



# The Sala Beckett's 10<sup>th</sup> Obrador d'estiu: From 4<sup>th</sup> to 11<sup>th</sup> July 2015

An international meeting point for contemporary  
playwriting

**Sala Beckett**  
Obrador Internacional  
de Dramatúrgia



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# ***Welcome!***

Ten years ago, when we were preparing the first Obrador d'estiu with our friend Carles Batlle, we explained our idea to one of the most veteran playwrights in Catalan theatre at that time (and still today). That playwright said to us that he wanted to participate “all out” in this new experience. He said he was sure that what was being born was a historic project, destined for the long term, and that it would be a major influence on contemporary Catalan drama. He said that he “wouldn't want to miss it for anything in the world”. The truth is that, in these first 10 editions of the Obrador d'estiu, we have been able to meet a large number of playwrights and creators who are more or less consolidated, more or less emerging talents in their respective countries, more or less well-known on the professional theatre scene, and to all learn from each other. Teachers, students, directors, actors, plays, scenes, ideas, themes and theatrical projects of all kinds have made up the activity programmes of courses, workshops, staged readings and talks during the successive editions. Many people have become “regular” participants in the Obrador d'estiu: Simon Stephens, Neil Labute, Thomas Sauerteig, Will Keen, Jordi Casanovas, Sergi Belbel, Andrés Lima... and so many other teachers who have repeated on several occasions; but also students who have participated in one, two, or nearly all of the editions. Among these students, some of them have also gone on to become teachers. A number of projects that underwent gestation at the Obrador d'estiu's workshops have had continuity subsequently and ultimately materialised in plays, shows, productions, work groups, etc. And others have simply served as a route for experimentation, for unblocking, for theoretical or practical approaches to share with other professionals, learners, and audiences: ideas, fears, intuitions...

The Obrador d'estiu has become, as that wise and accomplished playwright envisaged, a virtually indispensable event for playwrights and theatre creators who have an ongoing desire to learn, to bravely self-question their own certainties, and an open-minded way of looking at the world. A meeting place, a parenthesis for reflection and the generation of new ideas and projects, a week for getting to know people and for learning and sharing things in a relaxed atmosphere of creative honesty.

To our dear friend Benet i Jornet: Look! We've reached the tenth edition! And the Obrador d'estiu, just as you envisaged, has not only become consolidated (things that are too consolidated are a bit scary...), but it is clearly marking (and this really is important) the direction for the future of a new Sala Beckett. A Sala Beckett which is about to be born, and whose aim is precisely none other than to become, season after season, a kind of permanent Obrador d'estiu that lasts the whole year and that knows how to continually redefine itself according to the social and cultural needs and expectations of each given moment.

Thank you to all of you who are making it possible!

Toni Casares,  
Director of Sala Beckett/Obrador Internacional de Dramatúrgia

# Agenda

## Saturday 4<sup>th</sup> July

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**11.00 am - 02.00 pm** S. Stephens Seminar  
**02.00 pm** Lunch  
**03.30 pm - 05.30 pm** S. Stephens Seminar

## Sunday 5<sup>th</sup> July

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**11.00 am - 02.00 pm** S. Stephens Seminar  
**02.00 pm** Lunch

## Monday 6<sup>th</sup> July

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**9.30 am** Registration participants  
**09.45 am** Welcome  
**10.15 am - 2.00 pm** Courses: J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache  
**11.00 am - 2.00 pm** S.Stephens Seminar  
**2.00 pm** Lunch  
**3.30 pm - 5.30 pm** Courses and Seminar: S. Stephens, J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache  
**18.00 pm** Staged Readings *Love Stories for a Time of Catastrophe* - Andy Warhol's room  
- *Zenit*, by Guillaume Poix (France)  
- *Un continent perdu al fons del mar*, by Ricardo Cabaça (Portugal)  
- *Variable ajustable*, by Clémence Weill (France)

## Tuesday 7<sup>th</sup> July

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**10.00 am - 2.00 pm** Courses: J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache  
**11.00 am - 2.00 pm** S.Stephens Seminar  
**2.00 pm** Lunch  
**3.30 pm - 5.30 pm** Courses and Seminar: S.Stephens, J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache  
**18.00 pm** Staged Readings *Love Stories for a Time of Catastrophe* - Andy Warhol's room  
- *Motivos para quedarse*, by Lucía Carballal (Spain)  
- *391*, by Vika Fleitas (Uruguay)  
- *Un fill*, by Estel Solé (Catalonia)

## Wednesday 8<sup>th</sup> July

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**10.00 am - 2.00 pm** Courses: J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache

