

KOSOVO. THEATRE. SHOWCASE. 2019

31.10 - 03.11

KOSOVO THEATRE SHOWCASE 2019

PROGRAM

31 October – Thursday

20:00 – 21:30 | National Theatre of Kosovo, Prishtina
Theatre performance: THE LAST PERFORMANCE OF MARIE GJONI
In Albanian with English subtitles. Tickets: Kosovo National Theatre

01 November – Friday

10:00 – 11:30 | National Theatre of Kosovo, Prishtina
Kosovo Theatre market

12:00 – 13:30 | Oda Theatre, Prishtina
Theatre performance: THE HYPOCRITES or THE ENGLISH PATIENT
In Albanian with English subtitles. Tickets: Free entrance.

16:00 – 17:30 | City Theatre of Gjilan
Theatre performance: GODOT ARRIVED
In Albanian with English subtitles. Tickets: Free entrance.

20:00 – 21:30 | National Theatre of Kosovo, Prishtina
Theatre performance: IN FIVE SEASONS: AN ENEMY OF THE PEOPLE
In Albanian with English subtitles. Tickets: Free entrance.

22:00 – 23:00 | Menza Ramiz Sadiku, Prishtina
Music evening

02 Saturday

10:00 – 11:30 | National Theatre of Kosovo, Prishtina

Liria Theatre Company and Simon Pitaqaj present: *Reading and discussion between Redjep Mitrovitsa and Arben Bajraktari: THE GRAND INQUISITOR*
Reading in French, followed by a discussion in French with simultaneous Albanian and English translation.

15:00 – 17:00 | City Theatre “Adriana”, Ferizaj
Theatre performance: UN INSPECTOR
In Albanian with English subtitles. Tickets: Free entrance.

20:00 – 21:00 | National Theatre of Kosovo, Prishtina
Theatre performance: THE LIVING SPHINX
In Albanian with English subtitles. Tickets: National Theatre of Kosovo

03 Sunday

10:00 – 12:00 | Prishtina
Prishtina city tour

14:00 – 15:00 | National Theatre of Kosovo, Prishtina
Panel Discussion: “THE KOSOVAN” IN FRAMES
In English.

16:00 – 17:30 | Dodona Theatre, Prishtina
Theatre performance: MY FATHER LOVED ADOLF
In Albanian with English subtitles. Tickets: Free entrance.

20:00 – 21:00 | National Theatre of Kosovo, Prishtina
Ballet performance: O.TAKA
Tickets: Free entrance.

THEATRE PERFORMANCES

THE LAST PERFORMANCE OF MARIE GJONI

By: Veton Surroi // directed by: András Urbán // Actors: Shkelzen Veseli, Edona Reshitaj, Armend Baloku, Adrian Morina, Shpetim Kastrati, Ylber Bardhi // Composer: Irena Popovic- Dragovic // Musicians: Drin Tashi and Tomor Kuçi // Stage designer: Mentor U. Berisha // Costumes: Yllka Brada // Dramaturg: Jeton Neziraj // Translation into English: Aurela Kadriu // Ass. director: Imer Mushkolaj // Lighting: Sherif Sahiti.

Produced by: National Theatre of Kosovo

31 October, 20:00h , National Theatre of Kosovo, Prishtina
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A Communist party leader and a Theatre prima-donna are caught in an amorous relationship that survives the challenges of him being expelled and isolated from politics, engagement in negotiations with Serbian secret police ways to stop war in Kosovo, surveillance by a family of Kosovar police informants and finally war.

A historical perspective of Kosovo is given through the representation of the family of informants that generation after generation serve every regime-Serbian king, Italian fascists, Nazis, Serb communists, Kosovo Albanian communists- up to this day.

“The last performance of Marie Gjoni” brings together the tragic with the comic in a narrative that tries to understand human evil as well as unconditional love. The use of human evil that is always explained with “higher reasons” (such as religion, ethnicity, state) becomes a focus of the trial in the International tribunal for War crimes in the Hague in which the Communist party leader is a key witness. Unconditional love is for Marie Gjoni , the prima-donna, to explain.

