



The Sala Beckett's 12th Obrador d'estiu: From 6th to 15th July 2017

Drama for the Time of Emergency

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Welcome!



This year the Sala Beckett's Obrador d'estiu is reaching its 12th edition. For 10 days, the former Peace and Justice Cooperative premises will become an essential meeting point for international dramatics, where teachers, students, creators and spectators of very diverse origins and styles will find the opportunity to share ideas, concerns, doubts, creations and projects.

This intensive week of courses, workshops, readings, shows and debates on different aspects of playwriting is a major workshop that combines – as the Sala Beckett frequently does – creation, learning, exchange, debate and thought, with the desire to cook up a contemporary playwriting of quality, that responds to the concerns of our times and tackles the fundamental questions of the human condition.

Toni Casares
Director of Sala Beckett/
Obrador Internacional de Dramatúrgia

Agenda

Thursday 6th July

10.00 am Welcome

10.00 am - 1.00 pm Course: R. Fontserè

10.00 am - 2.00 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

2.00 pm Lunch

3.30 pm - 5.30 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Friday 7th July

10.00 am - 1.00 pm Course: R. Fontserè

10.00 am - 2.00 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

2.00 pm Lunch

3.30 pm - 5.30 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Saturday 8th July

10.00 am - 1.00 pm Course: R. Fontserè

10.00 am - 2.00 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

2.00 pm Lunch

3.30 pm - 5.30 pm Courses: M. Calvani, A. Neilson and J. Ryngaert

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

9.00 pm *Tender Napalm*, by Philip Ridley - Sala de dalt

Sunday 9th July

10.00 am - 2.00 pm Courses: M. Calvani and A. Neilson

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: M. Calvani, A. Neilson and S. Stephens

6.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

7.00 pm *Tender Napalm*, by Philip Ridley - Sala de dalt

Monday 10th July

10.00 am - 2.00 pm Courses: M. Calvani, A. Neilson, Y. Özsoy and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: M. Calvani, A. Neilson, Y. Özsoy, V. Szpunberg and S. Stephens

6.00 pm Staged readings *Drama for the Time of Emergency* - Sala d'assaig

Tuesday 11th July

10.00 am - 2.00 pm Courses: L. Blasco, G. Calderón, Y. Özsoy and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: L. Blasco, G. Calderón, Y. Özsoy, V. Szpunberg and S. Stephens

6.00 pm Staged readings *Drama for the Time of Emergency* - Sala d'assaig

8.00 pm *SLASH o les Apories de l'Avantguarda (El desenvolupament d'un Show)*

by Marlene Kolatschny (P14) - Sala de dalt

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Wednesday 12th July

10.00 am - 2.00 pm Courses: L. Blasco, G. Calderón, Y. Özsoy and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: L. Blasco, G. Calderón, Y. Özsoy, V. Szpunberg and S. Stephens

6.00 pm Staged readings *Drama for the Time of Emergency* - Sala d'assaig

8.00 pm *SLASH o les Apories de l'Avantguarda (El desenvolupament d'un Show)*

by Marlene Kolatschny (P14) - Sala de dalt

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Thursday 13th July

10.00 am - 2.00 pm Courses: L. Blasco, G. Calderón, Y. Özsoy and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: L. Blasco, G. Calderón, Y. Özsoy, V. Szpunberg and S. Stephens

6.00 pm *Speakers' corner* - Menjador de la Sala Beckett

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Friday 14th July

10.00 am - 2.00 pm Courses: L. Blasco, G. Calderón, S. Salzmann and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

3.30 pm - 5.30 pm Courses and Seminar: L. Blasco, G. Calderón, S. Salzmann, V. Szpunberg and S. Stephens

6.00 pm *Speakers' corner* - Menjador de la Sala Beckett

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

Saturday 15th July

10.00 am - 2.00 pm Courses: L. Blasco, G. Calderón, S. Salzmann and V. Szpunberg

11.00 am - 2.00 pm S. Stephens Seminar

2.00 pm Lunch

8.30 pm *Un tret al cap*, by Pau Miró - Sala de baix

9.00 pm *Tender Napalm*, by Philip Ridley - Sala de dalt

10.00 pm Obrador d'estiu closing party - Sala BeGood

Playwriting courses

From scratch to performance: looking for the bond between writers and performers

Advanced course in playwriting with **Anthony Neilson**
Assistant and translator: Maria Bosom



Anthony Neilson, one of the most experimental and innovative playwrights in today's theatre scene in the UK, will share his creative process based on working with actors.

In the UK, the standard practice is for playwrights to write, over several months, in isolation and then for that finished play to be cast and produced. But for over 25 years, writer/director Anthony Neilson has been creating plays from scratch in the rehearsal room and tailoring them to the skills and personalities of the actors involved. In this workshop, over five days, Neilson will take writers through this process, from blank page to finished pieces for performance. The workshop will seek to illuminate the special bond between writers and performers and show how a short and intense process can free the imagination rather than limit it. As a sidebar, there will also be an emphasis on formal innovation and how narrative structures might evolve in the internet age.

Writers attending these workshops should be prepared to spend their evenings working.

The workshop will be particularly useful to those who also have ambitions to (or already do) direct their own work.