**11.00 am - 2.00 pm** S.Stephens Seminar

**2.00 pm** Lunch

**3.30 pm - 5.30 pm** Courses and Seminar: S.Stephens, J.Casanovas, C.Fréchette, E.Nolla, W.Keen and M.Fernández Ache

**18.00 pm** Staged Readings *Love Stories for a Time of Catastrophe* - Andy Warhol's room

- *Un altre més que mossega la pols*, by Nathan Bryon (England)

- *El futur*, by Hannes Becker (Germany)

## Thursday 9<sup>th</sup> July

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**10.00 am - 2.00 pm** Courses: J.Casanovas, T. Štivičić, G.Clua, W.Keen and M.Fernández Ache

**11.00 am - 2.00 pm** S.Stephens Seminar

**2.00 pm** Lunch

**3.30 pm - 5.30 pm** Courses and Seminar: S.Stephens, J.Casanovas, T.Štivičić, G.Clua, W.Keen and M.Fernández Ache

**6.00 pm** *Speakers' corner* at Nau Ivanow's bar

## Friday 10<sup>th</sup> de July

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**10.00 am - 2.00 pm** Courses: J.Casanovas, T.Štivičić, G.Clua, W.Keen and M.Fernández Ache

**11.00 am - 2.00 pm** S.Stephens Seminar

**2.00 pm** Lunch

**3.30 pm - 5.30 pm** Courses and Seminar: S. Stephens, J.Casanovas, T.Štivičić, G.Clua, W.Keen and M.Fernández Ache

**6.00 pm** *Speakers' corner* at Nau Ivanow's bar

## Saturday 11<sup>th</sup> July

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**10.00 am - 2.00 pm** Courses: J.Casanovas, T.Štivičić, G.Clua, W.Keen and M.Fernández Ache

**11.00 am - 2.00 pm** S.Stephens Seminar

**2.00 pm** Lunch

**4.00 pm** Work in progress. Jordi Casanovas' laboratory

**8.00 pm** **Closing event** at Centre Cívic Pati Llimona (C/Regomir, 3 08002, Barcelona)

# *Courses and Workshops*

## **Dialogue and Monologue in the Dramatic Space**

Introductory course in playwriting with **Enric Nolla**



A practical and introductory playwriting course in which participants follow a creative journey based on reflecting on different formal aspects of the dramatic space and through the main models of dialogues and monologues.

Over the course of the work process, we will visit the design of the character and his or her voice, and theatrical time, always from the perspective of the spatial dimension and its specificity.

### **Enric Nolla**

(Caracas, Venezuela, 1966)

He has lived in Catalonia since 1991. He trained at the workshops of José Sanchis Sinisterra at the Sala Beckett. He is a teacher at the Barcelona Theatre Institute and teaches dramaturgy courses at the Obrador. He has published and premiered several works: *7/24 o La llegenda de l'home que flota sobre els parcs* (Knot Gallery, Athens, 2013); *Safari* (Ed. Rema12, 2010); *El berenar d'Ulisses* (Sala Beckett, 2010; Arola ed. 2009); *Còlera* (Arola Ed. 2009); *Sweet dreams*, co-written with Ricard Gázquez (Tantarantana, 2005); *Àrea privada de caça* (TNC, 2003; Ed. Proa, 2003); *Tractat de blanques* (Sala Beckett, Serra d'Or Prize 2002; Arola Ed., 2002); *Hurricane* (Sala Beckett, Serra d'Or Prize 2001; Ed. AADPC, 1999) and *A pas de gel en el desert* (Sitges Festival, 1996; Ed. AADPC, 1997.) He is also author of the works *Librium* (1993), *L'illa dels dragons* (1995) *Sortida d'emergència* (2001), *Visita a les zones humides de la reserva* (2014) and his latest play: *Tu no surts a la foto* (2015).

## The Mystery of Beginnings: How does one start?

Specialized Playwriting Workshop with **Carole Fréchette**



At this workshop we will be focusing on the most primary phase of writing a play for theatre. We will be asking ourselves the following question, which is simple yet mysterious at the same time: “How does it start?” In what way does an emotion, a desire, a word, an event, an incident, etc. become a project for a play? How, based on a vague inkling, do the characters take shape? How is the structure drawn up? How is the construction of the tale begun? And what is so special about theatre in all of this? How far would that idea adapt better to a stage than to a novel, a film or a television series? Can everything be made into a play? We will consider the balance it is necessary to find between the need to be above the world that we create, to understand, organise the material, advance the action, or the need to not understand, to remain at the level of the characters, to go deep into the darkness with them.

During the course of these three days, participants will be invited to share their creative notebooks, in order to tour (in an accelerated way!) the path that runs from early inklings to the first drafts of dialogues.

