



QENDRA. MULTIMEDIA. THEATRE. SHOWCASE.

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19 OCTOBER

THEATER PERFORMANCE (WORLD PREMIERE):
THE HYPOCRITES OR THE ENGLISH PATIENT
20:00 – 21:30 // ODA THEATER

20 OCTOBER

PANEL DISCUSSION:
CULTURAL GEOGRAPHY OF WESTERN BALKANS
11:00 – 13:00 // QENDRA MULTIMEDIA

PANEL DISCUSSION:
**EUROPEAN SOCIETIES
REFLECTING ON CRITICAL CRIME NOVELS**
15:00 – 17:00 // QENDRA MULTIMEDIA

THEATER PERFORMANCE:
55 SHADES OF GAY
20:00 – 21:30 // NATIONAL THEATER OF KOSOVO

READINGS AND LIVE MUSIC
22:00 – 23:00 // HAMAM BAR

21 OCTOBER

THEATER PERFORMANCE:
PEER GYNT FROM KOSOVO
11:00 – 12:00 // DODONA THEATER

THEATER PERFORMANCE:
**A PLAY WITH FOUR ACTORS AND SOME PIGS AND
SOME COWS AND SOME HORSES AND A PRIME
MINISTER AND A MILKA COW AND SOME LOCAL
AND INTERNATIONAL INSPECTORS**
16:00 – 17:30 // NATIONAL THEATER OF KOSOVO

THEATER PERFORMANCE:
LE PONT
20:00 – 21:00 // CITY THEATER FERIZAJ

All shows will be presented with English subtitles.

QENDRA. MULTIMEDIA. THEATER. SHOWCASE. 2018.

This is the first edition of Qendra Multimedia's theater showcase, as well as the first edition of a theater showcase ever organized in Kosovo. Qendra' showcase 2018 will be held in Prishtina, from 19 – 21 October 2018 and this year there will be shown four plays produced by Qendra Multimedia, including a premiere of a new play *"Hypocrites or the English Patient"*. In this edition, there will be shown as well "Le Pont" play, produced in Paris, which will be opening the 48th edition of theatre festival by "Adriana Abdullahu" Theatre in Ferizaj.

This theater showcase brings as well two discussion panels and a literature and music evening. In this first edition, except for the Kosovar audience, there will be as well as 30 international guests, including festival selectors, theater critics, journalists, writers, directors and theatre admirers coming from all over the world.

Our aim is to make this theater showcase a yearly event. We believe that from the next edition in 2019, the showcase will be extended and it will include as well as plays produced from other theatres and theatre groups in Kosovo. Therefore, we believe that this Kosovar theater showcase is an excellent way to promote in the world the isolated Kosovar theatre. Besides that, this is a great opportunity for festival selectors, researchers, audience and foreign critics to follow, observe and enjoy the theatre from Kosovo and its trends. This first edition of the showcase will be accomplished in cooperation with the National Theatre of Kosovo, Oda Theatre and Dodona Theatre in Prishtina, together with "Adriana Abdullahu" Theatre in Ferizaj.

info@qendra.org / www.qendra.org / tel: 038 555 799

Financed by:



Partners:

National Theater of Kosovo | Oda Theater, Prishtina | Dodona Theater, Prishtina | Ferizaj City Theater, Ferizaj | Compagnie Liria Teater, Paris

THE HYPOCRITES or THE ENGLISH PATIENT

By: **Jeton Neziraj** // Directed by: **Blerita Neziraj & Agon Myftari**
Actors: **Ilire Vinca, Bajrush Mjaku, Dukagjin Podrimaj, Shpetim Selmani, Ernest Malazogu, Daniela Markaj** // Stage designer: **Igor Vasiliev**
Music composer: **Gabriele Marangoni** // Costume designer: **Albulena Borovci**
Ass. stage designer: **Isidora Spasic** // Ass. directors: **Enkeleda Simitxhiu Avdiu, Rina Galani** // Light designer: **Mursel Bekteshi** // Tech. director: **Fatlum Idrizi**