Anthony Neilson

Anthony Neilson is a Scottish playwright and director known for his collaborative way of writing. His work is characterized by the exploration of sex and violence. Though often considered a pioneer of In-yr-face theatre, he has stated that he has "never liked the term because it implies an attempt to repel the audience, which was never my aim". Instead, he prefers his work to be categorised as "experimental theatre".

As his writing involves collaborations, he has a massive directorial role in the creation of his plays, but in 2007 he was credited as director of his play *God in Ruins* at the Soho Theatre. At the RSC he directed the world premiere of *The Drunks* by the Durnenkov Brothers in 2009. In 2010 he directed *Caledonia* by Alistair Beaton at the Edinburgh Festival.

His other plays include *Welfare My Lovely* (1990), *Normal* (1991), *Penetrator* (1993), *The Year of the Family* (1994), *The Censor* (1997), *Edward Gant's Amazing Feats of Loneliness* (2002), *The Lying Kind* (2002), *The Wonderful World of Dissocia* (2004), *Realism* (2006), *Relocated* (2008), *The Seance* (2009), *Stitching* (2009), *Get Santa!* (2010), *Sixty Six* (2011), *Narrative* (2013) and *Alice's Adventures in Wonderland* (2016), among others.

He was also writer of the popular BBC series *Spooks*.

Conversation, dialogue, digression and conversation machine: around the word

Advanced course in playwriting with **Jean-Pierre Ryngaert**

Assistant and translator: Helena Tornero



Jean-Pierre Ryngaert, one of the great theorists of contemporary French theatre, proposes a course where the word and dialogue form the central core.

Ordinary conversation is not the same as theatrical dialogue, which in the last few decades has undergone all the transformations imaginable, when it has not disappeared completely. However, conversation can be a source of work and imagination. Linguists, in fact, have always studied conversation more than dialogue, and these studies can be useful to us.

This workshop will allow us to return to the source of the “current human exchange through the word”, while we examine what linguists have called the “rules of conversation”.

Basing ourselves on this, I propose to use, in the form of improvised games, a “conversation machine” that I have made up based on the rules of habitual exchanges. This machine produces words that are similar to “real conversations”.

With play, with writing, we will seek to modify these conversations in all the ways possible, off-centring them, perhaps, corrupting them, envisaging their digressions.

The theoretical moments will be combined with moments of theatrical experience.

Jean-Pierre Ryngaert

Jean-Pierre Ryngaert (1945) is Emeritus professor of Theatrical Studies at the Sorbonne University (Paris 3). He has taught dramatics at the ERAC (Cannes and Marseille School of Acting) since autumn 2011 and directs the Summer University of the festival La Mousson d'été.

Ryngaert is a specialist in contemporary dramatic script and, more generally, in dramaturgy. Furthermore, he is equally interested in the teaching of play and the relationships between knowledge and the stage. Along these lines, he exercises professionally as a dramaturgy adviser and sometimes also as a theatre director. In January 2017, for example, he directed the play *J'irai dehors*, by Didier Delahais, at the Glob Theatre in Bordeaux.

J. P. Ryngaert has also contributed to numerous collective publications, dictionaries, encyclopaedias and the CNRS (France's National Scientific Research Centre), with the book entitled *Voies de la création théâtrale*. Apart from all this, he regularly publishes articles and participates in international conferences.

Highlights among his works include: *Théâtres du XXI^e siècle. Commencements* (with Julie Sermon) Armand Colin, 2012; *Écritures dramatiques contemporaines*. Armand Colin, July 2011; *Graphies en scène* (co-directed with Ariane Martinez). Editions Théâtrales, June 2011; *Jouer, représenter*, new edition in France. Armand Colin, 2010; *Jouer, représenter* (new Brazilian edition). Sao Paulo, COSAC et NAIFY Edicioes, March 2009; *Introduction à l'analyse du théâtre*, new edition (3rd), revised and expanded. Armand Colin, January 2008; *Le personnage contemporain, Décomposition, recomposition* (with Julie Sermon). Editions Théâtrales, June 2006; *Nouveaux Territoires du dialogue* (directing). Actes Sud-Papiers, November 2005.

What are the real rules? (From the dramatic form to the open form)

Course for beginners in playwriting with **Victoria Szpunberg**



Victoria Szpunberg, author of *La màquina de parlar*, *Boys don't Cry* and *L'onzena plaga*, will offer the basic tools for starting to write plays.

A tour through the basic concepts of dramatic writing accompanied by practical writing exercises, with special emphasis on the dialogue between the rules proposed by dramatic convention and the personal perspective of each participant.

Theatre as a space for developing the imagination and the limits of language and of performance.

Victoria Szpunberg

Playwright and teacher of drama at the Institut del Teatre and at the Escola Superior de Coreografia de Barcelona. In the year 2000, she was invited to take up an International Residency at the Royal Court Theatre with her first play. Since then, her works have premiered at different national and international festivals and theatres. Besides her career as an author, she has collaborated with different choreographers, signed dramatic productions and theatre adaptations, worked as a director and written plays for the radio and sound installations. She has also participated in Theatre and Education projects and is a collaborator of the Patothom school for social theatre. Highlights among her works include *Entre aquí y allá (Lo que dura un paseo)*, *L'aparador* (Teatre Nacional de Catalunya, 2003), *Esthetic Paradise* (Sala Beckett – Festival Grec, 2004), *La màquina de parlar* (a production that she also directed at the Sala Beckett, 2007, and at the Sala PIM in Milan, 2008), *El meu avi no va anar a Cuba* (Festival Grec – Sala Beckett, 2008), *La marca preferida de las hermanas Clausman* (Teatre Tantarantana, 2010) and *Boys don't Cry* (Teatre Tantaranta, 2012).

