



The Sala Beckett's 9th Obrador d'estiu: From 5 to 12 July 2014

An international meeting point for contemporary
playwriting

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Welcome!

It has been nine years now since the **Sala Beckett/Obrador Internacional de Dramatúrgia** organised the first **Obrador d'estiu**, an international meeting of emerging playwrights from all around the world. Since 2006, with the first event in Argelaguer and in more recent years at different venues around Barcelona, every month of July we offer an intensive week-long programme made up of courses, seminars, staged readings and other activities revolving around contemporary playwriting, directed by some of today's most important playwrights and theatre teachers.

Because of the imminent start of building work on the new Sala Beckett at the former Peace and Justice Cooperative in Poblenou, we decided it was a good idea to hold this ninth edition of the Obrador d'estiu at **Nau Ivanow**, which has generously provided its facilities. This will be an Obrador d'estiu that is slightly reduced in format but no less ambitious, with such internationally famous names as Michael Attenborough, Neil LaBute, David Lescot, Ewald Palmetshofer and Simon Stephens, as well as the Catalans Sergi Belbel and Pere Riera. In addition, to reinforce this international aspect of the Obrador d'estiu, we have established partnerships with the project **Fabulamundi** and with the **PIIGS Festival**, which will involve the visit of other playwrights originating, this time, from Greece, Ireland, Italy, Portugal and Romania.

All of this will once more be set within the context of this year's **Grec Festival of Barcelona**, which guarantees that the Obrador will continue to be connected, more than ever, with new views and the freshest young sensitivities of European and international playwriting.

Thank you to everyone for making it all possible.

Agenda

Saturday 5th July

S. Stephens Seminar

02.00 pm Lunch

04.00 pm - 18.00 pm S. Stephens Seminar

Sunday 6th July

11.00 pm - 14.00 pm S. Stephens Seminar

02.00 pm Lunch

Monday 7th July

9.30 am Registration participants

09.45 am Welcome

10.15 am-2:00 pm Courses: S. Belbel, N. LaBute, P. Riera

11.00 am-2:00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm-5.30 pm Courses and Seminar: S. Belbel, N. LaBute, P. Riera and S. Stephens

6.00 pm Staged Readings *What Will Happen Next?* - Andy Warhol's room

- *L'home que es va exaltar*, by Brad Birch (UK)

- *Colombia*, by Michel Decar (Germany)

- *Gente buena*, by Luciana Lagisquet (Uruguay)

Tuesday 8th July

10.00 am-2.00 pm Courses: S. Belbel, N. LaBute, P. Riera

11.00 am-2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm-5.30 pm Courses and Seminar: S. Belbel, N. LaBute, P. Riera and S. Stephens

6.00 pm Staged Readings *What Will Happen Next?* Andy Warhol's room

- *Objecció*, by Pauline Peyrade (France)

- *Dos o más cosas*, by Ignacio Sánchez Mestre (Argentina)

- *Andes Sky*, by Hugo Mejías (Chile)

Wednesday 9th July

10.00 am-2.00 pm Courses: E. Palmetshofer, N. LaBute, P. Riera

11.00 am-2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm-5.30 pm Courses and Seminar: E. Palmetshofer, N. LaBute, P. Riera and S. Stephens

6.00 pm Staged Readings *What Will Happen Next?* Andy Warhol's room

- *What will happen next?*, by Xavier Carrar (France)

- *¿Y después?*, by Lola Fernández de Sevilla (Spain)

- *De Nao Albet i Marcel Borràs*, by Nao Albet and Marcel Borràs (Catalonia)

Thursday 10th July

- 10.00 am-2.00 pm** Courses: E. Palmetshofer, N. LaBute, P. Riera
11.00 am-2.00 pm S. Stephens Seminar
2.00 pm Lunch
3.30 pm-5.30 pm Courses and Seminar: E. Palmetshofer, N. LaBute, P. Riera and S. Stephens
6.00 pm Staged Readings **Fabulamundi** - Andy Warhol's room
- *Hamlet és mort. No hi ha força de gravetat* by Ewald Palmetshofer (Austria)
- *La síndrome Genovese* by Alina Nelega (Romania)

Friday 11th July

- 10.00 am-2.00 pm** Courses: N. LaBute, D. Lescot, P. Riera
11.00 am-2.00 pm S. Stephens Seminar
2.00 pm Lunch
3.30 pm-5.30 pm Courses and Seminar: N. LaBute, D. Lescot, P. Riera and S. Stephens
3.30 pm-5.30 pm *Crisis? What Crisis?* Meetup-debate **Festival PIIGS**
6.00 pm Staged Readings **Fabulamundi** and **Festival PIIGS**
- *Un home en fallida* by David Lescot (France) - Fabulamundi (Andy Warhol's room)
- *La Crida* by Ferran Joanmiquel (Catalonia) - Festival PIIGS (Abaco's room)
8.00 pm Staged Readings **Fabulamundi** and **Festival PIIGS**
- *Llum o de les potencialitats lluminoses del cos humà* by Magdalena Barile (Italy)
Fabulamundi (Andy Warhol's room)
- *Torn de dia (Dayshift)* by Darren Donohue (Ireland) - Festival PIIGS (Abaco's room)

Saturday 12th July

- 10.00 am-2.00 pm** Courses: N. LaBute, D. Lescot, P. Riera
11.00 am-2.00 pm S. Stephens Seminar
11.00 am Staged Readings **Festival PIIGS** - Abaco's room
- 11am *Resgat (Resgate)* d'Armando Nascimento Rosa (Portugal)
- 12:30pm *Teulada (Στεγνη)* by Maria Tranou (Greece)
2.00 pm Lunch
4.00 pm Work in progress. **Neil LaBute's** laboratory
5.00 pm Staged Reading **Festival PIIGS** - Abaco's room
- *Confessió (Confessione)* (Confessione di un ex presidente che ha portato il suo paese sull'orlo della crisi)
by Davide Carnevali (Italy)
9.00 pm Closing event

The basis of dramatic writing

Introductory course in playwriting with **Pere Riera**



This course offers students the bases of dramatic writing. The sessions will consist of practical exercises to enable participants to apply the methodological principles used daily.

DETAILED COURSE SYLLABUS

1st Session:

- Foundations of dramatic writing: from causality to verisimilitude
- Absolute drama / Contemporary drama
- The line of action

2nd Session:

- Source for the creation of the story
- The Hero: definition of the Main Character. From error to learning

3rd Session:

- Storyline and plot: the course of action
- Weakness / Vicissitude / Recognition

4th Session:

- Situation and Sequencing: the making of Drama
- Space and Time
- Target audience strategies

5th Session:

- Dramatic irony: feeding information
- Expectation: referential and generative strategies

6th Session:

- The writing of the text: Treatment / Dialogue
- Organisation of the dramatic discourse: typologies

Pere Riera

(Canet de Mar, Barcelona, 1974)

Pere Riera holds a degree in Dramatics and Stage Directing from the Theatre Institute, and in History of Art from the UB, as well as an Official 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 the Obrador de la Sala Beckett. He combines his teaching work with writing plays and television scripts. He is the author of the plays *Barcelona* (TNC, 2013), *Red Pontiac* (Teatre Poliorama, 2013), *Desclassificats* (La Villarroel, 2011), *Lluny de Nuuk* (TNC, 2011), *Casa Calores* (Sala Beckett, staged reading, 2007), *El factor Luxemburg* (Teatre Lliure, 2007); and the handbook on performing arts *Fem teatre* (Ed. La Galera, 2009).