Produced by **Qendra Multimedia**, Prishtina // www.qendra.org / info@qendra.org

19 October, 20:00h, Oda Theater
Booking: info@qendra.org or: 049 246 555 / 038 246 555

The comedy "The Hypocrites or The English Patient" deals with the health care system, which, being caught in the trap of capitalism and neoliberal policies, has become a gangrene for contemporary Balkan societies, and beyond. The health care system functions not to serve citizens, rather, it serves the pharmaceutical industry, insurance companies and private hospitals who see the health of their patients as a product from which they should benefit and accumulate capital. There has been marketization and commercialization of health care; meanwhile public health care institutions are in a miserable condition, with corrupt and misanthropic doctors.

In spite of that, the health care system does not operate individually: it is part of a longer chain of abusers that come not only from the pharmaceutical business, insurance companies and companies that manufacture medical equipment, but also from politics and the dark underground of organized crime.

The rich are treated in expensive, private clinics in Kosovo or other countries in Europe. The poor die, waiting in line in public hospitals, or die trying to gather money to get treated in private hospitals. This situation has deepened the inequality between social classes, and governments in the region, led by corrupt political elites, are contributing to this inequality.

In Kosovo, about 50 doctors and former government officials are accused of deception, abuse of official position and bribery in the "Stents Case." Other doctors have been sentenced for illegal organ trafficking in the "Medicus" case. Another group is accused of prescribing drugs from pharmaceutical companies that they had cooperation with.

In "The Hypocrites or the English Patient," the 6 characters humorously tell us about the massage parlors in the Balkans where they offer *happy endings* (a euphemism for masturbation), about the illegal transplant of kidneys and about the deceiving stent operations – all of them under the shadow of the intensive construction of "the Balkan peace highway". In "The Hypocrites..." the public will see the "pornographic" side of a society that is practicing a collective *happy ending*...

CULTURAL GEOGRAPHY OF WESTERN BALKANS: INTERACTION BETWEEN THE AESTHETICAL AND THE POLITICAL

Panelists: **Sasa Ilic (SRB), Drita Ljolla (MNE), Petar Andonovski (MK), Vesa Sahatciu (RKS)**
Moderator: **Janko Ljumović (MNE)**

20 October, 11:00 – 13:00, Qendra Multimedia
Free entrance. Contact: info@qendra.org / www.qendra.org / tel: 038 555 799

Western Balkan represents the current notion of a geographic & political entirety of states that are located around the European Union countries. It is comprised of Albania, Bosnia and Herzegovina, Montenegro, Kosovo, Macedonia and Serbia. The inauguration of that notion in public and political discourse resulted in giving up concept of Southeast Europe which, as such, encompassed various lines of support for culture by international foundations which designed programs and financial support of mobility and interaction of cultures of the said states (Open Society Foundation, Pro Helvetia and others). This new reality or construction surges without clear lines of support for culture. Political and economic topics dominate.

The panel aims to problematize the place and the role of culture in the process of clearly enduring scope and effect in that space. The transformation or the transition of cultural sphere primarily belongs to national frameworks, the Chapter of Culture in the process of EU Accession is extremely formal as well as a protocolary act of opening and closing. The quality of transition of culture as well as the experience of different processes that determined it presently did not come to produce a clear positioning of the sector of culture in those societies, i.e. countries.

Public sector predominantly depended on political influence, the independent sector regardless of the innovation of arts and production strategies is not positioned as an equal actor of cultural development, while the story of creative industries depends on the volume of the market as well as on actual barriers which cause that sector not to be economically potent enough to have a real economic power. One gets the impression that no cultural sector entered the zone of sustainability, and that the entire activity of the cultural system runs without clear standards and a clear vision for a desired cultural development, with strong political influence of either passiveness or with an ideological premonition of actions.