From the Subconscious to the Page

Advanced course in playwriting with **Yeşim Özsoy**

Assistant and translator: Helena Tornero



Yeşim Özsoy, author of *Histories d'Istanbul*, which will be premiered at this year's Grec Festival, is the most outstanding Turkish playwright of the moment.

Our unconscious is an important part of our writing process. In this workshop we will be making a journey from our unconscious to the sheet of paper. By combining exercises in meditation, awareness and acting, we will be delving into our unconscious to create the idea of a play and even start our first draft.

Each day we will be writing parts of a play. The first day will be our inner monologue, the second day we will be creating a dialogue between two characters stemming from our conflictual emotions, and the third day we will be combining all of these into an idea for a play.

Yeşim Özsoy

Yesim Özsoy is a writer/director and founder of GalataPerform, which is a production and performance space for new plays, and also the initiator of the New Text New Theater Project, which focuses on developing playwriting in Turkey. While studying for her BA in Sociology at Bogazici University, she joined the Studio Players Acting School. She took classes at Sarah Lawrence College and Columbia University in New York. She earned an MA in Performance Studies at Northwestern University. On her return to Istanbul she founded the VeDST Theatre Company and GalataPerform, with which she has created and produced numerous plays.

Her plays have been translated into English, French, German, Russian and Italian. She has been nominated and has attained awards for her work as both playwright and director. With her plays she has attended festivals nationally and internationally.

In 2010 she was invited to Wiesbaden Staatstheater to write and direct a play called *Turkiye-Almanya 0-0*.

Her recent plays include *Istanbul Testimonials*, which is a collaborative piece written by 4 new playwrights from the New Text New Theater Project about the Gezi events in Istanbul. The play was based on the personal experiences of the playwrights. It includes mixed editing of story/fiction/reality and was presented as a staged reading at teatr.doc in Moscow.

In her project *Love & Fascism*, staged at the Istanbul International Theatre Festival, she once again worked with the texts of 4 different playwrights (including her own) from Romania (Gianina Carbuariu), Scotland (Linda McLean) and Spain (Helena Tornero).

Her last play, *Old Child*, is a co-production with the Istanbul Theatre Festival. The play is based on the true stories of four children who died as a result of terror and war in the Middle East. In the play she imagines that they survived, and fiction and reality are intertwined.

She is the writer of *Limping Tales from Istanbul*, set to premiere at the Grec 2017 Festival de Barcelona.

The Political Fable

Advanced course in playwriting with **Lola Blasco**



Lola Blasco was winner of the Ministry of Culture's National Prize for Dramatic Literature for *Siglo mío, bestia mía*.

In times of disenchantment, the search for magic, for “what could be”, is one of the few threads that as creators we can latch on to. An era of religious fanaticism, of public executions, of terror, of intolerance, and of protective walls can only be combated with knights errant. My proposal is that to save ourselves from the exasperation, we become “Quixotes” of our time, and become capable of viewing our reality with new eyes. With the amazement of someone who is seeing for the first time (i.e., with naivety, which must not be confused with ignorance under any circumstances). In this dramatic writing workshop, we will tackle the political fable as a genre. Seneca said that the stories told in these kinds of allegorical writings are peculiar to periods in which writers lack the freedom necessary to express their thoughts with absolute frankness. However, fables are of great interest for political theatre: they serve its objectives and ensure that this type of theatre does not pass its sell-by date before its time by giving an account of reality. In these sessions, we will investigate the limits of documentary theatre and review political theatre and the difficulties of transferring truth to the stage, with the aim of constructing critical constellations of our times.

Lola Blasco

Lola Blasco is a playwright, stage director and actress. She has published around ten plays and has premiered around twenty, at public and private theatres alike. Her work has been defined by its political commitment and the incorporation of new disciplines into the stage repertoire. Her work has been translated into Polish and is being translated into French and English. She has also been a guest at the Deutsches Theater in Berlin.

As a director, her latest play, *La armonía del silencio*, was produced by the Generalitat Valenciana and performed at the main hall of the Teatro Español in Madrid. She is currently preparing the premiere of *Fuegos*, which will be directed by Nina Reglero, for La Nave (Teatro Calderón de Valladolid), and *Marie*, which will be directed by Aída Argüelles and in which she will also participate as an actress.

Lola Blasco also teaches at the Universidad Carlos III, where she gives lectures on Literature and Playwriting in the Humanities department.

Among her most important accolades, a highlight is the National Prize for Literature in 2016 for her work *Siglo mío, Bestia mía*.

Every moment of daily life is political

Advanced course in playwriting with **Sasha Marianna Salzmann**
Assistant and translator: Maria Bosom



Sasha Marianna Salzmann, author of *Llengua Materna Mameloschn*, is one of the most interesting playwrights on the German theatre scene.

What do I want to write, myself? What does this self want and who is this self really in relation with the whole of society?