Aristotle forever

Specialized Playwriting Workshop with **Sergi Belbel**



Based on a review of the main Aristotelian concepts included in his *Poetics*, we will try to provide tools, keys, and instruments from a dual perspective: firstly to favour the analysis of dramatic works, and secondly to generate plays. It is not so much a case of conducting an exhaustive and academic study of Aristotle, as of reinterpreting his basic concepts in a contemporary key suited to the 21st century. We return to the origins in order to reinterpret ourselves.

Sergi Belbel

(Terrassa, Barcelona, 1963)

Playwright, director and theatre translator. He holds a degree in French Language and Literature from the UAB. Founding member of the Aula de Teatre at the Universitat Autònoma de Barcelona. Professor of Playwriting at the Institut del Teatre de Barcelona since 1988. Director of the Teatre Nacional de Catalunya from 2006 to 2013.

He has written around twenty plays, among which the following stand out: *Elsa Schneider*, *Tàlem*, *Carícies*, *Després de la pluja*, *Morir*, *La sang*, *El temps de Planck*, *Forasters*, *Mòbil* and *A la Toscana* and *Fora de joc*. Some of them have been staged in several European and American countries: Portugal, France, Germany, Great Britain, Belgium, Holland, Austria, Denmark, Norway, Sweden, Finland, Iceland, Slovenia, Croatia, Poland, Italy, Greece, Luxembourg, Canada, the United States (New York), Colombia, Argentina, Mexico, Brazil, Uruguay and Chile.

He has translated, among others, plays by Molière, Goldoni, Koltès, Marivaux, De Filippo, Péc, Jon Fosse and Beckett.

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 Dramática, 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) and *Vells temps* by Harold Pinter.

Theatre as interruption

Specialized Playwriting Workshop with **Ewald Palmetshofer**



In several texts, French philosopher Alain Badiou has stated that ours is a number-obsessed era. We live subordinate to the all-powerful rules of calculation, the supremacy of numbers. This situation, if Badiou's claim is true – and I think it is –, is a threat to our daily lives and to both the legitimacy and the existence of art.

“Theatre as Interruption” is the term I use for any kind of theatrical manifestation that is in a position to bear testimony to the fact that there is life and that there are things besides numbers and estimates. In this regard, theatre can interrupt the power of calculation and the oblivion of those elements of our lives that escape the count.

During the workshop, I would like to discuss Badiou's thesis and invite the participants to write and gather material on the violent power of numbers or other fields. There exists, and there must exist, something more than what is taken into account by the current situation.

Ewald Palmetshofer

(Linz, Austria, 1978)

Palmetshofer studied theology and philosophy in Vienna. In 2008, the German theatre journal *Theater Heute* named him “most promising author of the year”. His play *Hamlet is Dead. No Gravity* (*Hamlet ist tot. Keine Schwerkraft*) was commissioned by the Schauspielhaus Vienna and had its world premiere there in 2007. It was invited to the contemporary theatre competition Mülheimer Theatertage in 2008, as was his next play *Faust hat Hunger uns Verschluckt sic han einer Grete* (premiere in April 2009 at the Schauspielhaus Vienna) in 2010. During the 2007/08 season he was author in residence at the Schauspielhaus Vienna, and during that of 2010/11, at the Nationaltheater Mannheim, in Germany. His latest play, *Robbers. House of Debt* (*Räuber. Schuldengenital*), had its world premiere in December 2012 at the Burgtheater Vienna. His plays have premiered at the Schauspielhaus Vienna, the Schaubühne Berlin, the Deutsches Theater Berlin, the Schauspiel Dresden and the Burgtheater Vienna, among other theatres. He currently teaches at the University of Applied Arts Vienna.

With the support of the Culture Programme of the European Union, in the context of ‘Fabulamundi. Playwriting Europe’.

Fabulamundi is organized by PAV, Off limits and Teatrul National Targu Mures. It has the support of Culture Europe, Mibact, Istituto Italiano de Cultura, Instituto Cultura Rumano and Goethe Institute.

From epic to drama

Specialized Playwriting Workshop with **David Lescot**



In this seminar, I would like to work on a form that mixes epic and drama; in other words, I would like to explore in depth the different pathways that may exist for changing from one to another. And I would like to do so based on biographical aspects of the people taking part in the course, while looking at the way that they have of telling their own story, or more specifically, how they can be, at the same time, narrator (person who speaks directly to the audience) and character (person who speaks to the other characters). David Lescot

David Lescot

(1971)

Playwright, stage director and musician.

Artist associated with the Théâtre de la Ville, David Lescot's productions mix theatre with non-dramatic forms, particularly music and song. Among the numerous prizes he has received, highlights include the Prix du Syndicat de la Critique (Critics' Prize) for the best creation in the French language for *Un homme en faillite* (2007), the Grand Prix de Littérature dramatique (Dramatic Literature Prize) for *L'européene* (2008) and the Molière for the best new talent in theatre for *La commission centrale de l'enfance* (2008), a monologue that he performed for five years (2008-2013) with the sole accompaniment of a 1964 Czech electric guitar.

His most recent works for theatre are *Les Jeunes*, *On refait tout* and *Réfection*, all three from 2011, and *Le Système de Ponzi* (2012).

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I want you ~ I need you: Examining the writer/actor relationship through practical application and performance

A practical laboratory for playwrights and actors
with **Neil LaBute** (+ **Michael Attenborough**)



A week-long intensive laboratory in which writers will be paired with actors to create a new and unique piece of theatrical material that will be performed by the company on the final day of the laboratory. Actors will perform a short monologue on the first day and then be placed with a writer to create eight artistic teams. Writers and actors will then collaborate on individual monologues through sessions of discussion, rehearsal, re-writing, fine-tuning and finally performance. The work of the entire company will be presented to the public in a finished performance (along with a question & answer period) at our final meeting. This model of symbiotic creation was first developed at Sala Beckett during a summer workshop in 2012.

This laboratory will feature the presence of **Michael Attenborough**. A British theatre director with a long and distinguished career, Attenborough will be collaborating with LaBute on in-depth work with the actors and playwrights.

Neil LaBute

(Detroit, USA, 1963)

American filmmaker, scriptwriter and playwright.

In 1993 he premiered his first success, *In the Company of Men*, which received an award from the Association for Mormon Letters. The success of the play led him to create the cinema adaptation, for which he won the Best Director Award at the Sundance Film Festival. In 1998 his second film appeared, *Your Friends & Neighbors*. One year later, he premiered off-Broadway *Bash: Latter-Day Plays*, three short pieces which straightforwardly portray the Seventh Day Adventists Church. In 2000 he directed *Nurse Betty* and won 'Best Screenplay' at the Cannes Film Festival. In 2002 he directed *The Mercy Seat*, a production in response to the 11-S attacks in New York. From then onwards, his plays haven't stopped being produced, some of them being *The Shape of Things* (2001), *Fat Pig* (2004), *Some Girl(s)* (2005), *Wrecks* (2006), *In a Dark Dark House* (2007), *Reasons to Be Pretty* (2008), *In a Forest, Dark and Deep* (2011) and *Reasons to be Happy* (2013).

In June 2010, Sala Beckett premiered *Things We Said Today*, which was based on three short pieces of the American playwright: *Helter Skelter*, *Romance* and *The Furies*. The production was one of the big successes of the Grec Festival and, after a long tour, was programmed again in Barcelona at La Villarroel theatre. In 2012 its Spanish version premiered at the Teatro de la Abadía in Madrid.

