

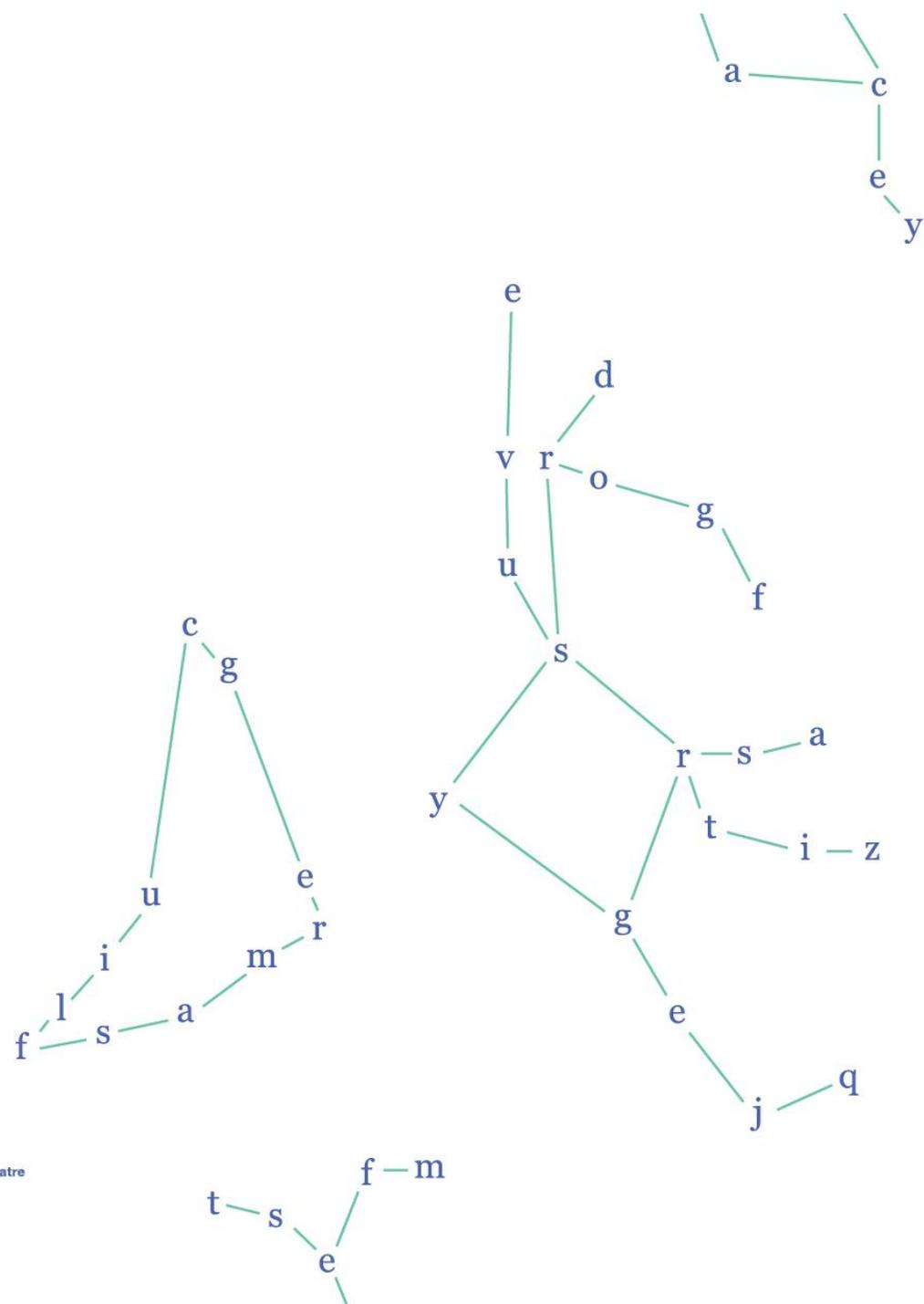
VI Obrador d'estiu de la Sala Beckett

From 9th to 16th July 2011
At Sala Beckett, Institut del Teatre
and Teatre Lliure

GREC 2011 Festival de Barcelona

Organizers

Sala Beckett
Obrador Internacional
de Dramatúrgia



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L'Obrador d'estiu de la Sala Beckett:

an international meeting place for new playwriting

For the last six years, the **Sala Beckett/Obrador Internacional de Dramatúrgia** has been organising an annual international meeting of emerging dramatists from around the world. Under the name of **l'Obrador d'estiu**, in the second week of July it runs an intensive week-long programme consisting of courses, seminars, staged readings and other activities based around contemporary drama, directed by some of the most important dramatists and theatre teachers working today.

Neil LaBute, Martin Crimp, Simon Stephens, Will Keen, Biljana Srbljanovic, Falk Richter, Lutz Hübner, José Sanchis Sinisterra, Enzo Cormann, Rafael Spregelburd, David Lescot and Ahmed Ghazali have been just some of the teachers and tutors at previous events, in addition to Catalan playwrights Carles Batlle, Sergi Belbel, Jordi Casanovas, Pere Riera and Xavier Albertí.