In this exchange of impressions on writing as a political process and artistic anchorage, Sasha Marianna Salzmann will be talking with the course participants about strategies, the writer's trade and inspiration in everyday life. How do I translate political situations into personal relations on a stage? And how are private stories between people a microcosm that reproduces the macrocosm?

We will be working on specific questions; in the best of cases, with plays that are being worked on at that very moment. However, this will not be a mandatory requirement.

Sasha Marianna Salzmann

Sasha Marianna Salzmann is a freelance writer and lives in Berlin and Istanbul. She was born in 1985 in Volgograd and grew up in Moscow. In 1995, she emigrated to Germany, where she studied literature, drama and media studies at the University of Hildesheim, before taking up a place on the course in "Szenisches Schreiben" (Writing for the stage) at Berlin University of the Arts in 2008. Next, she worked as an assistant director and assistant dramaturg at the Schauspielhaus Hannover and the Theaterhaus Jena. Her poems, essays and short plays were published in various magazines. She is co-founder of the cultural and social magazine freitext. Her first play, *Weißbrotmusik*, won the Wiener Wortstaetten Prize 2009 and IKARUS 2012 and was invited to various festivals. In January 2012, she received the Kleist Prize for Young Dramatists for her play *Muttermale Fenster Blau*. In 2013 her play *Muttersprache Mameloschn* was awarded the best play of the year with the Mülheimer Audience Award. That same year she and that play were nominated as play and playwright of the year by the German Theater critics' magazine Theater heute. Since 2013 she is writer-in-residence at the Maxim Gorki Theatre Berlin, where she was the artistic director of Studio Я until 2015. She is currently writing on various plays and she is working on her first novel.

Acting workshops

From the Actor to the Character

Acting workshop with **Ramon Fontserè**



Ramon Fontserè, actor and director of Els Joglars and one of the protagonists of the series *Nit i dia*, is one of this country's most acclaimed actors.

The hours of this course will be used to work, in a simple and I hope fun way, three topics and objectives: the creation of a personal and non-transferrable character through the actor or actress themselves; the observation of real characters to be able to then play and use them as a source of inspiration for theatrical creation and, lastly, the transfer of impulses from these observed characters to the actor's or actress's body. We will also work to take advantage of musical impulses to reinforce a theatrical action. By playing this game, even in a virtually empty stage space, we can create different settings and climaxes.

Ramon Fontserè

Holder of a degree in Dramatic Art from the Institut del Teatre de Barcelona.

He was a member of the theatre company La Gàbia de Vic as an actor and assistant director. Since 1983 he has formed part of Els Joglars, and with them has worked in performances of Albert Boadella's plays in theatres in Europe, Latin America and the United States. Since December 2012 he is its artistic director, having substituted Albert Boadella in the position.

As an actor of the company he has played main characters in *Ubú president* (1995), *La increíble història del Dr. Floit & Mr. Pla* (1997) and *Daaali* (1999). The company's most recent shows are *El Nacional* (2011), *El coloquio de los perros* (2013) and *VIP* (2014).

He has also participated in numerous films, such as *Soldados de Salamina* by David Trueba (2002), *¡Buen viaje, Excelencia!* by Albert Boadella (2003), *Tres dies amb la família* by Mar Coll (2008), *Insensibles* by Juan Carlos Medina (2012) and *Vivir es fácil con los ojos cerrados* by David Trueba (2013).

He is currently one of the main characters in the TV3 series *Nit i dia*.

Race, sex, stories, bodies, visions: the value of diversity in acting

Acting workshop with **Marco Calvani**



Marco Calvani made an impact ten years ago with *Le Mani Forti* and last year he took part in the project AdA (Author Directs Author).

At any historical moment –and this one in particular– in which diversity does not communicate something idealistic and virtuous any more, but instead something cynical and suspect, we inevitably tend to lose awareness of ourselves and of others, and deprive ourselves of the right to be unique and distinctive individuals.

This workshop will explore the idea of diversity by using the biographic, intellectual, physical and emotional differences of each participant and incorporating them into existing characters or into ones yet to be invented. The stage becomes a laboratory in which different personalities constantly inspire each other, and the full interpretive meaning is revealed only through acceptance of ourselves.

During the sessions, I will work on two aspects:

- Relaxation and the awakening of the body (Alexander technique, Stanislavskji-Strasberg method, meditation, music therapy)
- From feelings within oneself to vocal and spoken expression (through improvisation of new texts and work with existing ones)

I will try to give specific tools to each of the participants to release the individuality. These tools will help them characterize their emotional world and also extend their imagination and their ability to expand the expression of their voice and their body beyond simple imitation.

Homework will be given prior to the beginning of the workshop.