Michael Attenborough



Michael Attenborough is one of the leading names on the English scene. He was Associate Director of the Mercury Theatre, Colchester (1972-74), Associate Director of the Leeds Playhouse (1974-79), Associate Director of the Young Vic (1979-1980) and Artistic Director of the Palace Theatre, Watford (1980-1984). From 1984-1989 he was Artistic Director at the Hampstead Theatre. In 1989, he became Artistic Director of A.T.G's Turnstyle Group and one year later he was appointed Resident Director and Executive Producer of the Royal Shakespeare Company, where he became Principal Associate Director in January 1996. At the Royal Shakespeare Company he directed Thomas Middleton's *The Changeling*, David Edgar's *Pentecost* (winner of the 1994 Eileen Anderson Award and the 1995 Evening Standard Best Play Award), Peter Whelan's *The Herbal Bed* (nominated for a 1997 Olivier Award as Best Play and winner of the 1996 Eileen Anderson Award and the 1997 Lloyds Bank Playwright of the Year Award), Ivan Turgenev's *A Month In the Country* (in a new version by Brian Friel) and Shakespeare's *Romeo and Juliet*, *Othello*, *Henry IV Parts One and Two* and *Antony and Cleopatra*, among many others. Many of these plays transferred to the West End and Broadway and toured internationally. In 2002 he was appointed Artistic Director of the Almeida Theatre. His productions at the Almeida include: *The Mercy Seat* by Neil LaBute, *Brighton Rock*, a new musical by John Barry and Don Black, *The Late Henry Moss* by Sam Shepard, Gorki's *Enemies*, in a new version by David Hare, *There Came a Gypsy Riding*, a new play by Frank McGuinness with Imelda Staunton, *The Homecoming* by Harold Pinter, *In a Dark, Dark House* by Neil LaBute, Shakespeare's *Measure For Measure*, which was nominated for three Olivier Awards and was the winner of an Evening Standard Theatre Award, Ingmar Bergman's *Through A Glass Darkly*, *Reasons To Be Pretty* by Neil LaBute, *Filumena* by Eduardo de Filippo, and his final production, *King Lear*, with Jonathan Pryce as Lear. Under Michael's leadership as Artistic Director, the Almeida produced twenty eight premieres, ten new versions of foreign plays and ten new plays for young people. Michael stepped down as Artistic Director of the Almeida in April 2013 and was awarded the Most Excellent Order of the British Empire in June 2013.

What will happen next?

Advanced Seminar on Playwriting with **Simon Stephens**



We live in an age obsessed by the one thing it can never understand: the future.

Perhaps there is something about our consciousness that means this was always the case. As animals, we can understand that our lives have a future. Even if scientists prefer to think of time as a dimension rather than something moving forwards in a linear direction, this movement forward continues to define how the human animal experiences its world. Time appears to move forward. Entropy seems to rise. We seem to get older. We have the capacity to remember. We have a need to live in the moment. We have no idea what is going to happen next.

The older I get, the more fixated I get about this. Partly this is related to the fact that death is more palpable to me now, in my forties, than it's ever been. Partly it's related to being a parent of three children. I think about their future often. Their future sits exactly at one of those nexus between my personal life and my political world that breeds stories for me. For me, plays come out of an attempt to explain something that I don't understand and that grips my heart. Increasingly all notions of a future seem to do this.

I also think that, in the west at least, we have built a culture around fantasies of a future. Economically we live tantalised by the possibility of recovery or the terror of further collapse. We build industries around an obsessive need to improve and progress and live tainted by the possibility of regression.

Ecologically our future sits over us like a shadow - the defining trauma of our culture has, it seems, yet to happen. We know that it will. We don't know what form it will take. Culturally we are tantalised by the next technological shift into a utopia that can seem as awful as it is seductive. What will come next from Apple? What will Google know next? What will we soon be able to capture and share on YouTube or Twitter?

Politically we are inspired and terrified by what might happen next. As we face our collective future, we wonder if optimism is idealistic and self-deluded or the only useful and pragmatic and responsible way of reclaiming political agency. Is pessimism the only intelligent position or is it a self-indulgence of the wealthy that serves no political purpose at all? Simon Stephens.

The guest playwrights of this edition are **Nao Albet** and Marcel Borràs (Catalonia), **Brad Birch** (England), Xavier Carrar (France), **Michel Decar** (Germany), **Lola Fernández** (Spain), **Luciana Lagisquet** (Uruguay), **Hugo Mejías** (Chile), **Pauline Peyrade** (France) and **Ignacio Sánchez Mestre** (Argentina). All of them have been recommended by international theatres and centres. They will send in advance a short play on the subject. These plays will be translated into Catalan and presented in the form of a staged reading by l'Obrador d'estiu's Resident Company. The readings will be open to spectators.

Simon Stephens

(Stockport, England, 1971)

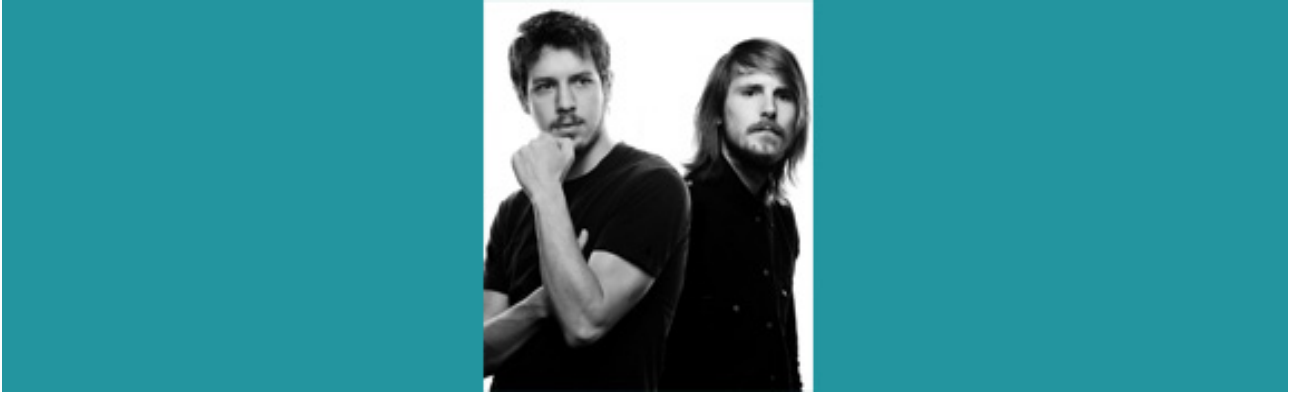
He is one of the most awarded and premiered English playwrights this decade. To date he has written the following plays: *Bring Me Sunshine* (1997), *Bluebird* (1998), *Hérons* (2001), *Port* (2002), *One Minute* (2003), *Christmas* (2004), *Country Music* (2004), *On the Shore of the Wide World* (2005), *Motortown* (2006), *Pornography* (2007), *Harper Regan* (2007), *Sea Wall* (2008), *Canopy of Stars* (2008), *Punk Rock* (2009), *Marine Parade* (2010), *A Thousand Stars Explode in the Sky* (cowritten with David Eldridge and Robert Halman, 2010), *T5* (2010), *The Trial of Ubu* (2010), *Wastwater* (2011), *Three Kingdoms* (2011), *A Doll's House* (2012), *The Curious Incident of the Dog in the Night-Time* (adaptation for the stage of the novel by Mark Haddon, 2012) and *Morning* (2012). His plays have premiered at the most important theatres in London, such as the Royal Court Theatre or 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 at 2005 in the *Manchester Evening News* Awards and he received the Olivier Award for Best Play 2006. In 2007, *Motortown* was considered Best International Play by the German journal *Theater Heute*. In 2008 *Pornography* was included in the Berlin TheaterTreffen festival.

He is currently Artistic Associate at the Lyric Hammersmith in London.