The participation of emerging playwrights is backed by recommendations from renowned theatres, organisations or cultural promotion centres from all over the world, which not only put forward the playwrights' names but also help to fund participation: the National Board of Culture of Uruguay; the Ministry of Education and Culture of Cyprus; the Royal Court Theatre of London with the help of the British Council; the Festival Theatertreffen and Stückemarkt of Berlin and the Goethe Institut of Barcelona; SACD/Société des Auteurs et Compositeurs Dramatiques, Association Beaumarchais and the French Institute of Barcelona; Artistas Unidos, Fundação Calouste

Gulbenkian (Portugal); Spanish Embassy in Beirut, British Council Beirut, SHAMS/The cultural Cooperative Association for Youth in Theatre and Cinema (Lebanon); TINFO /Theatre Info Finland, Nordic Drama Corner (Finland); Instytut Adama Mickiewicza, Instytut Teatralny (Poland); Instituto Polaco de Cultura-Madrid; Galata Perform (Turkey).

The contact and the live exchange of experiences between participants, whether between pupils and their teachers or among the emerging authors themselves and other professionals visiting l'Obrador, have turned out to be a great stimulus for the birth of new ideas and new individual or collective projects of creation, and this is one of the aspects that most clearly justify the growth and consolidation of this project.

This year, l'Obrador d'estiu venues are **Sala Beckett, Institut del Teatre** in Barcelona and **Teatre Lliure**. Its taking place at the same time as a new edition of the **Grec Festival de Barcelona** makes it possible for l'Obrador to be connected, more than ever before, with the fresh new visions and youngest sensitivities of European and international drama.

We sincerely hope that you find the program of workshops and activities of this sixth edition an interesting one.

Toni Casares

Víctor Muñoz i Calafell

Agenda

Saturday 09 th July

Sala Beckett

11.00 - 14.00 S. Stephens seminar
14.00 Lunch
16.00 - 18.00 S. Stephens seminar

Sunday 10th July

Sala Beckett

11.00 - 14.00 S. Stephens Seminar
14.00 Lunch

Monday 11th July

Institut del Teatre de Barcelona

09.30 Registration participants (Hall IT)
10.00 - 14.00 Courses, workshops and seminar:
J.Danan, M. Hervàs and J. Picó, A. Lima, P. Riera, A. Sanzol, S. Stephens, T.Walser
11.00 S. Stephens seminar
11.00-15.00 Sergi Belbel's course (Monday 11 to Friday 15)
14.00 Lunch
15.15 *Coffee with...* playwrights from seminar ***New Plays for a Time of Terror***
16.00 - 18.00 Courses, workshops and seminar:
J.Danan, M. Hervàs and J. Picó, A. Lima, P. Riera, A. Sanzol, S. Stephens, T.Walser

18.30 **Inauguration** (Hall IT)

19.00 Stage Reading ***El món sencer***, by Theresia Walser and Karl-Heinz Ott
At Sala Scanner
Translated by Susana Tornero
Directed by Toni Casares

Tuesday 12th July

Institut del Teatre de Barcelona

10.00 /11.00 Courses, workshops and seminar
14.00 Lunch
15.15 *Coffee with...*
16.00 - 18.00 Courses, workshops and seminar

Teatre Lliure-Espai Lliure

18.30 Stage Readings ***New Plays for a Time of Terror***
-*Gaudeix de la por*, by Marta Buchaca (Catalonia)
-*Mama*, by Wolfram Lotz (Germany)
-*Broken Heart Fragments*, by Saara Turunen (Finland)

20.30. Screening *Galop arrièrè* a film by Bartabas

Wednesday 13th July

Institut del Teatre de Barcelona

10.00 - 14.00 Courses, workshops and seminars
14.00 Lunch
15.15 *Coffee with...*
16.00 - 18.00 Courses, workshops and seminar

Teatre Lliure-Espai Lliure

18.30 Stage Readings ***New Plays for a Time of Terror***
-*12/70*, by Julia Holewińska (Poland)
-*El colomar*, by Magali Mougel (France)
-*Sons per a una selva digital*, by Ana Candida de Carvalho Carneiro (Brazil/Italy).

20.30. Screening *Galop arrièrè* a film by Bartabas

Thursday 14th July

Institut del Teatre de Barcelona

10.00 - 14.00 Courses, workshops and seminar

14.00 Lunch

15.30 *Coffee with...*

16.00 - 18.00 Courses, workshops and seminar

Teatre Lliure-Espai Lliure

18.30 Stage Readings ***New Plays for a Time of Terror***

-*Imperi*, by André Murraças (Portugal)

-*Setembre 1985*, by Nick Payne (England)

-*Libertad*, by Santiago Sanguinetti (Uruguay)

-*Inside Out*, by Fouad Yammine (Lebanon)

Friday 15th July

Institut del Teatre de Barcelona

10.00 - 14.00 Courses, workshops and seminars

14.00 Lunch

15.15 *Coffee with...*

16.00 - 18.00 Courses, workshops and seminar

Teatre Lliure-Espai Lliure

18.30 Stage Readings ***New Plays for a Time of Terror***

-*Projecte_TX7*, by Ebru Nihan Celkan (Turkey)

-*Her Life as Dead*, by Charalampos Giannou (Cyprus)

-*No Salinger*, by Jose Padilla (Spain)