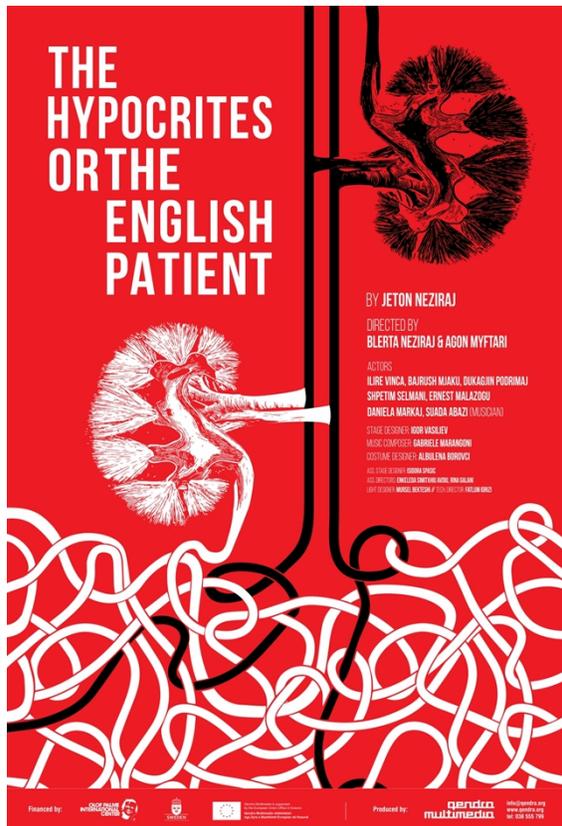
THE HYPOCRITES or THE ENGLISH PATIENT

By: Jeton Neziraj // Directed by: Blerta Neziraj & Agon Myftari // Actors: Ilire Vinca, Bajrush Mjaku, Dukagjin Podrimaj, Shpetim Selmani, Ernest Malazogu, Daniela Markaj // Stage designer: Igor Vasiljev // 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

01 November, 12:00h, Oda Theatre, Prishtina

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*...

GODOT ARRIVED

by Daniel Curzon // directed by: Shkelzen Berisha // Avni Shkodra, Gani Rrahmani, Tringa Hasani and Njomëza Kalaveshi // Costumes and scenography: Bekim Korça

Produced by the City Theatre of Gjilan

01 November, 16:00h , City Theatre of Gjilan



Where the famous Beckett work *Waiting for Godot* ends, the comedy of absurd or Daniel Curzon's play *Godot Arrived* begins, bringing the exact Godot. A play full of games, colors and extraordinary situations. Two people, incapable to function, move or think in one way or another without the help of someone else. They wait for their savior and he arrives, but they fail to understand that waiting is only a matter of choice.

An absurdist parody with fantastic humor by Daniel Curzon, directed by Shkelzen Berisha. Cast: Avni Shkodra, Gani Rrahmani, Tringa Hazani and Njomza Kalaveshi. Costumes and scenography by Bekim Korça.

A very diverse play in work techniques, colors of characters, showing special aesthetical care in the harmonization of music, scenography and visual elements as well as costumes in accordance with various situations of the set.

The story of two people without a clear life destination, living just so they can make their lives active, who find excuse in the idea that they are waiting for their savior. When the savior arrives, they fail to notice what they had been waiting for their whole life – Meaning!

Everything will be presented through situations full of humor and scenes of absurd behavior that originate from contexts we face in our everyday lives. Four actors will experience the thread that ties everyday lives with situations filled with a variety of