Emerging playwrights taking part in the seminar

Nao Albet and Marcel Borràs (Catalonia)



As an artistic partnership, Nao Albet and Marcel Borràs first started working together on the show *Straithen con Freithen*, as part of the Radicals Lliure season at the Teatre Lliure (2007). They also co-created the shows *Guns, Childs and Videogames* (Radicals Lliure, 2009), *Democràcia (o algo mas molón)* (within Dictadura. Transició. Democràcia, Teatre Lliure, 2010; Butaca Prize for the Year's Best Theatre Text), *HAMLE.T.3* (Radicals Lliure, 2011), *La monja enterrada en vida* (La Seca, 2012) and *Atraco, paliza y muerte en Agbanäspach* (Teatre Nacional de Catalunya, 2013). In addition, both Nao Albet and Marcel Borràs have become well consolidated as two of the most prolific and talented young actors in Catalonia. And if you don't believe it, look on the Internet.

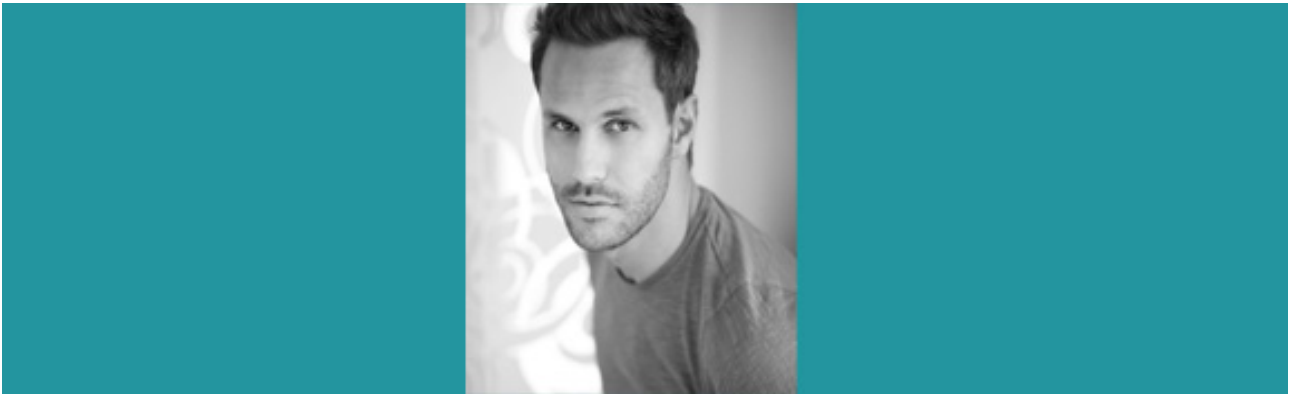
Website: www.thatsallmotherfuckers.com

Brad Birch (United Kingdom)



Brad Birch is the writer in residence at Undeb Theatre. He has had work produced by the Royal Court, Theatre503, Sherman Cymru and Nabokov. His play *Even Stillness Breathes Softly Against A Brick Wall* was produced at Soho Theatre last May and his Undeb Theatre play *Gardening: for the Unfulfilled and Alienated* won an Edinburgh Fringe First in 2013. He is currently writing for the RSC and Soho Theatre.

Xavier Carrar (France)

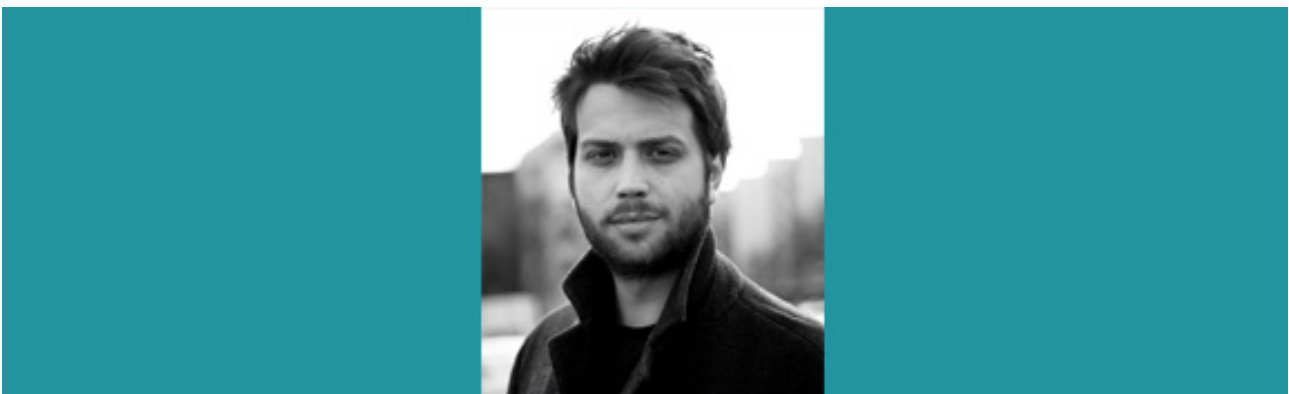


Actor, playwright and director trained, above all, at the Théâtre National de Chaillot. As an actor, he has worked under the orders of Anne Delbée, Maurice Béjart, Albert-André Lheureux, Jean-Pierre Dravel and Olivier Macé, among others.

In 2006, together with Layla Metssitane, he founded the company Théâtre des Hommes, and they embarked on a journey of discovery of contemporary texts and authors such as Aimé Césaire, Taslima Nasreen, Amélie Nothomb and Jean-Louis Fournier.

In parallel, in 2010 he started to write plays himself. His second work, *La bande*, was awarded the InédiThéâtre 2012 (secondary students' prize for unpublished plays). It was published by Lansman and has been translated into Spanish and performed in Mexico and Cuba. His third work, *Erreur 404*, has been published this spring, again by Lansman.

Michel Decar (Germany)



Michel Decar was born in Augsburg in 1987. He studied German literature and history at the Ludwig-Maximilians-Universität in Munich, where he directed his first plays at the Studiobühne. Since 2010, he has been studying dramatic writing at the Universität der Künste (University of the Arts) in Berlin. He won the Most Promising New Writer award at Berliner Theatertreffen's Stückemarkt in 2012, and the Kleist-Förderpreis in 2014. Together with author Jakob Nolte, he writes under the penname Nolte Decar.

Lola Fernandez (Spain)



Born in Madrid in 1982. She studied Philosophy at the city's Complutense University and also Dramaturgy at its Real Escuela Superior de Arte Dramático (RESAD). In 2009 and 2010 she took part in the first edition of the workshops run by Helvéticas School for Women Writers. Her story *Cosas que hace Lucía* received a prize and was published in 2012 by Les Filanderes de Langreo. She has written the novel *Las mujeres fuertes* and various plays that have been premiered at different venues in Madrid: *La importancia de la canela* (La Casa Encendida, 2012), *El jardín de las flores vivas* (La Guindalera, 2012), *FATUM* (RESAD, 2012, directed by Ana Vázquez de Castro), *El otro lado* (Microteatro por Dinero, 2012) and *Negra es la noche que llega* (La Usina, 2013), both directed by Bárbara Riso. In July 2013, at the Atelierhof Kreuzberg in Berlin, she premiered her monologue *Leonor must die*, which she directed herself. Her play *Bicicleta* has just appeared in the RESAD digital publication *Teatro Mínimo*. She has contributed to the magazine *Acotaciones* and also to *Pikara Magazine*. Since 2008, she has been writing on her blog lamujerque.blogspot.com.

