



>>>>INVITATION<<<<

## **KOSOVO.THEATRE.SHOWCASE.2020**

The third edition of the Kosovo Showcase will take place from **October 27th to November 1st, 2020** in Kosovo. At least 8 shows produced by Qendra Multimedia, National Theater of Kosovo and Volksbühne Berlin, City Theater of Gjilan and theatres & theatre groups from Kosovo and Serbia will be shown in this edition. At least one guest performance from Serbia will be shown as well.

The showcase will take place in several cities in Kosovo, besides Prishtina. This way, the international guests will have the rare opportunity to not only see the most recent theater productions of Kosovo theater scene and its trends, but also enjoy the great hospitality and beautiful landscape of Kosovo. This edition will also bring several complementary programs; discussions, panels and other music evenings.

We expect some 50 international guests; festival selectors, theater critics, journalists, writers, directors and theatre admirers coming from all over the world.

**In case you are interested to attend, please let us know in advance. Write an email to: [info@gendra.org](mailto:info@gendra.org) [subject: Kosovo showcase 2020]. We will only be able to offer **free accommodation** to a limited number of guests.**

**All shows will be presented with English subtitles.**

**Full program will be announced by the end of September, but below you can have a sneak peak of some of the shows that will be showcased.**

### **THE RETURN OF KARL MAY**

(Entertaining play for the German people)

*By Jeton Neziraj, directed by: Blerta Neziraj*

***Produced by: Volksbühne Berlin, National Theater of Kosovo, Qendra Multimedia***

Kara Ben Nemsi, the famous character in the works of Karl May, *flees the East* and heads toward *German lands* with a group of actors from Kosovo. On this almost epic journey,



he encounters Slavoj Žižek, Peter Handke, a member of the National Socialist Underground, and a host of other characters. The play confronts the audience with Western Europe’s almost demonizing approach toward the East—its supposed cultural, political, and intellectual superiority—which, according to Aleksandar Hemon, is deeply rooted in colonialism and racism.

**Watch a 40 min video of this play that premiered at the Volksbühne in Berlin, in frame of the POSTWEST Festival**

<http://postwest.volksbuehne.berlin/de/programme/33/the-return-of-karl-may-entertaining-play-for-the-german-people>

*Press in German:*

<https://www.tagesspiegel.de/kultur/digitales-volksbuehnen-festival-liebesgruesse-vom-balkan/25954040.html>

<https://taz.de/Interkulturelles-Festival-der-Volksbuehne-Berlin/!5691502/?goMobile2=1591488000000>





## I AM MY OWN WIFE

by *Dough Wright*, directed by *Kushtrim Koliqi*

**Produced by: Integra, Prishtina**

Directed by Kushtrim Koliqi and with Adrian Morina as the only actor who plays over 30 personages, the play tells the story of the extraordinary and challenging life of transgender Charlotte von Mahlsdorf from Germany who survived the Nazi and Stasi regime. The winning play of the 'Pulitzer Prize' and the 'Tony Award' is based on Doug Wright's conversations and interviews with the German transgender and antique dealer Charlotte von Mahlsdorf, as well on Charlotte's 1992 autobiography, also titled 'I Am My Own Wife'. For the full portrayal of Charlotte, during the Nazi period and the subsequent Communist regime, while living openly as transgender, the play requires its sole actor to play about thirty different roles. The play's title is from an anecdote Charlotte tells: when she was forty, her clueless mother asked "Don't you think it's time you settled down and found a wife?" to which Charlotte answered, "But, Mutti, don't you know that I am my own wife?"

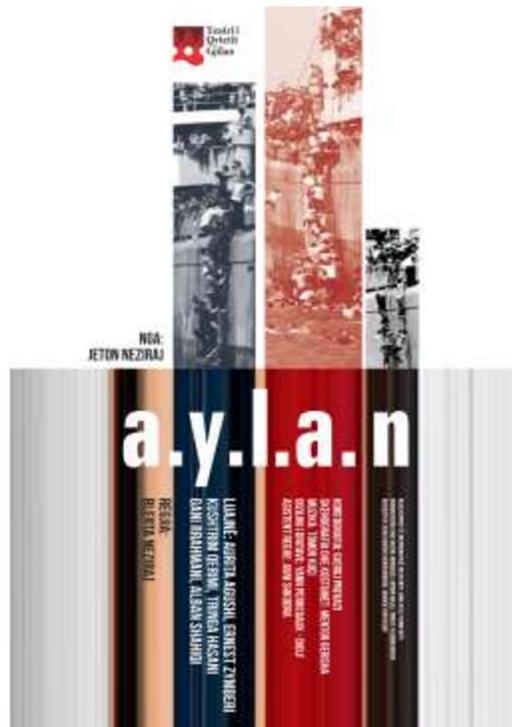


**a.y.l.a.n**



*by Jeton Neziraj, directed by Blerta Neziraj*  
**Produced by: City Theater of Gjilan**

In *Roccalumera*, a small town in Sicily, where nothing happens, and the residents are afflicted by boredom and desperation, everyone is pinning their hopes on the arrival of refugees. They hope a refugee boat might draw attention to their town, as well ensuring that its residents benefit from foreign aid. But the refugee boats pass them by as they sail toward the big cities, and they don't stop at *Roccalumera*. But one day, everything changes when the sea washes up a man's corpse on the beach...