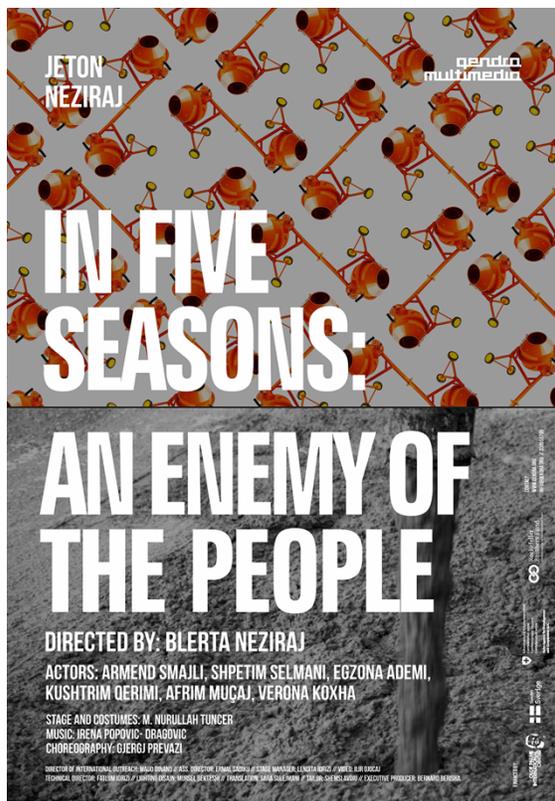
scenic spectacle, in a quest to find answers to many spiritual questions as well as material and intellectual ones. These will all offer a deep sight of the duality of the human nature.

IN FIVE SEASONS: AN ENEMY OF THE PEOPLE

By: Jeton Neziraj // Directed by: Blerta Neziraj // Actors: Armend Smajli, Shpetim Selmani, Egzona Ademi, Kushtrim Qerimi, Afrim Muçaj, Verona Koxha // Stage and costumes: M. Nurullah Tuncer // Music: Irena Popovic- Dragovic // Choreography: Gjergj Prevazi // Director of International outreach: Maud Dinand // Ass. director: Ermal Sadiku // Stage manager: Lendita Idrizi // Video: Ilir Gjocaj // Technical director: Fatlum Idrizi // Lighting disajn: Mursel Bekteshi // Translation: Sara Sulejmani // Tailor: Shemsi Avdiu // Executive producer: Bernard Berisha

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

01 November, 20:00h , National Theatre of Kosovo, Prishtina



“The strongest man in the world is he who stands most alone.”
– HENRIK IBSEN, *An Enemy of the People*

Post-war Prishtina, then administered by the UN, was threatened by powerful, illegal construction magnates who brutally built in every nook and cranny of the city, disregarding all rules of urbanism. In the name of neoliberalist market policies, the UN tolerated it and created a favorable environment for this destruction. This process also involved many producers of construction materials from other European countries, who had a vested interest in this “quick reconstruction.”

Architect and urban planner Rexhep Luci was attempting to bring the city under urbanist control. To the construction and manufacturing companies, corrupt political castes, opportunist media, wartime commanders, UN officials, and many others, he was “the enemy.” Rexhep Luci received several death threats and was later killed outside his apartment in Prishtina.

Winning the war but losing the peace, Prishtina today has the most polluted air in Europe. Construction companies continue abusing tens of thousands of workers

employed in the construction sector by paying them low wages, making them work in extremely dangerous conditions, and not offering them health insurance. In a timespan of one year, hundreds of workers of this sector are injured or die at the workplace. Their families are never recompensed.

IN FIVE SEASONS: AN ENEMY OF THE PEOPLE talks about “the hero compromised by the majority” and about “the responsibility of the majority as an enemy of truth and freedom” (Ibsen, via Stockman). Moreover, this play also talks about the hypocrisy of the UN’s peace missions who, in the name of political stability, peace, development, and reconstruction, turn a blind eye to Dr. Stockmanns, consequently becoming complicit in their murder.

UN INSPECTOR

by David Farr // directed by Erson Zymberi // Actors: Kushtrim Qerimi, Jajush Ramadani, Sherif Bega, Kushtrim Emërllahu, Milot Salihu, Edona Berisha, Dardana Mehmeti, Urata Shabani, Arben Marevci, Dashuri Rexhepi, Valdrin Osmani, Ali Krasniqi, Durim Neziri, Ekrem Jakupi dhe Nexhat Xhokli // Stage: Bekim Korça // Music: Betim Bekteshi // Costumes: Eleonora Gagica // Light design: Hajrullah Elezi

Produced by Adriana Theatre – Ferizaj

02 November, 15:00h, City Theatre “Adriana” Ferizaj

After his identification in *Marriot Hotel* by governmental agents who are always ‘looking for’ a true macchiato, an unknown, poor businessman is mistakenly taken by them,



confused for a scary UN inspector, who is expected to control the corrupted government. His play, through situations he finds himself in, shows the state’s financial crimes, corruption and the destroying way of government’s functioning.