Saturday 16th July

Institut del Teatre de Barcelona

10.00 - 14.00 Courses, workshops and seminar

14.00 Lunch

15.15 *Coffee with...*

16.00 Open classroom Alfredo Sanzol

17.30 Reading *Sea Wall/Paret Marina* by Simon Stephens

With Simon Stephens and Catalan actor Pau Roca

Teatre Lliure-Espai Lliure

19.00 Stage Reading ***Roaming món***, by Joseph Danan

Translated by Carles Batlle

Directed by Jordi Prat i Coll

21.00 **Closing event**

Courses and workshops

DRAMATIC WRITING AND STAGE PERFORMANCE

Specialized playwriting workshop with **Joseph Danan**

Assistant/translator: Albert Arribas

Increasingly the stage is considered, above all else, as the place of a performance in the present, where theatre converges with dance, live music, the circus arts, etc. The question would be: in the light of these distractions that tend to relativise the place of text, where can dramatic writing be situated?

We will explore this question within the context of a writing workshop, with practice (and theoretical reconsiderations of it). What kind of texts are we to write in this new state of theatre? What stance do we adopt in relation to the stage and the art of staging? What role do we assign to everything that is not textual, in particular the image, the images?

Joseph Danan (France)

Joseph Danan works in three different roles as a writer, a teacher (at the Theatre Studies Institute, University of Paris III – Sorbonne Nouvelle) and a playwright (with Alain Bézu, who was director of the Drama Centre of Higher Normandy until 2007). His works have been taken to the stage by Alain Bézu, Jacques Kraemer, Julien Bouffier, Jean-Frédéric Chevallier (Mexico), Joël Jouanneau, Jacques Bonnaffé and Paulo Calatré (Caldas da Rainha, Portugal). They have been published in ACTES SUD – PAPIERS (*De la Révolution*; and in the collection “HEYOKA JEUNESSE”: *Les Aventures d'Auren, le petit serial killer*; *Jojo le récidiviste*; *A la poursuite de l'oiseau du sommeil*), in LANSAMAN (*Cinéma*; *Sous l'écran silencieux*; *Enquêtes du désir, trois pièces*) and in THÉÂTRE OUVERT (*Passage des lys*; *R. S/Z. Impromptu Spectre*). He is also a novelist (*Allégeance*), poet (*A poème*) and essayist (*Qu'est-ce que la dramaturgie?*).



THE ADVENTURE OF PLAYWRITING

Specialized playwriting workshop with **Theresia Walser**

Assistant/translator: Albert Tola

I want to start with characters. Characters that you know just from passing them by, characters that you keep in mind, characters that you can't get out of your mind, characters that you saw on streets, met in cities, trains, airports, shopping centres, wherever you bumped into them. Characters by whom you may be disgusted, or you felt in love with, characters that seem absurd to you, laughable or sad. Maybe you remember a few sentences which made you think about their lives, maybe they talked to you. I am very interested in the sounds of their communication and the polyphony of their stories. I would like to let them meet each other.

Theresia Walser (Germany)

Theresia Walser was initially an actress and it was not until 1997 that she made her debut as a dramatist. Her play *King Kongs Töchter* (1998) was a considerable success and has enjoyed more than twenty productions since the premiere. Theresia Walser was voted Best Upcoming Playwright 1998 and Best Playwright in 1999 in the critics' poll of the magazine *Theater Heute*. She has been given numerous awards and grants, amongst them the Förderpreis des Schiller-Gedächtnis-Preises 1998 and the BHF-Bank-Foundation's Grant 2006.

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THE END IS (AT) THE BEGINNING...

Specialized playwriting workshop with **Sergi Belbel**

The aim of the course is to carry out a small reflection on the “endings” of plays. Can an “ending” become the “beginning” based on which the dramatic rules for writing a play for theatre are established? During the course, some classical and contemporary works will be analysed to produce a typology of the different types of “endings”, according to genre (tragedy, comedy, drama), modality (open/closed, conclusive/suspense-filled, cyclical/linear, expected/surprise, logical/illogical, etc.) and other parameters for study. After confirming that in recent years there has been an abundance, especially in works by young authors, of plays produced based on a non-conclusive initial idea that is then worked “on the fly”, the course proposes the establishment of a concise methodology that would break with this tendency.

Sergi Belbel (Catalonia)

Playwright, director and theatre translator. Professor of Playwriting at the Institut del Teatre de Barcelona since 1988. Director of the Teatre Nacional de Catalunya since 2006. He has written around twenty plays, prominently including: *Elsa Schneider*, *Tàlem*, *Carícies*, *Després de la pluja*, *Morir*, *La sang*, *El temps de Planck*, *Forasters*, *Mòbil* and *A la Toscana*. He has directed plays by classical and contemporary authors such as Shakespeare, Calderón, Molière, Goldoni, Koltès, Mamet, De Filippo, Marivaux, Némirovsky, Guimerà, Vilanova, Benet i Jornet, David Plana and Jordi Galceran. He has been awarded, among others, the following prizes: 1993-95 Premi Nacional de Literatura Dramàtica, Generalitat de Catalunya; Premio Nacional de Literatura Dramàtica, Ministerio de Cultura; 1999 Molière award for Best Comedy (*Després de la pluja*); 2000 Premi Nacional de Teatre, Generalitat de Catalunya; 2002 Max Performing Arts Award for International Promotion; and 2003 Premi Ciutat de Barcelona de les Arts Escèniques for the Dramatisation and Direction of *Dissabte, diumenge i dilluns* (Saturday, Sunday, Monday) by De Filippo (TNC, 2002).