The panel represents a meeting point of actors of independent cultural sectors of Western Balkans countries that will primarily mark a more qualitative interaction of aesthetic and political actions. How to make cultural integration in the new-old dimension more effective – through theatre, film, literature or visual arts? Has past experience made us stronger, or are we in a constantly turbulent zone of action, which at times seems extremely indifferent to the questions we pose? How to strengthen new partnerships, and is the production of contemporary arts a space for creation of cultural geography of Western Balkans, is it concrete and meaningful, visible and dynamic, interactive and recognized?



55 SHADES OF GAY

- *Balkan spring of sexual revolution* -

By: **Jeton Neziraj** // Directed by: **Blerita Neziraj** // Actors: **Tristan Halilaj, Bujar Ahmeti, Shengyl Ismaili, Semira Latifi, Alketa Sylaj** // **Luan Durmishi** (vocal) // Stage and costumes: **Sebastian Ellrich** // Music: **Irena Popovic** // Choreography: **Florian Bilbao**.

Produced by **Qendra Multimedia**, Prishtina // www.qendra.org / info@qendra.org

20 October, 20:00h, National Theater of Kosovo
Booking: info@qendra.org / www.qendra.org / tel: 038 555 799

The Qendra Multimedia, based in Prishtina, considered to be *"one of the most interesting theatre companies in South Eastern Europe"* [kazaliste.hr], brings on stage, once again, in a completely politically incorrect treatment, an entertaining, political and provocative performance, this time about the LGBTI community.

55 shades of gay is a burlesque story about LGBTI politics in the Balkans and Europe. Local Balkan politicians try to manipulate and deceive EU officials, the humanitarian mercenaries of international NGOs often exploit the homophobic environment to raise funds, so they can implement their *social and educational projects* [such as workshops and seminars on how to use condoms], while EU officials, using their superior financial and political position, try to subjugate everyone.

In this trinity [Manipulation, Abuse, Subjugation], the question posed by the play is as follows: *Is sexual liberation possible in the Balkans? Or, could the Balkans start a "Balkan spring of sexual revolution"?*

In the play, a gay couple apply to get married in a conservative provincial town which is deeply homophobic. They make their request at a time when the Italian association *Don Bosco* has begun building a condom manufacturing factory in the town, a project that is financially supported by the *European Union* and is intended to alleviate unemployment, which in that town is as high as 90%. Intellectuals, artists, politicians, religious leaders and professional grenade launchers try to stop the marriage from happening, despite the fact that same-sex marriage is permitted by the country's constitution, which the prime minister signed according to *EU instructions*.

55 shades of gay is performed by a cast of 5 brilliant Kosovar actors and produced by an eminent team of theater artists from Germany, Kosova, France and Serbia.



PEER GYNT FROM KOSOVO

By: **Jeton Neziraj** // Directed by: **Agon Myftari** // Actors: **Tristan Halilaj, Donikë Ahmeti, Shpetim Selmani, Ernest Malazogu** // Stage design: **Nicola Minssen**
Music composer: **Gabriele Marangoni** // Costume designer: **Yllka Brada**
Dramaturge: **Stefan Schletter**

Produced by Qendra Multimedia, Prishtina // www.qendra.org / info@qendra.org

21 October, 11:00h – 12:00, Dodona Theater
Booking: info@qendra.org / www.qendra.org / tel: 038 555 799

Peer Gynt from Kosovo is the story of the failure of a dream. Driven by the simple hope for a better life and the pursuit of happiness, young Peer sets out from the pre-war Kosovo to find a future in the *paradise* called Europe. Much of what happens to the young man on his journey reflects the experience of many young desperados who leave their homelands every year full of hope. Very often their dream becomes a nightmare, when humiliated by authorities, isolated far from home, a lack of perspective and social exclusion in their new home comes together. In their longing for recognition they often become easy victims for false friends who offer the supposed security of a group. Peer finds himself respected in a gang of Albanians who show him their criminal skills and assure him protection, but despite this promise he soon finds himself in prison. During his time in jail a gradual process of radicalization begins. Religion gives him "courage", a "meaning in life" and "strengthens his self-consciousness". Here the play shows a very present problem in our societies – the religious radicalization of young men in prison. Many of the so-called holy warriors from Europe who fight in Syria today, have been radicalized in jail. But despite all the seriousness of the topic the play never becomes pathetic or too didactic. In the end the audience leaves the performance not only deeply concerned and thoughtful, but also perfectly entertained.

