTOBER 12TH