WHAT IS CHILDREN’S FUNCTION AND WHY DO WE TELL THEM STORIES?

Introductory Workshop to writing plays for children with **Marc Hervàs** and **Jorge Picó**

How should we write for children? Can we talk about absolutely anything? What language should we use? How can we recover the power and fascination of words or deal with current themes? These are some of the questions that will be tackled during this workshop, which will offer the tools necessary to enable us to write for a children’s and family audience, from basic notions of playwriting to the construction of dialogues.

Marc Hervàs (Catalonia) A graduate in dramatic art specialised in stage directing and playwriting from the Institut del Teatre de Barcelona, and in Philosophy from the UAB. He has worked as director and dramaturg on different theatre productions for children and young people, such as *La Ventafores*; *potser sí, potser no* and *A l’arca a les vuit* at the TNC or *La tempesta* at Temporada Alta. He is currently working on the stage direction of the ballet *Petruixka*, by Igor Stravinsky, a Petit Liceu production. He is also founder and director of La companyia del Príncep Totilau, where he is currently working on several projects.

Jorge Picó (Valencia) A graduate in dramatic art from the ESAD in Valencia with an English degree from the University of Valencia. In 1990 he moved to France, to the Jacques Lecoq International School of Theatre, where he studied for two years. A large part of his theatrical career has developed in France, owing to the fact that he entered the Philippe Genty Company. Upon his return to Spain he directed *Pasionaria* for Bambalina Titelles (Teatres de la Generalitat Prize for the best show of 2001, Cartelera Turia Prize 2001). In 2003 he founded the ‘Ring de teatro’ company, with which he wrote and directed *Joe Zárate te necessita* (2003), *S (ese)* (2005), *Non Solum* (2005) (Max Prize for the Best Text in Catalan 2010) and *On est pas dici* (2009).



THE FOUNDATIONS OF DRAMA

Introductory course in playwriting with **Pere Riera**

This course offers students the theoretical bases of dramatic writing. The sessions will consist of practical exercises to enable the participants to apply the methodological principles used daily. The last third of the course will be reserved for individual experimentation so that everyone can identify the singularities and characteristics of their own writing.

Pere Riera (Catalonia)

He holds a degree in Dramatics and Stage Directing from the Theatre Institute, and in History of Art from the UB, as well as the Official Inter-university Master's Degree in Theatrical Studies. He is a teacher of Dramatic Theory and Literature and Playwriting at the Theatre Institute and of Theatrical Writing at l'Obrador de la Sala Beckett. He combines his teaching work with writing plays and television scripts. He is a member of the Editorial Board of the magazines *Pausa* and *Estudis Escènics*. He forms part of advisory council for the Festival Shakespeare in Mataró. He has produced stage adaptations for different shows (*Ròmul el Gran* by F. Dürrenmatt, *La Controvesia de Valladolid* by J.C. Carrière, *La Bella Galatea* by F. Von Suppé, *El Doctor Miracle* by G. Bizet and *Baal* by B. Brecht). He is the author of the works: *Lhuny de Nuuk* (Teatre Nacional de Catalunya), *Casa Calores* (Sala Beckett), *El factor Luxemburg* (Teatre Lliure), *Desclassificats* (Sala Villaroel), *El món s'inclina* (Barcelona Theatre Institute), *Muda* and the handbook on performing arts *Fem teatre* (Ed. La Galera).



INTERPRETING WITH "THE QUALITY"

Workshop for professional actors with **Andrés Lima**

Work will be developed by building on what Andrés Lima calls THE QUALITY, a combination of what is "essential" that is proposed by the text and what is "personal" that will be proposed by the actor.

Work division each day will be as follows:

- I. Warm-ups and games
- II. The Quality
- III. Interpretation of texts

For this work, actors taking part in the workshop will have to choose two texts, classical or contemporary, on the theme of their choice. To avoid working only with monologues, it is suggested that one of these texts is shared between two participants.

Andrés Lima (Madrid)

Director of the company Animalario, he has directed numerous plays for theatre, including *Falstaff*, *Urtain*, *Qué te importa que te ame*, *Marat-sade* and *Las alegres comadres de Windsor*, the latter at the Comédie Française in Paris. He has directed at theatres such as the María Guerrero, La Zarzuela, La Abadía and at the Mérida Festival, touring around Spain and making waves. Among others, he has been awarded three Max prizes for his work directing. In cinema, he has worked as an actor under directors such as Milos Forman, David Serrano, Imanol Uribe and Miguel Albaladejo. He has also worked on several television series, such as *Policías*, *Periodistas* and *Aida*. Finally, as a theatre actor he has featured in *El Libertino*, directed by Joaquín Hinojosa, *Hamelín* by Juan Mayorga and *La penúltima* by Harold Pinter, among other plays.



YOU DON'T KNOW WHAT IT'S LIKE OR WHERE IT IS BUT YOU KNOW IT EXISTS

Workshop for directors, authors and actors with **Alfredo Sanzol**

This workshop is aimed at directors, authors and actors interested in theatrical creation and in sharing unblocking techniques that put us in touch with our creativity.