EUROPEAN SOCIETIES REFLECTING ON CRITICAL CRIME NOVELS

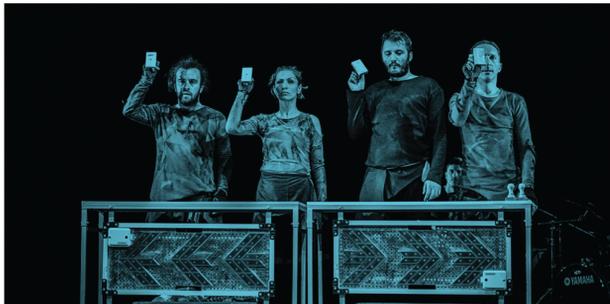
Panelists: **Elke Schmitter (DE), Veton Surroi (RKS), Jan Küveler (DE)**
Moderator: **Alida Bremer (CRO/DE)**

20 October, 15:00 – 17:00, Qendra Multimedia
Free entrance. Contact: info@qendra.org / www.qendra.org / tel: 038 555 799

The political and social circumstances have a strong impact on people's lives. Above all, corruption proves to be one of the biggest problems for well-functioning of constitutional state and fair economic conditions. Corruption, as a phenomenon that lies at the foundation of many social problems, and that can lead to organized crime and fatal interconnections between criminals, politicians, media and the judiciary, is taken up literarily, above all by the authors of the socially critical crime novels. These happen to be among the most widely read books ever.

As for the countries in the south of Europe - the Balkan countries or the Mediterranean countries - there is a widespread belief that they are particularly prone to the problem of corruption and the blending of politics and criminal structures. But also in the north of Europe, there are similar problems, which the authors of crime literature know to refer to in a powerful way.

Many authors have researched and written on this exciting topic. Is their voice heard? Are they taken seriously or is their work dismissed as entertainment literature? What can the literature do, what cannot the journalism do? Are countries in the south of Europe actually more vulnerable to corruption than those in the north? Why do French or German authors often choose protagonists from the former Yugoslavia (eg Estelle Subranche, Oliver Bottini or Leonhard F. Seidl)?



A PLAY WITH FOUR ACTORS AND SOME PIGS AND SOME COWS AND SOME HORSES AND A PRIME MINISTER AND A MILKA COW AND SOME LOCAL AND INTERNATIONAL INSPECTORS

By: **Jeton Neziraj** // Directed by: **Blerita Neziraj** // Actors: **Shengyl Ismaili, Adrian Morina, Ernest Malazogu, Shpetim Selmani** // Musicians: **Art Lokaj** (electric guitar) **Drin Tashi** (drums)
Music: **Gabriele Marangoni** // Choreography: **Adrienne Hart** // Stage design: **Petra Veber**
Costume design: **Vesa Kraja** // Light design: **Radomir Stamenkovic**

Produced by **Qendra Multimedia**, Prishtina // www.qendra.org / info@qendra.org

21 October, 16:00h, National Theater of Kosovo
Booking: info@qendra.org / www.qendra.org / tel: 038 555 799

After Great Britain's tragicomic exit from the EU, the empty space has to be filled quickly, otherwise the EU might collapse. Europe has turned its eyes on Kosovo, which unexpectedly finds itself facing an historic opportunity, which it must exploit. But, as always, it comes with a huge challenge. In addition to Kosovo, Serbia also has the chance to enter the EU. People and animals in Kosovo mobilize to meet the standards that Europe has set as a condition of entry, and to do this better and faster than Serbia. The basic EU document that is given to the Kosovar authorities is called *Kosovo and 3,000 easy regulations on the way to Europe*.