Marco Calvani

Italian born, Marco is an award-winning writer and director. Trained as an actor since he was a teenager, he made his debut as a playwright in 2002 with *Quasi*, commissioned by the European Social Forum. *Le mani forti* was his first play to be performed to great acclaim throughout Europe (among others, at Grec Festival 2007 directed by Marc Martínez). Commissions from Todi Art Festival, Phoenix Theatre of London, Teatro di Roma, Théâtre de la Ville of Paris, La MaMa Theatre of New York and Grec Fundació de Barcelona followed. Other plays include: *Oil* (Teatro India, Rome; Robert Moss Theatre, NYC), *The City Beneath* (La MaMa Theatre, NYC; Ubud Festival, Indonesia; The Actors Studio, NYC), *Penelope in Groznyj* (Kunsthau Tacheles, Berlin; Napoli Teatro Festival, Italy; Teatro Vascello, Rome), *Nails* (Fringe Festival Madrid; Galleria Toledo, Naples), *Things Of This World* (Spoleto Festival; Fringe Festival Madrid; La MaMa Theatre), *I Am Dracula* (Teatro Fabbricone, Prato), *The Second Time* (Biennale Venice, La MaMa Theatre) and *After The Dark* (Sala Beckett and La MaMa Theatre, NYC, as part of the AdA Project). With Neil LaBute he created the international project AdA – Author directing Author, which reached its third edition in 2016. He is a member of the Literary Board at the National Theatre of Scotland, of the Dramatists Guild of America and of the Playwrights/Directors Unit at The Actors Studio. He was the winner of the 2011 S.I.A.E. Prize for Best Playwright, of the 2013 Outstanding Playwright at Planet Connections Theatre Festivity Awards and of the 2015 Calcante Prize. He recently wrote and directed his first film, *The View From Up Here* (US/France 2017). Marco currently lives in New York.

The Word as a Springboard for Action

Acting workshop with **Gabriel Calderón**



Gabriel Calderón, actor, playwright and director, is one of Uruguay's most international stage creators. One should never begin a text with a NO. Especially if it is an invitation, or a call to attend. No. But it is very tempting to begin how one should NOT begin. To enter through the back door. To start off on the wrong foot. This is not a creative acting workshop where we will try out different ways of understanding and representing a text, but rather we will seek to act out in a simple and specific way the proposals emerging from the text. All the exploration work will have as its study focus the understanding of the power originating from the Word and its direct stage possibilities. We will concentrate on the proposals and premises that emanate from the text to explore the interpretational possibilities for actors and the problems emerging during this investigation.

Work mechanism:

Each author proposes through their words a springboard for action and dynamic play in relation to the stage. Each day we will devote two hours to studying a theoretical comprehension mechanism proposed by the play of a playwright and, for four hours, we will apply these in a practical way to the work and development of the scenes chosen, whether by the same author or another.

The plays we propose to work on are:

La vuelta al desierto by Bernard Marie Koltès

Claus Peyman se compra unos pantalones y luego nos vamos a comer by Thomas Bernhard

Yo estaba en casa y esperaba que llegara la lluvia by Jean-Luc Lagarce

Or -tal vez la vida sea ridícula- by Gabriel Calderón

The authors and subject areas to be worked on are:

Myth of the origin in the writer and study on the beginnings: the contract according to Oz.

The word as the origin of action: the acting platform/dialogues of the deaf/interrupted monologues: experiencing Koltès.

Discourse and thought: the example of Lagarce.

The three levels of the character: the levels of Pinter.

The dramatic unit and the traditional components of drama: a visit to Shakespeare.

Possible rhythms for theatrical language: Bernhard's stacatto and dramolettes.

The playwright as the first actor/the playwright as the first reader: the idea of Borges.

Teatro Claudio: some personal reflections on "fascist" theatre".

Translation as dramatic writing: finishing with Piglia.

Requirements:

Participants of this workshop must come on the first day having already learned by memory a scene that will be sent to them at the time of confirmation of their participation.

Gabriel Calderón

Playwright, theatre director and actor. He has written over 20 plays and has received recognition through various awards, notably including the National Prize for Literature on two occasions: in 2011 for *Mi pequeño mundo porno* and in 2016 for *Ex: Tal vez la vida sea ridícula*.

In 2004 he received a grant from the Fundación Carolina to go to Spain to take a “Course for professionals in playwriting and theatre directing” and in 2009 he participated in the International Summer Residency for Emerging Playwrights programme at the Royal Court Theatre in London. Since 2011 he has been a member of the Lincoln Center Theater Directors Lab and resident artist at the Théâtre des Quartiers d’Ivry in Paris, France.

His plays have been performed in Argentina, Brazil, Spain, France, United States, Mexico, Panama, Costa Rica, Ecuador, Bolivia and Peru. His texts have been translated into French, German, English, Greek and Portuguese. With his shows he has participated on reiterated occasions at international theatre festivals in the Americas and Europe. He has given lectures, classes and seminars in Argentina (Ibero-American Creative Playwriting Seminar coordinated by Mauricio Kartun/ELTI- Encuentro Latinoamericano de Teatro/Biblioteca Velez Arfield), Brazil (Sao Paulo-Nucleo de Dramaturgia do British Council SP/Universidad de Santa Catalina), Chile (Universidad de Chile/Universidad Finis Terrae/Universidad Católica), Cuba (Casa de las Américas/Festival Mayo Teatral), Mexico (Guadalajara Festival de Lecturas/DF Transdrama), France (Nouvelle Sorbonne Paris 3/Casa de Amerique Latine/Theatre Quartier d’Ivry/Université Paul Valery), Israel- Palestine (Jerusalem-Palestine National Theatre) and Switzerland (Lausanne-HETSR La Manufacture/Haute Ecole de Théâtre de Suisse Romande).

He is currently General Coordinator of the University Technical Degree with Specialisation in Playwriting at the Universidad de la República de Uruguay and the Escuela Multidisciplinaria de Arte Dramático.