The aim of the course is to develop listening-communication. The act of talking is the act of "achieving": one does not talk to describe or to exhibit, but to "obtain" and / or to "modify". We get to understand the use of verse as a premeditated choice by the character due to the impossibility he feels of expressing such great, deep and heartfelt concepts through colloquial language. And we will work the monologue considering at all times the audience as another character in the work. The main aim of all this is to shake off the dust of the years, of the bows and of the clichés, and return to the great authors of the past their voice, a modern and imperishable voice, of the universal...

Alfredo Sanzol (Pamplona)

Graduate in Law from the University of Navarra and in Stage Directing from the Real Escuela Superior de Arte Dramático. A playwright, scriptwriter and director since 1999, he has written and directed *Días estupendos* (2010), *Delicades* (2010), *Sí, pero no lo soy* (2008), *Risas y Destrucción* (2006), *Cómo levantar piedras sin hundirte en las aceras* (2005), *Caleidoscopio* (2004), *Móviles* (2003), *Cous Cous y Churros* (2001) and *Carrusel Palace* (2000). He has also directed texts by other authors, such as *La cabeza de Bautista* (2009) by Valle-Inclán or *Como los griegos* (1999) by Steven Berkoff, which was nominated for the best new show at the Max Prizes in the year 2000. He was director's assistant to Gerardo Vera in *Un enemigo del pueblo* (2007), *Divinas Palabras* (2006) and *La Voz humana* (2005), and to Toni Cantó in the show *Maratón* (2002). In 2002, with Toni Cantó and Sergio Guardado, he co-created *Living Lavapiés*, a comedy broadcast by Telemadrid.



Seminar

NEW PLAYS FOR A TIME OF TERROR

Seminar coordinated by **Simon Stephens**

As a part of the Obrador d'estiu, every year we invite a group of young writers from different countries to work for a week with an experienced playwright. In 2010, like last year, the tutor of this international seminar will be Simon Stephens, who will be working on the subject New Plays for a Time of Terror:

"The last decade has been defined by the presence of terror. In fact, it was an emotional state so dominant that the President of the USA declared war on it. Not only has international terrorism become omnipresent, but apocalyptic images of environmental catastrophe (from the Tsunami in the South Pacific to floods in Pakistan and Australia, from Hurricane Katrina to the droughts of Africa and the earthquakes of China) have defined our imaginations. At the same time, we have been chilled by stories of individual insanity on a personal psycho-sexual level as much as on a military level. As a writer I have always been drawn to that which frightens me. My writing helps me excavate and explore my fears. Not only my fears of terrorism, ecological collapse or psychopathology, but my odder fears – of animals, of burglary or debt. I will be running a workshop that tries to initiate a creative response to fear. I will be asking writers to share materials that centre around what frightens them. Perhaps we will find that fear is something that transcends cultural parameters. Perhaps we will find that culture defines what frightens us as much as it defines our languages and our diets and our theatres. I hope that this consideration of fear may initiate new plays from all the practitioners. I also hope to create a space in the week where writers can share their approaches to writing for theatre and their perception of the culturally specific nature of theatre in their own countries. I will run sessions on specific elements of my own work. Looking at such things as character, narrative, structure and dramatic action, I will be sharing some of the techniques that have defined my writing over the past decade." S. Stephens

Participating authors: Marta Buchaca (Catalonia), Ana Candida de Carvalho Carneiro (Brazil /Italy), Ebru Nihan Celkan (Turkey), Charalampos Giannou (Cyprus), Julia Holewińska (Poland), Wolfram Lotz (Germany), Magali Mougel (France), André Murraças (Portugal), Jose Padilla (Spain), Nick Payne (England), Santiago Sanguinetti (Uruguay), Saara Turunen (Finland) and Fouad Yammine (Lebanon).

Simon Stephens (England)

He is one of the most awarded and premiered English playwrights this decade. To date he has written the following plays: *Bluebird* (1998), *Hérons* (2001), *Port* (2002), *One Minute* (2003), *Christmas* (2003), *Country Music* (2004), *On the Shore of the Wide World* (2005), *Motortown* (2006), *Pornography* (2007), *Harper Regan* (2008), *Sea Wall* (2008) and *Punk Rock* (2009), *A Thousand Stars Explode in the Sky* (cowritten with David Eldridge and Robert Halman, 2010), *Marine Parade* (2010), *The Trial of Ubu* (2010), *T5* (2010) and *Wastwater* (2011). His plays have been premiered in the most important theatres in London, such as the Royal Court Theatre and the National Theatre, and they have been performed in Europe, the United States and Australia. In 2002, he received the Pearson Award for Best Play for *Port*. *On the Shore of the Wide World* was considered Best Play of 2005 in the Manchester Evening News Awards and he received the Olivier Award for Best Play of 2006. In 2007, *Motortown* was considered Best International Play by the German journal TheaterHeute. In 2008, *Pornography* was included in the Berlin TheaterTreffen festival. He is currently Artistic Associate at the Lyric Hammersmith.