Luciana Lagisquet (Uruguay)



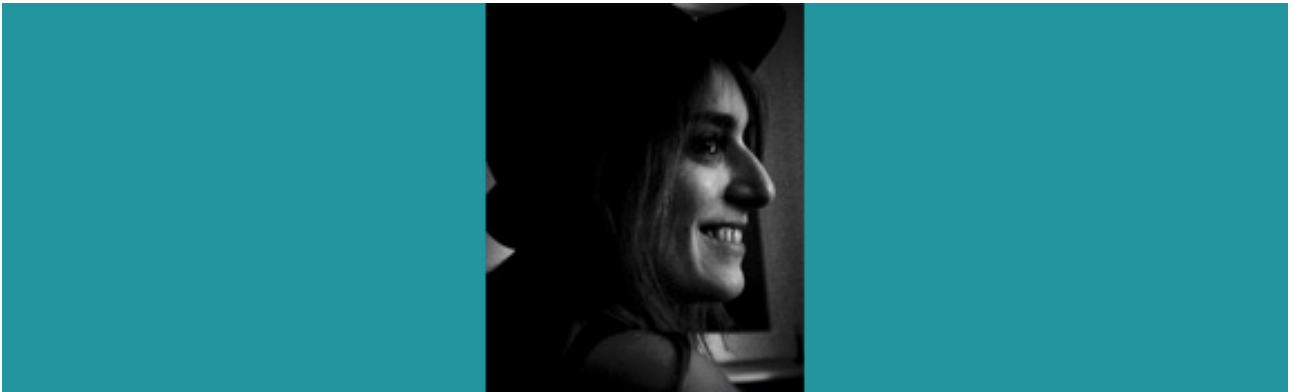
Director, playwright and theatre teacher. As a director, she has premiered over ten shows, prominently including *Primer Módulo*, written by herself (Montevideo, 2014), *Amigo Latino* by Gael Policano (Buenos Aires, 2013) and *Adiós, niño bonito* by Ana Solari (Montevideo, 2012). She has written, among other plays, *La chica estándar abre un libro de Marosa, se moja y pierde la virginidad del cerebro*, presented as part of the international meeting Rioplatensas (Buenos Aires, 2011 and 2012) and translated into English for the 10-minute plays season (New York, 2012) and the *Alone. Together* event (New York, 2013), and *El banquete*, within the framework of the dance-based play *Virtuosos* by Martín Inthamoussú (Montevideo, 2011), selected by the Contemporary Dance Festival of Lima (2011). In 2013, she travelled to Berlin with a grant from the Goethe-Institut Montevideo and in 2012 she participated in the Panorama Sur seminar with a grant from the Goethe-Institut Buenos Aires.

Hugo Mejías (Chile)



Born in Santiago de Chile in 1979. After qualifying as an actor at the La Casa Professional Theatre Institute, he began his theatre career in the year 2000. He has worked with renowned theatre companies in Chile, as an actor, sound and lighting technician, adapter of texts and director's assistant. In 2007 he founded the company La Guerrilla–Teatro Comprometido, which he still directs, developing different theatrical works. During the company's first five years, the works focused on adaptations of classical plays of Chilean and universal theatre, which allowed Mejías major growth that in the last two years has resulted in works of his own authorship, which have been very warmly received by the Chilean audience. Among these, highlights include *El Trauco* (2008), *Lautarito* (2012) and *Ñuke Mapu* (2014). He won the Premio Fondart Nacional 2014.

Pauline Peyrade (France)



Writer, playwright and teacher. She studied directing at the Royal Academy of Dramatic Art (London) and theatre studies at the Sorbonne Nouvelle (Paris). In 2012, she joined the playwriting programme of the French national drama school ENSATT (Lyon). In the same year, she created the magazine *Le bruit du monde revu(e)*. Her first play, *0615366417*, was created in Paris and recorded for Radio en construction in 2013, then presented in the Actes du Théâtre (no. 71) and read at the Studio Théâtre d'Asnières. In 2014, she has written *Ctrl x* and *Vingt centimètres*, supported by the association À Mots Découverts and read at the Mousson d'Hiver, and she is working with the Compagnie Serres Chaudes on the project *Clean Me Up*. She has also been invited to the French-Tunisian colloquium "Écrire avec son temps" in Tunis. She teaches at Sciences Po Paris and leads writing workshops for the Menagerie (French Theatre of Berlin) and the Festival Théâtre en Liberté.

Ignacio Sánchez Mestre (Argentina)



Ignacio Sánchez Mestre was born in 1982. He is an actor, playwright and theatre director. He trained with Nora Moseinco as a performer and with Ariel Farace as a dramaturg. In 2010, he participated in the collective creation *Jorge*. In 2011, he acted in the play *Ulises no sabe contar*, directed by Ariel Farace, and he premiered, with Katia Szechtman, the work *Corresponsal*. He has acted in various short films, including prominently *Soy tan feliz* by Vladimir Durán, winner of the 13 BAFICI and taking part in the official competition at the Cannes Festival. In 2012, he premiered his work *demo*, which won the 2nd prize at the Concurso Teatro y Rock Nacional organised by Argentores. In 2013, *demo* participated in the Bienal de Arte Joven in Buenos Aires and won the Playwriting prize. In 2012 and 2013, he performed with Laura Kalauz the play *CMMN SNS PRJCT*. He has also written and directed the short film *Una parte*, selected for the 15 BAFICI. Currently, he is teaching acting classes at the Nora Moseinco School and is rehearsing his forthcoming play, *Lunes Abierto*.

Fabulamundi.

Contemporary Drama from 4 European Countries



Staged readings of recent plays from Austria, France, Italy and Romania.

Fabulamundi. Playwriting Europe is a European project that aims to offer an introduction to contemporary European playwriting and promote the translation, dissemination, and free interpretation of theatrical texts. This year *Fabulamundi*'s activities are shared between 5 countries – Italy, Spain, Romania, Germany and France – through a varied calendar of mises en espace, master classes on playwriting and text analysis, and meetings between authors and audiences.

With the support of the European Commission's "Culture Programme", *Fabulamundi. Playwriting Europe* is coordinated by PAV (Italy), Off Limits (Madrid) and the National Theatre of Târgu-Mures (Romania). There are twelve partner theatres and festivals involved, based in Italy, Romania, France, Germany and Spain (including the Grec Festival of Barcelona). This project also enjoys the collaboration of the Instituto Italiano di Cultura di Barcellona, the Goethe Institut of Barcelona and the Instituto Cultural Rumano.

The Grec 2014 Festival of Barcelona has selected the Sala Beckett's Obrador d'Estiu to host the readings and organise the courses, workshops, and talks offered by the selected authors.

PROGRAMME:

Hamlet és mort. No hi ha força de gravetat by **Ewald Palmetshofer** (Austria)

Translated by Katia Pago

Directed by Ferran Dordal i Lalueza

Thursday, 10th July, at 6pm

La síndrome Genovese by **Alina Nelega** (Romania)

Translated by Xavier Montoliu Pauli

Directed by Jordi Prat i Coll

Thursday, 10th July, at 8pm

Un home en fallida by **David Lescot** (France)

Translated by Carles Batlle

Directed by Toni Casares

Friday, 11th July, at 6pm

Llum o de les potencialitats lluminoses del cos humà by **Magdalena Barile** (Itàlia)

Translated by Marina Espasa

Directed by Thomas Sauerteig

Friday, 11th July, at 8pm

Fabulamundi - Staged Readings



Hamlet és mort. No hi ha força de gravetat –by Ewald Palmetshofer

Translated by Katia Pago

Directed by Ferran Dordal i Lalueza

Cast: Anna Alarcón, Marta Angelat, Isak Férriz, Miquel Gelabert, Alba Pujol and Jordi Rico

Thursday 10th July at 6pm

Nau Ivanow - Andy Warhol's room

Dani and Mani, sister and brother, arrive home. It's their grandmother's 100th birthday and an old friend, Hannes, has just died. So first they celebrate a birthday and then they attend a funeral. By chance, at the cemetery, they bump into Bine and Oli who they haven't seen for years. They used to get on well but now Bine and Oli are married and nobody's interested in Dani and Mani. Never. Nowhere. They are almost as dead as Hannes, because nobody ever takes them into account. But perhaps the time has come for something to happen...