Seminar

Drama for the Time of Emergency

Advanced seminar on playwriting with **Simon Stephens**



Edward Bond had a car-crash on a motorway in the UK in the sixties. Bond, one of the most important playwrights in Britain since the Second World War, recounts that while he was trying to control his car and save his life he was astonished by the clarity with which he saw his immediate environment. The details and the colours and the sounds that surrounded him were clearer to him as he stopped his car from spinning than he had ever known them. He controlled the car. He went on to write the defining plays of his time. He retells the anecdote because of what he learned. He says that it is in the same state that he was driving that writers should write. He calls this state, "emergency time". Emergency Time is the natural state for writing and the natural state for acting and the natural state for theatre, he suggests. When we make our work we should see the world with that clarity. It is the state that drama exists in. The stories we tell should be stories set in such a state. We should create the psychosis of emergency in our plays so that our audiences can experience that psychosis in their theatres rather than in their lives.

The English word emergency fascinates me. Its meaning is surprising. While it is usually associated with catastrophe or urgency it doesn't actually mean any of those things. It suggests a state in which something is starting to appear, something is starting to emerge.

Our emergency services, our police-department, fire-department and paramedics have a job to respond to things which are starting to emerge. A fire is emerging from a building, a heart attack is emerging in a human, a crime is emerging in a street. In this sense the playwright's job is to react to and dramatise the appearance of new states.

I think our culture is operating in a time of emergency. Throughout the world crises are starting to emerge. A new President of the USA has emerged, more defined by hysteria and narcissism than by experience and has surrounded himself with extreme right wing ideologues; throughout Europe a politics more polarised than for decades has emerged and the idea of democracy is coming under intense scrutiny in the continent that developed it; terrorism and tyranny emerging throughout Africa and the Middle East are making entire nations uninhabitable and leading to the mass movement of people; the power in the world more than ever seems to lie at the whims of the Russian President and the Chairman of the Peoples' Republic of China or at the demands of leaders of the multinational corporations and international banks that were at the heart of the global economic collapse in 2008 and are directly contributing towards encroaching ecological instability.

Fundamental Enlightenment tenets seem to be thrown into question. Facts appear no longer relevant. Expertise has emerged as no longer trusted. Evidence appears to be no longer necessary. I am fascinated by how the playwright should make sense of such a world.

Should we be tenacious in our defiance of the new right wing or sceptical in the face of an overly hysterical reaction on the left? Should we react with the trigger speed of the US President and try to claim the agenda back from his like or value the importance of slowness and thought, searching for stories in the tectonic plates of our culture rather than on Buzzfeed? Should we insist upon the urgency of evidence and fact or try to own the deeper strains of narrative that the right wing seem to have owned? Should we celebrate with defiance the cities and the ideals of liberal democracy now so widely dismissed as the concerns of the "metropolitan elite" or acknowledge that liberalism and democracy are irreconcilable and instead try to make sense of the disaffection of the post-industrialised redundant?

*In all of this how can we work with and aspire to the clarity of vision that Edward Bond talked about experiencing in his car crash? Are playwrights unique in thriving in times of crisis? Are emergencies our meat and drink? Can we make drama charged with the urgency of emergency in what feels like a global Emergency Time? **Simon Stephens***

The guest playwrights of this edition are **Emanuele Aldrovandi** (Italy), **Florencia Caballero** (Uruguay), **Emilie Génaédig** (France), **Asta Honkamaa** (Finland), **Thomas Köck** (Germany), **Albert Pijuan** (Catalonia), **María Prado** (Spain), **Somalia Seaton** (England), **Yann Verburgh** (France) and **Hank Willenbrink** (United States). 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), *Herons* (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* (stage adaptation of Mark Haddon's novel, 2012) and *Morning* (2012). His plays have been premiered in 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 TheaterHeute. In 2008 *Pornography* was included in the Berlin TheaterTreffen festival.

He is currently Artistic Associate at the Lyric Hammersmith.

Emerging playwrights taking part in the seminar

Emanuele Aldrovandi (Italy)



Emanuele Aldrovandi was born in Reggio Emilia in 1985. After graduating in Philosophy and in Literature, he studied playwriting at the Civica Scuola di Teatro Paolo Grassi in Milan.

He has written several plays and adaptations and has won some of the most important playwriting awards in Italy: the Hystrio Prize 2015 for *Farfalle*, The Riccione Prize “Pier Vittorio Tondelli” 2013 for *Homicide House*, the Fersen Prize 2013 for *Il Generale* and the National Prize Luigi Pirandello 2012 for *Felicità*.

He works as dramaturg and artistic consultant at Centro Teatrale MaMiMò and collaborates with ERT – Emilia Romagna Teatro Fondazione.

His plays are staged throughout Italy and have been translated into English, German and Catalan. In Italy, his works are published by CUE Press.