NEW PLAYS FOR A TIME OF TERROR **Emerging authors**

Marta Buchaca (Catalonia)

Marta Buchaca holds a degree in Humanities from the UAB. As a playwright she trained at the Centre d'Études Théâtrales de Louvain-la-Neuve (Belgium) and l'Obrador de la Sala Beckett. In 2006 there was a reading at the Teatre Romea of *Emergència* (Runner-up of the III Premi Fundació Romea 2006 for plays). In 2007 she premiered *L'olor sota la pell* (V Premi Joaquim Bartrina de Reus 2005) and *En conserva*. In 2009 she premiered *Plastilina* (XXXV Premi de Teatre Ciutat d'Alcoi and Runner-up for the Premio Marqués de Bradomín 2007) and *Les nenes no haurien de jugar a futbol*. Since 2009 and until 2011 she is part of the T6 project at the Teatre Nacional de Catalunya, where in 2010 she premiered *A mi no em diguis amor*. In television she has worked as a scriptwriter for *El cor de la ciutat* (TV3). She is currently writing for *La riera* (TV3).



Ana Candida de Carvalho Carneiro (Brazil/Italy)

Ana was born in São Paulo in 1977 and lives in Milan since 2001. She has undertaken studies in Law, English Literature, Italian Literature and Playwriting. In 2007 her play *E' Tutto Sporco nel Paese delle Meraviglie* was a runner-up at the most prestigious Italian playwriting prize, Premio Riccione. In 2008, she took part at the International Playwriting Residency at the Royal Court Theatre, with the play *Even Rats Can Tap Dance*. In 2010, her play *Babele* received a mention in the Fersen Award. She has also participated in several intercultural projects. In 2010, she started to work with composers such as Javier Torres Maldonado from Mexico and Analia Llugdar from Argentina. She has also been invited to take part as a speaker at the First Hangzhou International Young Playwright's Meeting in China. Besides being a playwright, she is also a translator and a PhD researcher on post-dramatic theatre. She writes in Portuguese and Italian and her works have been translated into English, Spanish and French.



Ebru Nihan Celkan (Turkey)

Born in 1979 in Adana, Ebru Nihan Celkan studied Labour Economics and received an MBA from Istanbul University. In 2006, she contributed to the adaptation of Max Aub's *Exemplary Crimes*, which was performed as part of the Sadri Alışık Theater Festival. For the same festival, she wrote her first play, *From Heaven to Hell*. Between 2007 and 2008, she studied performance script writing and performance acting theory as part of Studio Oyunculan. Her play *The Hood* was read on-stage as the opening play of the 2009 Write-A-Play Festival organized by Aksanat and the British Council. *The Hood* was awarded the Encouragement Price in the 3rd 'Play Writing Competition' organized by Mitos-Boyut and was published in 2008. Since 2010, *The Hood* and *Crusty, Surprising Animals* have been in the National State Theatre repertory, and *The Hood* in the repertory of City Theaters. Celkan has worked as a dramaturgist in various in-yer-face plays at Dot Theater and Theater 0.2. Two of Celkan's plays are currently being staged in Istanbul: *17.31* by Theatre 0.2 and *Tilt* by Theater Volt.



Charalampos Giannou (Cyprus)

Born in Cyprus in 1973, he has been living in Athens, Greece, since 1997. During his studies in psychology, he got actively involved in theatre. He studied acting and improvisation at "Nama Studio" in Athens for two years and took part in several performances as an actor. At the same time, he translated several movie scripts for the Students Theatre Group of the University of Athens. To date, he has written the following plays: *Smoke like a dog* (2010), *Lights out* (2009) (Distinction at the Theatre Play Contest by the Cyprus National Theatre Organization, 2009) *Falling Down the Stairs* (2008) (Second Prize at the Contest for Young Playwrights under 35 years of age by the National Theatre of Greece and the General Secretariat for Youth, 2009) *Christmas on the beach* (2007) and *Enemy of mine* (2005).



Julia Holewińska (Poland)

Playwright and essayist. Born in 1983 in Warsaw. In 2010 she won the Gdynia Drama Award, the most important Polish drama prize. A graduate of the Faculty of Theatre Studies at the Drama Academy in Warsaw, she is currently a PhD student at the Polish Academy of Sciences. She works as a dramaturg with the young generation of Polish directors. Plays: *Vaudeville* (Dialog 7/8, 2007), *Zina* (staged reading at the Laboratory of Drama; runner-up of the Gdynia Drama Award 2008), *The Foreign Bodies* (winner of the Gdynia Drama Award, due to première at Teatr Polonia in Warsaw in 2011) and *Balloon Revolution* (2010, due to première at Teatr Powszechny in Warsaw in 2011). She has published in *Dialog*, *Dwutygodnik*, *Konteksty*, *Tygodnik Powszechny* and *Teatr*, among others.



Wolfram Lotz (Germany)

Wolfram Lotz was born in 1981 in Hamburg and grew up in the Black Forest. He studied Literature, Art and Media Studies in Konstanz. In 2007, he began studying on the German Creative Writing Program in Leipzig. Lotz was co-founder and co-editor of the literary magazine *Minima* and is editor of *EDIT*. He has written plays, screenplays, essays, short stories, poems and radio plays.