**Carole Fréchette**

### **Carole Fréchette**

Trained as an actress at the National Theatre School of Canada, Carole Fréchette has been writing for over twenty-five years and is the author, among others, of *Jean et Béatrice*, *La Peau d'Élisa*, *Les Sept jours de Simon Labrosse*, *Les Quatre morts de Marie*, *Le Collier d'Hélène*, *Violette sur la terre*, *La petite pièce en haut de l'escalier*, *Je pense à Yu* and *Small Talk*. Her texts, which have been translated into nineteen languages and have been performed all over the world, have won a large number of awards in Canada and abroad. She has been twice winner of the Canadian Governor General's Award, in 1995 for *Les Quatre Morts de Marie* and in 2014 for *Small Talk*. She also received the Chalmers Prize in Toronto in 1998, for the best text created for theatre. In the year 2002, the SACD (Society of Dramatic Authors and Composers of Canada) awarded her the Francophone Prize in recognition of her projection within the Francophone scene. That same year she also received the Siminovitch Prize for Theatre, an award of prestige that is bestowed upon Canadian authors for their entire body of works.

Carole Fréchette is a writing enthusiast who for many years has been doing work mentoring young authors, above all at the National School of Theatre and also at teaching workshops, in both Quebec and abroad. Her plays for theatre are published by Leméac/Actes Sud-Papiers.

## From the Framework

Specialized Playwriting Workshop with **Guillem Clua**



One of the most important decisions that we face when writing a play is choosing the form that we want it to have. We can explain the same story in the classical structure of three acts and various scenes, in a series of monologues to the audience, or even in a reverse chronological order. The possibilities are infinite, but always must be linked to what we want to explain. Sometimes, the form may turn out to be as important as the content. Or even more important.

On this course we will deal with the writing of a text from the framework that we want it to have. Besides analysing classical structures (Aristotle, Horace, Freitag) and playwrights who undertook major formal experiments (Schnitzler, Beckett, Pinter), every student will work on their own idea of a play for theatre. The ultimate objective is that, before starting to write it, students will emerge from the course with a clear idea of the structure that they need.

### **Guillem Clua**

(Barcelona, 1973)

A graduate in Journalism, Guillem Clua began his theatrical training at the London Guildhall University in 1994. Since the year 2000, he has been linked to the Obrador de la Sala Beckett.

His first text, *Invisibles*, won the Ciutat d'Alcoi Theatre Prize 2002, the year in which he adapted *Mort a Venècia* (*Death in Venice*) by Thomas Mann for the stage (Sala Muntaner). In the year 2004, *La pell en flames* (La Villarroel, 2005; CDN, 2010) won the Alcoi Prize for the second time followed by the Critics' Prize for the Best Text of 2005. In 2006, Clua moved to New York, where he presented *Gust de cendra*. Immediately afterwards, he wrote *Marburg*, which was premiered at the Teatre Nacional de Catalunya in 2010. His first musical, *Killer*, was presented at the Sala Muntaner and at the Teatre La Villarroel in Barcelona in 2011. In 2012, he wrote and directed *Smiley, una història d'amor* at the Sala Flyhard and *Invasión*, a fable on youth in times of war, at the Teatro Conde Duque in Madrid. His latest works are *La terra promesa*, a farce about climate change, and the musical *73 raons per deixar-te*, which will premiere at the Teatre Goya in autumn 2015.

As a screenwriter, a highlight was the series *El cor de la ciutat*, for which he was the storyline director for two seasons. He is currently writing for the series *La Riera* and preparing the film version of *Smiley* for cinema.

## The Story, the Theatrical Genre and the Playwright

Specialized Playwriting Workshop with **Tena Štivičić**



This workshop aims to explore the relationship between the story and the dramatic text. Are playwrights crucially storytellers? Theatre has challenged everything, in form and in content. But what are the essential qualities of the medium? How does understanding the medium dictate our choice of content, structure and form? The workshop will also focus on the stories, topics and ideas the students bring to the table. We will look at how thinking about the medium can help construct their ideas into a play or progress the play they are currently working on.

Finally, in many countries and cultures at the moment, the conventionally understood role of a playwright is on shaky grounds. Post dramatic, devised and verbatim theatre along with co-authored projects are forcing playwrights to adapt to the new trends. We'll look at the temptations of the currents forms, but also examine the value and the importance of text-based theatre with the playwright at its centre.

### **Tena Štivičić**

Tena Štivičić was born in Zagreb, Croatia. After completing her BA in Theatre Studies, she moved to London where she completed an MA in Writing for Performance at Goldsmiths College, University of London.

Her plays *Can't Escape Sundays* (2000), *At Deathbed* (1998), *The Two of Us* (2002), *Fragile!* (2004), *Fireflies* (2007), *Felix* (2008), *Invisible* (2011), *Europe* (2013) and plays for children *Perceval – the Quest for the Grail* (2001) and *Psssst!* (2004) have been produced in a number of European countries and translated and published in some ten languages. They won numerous awards including European Authors Award and Innovation Award at Heidelberg Stueckemarkt in Germany 2008 for *Fragile!*

In 2007, she wrote a one-act play as part of omnibus of plays entitled *Goldoni Terminus*, premiered at the Venice Biennale.