The reading will be preceded by a short conversation with the playwright.

THE PLAYWRIGHT'S SELF-PRESENTATION

I write for human bodies. And I write to be spoken. The two actually mean one and the same thing and that can only be realised on the stage. That is where language returns to the place of production, it returns to the bodies on the stage to emerge from them. My text exists only on the stage, only as spoken, acted, embodied text. My writing is entirely committed to the act of speaking and to human bodies because it is nothing as a mere written text, it has no existence unless it enters and finds a home as an alien element in the bodies of actors and actresses, which in turn causes the spoken word to emerge from them, as utterances, in the struggle to make sense and to exist.

With the support of the Culture Programme of the European Union, in the context of 'Fabulamundi. Playwriting Europe'. Fabulamundi is organized by PAV, Off limits and Teatrul National Targu Mures. It has the support of Culture Europe, Mibact, Istituto Italiano de Cultura, Instituto Cultura Rumano and Goethe Institute.



La síndrome genovese –by Alina Nelega

Translated by Xavier Montoliu Pauli

Directed by Jordi Prat i Coll

Cast: Sandra Morales, Maria Pau Pigem, Xavier Pujolràs and the collaboration of Joan Codina, Jordi Llordella, Marc Pociello, Fiona Rycroft and Ester Villamor

Thursday 10th July at 8pm

Nau Ivanow - Andy Warhol's room

Silvana, a journalism student, has always had a good relationship with her father, a famous TV journalist, and a distant one with her mother, an obscure music teacher. One rainy night, while her father is getting ready to go to a ceremony where he will be awarded the prize for “Best Journalist”, Silvana comes home to confront him about his past. While working on her thesis, she entered the Securitate archives and found her father's Securitate file, which revealed he had been an informer. Tonight Silvana will ask him to tell the truth, but he will end up showing her that the truth has no relevance in Romanian society.

The reading will be preceded by a short conversation with the playwright.

Alina Nelega will also take part in the meetup-debate of playwrights *Crisis? What Crisis?*.

THE PLAYWRIGHT'S SELF-PRESENTATION

Although I had written before, I am almost sure that I truly became a playwright at the very moment that I started to direct. I seldom direct my own plays, but rather new plays by others, if and when I find a play that I love.

I write about History and histories, about Life and the lives of my characters, about their reality, whether it be outer or inner reality. I love to work with actors, they inspire me and they are my strongest allies and fiercest critics. I firmly believe that, even if the director is generally considered the author of a performance, a performance based on a new play is a special case, and it has two authors: the writer and the director.

With the support of the Culture Programme of the European Union, in the context of 'Fabulamundi. Playwriting Europe'. Fabulamundi is organized by PAV, Off limits and Teatrul National Targu Mures. It has the support of Culture Europe, Mibact, Istituto Italiano de Cultura, Instituto Cultura Rumano and Goethe Institute.



Un home en fallida –by David Lescot

Translated by Carles Batlle

Directed by Toni Casares

Cast: Patrícia Bargalló, Eduard Buch and Carles Gilabert

Friday 11th July at 6pm

Nau Ivanow - Andy Warhol's room

An individual who has reached the halfway point of his life finds himself forced to give up everything he possesses in order to carry on living. Naked once more, progressively deprived of everything, he now has to invent a new existence for himself. He has to recover what he has lost, or learn to live without it.

The reading will be preceded by a short conversation with the playwright.

THE PLAYWRIGHT'S SELF-PRESENTATION

Link with playwriting: close

Themes: unlimited

Motivations: to find happiness and serenity

With the support of the Culture Programme of the European Union, in the context of 'Fabulamundi. Playwriting Europe'. Fabulamundi is organized by PAV, Off limits and Teatrul National Targu Mures. It has the support of Culture Europe, Mibact, Istituto Italiano de Cultura, Instituto Cultura Rumano and Goethe Institute.



Llum o de les potencialitats lluminoses del cos humà -by Magdalena Barile

Translated by Marina Espasa

Directed by Thomas Sauerteig

Cast: Laia Costa, Pep Jové, Jordi Llovet and Jacob Torres

Friday 11th July at 8pm

Nau Ivanow - Andy Warhol's room

Young and powerless, Mikail and Calda are recruited by the Greek, a light design artist, to shine for him. They hope to obtain fame and beauty in exchange for their light: they hope to become a work of art. The Greek is a specialist in severing light from bodies; this, however, produces some ominous side effects. *Llum* tells the story of a Faustian pact, an artistic experiment inside another artistic experiment which escalates into something extreme.

The reading will be preceded by a short conversation with the playwright.

Magdalena Barile will also take part in the meetup-debate of playwrights *Crisis? What Crisis?*.

THE PLAYWRIGHT'S SELF-PRESENTATION

As opposed to writing for films or television, I find writing for the stage an extremely seductive and intimate process. In writing plays, one has to primarily think of bodies on stage and off it. Being a playwright is a political choice, it is a commitment to a minority space that transcends market-driven strategies: playwriting occupies physical and intellectual spaces. It affords the possibility of accessing a real exchange involving both the producing party and the recipients. On stage, as in life, things are constantly happening and playwrights have the chance to move between reality and fiction, and decide which of the two they intend to liaise with in order to tell stories that, at their best, reflect life.

With the support of the Culture Programme of the European Union, in the context of 'Fabulamundi. Playwriting Europe'. Fabulamundi is organized by PAV, Off limits and Teatrul National Targu Mures. It has the support of Culture Europe, Mibact, Istituto Italiano de Cultura, Instituto Cultura Rumano and Goethe Institute.

Festival PIIGS.

A playwriting festival on the Crisis



The PIIGS Festival (organised by Nau Ivanow and Perpetuummobile) has selected five authors from the five countries making up the European Union's so-called PIIGS group so that, through their creations, they can give us a theatrical account of what's happening in their countries and explain to us how this crisis is affecting the people experiencing these particularly difficult times in the 21st century.

The selected authors have each proposed a play of their own on the issue so that, once translated, a staged reading can be offered.

The chosen authors are:

-**Armando Nascimento Rosa** (Portugal), with *Resgate*.

-**Darren Donohue** (Ireland), with *Dayshift*.

-**Davide Carnevali** (Italy), with *Confessione (Confessione di un ex presidente che ha portato il suo paese sull'orlo della crisi)*.

-**Maria Tranou** (Greece), with *Roof (Στεγη)*

-**Ferran Joanmiquel** (Spain), with *La crida*.

ACTIVITIES:

Crisis? What Crisis?

Meetup-debate of playwrights focusing on stage creation within a context of crisis

Friday, 11 July from 3.30pm to 5.30pm

La crida by Ferran Joanmiquel (Spain)

Translated by Ester Nadal

Friday, 11 July at 6pm

Staged reading

Torn de dia (Dayshift) by Darren Donohue (Ireland)

Translated by Rocío García Recuenco

Directed by Marilia Samper and Cia. Teatre de l'Enjòlit

Friday, 11 July at 8pm

Staged reading

Rescat (Resgate) by Armando Nascimento Rosa (Portugal)

Translated by Pau Segalés

Directed by Adeline Flaun

Saturday, 12 July at 11am

Staged reading

Teulada (Στεγη) by Maria Tranou (Greece)

Translated by Marta Roigé and Marta Torras

Directed by Antonio Morcillo López

Saturday, 12 July at 12.30pm

Staged reading

Confessió (Confessió d'un expresident que ha portat el seu país a punt de caure en una crisi)

(Confessione (Confessione di un ex presidente che ha portato il suo paese sull'orlo della crisi)) by Davide Carnevali (Italy)

Translated by Angelo Costantini

Directed by Beatriz Liebe

Saturday, 12 July at 5pm

Staged reading

Festival PIIGS- Debate and Staged readings

Crisis? What Crisis?