Magali Mougel (France)

Born in 1982, Magali has a Master's Degree in Performing Arts Research and since 2008 has been part of the Playwriting Department of the ENSATT in Lyon, directed by Enzo Cormann. She also teaches courses at the University of Strasbourg and regularly organises theatre workshops in rural environments. She is the author, among others, of *Triptyque d'une saisie*, of which the first two parts, *Varvara essai 1* and *Waterlily essai 2*, received the Lyon Playwrights' Conference prize in 2007. During 2010 and 2011 she is working as associate author on projects by the companies Dégadézo and Actémobazar, based in Strasbourg.



André Murraças (Portugal)

Born in 1976, in Lisbon, Portugal. BA in Stage Design from the Escola Superior de Teatro e Cinema, Lisbon. MA with Distinction in Scenography (Hogeschool voor de Kunsten, Utrecht, The Netherlands). Workshops with Jorge Silva Melo, David Harrower, William Forsythe, Thomas Lehmen, Jan Ritsema and Rebecca Schneider. As a playwright and performer he is the author of *Three Lonely Men*, *Sex Zombie – the life of Veronica Lake*, *A Walk*, *Hollywood*, *More of a Man*, *One Night Only – a radio-conference*, *An Ideal Husband*, *Louis Lingg*, *Pour Homme*, *Swingers*, *The Love Pieces* and *Words are my business*. Murraças is also the author of the plays *Film Noir*, *The Inconvenients*, *CinemaScope* and *The Fat Narcisus Mirror*. He has also created *Untitled – a piece for gallery* as part of the Bridge Project by Richard Foreman. André Murraças has won several prizes, such as the Prémio O Teatro Na Década – a prestigious Portuguese award for theatre – three times.



Jose Padilla (Spain)

He has a BA in Drama Studies from the RESAD, where his career as a playwright began by translating and adapting Tony Kushner's *Angels in America* as his Final Degree Project (2004). Founding member of Grumelot 03 company, he has translated and adapted for them Sarah Kane's *Blasted* and Edward Bond's *Have I None*. For the Contemporary Theatre Festival Author Series of Madrid he has translated Caryl Churchill's *Cloud Nine* as well as David Hare's *The Blue Room*. Prominent amongst his original plays are *Todos Mirábamos al Cielo Tratando de Distinguirlo*, premiered by Grumelot 03 in Madrid in June 2010; *Porno Casero*, premiered in 2009 by Teatro Portátil (directed by Luis Luque); and *Cuando llueve vodka*, premiered in 2005 by Grumelot 03. He has just finished the script of what will become his first film, *Kora*.



Nick Payne (England)

Nick studied English Literature at the University of York. Plays: *If There Is I Haven't Found It Yet* (Bush Theatre, 2009), *Wanderlust* (Royal Court Theatre, 2010), *Electra* (from Sophocles, Gate Theatre, 2011). Winner of the 2009 George Devine Award for Most Promising Playwright. 2010 Pearson Playwright-in-Residence at the Bush Theatre.



Santiago Sanguinetti (Uruguay)

Santiago was born in Montevideo in 1985. He has worked as an actor since 2007, when he finished his studies at the EMAD (Municipal Drama School Margarita Xirgu of Montevideo). He became a playwright at the age of twenty and since then he has won several municipal and national prizes. One of his plays was premiered by the Comedia Nacional (the most important theatre group in the country) in 2009. Some of his work was published in *Dramaturgia imprecisa* and also in a volume printed by the Spanish Cultural Centre in Montevideo, in 2009. In 2007, the EMAD and the Embassy of France in Uruguay awarded him a student scholarship to go to the International Theatre Festival in Avignon. He is currently studying Literature at the Instituto de Profesores Artigas. He also works as a director and a theatre teacher.



Saara Turunen (Finland)

Saara Turunen was born in Eastern Finland in 1981. At the moment she works as a freelance-playwright and a theatre director in Helsinki. Her most well-known play is *Puputyttö, The Bynny Girl*. The play enjoyed great success and received excellent reviews not only in Finland but also abroad. It has been translated into seven languages and performed in several countries. Turunen is known for her straightforward and edgy style. She has a distinct, provocative approach to her subjects: femininity, sex and art. Her plays are both playful and aggressive, often related to the world of fairy tale and pop culture. Turunen uses language both to irritate and charm. Her writing combines trivial verbal approach with clear poetic images.



Fouad Yammine (Lebanon)

Fouad Yammine is a Lebanese actor and director. In the last five years, Fouad has written and directed three plays and acted in more than fifteen. He has taught different workshops and taken part in several around the world. His play *6 w 7 mkarrar* has won different awards, including the “Best Lebanese Play” award by the Ministry of Culture. It was also nominated for a Murex d’or. His short movie *Khabriyye* won the best short film award at the European film festival in Beirut, an apple award from Ehdeniyat, and the best script award by Partamian production. Recently, he has been involved with the Lebanese puppet theatre and has taken part in the TV show *SHI.N.N*. He is also the cofounder of the Lebanese band MEEN.



Open activities

_____ Readings on stage

In order to present the international playwrights taking part as teachers in the Obrador d'estiu to the Catalan audience, the Sala Beckett organised stage readings of the most representative plays of each of them.

El món sencera

by Theresia Walser and Karl Heinz-Ott

Translated by Susana Tornero

Directed by Toni Casares

With Cristina Cervià, Rosa Gàmitz, Xavier Pujolràs and Mingo Ràfols.