With the support of:



Florencia Caballero (Uruguay)



Florencia Caballero Bianchi is a playwright and director born in 1985 in Montevideo, Uruguay. She studied acting at EMAD, Multidisciplinary Dramatic Arts School. After graduation, she specialized in playwriting and directing with national and international masters such as: Sergi Belbel, Sergio Blanco, Matías Umiperrez, José Sanchis Sinisterra, and Mauricio Kartun. Influenced by her context (her mother is a left-wing politician), ideology, authority and political discourse led her to develop a deep interest in mechanisms of power and how they affect women. In 2016 she staged her first play as playwright and director: *Inés. Love Will Eventually Conquer It All*. Her play *Summer in the Desert* was singled out for distinction by EMAD in its Women Playwrights competition in 2016.

With the support of:   

Emilie Génaédig (France)



After training at the Atelier Théâtre Frédéric Jacquot in Paris from 2008 to 2011, Emilie Génaédig began her professional career as an actress and performed in several plays. She has been assistant director to François Bourcier since 2013, working on the productions *La Maréchale et le Libertin* by Alain Guyard, *La Belle-Mère Saison 2* with Isabelle Parsy and *Au bout du Rouleau* with Didier Landucci and Gérard Dubouche. Her first play, *Stenay 1914*, was about the First World War, and was performed in 2014 at the Festival OFF d'Avignon. Her second play, *Les Champignons de Paris*, which is currently being staged in Tahiti, is about the French nuclear tests in Polynesia and received the support of the SACD-Beaumarchais. In 2016, she wrote a short play about the wearing of the Islamic veil titled *Egalité*. Her upcoming writing projects are based around the subjects of fraternity and peace.

With the support of:  

Asta Honkamaa (Finland)



Asta Honkamaa is a writer, dramaturg and writing teacher who graduated in 2012 from the Theatre Academy of Helsinki. Honkamaa has worked in many different professional theatre groups in Finland and has also worked with prisoners, drug addicts and children, teaching them theatre. She has also published a book of poetry. Honkamaa's main subjects when writing are friendship and overdoses related to everything.

With the support of:  **TINFO**
THEATRE INFO FINLAND

Thomas Köck (Germany)



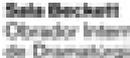
Thomas Köck is an Austrian writer who studied Philosophy, Literature and Dramatic Writing in Vienna, Berlin and Leipzig. He worked on a documentary film about the Lebanese Civil War and the failed reconstruction of Beirut which was invited to Berlinale Talents. He was Author in Residency at the Nationaltheater Mannheim. His prose has been published in several magazines. His plays have received several awards (such as the Kleist-Preis, the Else-Lasker-Schüler-Preis, the Thomas-Bernhard-Grant and the Drama Prize of the Austrian Theatre Alliance) and have been staged at the Thalia Theater Hamburg, the Nationaltheater Mannheim, the Schauspielhaus Wien, the Burgtheater Wien, the Staatstheater Mainz and the Theater Rampe in Stuttgart. They have been translated into Spanish, French, English and Turkish and are being printed and published by Suhrkamp.

With the support of: 

Albert Pijuan (Catalonia)



Born in Calafell in 1985, he graduated in Political Science and in Philosophy. In theatre, he has written around fifteen plays, some his own creations and some stage adaptations. Outside Catalonia, his works have been staged and published in Italy, Chile and Iraq. He is currently dramaturg for the company LaminimaL Teatre. His latest works are *Apocalypse Uploaded* (Fira Tàrrrega 2016), the adaptation of the novel *El jugador*, by Fiodor Dostoievski (Teatre Tantarantana 2017), and the monologue *Mort d'un pare vietnamita* ("Unjust Night" project, Fucina Culturale Machiavelli, Verona 2017). In narrative, he has published *El franc tirador* (2014) and *Ramon Llull. Ara i aquí* (2016). He has published short stories in numerous anthologies and a book of poetry. He has also translated from English authors such as Evelyn Waugh, Howard Barker and Dalton Trumbo, among others.

With the support of:  Sala Beckett
 Obrador Internacional
 de Dramatúrgia

María Prado (Spain)



María Prado is a playwright, actress and stage director. She graduated in acting from RESAD (Madrid, Spain). She completed an MA in Cultural Theory and Criticism with honours and also undertook an MA in Theatre Creation coordinated by Juan Mayorga. She has continued her professional training under the mentorship of Martin Crimp, Mark Ravenhill and Rafael Spregelburd, among others. In 2009, she was selected for the youth ensemble of the Compañía Nacional de Teatro Clásico in Spain. Since 2013, she has combined her work as an actress with playwriting and stage directing with her own theatre company: Cuartoymitad Teatro. The company has performed on national and international tours (including theatre festivals in Havana, Miami, Nicaragua, and Mexico) with the play *Escriba su nombre Aquí*, supported by the INAEM and AECID. In 2015, she wrote and staged *(Des)de los escombros*, published by Ediciones Antígona in 2017. She has recently been selected to form part of the “6th Programme for the Development of Contemporary Playwriting” (VI Programa de Desarrollo de Dramaturgias Actuales) run by the INAEM (National Institute of Performing Arts and Music). For further information please see: www.mariaprado.net www.cuartoymitadteatro.com

With the support of: 

Somalia Seaton (England)



Somalia Seaton is a British-Jamaican and Nigerian writer, born and raised in South-East London. She started out as an actress and trained at East 15 Acting School.

Seaton is a 2017 Susan Smith Blackburn Finalist for her play *Fall of the Kingdom, Rise of the Footsoldier*. Her debut play, *Crowning Glory*, published by Oberon Books, was shortlisted for the 2014 Alfred Fagon Award. She is currently under commission to Paines Plough, Polka Theatre Talawa and The Bush.