The *Tony Blair Slaughterhouse* in Prishtina, from now onward, must start to sell meat which has been quality-controlled. In their effort to meet this condition, the owners of the slaughterhouse make a *Kafkian* journey through the state bureaucracy, dealing with officials and bureaucrats who are unhelpful and corrupt. They even have to steal a giraffe from the Skopje zoo for the prime minister of Kosovo to eat on his birthday. And while some people in the new country naively commit to this *new challenge*, the *Orwellian* world of animals mobilizes and wants to exploit this political momentum to set out and articulate their demands for *more dignified slaughter*.

Written by a local cynic, this play is a tragicomic panorama of the current Kosovar and European reality. Kosovo's sincere aspiration to join the EU is confronted on the one hand by confusing and ridiculous European regulations and requirements, and on the other hand, by the ruses of bureaucrats who care only about making things *look okay on paper*.



LE PONT

Based on the novel "The Three Arched Bridge" by Ismail Kadare
Adaptation and directed by: **Simon Pitacaj** // Actors: **Redjep Mitrovitsa, Arben Bajraktaraj and Cinzia Menga** // Translated by: **Jusuf Vriioni** // Ass director: **Santana Susnja**
Dramaturgy collaborator: **Jean-Baptiste Evette** Light: **Flore Marvaud**
Music composer: **Librun Jupolli** // Costumes: **Vjollca Mjaku**
Construction of the décor: **Emanuel Macaigne**

Produced by Compagnie **Liria Teatër**, Paris // liriатеater@gmail.com / www.comagnieliria.com

Performance will be in French with Albanian subtitles.

21 October, 20:00h, City Theater, Ferizaj

A monk is witnessing an impressive stone bridge being erected over the fickle *Ouyane River*, in the place of the antique ferry. The project, run by mysterious foreigners, repeatedly experienced sabotages. Were these a manifestation of Water Spirits, such as those *Alkouné-the-Old-mother* used to speak about? Or were they perpetrated by any employee of *Ferries and Rafts* - the building company? Differing and contradictory rumours are starting to spread out, and even more so because it looks like the powerful Ottoman neighbour is looming even closer, on the brink of swallowing everything. At such a moment of turmoil and uncertainty, a mysterious character comes forth: the Gleaner. Arrived on site together with construction workers, he is questioning the Monk about ancient local legends. With innocent benevolence, the Monk tells him the stories, as well as many secrets. Old ballads sometimes enlighten altogether a country's deep roots, its commitment to the given word and the current confused situation. Will the bridge prove to be one of these gateways between the world of the dead and that of the living, as mentioned in ancient tales? Will a human sacrifice be requisitely offered in bridge's foundations, as in the story of That built by the three brothers? Whereas the Monk and the Gleaner are arguing over tales interpretation, a fascinating series of characters is marching in: the young brother compelled to sacrifice his wife to the "Turk's bride", or even Murrash Zenebiste - the ordinary man, his relatives, wife and son. Diverted from their initial substance, ancient legends in the Gleaner's hands will serve as terrible weapons aimed at offering a blood sacrifice and open the way to the ominous Turkish invasion (Simon Pitacaj)

"I do not suggest a theme; rather, the theme gets me." Grown up in a Kosovar village, Simon Pitacaj endorses Jorge Luis Borges words. The very poetic heights of Ismail Kadare's narrative brought him back to olden days, buried shadows of the past and archaic power of tales i.e. to the necessity of capturing history in the theatre. It's the year 1377 and strange adventures transpire all along the building of a bridge over the Ouyane River. They metaphorically evoke the meandering transition between feudal ancient and mercantile new orders, as well as the link between the world of the dead and that of the living. Walled up sacrificial victims, demolition at night of what is achieved during the day, legends are here ramming great History, while an invasion by the Ottoman Empire is looming more precisely. Gjon-the Monk is testifying, engaging a mysterious character: the Gleaner.

Two outstanding actors perform the roles. Redjep Mitrovitsa is the Monk and Arben Bajraktaraj is the Gleaner. (Agnès Santi in *La Terrasse*)

In French with Albanian subtitles.