Her play *Seven Days* in Zagreb was part of the European Theatre Convention project entitled *Orient Express* in 2009.

*Europe* was co-written with leading European playwrights Malgorzata Sikorska Mischczuk, Lutz Hübner and Steve Waters and produced by the Birmingham REP, ZKM Zagreb, Teatr Polski Bydgoszcz and Dresden Staatstheater.

A feature film adapted from her play *Invisible* is currently in pre-production.

Her play *Three Winters* was produced at the National Theatre in London in 2014 and won the Susan Smith Blackburn Prize in 2015.

## Fiction out of Reality (Collective Biographical Writing)

Work Lab for Authors and Actors with **Jordi Casanovas**



With this workshop we will be seeking out those stories that curb our impatience as spectators and oblige us to listen to each of the words pronounced by whoever is telling them. Playwrights must bring with them, ready-prepared, a real-life situation or experience: one that they have lived or observed in the first person, one that they consider extraordinary, one that made an impact on them and that is difficult to understand. Based on this story, which the playwright will explain verbally to the entire team, we will construct an improvised piece in order to discover the inner workings of the whole situation: Why did it happen? What were the characters involved thinking? What could have happened? The actors will try to understand which are the optimum tools for generating the scene and making it interesting. Tools that, at the same time, are indispensable for acting the scene out. Then, the playwrights will convert the emotional material explained in the improvisation into written material, into words, and we will see how the transfer has taken place. From reality to fiction.

### **Jordi Casanovas**

(Vilafranca del Penedès, 1978)

Playwright and theatre director. Founding director of the company FlyHard, from 2005 to 2013. Founder and artistic director of the SALAFlyHard from the 2010/2011 season until 2013. Teacher of playwriting at the Institut del Teatre, Eolia and l'Escac.

He has written around thirty texts for theatre, prominently including *Ruz-Bárcenas* (Teatro del Barrio, 2014), *Una història catalana* (TNC, 2011 and 2013), *Pàtria* (Teatre Lliure, 2012), *Un home amb ulleres de pasta* (SALAFlyHard, 2010), *Sopar amb batalla* (Versus Teatre, 2010), *La Revolució* (La Villarroel, 2009), *Lena Woyzeck* (Temporada Alta, 2008), *La Ruïna* (La Villarroel, 2008), *City/Simcity* (Sala Beckett/Club Capitol, 2007) and *Wolfenstein* (AREAtangent/Versus Teatre, 2006).

He was awarded the Ciutat de València Prize for *Estralls*, the Ciutat d'Alcoi Prize 2005 for *Beckenbauer*, the Marqués de Bradomín Prize 2005 for *Andorra* and the Josep Robrenyo 2002 for *Les millors ocasions*. The trilogy made up of *Wolfenstein*, *Tetris* and *City/Simcity* was awarded the Barcelona Critics Prize for the best new talent of the 2006-07 season, the Serra d'Or Critics Prize for the best theatrical text of 2006 and nominations for the Butaca and the Max Prizes. Butaca Prize for the best theatrical text of 2009 for *La Revolució*. Time Out Prize for the best play of 2011 for *Un home amb ulleres de pasta*. Butaca Prize for the best theatre text of 2011 for *Una història catalana*. Ciutat de Barcelona Theatre Prize 2012 for *Pàtria*.

## Pinter: The Word Made Action

Advanced Acting Workshop with **Will Keen** and **María Fernández Ache**



The aim of the course (and one of the mainstays of acting in general) is to develop listening-communication. And the fact is that, ultimately, the act of speaking is the act of “getting”: one does not speak to describe or to explain, but to “obtain” and/or to “modify”. Over the course of the workshop we will focus on the need to be with “the other”, to look and to see, to listen and to hear. This activity will be carried out based on works written by English playwright and winner of the Nobel Prize in Literature, Harold Pinter. In Harold Pinter’s plays, such elements coincide as status, social class, gender relations, hidden violence and the implicit threat, rhythm, silences and pauses and organicity. This course will study how one can manage to express this inhospitable universe and speak its extremely economical – and sometimes hyperbolic – texts in a realistic way, without

### **Will Keen**

Will Keen has starred in shows in the most prominent companies and at the most highly-reputed British theatres: National Theatre, Shakespeare’s Globe, Royal Court, Almeida Theatre, Donmar Warehouse, Royal Shakespeare Company, and at numerous theatres in London’s West End and other important stages, not just in England but in New York, Paris, Berlin, Milan, Edinburgh, Hong Kong, Budapest, Luxembourg, et cetera. He has worked together with some of the most respected directors and playwrights in the United Kingdom: Richard Eyre, Peter Hall, Trevor Nunn, Declan Donnellan, Tom Stoppard, Terry Jonson, Howard Davies, Phyllida Lloyd, Michael Attenborough, Thea Sharrock, Neil Bartlett, Tim Carroll and Lindsay Posner, featuring in plays written by such a diverse range of playwrights as Shakespeare, Chekhov, Calderón, Webster, Ibsen, Pinter, Bernard Shaw, Stoppard, Molière, Frisch, Granville Barker, Sartre, Marlowe and von Kleist (among many others), as well as plays of recent creation. Will Keen has performed in over 70 plays for theatre. Apart from his theatre work, Keen has worked extensively in film, TV and radio.