Monday 11th July, 19.00. At Institut del Teatre-Sala Scanner

If the guests won't go to the party, the party must come to the guests, whether they want it to or not. And Richard and Regina are quite certain that they don't want it to. At one time they were always on the go, travelling a lot and going out often. But today, ensconced in their spacious, empty apartment, their enjoyment lies in a fine meal, just the two of them, alone and isolated. However, since the world has its own rules and condemns people to relate with others, suddenly Richard and Regina's neighbours, Dolf and Tina, appear at their front door, armed with wine and nibbles – marking the start of an anti-Strindberg dance of death.

With wit and precision, German playwrights Theresia Walser and Karl-Heinz Ott observe what happens when the typical "let's talk about it" couple meets two lovers of silence, when verbal exhibitionism relates with a couple of social misfits. Here are two completely opposing life models that clash, as amusing as they are phantasmagoric, and always maintaining the high voltage caused by lose contact. Their impassioned defenders will devote themselves to a fight which, in the end, will even come to blows.

Roaming món

by Joseph Danan

Translated by Carles Batlle

Directed by Jordi Prat i Coll

With Montse Morillo and Xavier Pujolràs

And the collaboration of Daniel Blanqué, Laura Calvet, Òscar Castellví, Laia de Mendoza, Òscar Llobet, Sergi Ots, Yeray Pedret, Mireia Piferrer, Fiona Rycroft, David Sánchez, Anabel Tutusaus, Neus Umbert and Ota Vallès.

Saturday 16th July, 19.00. At Teatre Lliure-Espai Lliure

Roaming món features a man and a woman who only meet once during the course of the entire play, spending the rest of the time talking on their cellphones. He, the man, is also a fixed point, a kind of reference, a marker, as seafarers would say. Meanwhile, she, the woman, is in a state of perpetual motion, everywhere and anywhere. What is affected, beyond the uncertainty of the places of words, is the very notion of truth. Only she can know whether what she says is true. And even so...

New Plays for a Time of Terror

Various texts from the international playwrights participating in this seminar.

Directed by Thomas Sauerteig

With the actors of l'Obrador d'estiu Resident Company: Alma Alonso, Francesc Isern, Pep Jové, Jordi Llovet, Josep Puig, Aina Ripol and Fina Rius.

Tuesday 12th July, 18.30. At Teatre Lliure-Espai Lliure

-*Gaudeix de la por*, by Marta Buchaca (Catalonia)

-*Mama*, by Wolfram Lotz (Germany)

Translated by Eduard Bartoll

-*Broken Heart Fragments*, by Saara Turunen (Finland)

Translated by Riikka Laakso and Meritxell Lucini Saurina

Wednesday 13th July, 18.30. At Teatre Lliure-Espai Lliure

-*12/70*, by Julia Holewińska (Poland)

Translated by Xavier Farré

-*El colomar*, by Magali Mougel (France)

Translated by Albert Arribas

-*Sons per a una selva digital*, by Ana Candida de Carvalho Carneiro (Brazil/Italy)

Translated by Carles Fernández Giua

Thursday 14th July, 18.30. At Teatre Lliure-Espai Lliure

-*Imperi*, by André Murraças (Portugal)

Translated by Susanna Ramos

-*Setembre 1985*, by Nick Payne (England)

Translated by Marc Rosich

-*Libertad*, by Santiago Sanguinetti (Uruguay)

-*Inside out*, by Fouad Yammine (Lebanon)

Translated by Jiwari Creació i Societat and Sofia Elfakir

Friday 15th July, 18.30. At Teatre Lliure-Espai Lliure

-*Projecte_TX7*, by Ebru Nihan Celkan (Turkey)

Translated by Nihal Mumcu and Laura García Lorés

-*Her Life as Dead*, by Charalampos Giannou (Cyprus)

Translated by Joan Casas

-*No Salinger*, by Jose Padilla (Spain)

Screening

Galop arrièrè

A film by Bartabas.

With the troupe of the Théâtre Équestre Zingaro

Tuesday 12th and Wednesday 13th July

20.30 at the Teatre Lliure-Espai Lliure

Other activities

_____ Coffee with...

Every afternoon, a chat with participants in the Obrador d'estiu and/or in El GREC.

At 15.15

Institut del Teatre

_____ Work in progress

Participants in the workshop by Alfredo Sanzol show part of what they have experienced during the last few days.

Saturday 16th July, 16.00

Acting classrooms. Floor S4

_____ *Sea Wall / Paret marina*

Simon Stephens and Pau Roca, one in English and the other in Catalan, read this work by Stephens.

Saturday 16 th July, 17.30

Institut del Teatre

The Sala Beckett's Obrador d'estiu Team

Artistic Direction	Toni Casares Víctor Muñoz i Calafell
Manager	Juli Macarulla
Coordination	Lídia Gilabert
Technical Direction	Paula Miranda
Production	Mireia Farrarons
Technical team	Horacio Sosa. <i>Flaco</i> Luis Martí
Communication	Carme Clúa
Press	Patrícia Font
Administration	Àlex Esteban Tatiana Santa Maria
Photography	Nani Pujol
Graphic design	Enric Jardí
Audiovisual practices	Sergi Ledo
Production practices	Valeria Rodríguez

And the team from Institut del Teatre de Barcelona

Organised by

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Obrador Internacional
de Dramatúrgia



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