UN INSPECTOR explores human greed, immorality, corruption and state extortion. One

of the most special adaption of a book, which stands loyal to the original book, *Der Revisor* of Gogol. Updated with a lot of elegance and charm and adapted to the actuality of the 21st century politics.

THE LIVING SPHINX

By: Rexhep Qosja // Directed by: Blerta Neziraj // Actors: Fatmir Spahiu, Adrian Morina, Edona Reshitaj, Armend Smajli, Ylber Bardhi, Shpejtim Kastrati, Dukagjin Podrimaj. Costumes and scenography: M. Nurullah Tuncer // Composer: Gabriele Marangoni // Choreograph: Gjergj Prevazi // Assistant Director: Imer Mushkolaj

Produced by: National Theatre of Kosovo

02 November, 20:00h, National Theatre of Kosovo, Prishtina

Written in the 1970s as a powerful play that deals with blood feuds and the absurd



fratricide of the time, the reintroduced *Living Sphinx* penetrates the tabooed drama of post-war Kosovo and the “mysterious” political assassinations of Kosovar intellectuals, journalists, and politicians.

Following the end of the war, some of the “warlords” in Kosovo

were involved in a series of killings targeting political opponents – primarily officials of the Democratic League of Kosovo – who were previously labelled as “collaborators” and “saboteurs of the liberation war.” About 20 years after that period, almost none of these killings were solved. There has been no political will to achieve something like that from neither side, not even from the Democratic League of Kosovo, who, on top of that, has capitalized on them and used them for their own political goals. Even the public commemoration of the victims has been turned into a comical ritual. Everyone – even the killers – “mourn,” everyone “appeals for justice,” everyone wants “the killers to be behind bars,” and everyone wants to recognize the “merits of the victims.”

In such a macabre political and social backdrop, the only ones who can be called victims are the murdered individuals and maybe their close family members.

This play is dedicated to the murdered persons and to the small but courageous handful of people who, to this day, with dignity, continue seeking justice for the political killings in post-war Kosovo.

MY FATHER LOVED ADOLF

By: Mehmet Kraja // Directed by: Ilir Bokshi // Dramaturg: Shkelzen Berisha // Cast: Ernest Zymberi, Emine Toska, Ali Demi, Alban Shahiqi, Avni Shkodra, Njomëza Kalaveshi, Tringa A. Hasani, Safete Mustafa, Gani Rrahmani dhe Gramos Kerqeli. // Scenography: Bekim Korça // Costumes: Vesa Kraja // Music: Florim Gagica // Light Design: Fatmir Halili

Produced by: City Theatre of Gjilan

03 November, 16:00h, DODONA Theatre, Prishtina



My Father Loved Adolf explores the first ten years after the Second World War, after the great historical Albanian turnaround, where the time is articulated through a special dioptr, unlike the literary account of this era in our prose.

Within the ten-year arch of the Father, perhaps 1945/1955, which is full of fragmented scenes, the

audience travels along with the Father in a lively film, walks through a neo-realistic documentary theatre; the narrator, during this film strip leak, deliberately blurs the boundary between reality and fictitious, parodies the story through abundant testimonies, ironizes and groomed the environment, the atmosphere, the people ... A piece of our history. A story within a story.