### **María Fernández Ache**

María Fernández Ache trained as a director, playwright and actor under professionals such as Vittorio Gassman, José Sanchis Sinisterra, Stephen Jeffreys and Ángel Gutierrez.

She has worked in depth on nearly all aspects of the Dramatic Art: playwriting, acting, costume design, stage design, production, theatrical management and, lastly, directing.

In January 2016 she will premiere her play *Cocina* at the Teatro María Guerrero in Madrid.

She has directed *Conferencia de Poeta en Nueva York* (New York Public Library, N.Y.C, USA, 2013), which will be re-premiered at the CDN in Madrid in 2015. She has translated, adapted and co-directed (together with Will Keen) *Hamlet* (Naves del Matadero, Madrid, 2012). She has translated, adapted and directed *Traición* by H. Pinter (Teatro Español and Teatro Galileo, Madrid, 2011 and 2012, respectively).

She has also taught courses at numerous private and public institutions and has frequently co-directed works with Will Keen.

She has written original plays (*Medea*, *Cocina*, *Filántropos*) as well as translations and adapted versions for theatre: *Romeo y Julieta*, *Como Gusteis* and *Hamlet* by W. Shakespeare, *Traición* by H. Pinter, *Woyzeck* by G. Büchner and *Las Mujeres Sabias* by Molière; and adaptation of narrative texts such as *Platform* by M. Houellebecq and *L’esclusa* by L. Pirandello.

She has also translated poetry.

# Seminar

## Love Stories for a Time of Catastrophe

Advanced Seminar on Playwriting with **Simon Stephens**



*As I write this document I sit at the start of a new year.*

*Last week in Paris terrorists identifying themselves as Islamists raided the office of French satirical magazine, Charlie Hebdo and murdered the editor, leading cartoonists and two police officers. Two days later in Baga, Nigeria, Boko Haram slaughtered up to 2000 people. Meanwhile, last Autumn Credit Suisse reported that the richest 1% of the world's population own up to 48% of the world's wealth. Between 1970 and 2010 half of the world's vertebrates disappeared at a time when the human population doubled.*

*As the year begins it feels like we are in the throws of a time of catastrophe. A time of economic instability and ecological uncertainty sees a move to the right across Europe and a rise of religious intolerance and extremism throughout the world. Corporate and Governmental surveillance increase exponentially; police forces are revealed as corrupt or violent; monarchies and celebrities engage in acts of financial or sexual illegality; diseases run rampant and out of control; our computers are raided, our health care systems erode.*

*And yet when I look at the plays I have cherished over the past decade, if I notice recurring themes, however hidden or latent I notice that again and again I am drawn to love stories. Sometimes the love is obsessive. Sometimes it is psychotic. Sometimes it is pornographic. Sometimes it is despondent. But it is there.*

*In a world in crisis, a world atomised by structures in disarray and defined by politics of anxiety the impulse to connect, to crave for and find solace or comfort or need in other human beings remains and remains as inspiring and strange as it ever was.*

*It strikes me that there is something fundamental to the essence of drama about this impulse and that in this impulse to love, even or especially at a time of catastrophe, there might be the energy to generate a whole new raft of drama.*

*I intend to spend my workshop examining exactly how this might happen and what shape or form those plays might take. **Simon Stephens***

The guest playwrights of this edition are **Hannes Becker** (Germany), **Nathan Bryon** (England), **Ricardo Cabaca** (Portugal), **Lucía Carballal** (Spain), **Vika Fleitas** (Uruguay), **Guillaume Poix** (France), **Estel Solé** (Catalonia) and **Clémence Weill** (France). 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.