Meetup-debate of playwrights focusing on stage creation within a context of

Event moderators: Antonio Morcillo, Thomas Sauerteig and Paula Miranda

Organised by: Festival PIIGS / Nau Ivanow / Obrador d'estiu de la Sala Beckett

11/07/14

From 3.30 p.m. to 5.30 p.m.

Venue: Nau Ivanow (Acabo's room)

As part of the programme of activities for the PIIGS Festival, which focuses on playwriting about the crisis in PIIGS group countries (Portugal, Ireland, Italy, Greece and Spain) and which will run from 7 to 13 July, this meetup-debate has been organised, with attendance by authors from the different countries involved and others in Europe and Latin America.

And what better for focusing this session for authors than the famous album *Crisis? What Crisis?* by Supertramp? Because we want an exchange of personal views on the current crisis and its repercussions, but from a playful and ironic viewpoint. Danger and opportunity. That is what the word "crisis" means in Chinese. An opportunity to discover new complications and a serious danger of confronting one's own perception as an author with that of other authors. That is what we would like this meetup to be.

Festival PIIGS - Staged readings



La crida

-by Ferran Joanmiquel

Directed by Ester Nadal

11/07/14

Venue: Nau Ivanow - Abaco's room

At 6 p.m.

La crida is a reflection on xenophobia and how it manifests itself in contemporary Catalonia. The appeal for the vote in hypothetical elections becomes the pretext for threshing out our strange relationship with the Other, at the same time rejected and desired, named and silenced.

THE AUTHOR:

Ferran Joanmiquel trained as an actor at the El Galliner theatre training centre in Girona, and in contemporary dance at the Area and La Caldera centres in Barcelona.

He trained in playwriting and stage adaptation at different courses run by the Casa de Cultura in Girona and at the Obrador de la Sala Beckett, with teachers such as Jordi Prat, Michel-Marc Bouchard, José Sanchis Sinisterra, Paco Zarzoso and Simon Stephens. As a playwright, he has won three prizes: the 11th Boira de Vic Prize, for *Riu Gener* (2008); the Josep Ametller Prize for theatrical texts (45th Recvll de Blanes Prizes 2009), for *Dinou*; and the 7th Joaquim M.Bartrina de Reus Theatre Prize (2009), for *Blau*. He is also the author of *Satori Park* (2010), *Apareguda* (2011), *Desitjar viure en un país sense vent* (2012), *Vidres als ulls* (2013) and *La nit dels ganivets roents* (2014).

He studied education in the 3rd Postgraduate Course in Theatre and Education at the Theatre Institute of Vic and has extensive experience as a teacher of drama in different educational and sociocultural spheres. He is currently working with youth groups and teaches the subject Body in the second course of the Dramatic Art qualification at El Galliner.



Torn de dia (Dayshift) -by Darren Donohue

Translated by Rocío García Recuenco.

Directed by Marilia Samper and Cia. Teatre de l'Enjòlit

11/07/14

Venue: Nau Ivanow - Abaco's room

At 8 p.m.

Torn de dia describes to us the adventures of Mr. Dia over the course of a day, at the precise moment that he enters as a new employee into a vast and complex business organisation. From the start, Dia tries to understand the internal workings of the company, without managing to do so. Meanwhile, the author offers a broad and amusing fresco of Irish society, contrasting the needs of the individual and the imperatives of capitalism.

THE AUTHOR:

Playwright and poet resident in Co. Kilkenny, Ireland. In the year 2013 he won a grant from The Abbey Theatre and his work *Home Game* was premiered at The Peacock as part of the series *Home*. Also in 2013 his play *Keep the Home Fires Burning* won the Audience Choice Award at Scripts - Ireland's Playwriting Festival. In 2012, *Tuesday Evening (following the news)* was produced by Fishamble as part of the *Tiny Plays for Ireland* and it was published recently by New Island Drama. *The Bird Trap* was premiered at The Lost Theatre in London. Darren was a runner-up for the Hennessy Literary Award of 2014.



Rescat (Resgate)

-by Armando Nascimento

Rosa

Translated by Pau Segalés

Directed by Adeline Flaun

12/07/14

Venue: Nau Ivanow - Abaco's room

At 11 a.m

A Portuguese banker, Oliveira Lima, accused of corruption, is kidnapped with his lawyer, Custódia Farinha, by two individuals dressed up as Father Christmas. They are two unemployed people who are facing extreme circumstances: one needs the money to treat his daughter's cancer in Germany, while the other wants to pay the university education of his brilliant twin sons.

THE AUTHOR:

Portuguese playwright who won the Ribeiro da Fonte Revelation Prize 2000; the Albufeira Theatre Prize 2008; and the Bernardo Santareno National Theatre Prize 2011, among others. Author of over 20 theatrical texts, the majority of which have been published and translated into different languages. His works have been premiered or read in various cities in Europe and the Americas. Since the year 1998, he has taught at the Higher School of Theatre and Film in Lisbon (Faculty of Dramatic Art and Film). He is also a composer and singer and is currently working on the project *O Piano em Pessoa/A Piano in Pessoa*, where he puts music to the poems of Fernando Pessoa (show premiered in October 2012 in Barcelona, with the pianist António Neves da Silva).



Teulada (Στεγνη) -by Maria Tranou

Translated by Marta Roigé and Marta Torras

Directed by Antonio Morcillo López

12/07/14

Venue: Nau Ivanow - Abaco's room

At 12.30 p.m.

Everything starts with the escape of Jàson, the family's cat. This is the trigger event for showing how hunger, fear and financial hardship can break bonds, not only family bonds, but those that sustain an entire nation like Greece.

THE AUTHOR:

Maria Tranou holds a Master's degree in Writing for Stage and Broadcast Media at the University of London's Royal Central School of Speech and Drama. Her most prominent works are *Cows* (Athens, 2007), *Rebirth* (Crete, 2009), *New Dad* (London, 2010) and *Îæammal, love* (staged reading, 2010). In 2006, she was awarded the National Children's Theatre Prize by the Greek Ministry of Culture for *Where Liromions Grow*. She has also published two books of poetry.



Confessió (Confessió d'un expresident que ha portat el seu país a punt de caure en una crisi)
(Confessione (Confessione di un ex presidente che ha portato il suo paese sull'orlo della crisi))

– by Davide Carnevali

Translated by Angelo Costantini

Directed by Beatriz Liebe

12/07/14

Venue: Nau Ivanow - Abaco's room

At 5 p.m.

Confessió is, first and foremost, the portrait of a way of practising and understanding politics. A way that will put the Argentina of the 1990s and the Italy of the 2000s on a par. Like any other country that has suffered an economic crisis with roots in the same causes. Through rhetorical devices that the president employs in his discourse before the public, we will understand the implacable underlying mechanisms in the manipulation of language by the powers that be.

THE AUTHOR:

Davide Carnevali lives and works between Buenos Aires, Berlin and Barcelona, where he is studying for his PhD in the Performing Arts at the UAB, with a period of studies at the Freie Universität in Berlin. As well as his academic activity he is a translator of Catalan and Spanish, and a content curator for the publishing company Ubulibri, where he is in charge of European and Ibero-American drama. He is a member of the editorial board of the magazine (*Pausa.*) and writes for different Italian and international theatre magazines. He also teaches theatre theory and playwriting courses.