O.TAKA

By: Sinan Kajtazaj // Costumes: Vesa Kraja // Stage design: Aziz Maloku // Lights: Sherif Sahiti & Mursel Bekteshi // With: Fatmir Smani, Mergime Morina, Teuta Krasniqi, Sead Vuniqi, Luljeta Ademi, Fisnik Smani, Jeta Musolli, Muhamet Bikliqi, Vjollca Llugiqi, Kreshnik Musolli, Aulone Nuhiu, Donmir Bilalli, Abetare Hyseni, Isa Beg Gjocaj, Drilon Podrimcaku, Ilir Krasniqi, Liridon Mziu, Marigone Hoxha, Vlora Prizreni, Mimoza Bytyqi, Nora Gashi, Besarta Shaljani, Elmedina Berisha, Flakarta Qorri

Produced by: National Ballet of Kosovo



03 November, 20:00h,
National Theatre of Kosovo,
Prishtina

O.TAKA is a modern ballet designed upon the story of the renowned dancer from Cameria, Osman Taka. This ballet shows to the audience the desire and passion of this great dancer, whose last wish before execution was exactly a dance. The part Kaba –

which is played in clarinet in the Southern Albania will make it possible for the audience to enter the play's atmosphere right away. An important element of the play is the 'rope of fate' that is a symbol of the rope that the prisoners constantly keep in their minds while at prison. Later, the prisoners show up, Osman Taka himself among them. They all have their own guardian angel.

O.TAKA is an embodiment of the suffering, challenges and obstacles of an imprisoned dancer, whose passion and desire for dance as well as his thoughts are also imprisoned. The final part of the play is 'Osman's last dance', who surrounded by his friends, dances his last divine dance, through which he saves himself but not his friends.

READINGS, PANEL DISCUSSIONS & NETWORKING

KOSOVO THEATRE MARKET

01 November, 10:00h, National Theatre of Kosovo, Prishtina

During this one-hour networking event, various Kosovo Theatre producers and Theatre makers will have the chance to present their projects and give a landscape of the situation of the Theatre industry in Kosovo.

Reading and discussion between Redjep Mitrovitsa and Arben Bajraktari: THE GRAND INQUISITOR

02 November, 10:00h, National Theatre of Kosovo, Prishtina

Liria Theatre Company and Simon Pitaqaj present:

THE GRAND INQUISITOR

Reading and discussion between Redjep Mitrovitsa and Arben Bajraktaraj

The reading of The Grand Inquisitor based on Karamazov Brothers of Fyodor Dostoyevsky, by the renowned French author with Albanian origin, Redjep Mitrovitsa, adapted and directed by Simon Pitaqaj, will be followed by a discussion between Redjep Mitrovitsa and Arben Bajraktaraj, another renowned Albanian actor living and working in France.

The discussion aims to explore on topics that are related to acting, roles, directors, Theatre plays and movies. Redjep Mitrovitsa will be our honored guest in this discussion. He will be talking about his career and essential meetings with great masters of French scene such as Antoine Vitez, Claude Régis, George Lavaudant, Daniel Mesguich as well as for the Theatre plays Lorenzaccio in two versions (Comédie Française), Jeanne au bûcher, Ninjiski, Hamlet.

The audience will have the chance to see photographs and short videos from Redjep Mitrovitsa's work.

This event is organized in collaboration with Liria Theatre Company from Paris and is curated by Simon Pitaqaj.

PANEL DISCUSSION: "THE KOSOVAN" IN FRAMES

03 November, 14:00h, National Theatre of Kosovo, Prishtina

Since early 2000s, Kosovo's independent cultural organizations instigated an autonomous level of artistic production thus influencing local dynamics of cultural creation and offer. Financially driven mainly by international agencies operating in the country, these independent structures launched a series of activities which were quickly acknowledged by local communities to become the main players of Kosovo's cultural landscape.

Regardless of numerous successes on many public fronts, the independent scene however never enjoyed a full and unconditional support from the central government, namely the Ministry of Culture as this institution has focused its funds on supporting organizations and artists whose main focus was to curate the national identity of the majority.

This panel discussion aims to critically deconstruct the role of independent scene in formation and promotion of Kosovo's cultural and national identity, specifically its contribution to public awareness on what is to be a Kosovan, both culturally and politically. As the works and productions of the independent scene in Kosovo have gained international recognition, the question goes whether and to what extent the Kosovan identity have influenced and permeated the local social fabric through local artistic production. Is (Kosovo) nationality considered within the aesthetic framework of local artworks in music, theatre and film? How it is represented?

Last but not least, this critical take on the impact of cultural independent sector in relation to identity aims to contribute to the already existing public discussion on "Who is the Kosovan?".

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