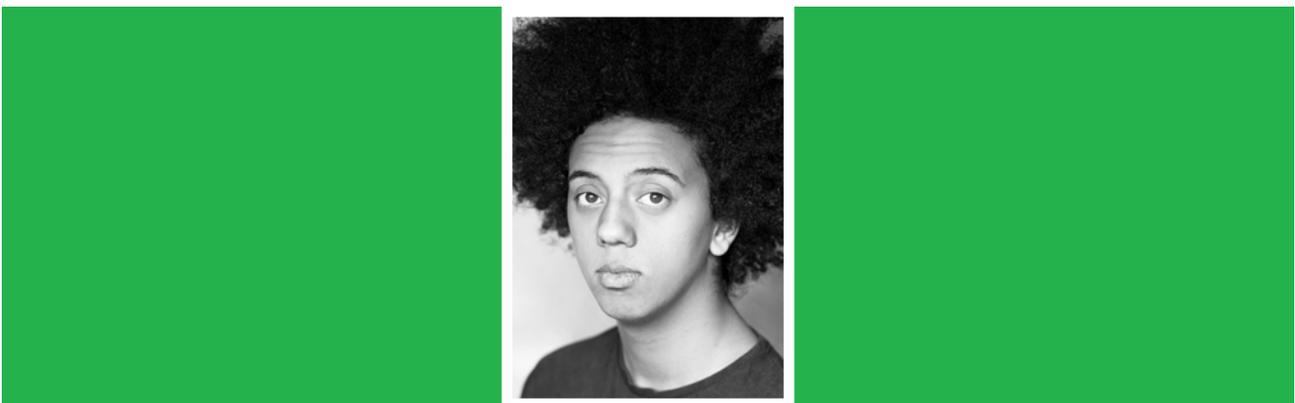
## Emerging playwrights taking part in the seminar

### Hannes Becker (Germany)



Born in 1982 in Frankfurt am Main, Hannes Becker studied German Literature, American Studies and History in Berlin, as well as Literary Writing in Leipzig. He has written plays, prose and poetry and has translated plays by Pamela Carter, Caryl Churchill, Lucy Kirkwood and Tom Wells. He took part in the writers' workshop at the 2010 Theatertreffen Festival in Berlin and the writers' workshop at the 2012 New Plays from Europe Festival in Wiesbaden. He is currently a PhD candidate and research fellow at the Center for Literary and Cultural Research in Berlin ([www.zfl-berlin.org](http://www.zfl-berlin.org)).

### Nathan Bryon (England)



Nathan Bryon is a 23 year old British playwright who learnt how to write plays on a course at the Lyric Hammersmith led by Simon Stephens and Bola Agbaje. That course gave him the writing bug. Since then, Nathan has been one of the Lyric Hammersmith young artistic associates, reading many plays and even acting in shows at the same theatre. He also received a full commission from the Bush Theatre with his play *Negril Beach*, which was performed at the RADAR Festival. Nathan's latest play, *Lad Club*, is about cyberbullying and will be performed in a virtual space where the audience watch via Oculus Rift headsets. Nathan is currently on a writers' fellowship with Paines Plough.

## Ricardo Cabaça (Portugal)



A playwright and theatre director, he is co-founder, with Daniela Rosado, of *33 Ânimos*, a Portuguese theatre company.

He has directed the plays *Sempre outra dor* (2010), *Gota d'Água* (2012), *Morte súbita* (2013), *Reality Xau* (2014), *Dix* (a show about the work of German expressionist painter Otto Dix, 2014) and *A princesa*, based on D.H. Lawrence's novel *The Princess* (2015).

He is the author of the plays *s.m.*, *Aprender a esquecer que somos humanos*, *Sempre outra dor*, *O primeiro quarto*, *Umbilicaixa*, *Gota d'água*, *A vida segunda da barata a partir de Franz Kafka*, *Morte súbita*, *Reality Xau*, *Dix* and *A princesa*. *O primeiro quarto* has been published in *Bypass #2* and *Morte súbita*, in *Revista Galega de Teatro #78*.

In addition to plays at various theatres and alternative venues in Portugal, he also directed *Morte súbita* at the International Theatre Festival of Cangas de Morrazo (Spain) and co-directed, with Daniela Rosado, *Os palhaços* (Timochenko Whebi) at Porta4 in Barcelona.

The play *A vida segunda da barata a partir de Franz Kafka* was selected and directed among the Plays at the One-Minute Festival of Parlapatões, in Lisbon and São Paulo (Brazil).

## Lucía Carballal (Spain)



Lucía Carballal trained as a playwright at the RESAD in Madrid, the Institut del Teatre in Barcelona and at the Universität der Künste in Berlin.

Prominent among her first texts are *Velar* (published by Editorial Fundamentos), *Los residentes* (published in German by the magazine *Freitext*) and *Lotte goes liquid* (premiered at the Nau Ivanow). She has also made adaptations of *Amok* by Stefan Zweig, *Platonov* by Chekhov and *El misantrop* by Molière for different theatre projects.

In 2012 she was runner-up for the Marqués de Bradomín Prize with her work *Mejor historia que la nuestra*, which was staged at the Kubik Fabrik and at the Sala Off at Teatro Lara in Madrid during 2014. That same year she wrote *La noche sobria*, selected by La Cuarta Pared for the ETC project.

