***Press clipping:***

*An excellently directed play, but with an even better, perhaps the best theater text by Jeton Neziraj so far... this is a play for those who are susceptible to fascism and human misfortune. He [the author] was clearly inspired to write on the subject of intellectual and ideological transformation by one of Europe's most respected writers, behind whom – "quite by chance" – bloodstains still remain. As he walked through the battlefields, he took nothing from them but the questions he capitalized on in Serbia to the point that even ecclesiastical canonization could soon take place, as The Handke Project predicts. [...] Once amazed by Peter Pan, Peter Handke becomes Captain Hook who now uses his lethal prosthesis as a device to create worlds of evil*. - **Saša Ilić – Peščanik**

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*Two performances of his new play The Handke Project as part of the Hartefakt festival in the Bitef Theater were attended by the Belgrade audience, who stood up to greet the ensemble with a long applause.* - **Bojan Tončić - Aljazeera**

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*Handke needs to be on our radar. [...] Like so many useful idiots, Peter Handke is a lazy apologist who doesn’t do the research. [...] Based in Kosovo’s capital Prishtina, Qendra Multimedia’s writer Jeton Neziraj and director Blerta Neziraj not only have an opinion to share with us about the ‘Handke phenomenon’ but they also have the lived experience to back it up.  The Handke Project is timely in showcasing his Nobel Prize as a launchpad to get us thinking how no one should be exempt from being accountable for their actions and words, how as we’ve seen again and again any defence of ‘freedom of speech’ risks falling into the French/American construct that equates it with ‘freedom to speak without responsibility’ and ‘freedom to hate’ (it’s significant that the writer has lived in Paris since 1990), how seeking to give both sides equal weight isn’t democracy when one side clearly isn’t democratic. Dangerous waters sure, but ones we have been forced to plunge into. [...] And so, on our behalf, Kosovo’s The Handke Project stands up for the freedom to question why we tolerate our useful idiots and enablers (today they number national leaders like France’s Emmanuel Macron, Hungary’s Viktor Orbán, the UK’s own Boris Johnson) and finding an answer to the rising wave of well-connected intellectuals who are now activating against ‘anti-Handke propaganda’.* - **Nick Awde -** **deserthearts**

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*Director Blerta Neziraj, moreover, raises a fundamental postmodern question of Lyotard: who legitimizes legitimizers? The show rejects Nobel's aesthetic authority and humiliates his political legitimacy.[...] Jeton Neziraj is against fascism. He is against literature that pats fascism or gets transformed into a “Troy Horse” for the general public. In an artistic sense, Neziraj has taken a position and – through art – he does not let the public decide or guess about Handke. He is committed to the fight against fascism, despite the fact that this kind of fascism could swiftly legitimize even renowned institutions*. - **Latif Mustafa** **– sbunker**

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*Most of the audience members would have known why Handke caused a stir when he received the Nobel Prize, but Jeton Neziraj has assembled, in a comprehensive way, an account of Handke’s role in genocide denial using words that Handke said or wrote himself. Directed by Blerta Neziraj, the play depicts Handke in a variety of rich and powerful ways. At first, the young Handke takes literature lessons from an ominous older figure. He teaches him to question everything. To use his ‘question mark’ as a tool. [...] Handke might have gotten accolades from the Nobel Prize Committee, but his name is now synonymous with genocide denial* – **Florida Kastrati -SEEstage**

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*In the center of the room a long gray carpet, a gray bench, a gray sheet in the background, around the three sides the audience waits for the actors to enter the scene. Here they are. Five of them have their faces covered with bandages and they trudge along the frame of the carpet.*

*Peter Handke sits on the bench in front of a barbecue where he is grilling poisonous mushrooms waiting for a phone call from Sweden: a quiet deer passes by, he takes his rifle and shoots it. At Slobodan Milosevic's funeral, BDSM actors get excited at Handke's funeral liturgy. Captain Hook with dove wings faces Peter Pan who has bat wings, wielding a dangerous hook.*

*These are just some of the most intensive moments of the play The Handke Project. Or, Justice for Peter's stupidities, written by the Kosovar author Jeton Neziraj, defined by the German critics as "the Kafka of the Balkans", and directed by Blerta Neziraj. Staged with actors from Kosovo, Serbia, Bosnia and Herzegovina, Italy, and Germany, the text refers to the Nobel prize awarded to the Austrian writer Peter Handke (2019), questioning the boundaries between freedom of art and responsibility ethics. And if the applause for the premiere in the Kosovan capital Prishtina was long – something to which I too attend, it is also due to the powerful echoing of the text of the meaning between the not yet forgotten Balkan wars and the current one in Ukraine.* – **Corriere della Sera (Italy)**

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*[The Handke Project] was perhaps the most anticipated (or at least "hot") event of Mittelfest, a festival that for more than thirty years has compared cultures, theater and arts of Central Europe in centuries, with the cultural pulse of the continent.*– **Il Manifesto (Italy)**

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“The Handke Project is an important, very courageous performance in English, investigating where the limits of political correctness are, and whether theater should deal with this at all. It testifies to the courage of the festival and the performance that at the end of the performance the actors shout not only the slogan Fuck you Handke, Fuck you Swedish Academy, but also the slogan Fuck you Salvini into the theater space as a guideline, asking the audience to repeat it with them, while the sponsor of the festival The Friuli region is governed by a member of Salvini's party, the Italian far-right.”* – **Index.hu (Hungary)**

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The dramaturgy is tight, very strong, it doesn’t miss a moment of tension. The rhythm of the scenes rushes feverishly, in a whirling spiral, punctual to perfection. The text is of a rare intensity, it often directly involves the audience, it oscillates between the tragic and the bewildered – as when at Milošević’s funeral the actors, dressed in sadomasochistic clothes, get excited at Handke’s words.*

*Memorable moments are the nervous waiting, in front of an idyllic picnic with grilled mushrooms, for the long-awaited phone call from Stockholm; or the appearance of a visionary Captain Hook with large angel wings facing a Peter Pan with bat wings.* – **Teatro.it (Italy)**