As an author, he has trained on courses with Laura Curino, Carles Batlle, Martin Crimp, Biljana Srbljanovic, José Sanchis Sinisterra, Hans-Thies Lehmann, John von Düffel, Simon Stephens and Martin Heckmanns.

His play *Variazioni sul modello di Kraepelin* won a prize in 2009 at the Theatertreffen in Berlin and won the Premio Riccione per il Teatro. In the same year he was awarded the Premio Sasseti Cultura for the short play *Calciobalilla*. With *Come fu che in Italia scoppiò la rivoluzione ma nessuno se ne accorse*. In 2010 he won the Premio Asti Teatro and in 2011 the Premio Borrello nuova drammaturgia. *Sweet Home Europa* was premiered in 2012 with a production by the Schauspielhaus Bochum. His latest play for theatre is *Ritratto di donna araba che guarda il mare*, winner of the Premi Riccione per il Teatro 2013. His plays have been presented at various international festivals and have been translated into German, Catalan, Spanish, French, English and Estonian.

What will happen next?

Staged readings - Nau Ivanow (Andy Warhol's room)

Every year we invite a group of young writers from different countries to work during l'Obrador d'estiu with an experienced playwright. For the sixth time, this playwright is Simon Stephens, who has proposed to work on the subject *What will happen next?* From this topic, authors have written short plays that, translated into Catalan, will be presented to the public in the form of staged readings.

New short plays by **Nao Albet** and **Marcel Borràs** (Catalonia), **Brad Birch** (United Kingdom), **Xavier Carrar** (France), **Michel Decar** (Germany), **Lola Fernández** (Spain), **Luciana Lagisquet** (Uruguay), **Hugo Mejías** (Chile), **Pauline Peyrade** (France) and **Ignacio Sánchez Mestre** (Argentina).

Directed by **Judith Pujol**
Assistant: **Andrea Ariel**

Cast: **Queralt Casasayas**, **Maria Casellas**, **Anaïs Garcia**, **Oriol Genís**, **Andrea Martínez**, **Òscar Mas**, **David Ortega**, **Ferran Rull**, **Mireia Sanmartín**, **Jaime C. Segura**, **Irineu Tranis** i **Pau Vinyals**

SCHEDULE:

Monday, 7 July:

6pm

- *L'home que es va exaltar*, by **Brad Birch**(United Kingdom)
- *Colombia*, by **Michel Decar** (Germany)
- *Gente buena*, by **Luciana Lagisquet** (Uruguay)

Tuesday, 8 July:

6pm

- *Objecció*, by **Pauline Peyrade** (France)
- *Dos o más cosas*, by **Ignacio Sánchez Mestre** (Argentina)
- *Andes Sky*, by **Hugo Mejías** (Chile)

Wednesday, 9 July:

6pm

- *What will happen next?*, by **Xavier Carrar** (France)
- *¿Y después?*, by **Lola Fernández de Sevilla** (Spain)
- *De Nao Albet i Marcel Borràs*, by **Nao Albet** and **Marcel Borràs**(Catalonia)

Reservations for these staged readings can be made through reserves@salabeckett.cat

Fabulamundi.

Contemporary Drama from 4 European Countries

Staged reading - Nau Ivanow (Andy Warhol's room)

Thursday 10th July

8pm

- *Hamlet és mort. No hi ha força de gravetat* by **Ewald Palmetshofer** (Austria)

- *La síndrome Genovese* by **Alina Nelega** (Romania)

Friday 11th July

6pm

- *Un home en fallida* by **David Lescot** (France)

8pm

- *Llum o de les potencialitats lluminoses del cos humà* by **Magdalena Barile** (Italy)

**The reading will be preceded by a short conversation with the playwright
Reservations for these staged readings can be made through reserves@salabeckett.cat**

Festival PIIGS. A playwriting festival on the Crisis

Staged reading- Nau Ivanow (Andy Warhol's room)

Friday 11th July

6pm

- *La Crida* by **Ferran Joanmiquel** (Catalonia)

8pm

- *Torn de dia (Dayshift)* by **Darren Donohue** (Ireland)

Saturday 12th July

11am

- *Rescat (Resgate)* by **Armando Nascimento Rosa** (Portugal)

12.30pm

- *Teulada (Στεψη)* by **Maria Tranou** (Greece)

5pm

- *Confessió (Confessió d'un expresident que ha portat el seu país a punt de caure en una crisi)*

(Confessione (Confessione di un ex presidente che ha portato il suo paese sull'orlo della crisi)) by **Davide Carnevali** (Itàlia)

Reservations for these staged readings can be made through info@perpetuum.cat

Sample of the practical laboratory for playwrights and actors

I want you ~ I need you: Examining the writer/actor relationship through practical application and performance

Students of the workshop taught by Neil LaBute will offer a small sample of what they have worked on and experienced in the last few days

Saturday 12 July at 4 p.m.

Other Activities

The Obrador d'estiu on Núvol

NÚVOL

Núvol is a digital title dedicated to culture that aspires to fill a void in the Catalan blogosphere, or Catosphere. *Núvol* proposes to cover those events and cultural acts, editorial releases, exhibitions, concerts, theatrical premieres, etc., that conventional dailies have left out due to a lack of paper or simply because they do not form part of mainstream culture or are not the product of a major group. *Núvol* will be fuelled by the contributions of many people already doing things on the net individually, through a blog or a Twitter account, whether in newsletters or collective platforms or thematic websites. And its objective will be to draw together with certain criteria all these efforts, which often end up scattered, in order to add to and contribute towards creating an important critical mass. *Núvol* will not be limited to the Catalan cultural sphere, but it will also be alert to what is happening abroad and will open windows to other digital publications from the outside world through links or exchanges with other publications. Our desire is to generate a lucid discourse around what is going on and what affects us, and to give our contents an editorial channel that contributes to the dissemination of documents that we publish beyond the day-to-day.

This year, you will be able to find the day-to-day events of the Obrador d'estiu on the Núvol website (www.nuvol.com), where cultural journalist Aída Pallarès (@aidapallares) will record her impressions and opinions on the 9th Obrador d'estiu event.

(Pausa). Quadern de teatre contemporani



Pausa 35 - Anuari 2013

TEATRE I CRISI/XAVIER ALBERTÍ/PAU MIRÓ/CARYL CHURCHILL

Annual publication of reflection and essay linked to theatrical current affairs with the focus of interest on both the Obrador and the Sala Beckett. This year, you can consult the articles from the latest issue on our website: www.salabeckett.cat

We would like to highlight specifically a dossier dedicated to *Theatre and Crisis*, with articles by **Davide Carnevali** (Italy), **Elena Flaskova** (Slovakia), **Maria Jatzemanouil** (Greece), **Mark Levitas** (Turkey) and **Teresa Petit** (Catalonia).

The Sala Beckett's 9th Obrador d'estiu Team



Artistic Direction	Toni Casares Víctor Muñoz i Calafell
Manager	Juli Macarulla
Technical Direction	Paula Miranda
Production	Mireia Farrarons Roser Soler
Technical Team	Horacio Sosa. Flaco Luís Martí Joan Viscasillas
Press	Patricia Font
Photography	Nani Pujol
Administration	Àlex Esteban Tatiana Santa Maria
Assistant and translator (Neil Labute's course)	Marta Aliguer i Fiona Rycroft
Interpreter and translator (Edwald Palmethofer's course)	Albert Tola
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