She is currently developing the text *Petit Comité* within the context of the INAEM's Modern Playwrighting Programme and has written *A España no la reconocerá ni la madre que la parió* together with Víctor Sánchez, a show which will premiere in Valencia in September 2015.

## Vika Fleitas (Uruguay)



Vika Fleitas is a playwright and a graphic and stage designer.

She has trained in communication, advertising, film, singing, cultural management and graphic design. In 2011, she started studying Stage Design at the Escuela Multidisciplinaria de Arte Dramático Margarita Xirgú (EMAD) in Montevideo.

As a playwright, she has participated in workshops and lectures on playwriting, offered by Uruguayan and international playwrights alike.

In 2014, she directed a scene of her own authorship, performed by actors from Uruguay's Comedia Nacional, at the Teatro Solís in Montevideo. In the same year, she staged and directed her short play *Zona de avistamiento*. Since 2013, she has received scholarships and awards from Uruguay, Spain and Mexico. The different languages she speaks (Spanish, French, English, Portuguese and Catalan) and her travels to numerous cities around the globe, constantly expand her creative horizon. She has lived in Bordeaux and Barcelona, and is currently living in Montevideo.

## Guillaume Poix (France)



A graduate in Teaching and in Playwriting from the ENSATT (National Higher School of Dramatic Arts and Technical Theatre in France), Guillaume Poix is an actor, theatre director and playwright. He trained at the prestigious Cour Florent theatre school and appeared in the film *Un beau dimanche* by Nicole Garcia (2013). In 2013, he was dramaturg and assistant director to Valérie Nègre for the play *La Favorite* by Donizetti at the Théâtre des Champs-Élysées. He is the author of several plays: *Les Présomptions*, selected in March 2013 at the educational meet-ups "Mousson d'hiver" organised by the Maison Européenne des Écritures Contemporaines; *Virgile n'a pas les épaules*, read at the seminar of the National Theatre of Toulouse in June 2013, and *Wave*, a commission by the French Institute in Cotonou (Benin) and performed in March 2015. *Straight*, awarded the Journées de Lyon des Auteurs de Théâtre Prize 2014, received a creation grant from the CNT (French National Theatre Centre) in November 2014 and is his first text published by Éditions Théâtrales. For the 2015-2016 season, Poix will be associate playwright at the Théâtre de Poche in Geneva, under the new management of Mathieu Bertholet.

## Estel Solé (Catalunya)



Estel Solé is a poet, playwright and actress. In the field of poetry, in the year 2011 she won the Amadeu Oller de Poetry Prize for Unpublished Poets with the work *Dones que somiaven ser altres dones* (Galerada 2011). *Si uneixes tots els punts* (Galerada 2013) is her second book of poetry.

She has taken part in numerous poetry recitals and festivals in Catalonia and elsewhere. She has recited in the company of poets such as Benjamín Prado, Luis García Montero, Joan Margarit, Kirmen Uribe, Josep Pedrals, Enric Casasses, Marta Pessarodona and Francisco Brines, among others.

She took an interest in playwriting and took training at the Obrador de la Sala Beckett with teachers such as Rafael Spregelburd, David Plana, Alfredo Sanzol, Jordi Oriol, Carles Batlle and Larry Tremblay.

In the year 2013 she made her debut as a playwright with the work *Animals de companyia*, performed for over a year in private homes and premiered in February 2015 at the Club Capitol theatre in Barcelona. The work also toured around Central America and was staged in El Salvador, Guatemala, Santo Domingo and Mexico during 2014.

As an actress, she has acted in films, plays for theatre and television series. During over three years she played the role of Marina in the series *La Riera* on TV3.

## Clémence Weill (França)



An actress, director and playwright, Clémence Weill has adapted and directed several texts including Heiner Müller's *L'Opéra du Dragon*, Shakespeare's *Mesure pour mesure* and Fritz Zorn's *Mars*. She has also directed Serge Gainsbourg's *Histoire de Melody Nelson* (Cité de la musique, Paris).

Using interviews as a baseline, inspired by political/society events, her plays mix documentary, fiction, narrative, foreign languages, quotations and tributes to earlier writers.

Since 2012, she has written *Morning Personne* – fresque historico-familiale (inspired by Pasolini's Calderon), *T.R.A.U.M.E.* (created in Alsace in 2014), *A force d'appeler ça ma vie* (a tribute to Samuel Beckett) and *Plus ou moins l'infini* (residence at la Chartreuse, Villeneuve les Avignons).

Her play *Pierre. Ciseaux. Papier* (Editions Théâtrales), awarded by the CNT and Les Journées de Lyon des Auteurs, won the Grand Prix de littérature dramatique 2014. It will premiere next year at Le Théâtre du Rond-Point (Paris) directed by Laurent Brethome.