*a.y.l.a.n* is an ironic theatrical performance about the actual story of refugees in Europe, and the efforts of many unscrupulous people to profit from their tragedy. The play forces us to see the story of the other in ourselves, at a time when in many European countries, anti-migrant feeling is on the rise, and empathy for their story and suffering is declining. The present tragedy of the other is our tragedy of yesterday and could be our tragedy of tomorrow.



## **ARTURO UI**

*by Bertold Brecht, directed by BekimLumi*

*Produced by: National Theater of Kosovo*

In our universe, the 21<sup>st</sup> century is the century of Arturo Ui. Besides the disturbance it may cause, you know his face very well. Before seeing him in the theatre, you see him every day on TV. Tragically, you also see him in our everyday life. For years, you have gotten used to his weird face. To the point, that it no longer impresses you. You see the face of Arturo Ui and his gangsters not only in Kosovo, but all around the world. In their original form, or in a fetch form.

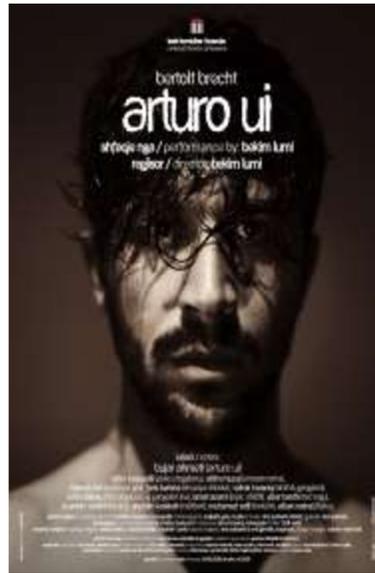
Arturo Ui was written in 1941 by the renowned German and international playwright and director Bertolt Brecht (1898-1956) during his three-week migration in Helsinki (Finland). At that time, he was prosecuted by fascism and was expecting his USA visa to move there. Even though the events of this drama focus on Chicago and Cicero, USA, in fact, they are a metaphorical suggestion on the dramatic events of that time in Austria and Germany. As such, with the way, content, its spirit and characters, in a symbolic way this play describes, treats and reflects the violent history of the occupation of economic and political power by the gangster Arturo Ui (alias Adolf Hitler) and his successors in the '30s of the 20<sup>th</sup> century. Physical violence, robbery, burnings, pressure, taxes and threats against marketers, politicians and journalists, and even their murders. Their fake trials, alibies, violence and blackmailing against crime witnesses are only a few among the tabloids of this play.

This play participated in the Bursa International Theatre Festival 2020.

It was awarded the annual prize for the best play of 2018 and the annual prize for the best director 2018 (post-mortum prize for BekimLumi) by the Ministry of Culture, Youth and Sports in Kosovo.

It was also awarded the Grand Prix prize from Skupifest in 2020, Skopje, Macedonia.

(The text above, with very little cuts, is taken from the word of BekimLumi about the play)



## BALAVA

*by Dunja Matić, directed by Andrej Nosov  
Produced by: Heartefact Fund*

A play by the young author Dunja Matić and director Andrej Nosov that questions what we (still) perceive as the traditional form of family.

By confronting two generations of female characters on stage, Dunja Matić raises important questions about the role that women play in today's society. The author also courageously confronts the problems of pregnancy and abortion, portraying them through the vision of heroines who treat these issues in accordance with their social roles. The author shows how, even in the absence of men, the heroines create relationships with them and build their identities through that relationship, whether as mothers, sisters, girlfriends or wives. At various levels, the issues of motherhood and mother-child relationships intensify throughout the play, which leaves many unsolved problems and raises awareness about the need for an urgent reaction.

**KOSOVO.**  
**THEATRE.**  
**SHOWCASE.**  
27.10 - 01.11 **2020**





## **CONTROL AND THE LOVE MACHINE**

*By Besim Ugzmajli, Directed by Besim Ugzmajli*

*Produced by: Adriana Theatre of Ferizaj*

Control and the Love Machine brings existential dilemmas that take place in a dystopian environment. Even though taking place in a dystopian environment, the play seeks to build upon the classical structure of drama in general.

Since the story does not have a specific time and place, it opens horizons that aim towards a timely non-defined future but that is connected to fictive environments of a post-apocalyptic and post-anthropological future.

The play as a subject of suspicion, questions the human moral and values upon which today's society functions. The society of the future that is presented in the Control and Love Machine play, functions upon a new moral which has been imposed by the technological development through an invisible transformation on the human nature.

Ela and Oso have decided to get married, they find out that they must pass a few important tests in order to do that. Ela and Oso have to take the tests of Dr.Guan who is accompanied by the Person and Zaza. Dr.Guan has designed an institute that tests couples who have decided to get married in various ways. The tests that prove the love of Ela and Oso keep getting complicated. The space becomes even more hermetic and the pressure unbearable. Ela and Oso are expecting to get out of the hermetic institute soon. They do get out, but feels like it was not worth it.



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