She is currently collaborating with the company Rêvages on the creation of *Les Petites Filles par A+B* (le Grand Bleu, Lille), with the company Enascor on a documentary-play about nuclear power, and she is also working with different PAI mixing live performances, writing and social actions.

# Open Activities

## **Love Stories for a Time of Catastrophe** **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 seventh time, this playwright is Simon Stephens, who has proposed to work on the subject *Love Stories for a Time of Catastrophe*. 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 **Hannes Becker** (Germany), **Nathan Bryon** (England), **Ricardo Cabaça** (Portugal), **Lucía Carballal** (Spain), **Vika Fleitas** (Uruguay), **Guillaume Poix** (France), **Estel Solé** (Catalonia) and **Clémence Weill** (França).

Directed by **Ferran Dordal i Lalueza**  
Student on placement: **Loredana Volpe**

Cast: **Yacine Adryen, Oreig Canela, Òscar Castellví, Lara Díez, Marta Ossó, Ivan Padilla, Laia Piró, Pablo Rosal i Pau Sastre.**

### **Monday, 6<sup>th</sup> July**

**6pm**

- **Zenit**, by Guillaume Poix (France)
- **Un continent perdu al fons del mar**, by Ricardo Cabaça (Portugal)
- **Variable ajustable**, by Clémence Weill (France)

### **Tuesday, 7<sup>th</sup> July**

**6pm**

- **Motivos para quedarse**, by Lucía Carballal (Spain)
- **391**, by Vika Fleitas (Uruguay)
- **Un fill**, by Estel Solé (Catalonia)

### **Wednesday, 8<sup>th</sup> July**

**6pm**

- **Un altre més que mossega la pols**, by Nathan Bryon (England)
- **El futur**, by Hannes Becker (Germany)

**Reservations for these staged readings can be made through [reserves@salabeckett.cat](mailto:reserves@salabeckett.cat)**

## ***Speakers' corner of Obrador d'estiu. Remember that people always write better out loud!*** **at Nau Ivanow's bar**

Like a Barcelona version of Hyde Park, this year's Obrador d'estiu incorporates its own Speakers' Corner, for anyone who wants to make their texts or dramatic scenes public and share them with the other participants.

In an informal atmosphere, without any pressure of the "what will people say?" kind, in the late afternoons of Thursday, Friday and Saturday, the Obrador d'estiu offers a space to all participants (teachers and students alike) where they can read texts and scenes of their own creation, short dialogues and test pieces, while knowing that they can count on the complicity of those who will be listening.

The texts should have a maximum duration of 15 minutes and to read them you will only have a chair, a lectern, a micro and a spotlight. That's all! We encourage you to do the reading yourselves, although if you decide to resort to actor or actress friends we won't say no, as long as you maintain these minimal technical conditions. The language used in the reading is absolutely free and there will be no simultaneous translation.

The times will be: **Thursday 9<sup>th</sup> and Friday 10<sup>th</sup> July at 6 p.m.**

**Remember that people always write better out loud!**

## **Showcase of the practical laboratory for playwrights and actors**

### ***Fiction out of Reality (Collective Biographical Writing)***

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

**Saturday 11<sup>th</sup> July at 4.00 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](http://www.nuvol.com)), where cultural journalist Aida Pallarès (@aidapallares) will record her impressions and opinions on the 10<sup>th</sup> Obrador d'estiu event.

## Obrador d'estiu Closing Party

### 11/07 at 8 p.m. at the Centre Cívic Pati Llimona

On 11 July, from 8 p.m. to midnight we'll be enjoying a Moritz beer al fresco, in the privileged setting of the Centre Cívic Pati Llimona (C/ Regomir, 3).

We'll be sharing a finger buffet while listening to the music of DJ Black Rice.

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# The Sala Beckett's 10<sup>th</sup> Obrador d'estiu Team

<b>Artistic Direction</b>	Toni Casares Víctor Muñoz i Calafell
<b>Manager</b>	Juli Macarulla
<b>Technical Direction</b>	Paula Miranda
<b>Production</b>	Àlex Batlle Roser Soler
<b>Communication and press</b>	Sílvia Artigas Patrícia Font
<b>Technical Team</b>	Horacio Sosa. Flaco Joan Viscasillas
<b>Photography</b>	Nani Pujol
<b>Administration</b>	Àlex Esteban Tatiana Santa Maria
<b>Assistant and translator (Carole Fréchette's course)</b>	Helena Tornero
<b>Assistant and translator (Tena Štivičić's course)</b>	Yannick Garcia
<b>Theatrical Studies, Production and Cultural Management Master's Students on Placements</b>	Loredana Volpe (Institut del Teatre) Katarzyna Lewandowska (Ramon Llull) Pedro Perez Rothstein (UB)

# 10<sup>th</sup> Obrador d'estiu de la Sala Beckett

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**Sala Beckett**  
Obrador Internacional  
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