Her writing credits include *Fall of the Kingdom, Rise of the Footsoldier* (RSC), *House* (Clean Break-Assembly Rooms, Edinburgh/The Yard, London), *Love Letter to the Cloud Seekers* (National Youth Theatre), *Curly Fries and Bass* (The Lyric), *Mama's Little Angel* (The Yard Theatre), *Hush Little Baby* (Open Works Theatre Co./Soho Theatre) and *Crowning Glory* (Stratford East).

With the support of: 

Yann Verburgh (France)



Yann Verburgh is a French playwright in touch with his time. *Ogres*, his first play (Quartett Editions), resonated both with audiences and theatre professionals, receiving a writing grant from Association Beaumarchais-SACD and a production grant from the CNT. A favourite of the Comédie Française reading committee, the play has enjoyed numerous staged readings in France, in Romania and in Turkey, a production has been staged by Eugen Jebeleanu and it received an award from the Fédération d'Associations de Théâtre Populaire (FATP). The play opened at the Chartreuse CNES in January 2017, followed by a national tour in France. In 2015, Verburgh wrote *La neige est de plus en plus noire au Groenland* (produced by France Culture Radio), *Après CHARLIE* (dir. by Catherine Hubeau) and *ALICE* (for young audiences, translated and directed by Eugen Jebeleanu in Romania). In 2016, he wrote *H.S.* while on a residency at the Chartreuse CNES (invited to Interplay Europe Festival, in Gothenburg, Sweden). Yann Verburgh is a member of the Traverse playwrights' collective and the artistic director of two companies, Compagnie des Ogres in France and Compania 28 in Romania.

With the support of:



Hank Willenbrink (United States of America)



Hank Willenbrink is an internationally produced playwright from the United States. His play *The Boat in the Tiger Suit* premiered at The Brick (New York) in August 2013 and is published by Original Works Publishing. Hank's work has been seen at JACK, Performance Highways, WordBRIDGE, quiet, and World Interplay International Festival of Young Playwrights (Australia). 18 won the John Cauble Award for Best Short Play from KCACTF. Hank's monologues have been featured in *Monologues for Men by Men*, *More Monologues for Men by Men* and *Best Men's Stage Monologues of 2014*.

Webpage: www.hankwillenbrink.com

Open Activities

Drama for the Time of Emergency

New Short Plays

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 ninth time, this playwright is Simon Stephens, who has proposed to work on the subject ***Drama for the Time of Emergency***. From this topic, authors have written short plays that, translated into Catalan, will be presented to the public in the form of staged readings.

Short plays by **Emanuele Aldrovandi** (Italy), **Florencia Caballero** (Uruguay), **Emilie Génaédig** (France), **Asta Honkamaa** (Finland), **Thomas Köck** (Germany), **Albert Pijuan** (Catalonia), **María Prado** (Spain), **Somalia Seaton** (England), **Yann Verburgh** (France) and **Hank Willenbrink** (EEUU).

Directed by: **Ferran Dordal i Lalueza**
Assistant: **Natàlia Lloreta**

Cast: **Ettore Colombo**, **Lara Díez**, **Blanca García Lladó**, **Jordi Llovet**, **Míriam Marcet**, **Anna Maruny**, **Neus Pàmies**, **Pablo Rosal** and **Pau Zabaleta i Llauger**

Monday, 10th July
6.00 pm

- ***Úter*** by **Somalia Seaton** (England)
- ***Beats per minute (bpm) / Pulsaciones por minuto*** by **María Prado** (Madrid)
- ***EMERGENCY OR NOT, TO EMERGE, THAT IS THE QUESTION*** by **Emilie Genaedig** (France)

Tuesday, 11th July
6.00 pm

- ***Cheta*** by **Florencia Caballero** (Uruguay)
- ***Sempre associaré la teva cara a les coses que exploten*** by **Emanuele Aldrovandi** (Italy)
- ***Cerimònia Americana*** by **Hank Willenbrink** (United States of America)

Wednesday 12th July
6.00 pm

- ***Alarma*** by **Asta Honkamaa** (Finland)
- ***Aquest text – Manifesto for drama in time of emergency*** by **Yann Verburgh** (France)
- ***Skrik*** by **Albert Pijuan** (Catalonia)
- ***Only revolutions*** by **Thomas Köck** (Germany)

Reservations for these staged readings can be made at www.salabeckett.cat

SLASH o les Apories de l'Avantguarda (El desenvolupament d'un Show)

by Marlene Kolatschny

11th and 12th July at 8.00 pm

Price: 5€ (Personatges de la Beckett: 3€)



Author: Marlene Kolatschny

Directed by: Julius F. Brauer and Marlene Kolatschny

Translation for subtitles: Max Grosse Majench

Cast: Sebastian Arnd, Charlotte Brandhorst, Judith Gailer, Marlene Knobloch, Paula Knüpling, Lilith Krause, Luis August Krawen and Luna Znatsch

A production by the **P14 of the Volksbühne am Rosa-Luxemburg-Platz.**

The show

Yesyesyes! It's time to return! Come along! Watch! You've never seen anything like it for sure! It's fine, individually perhaps, that might be. There are gags that function so well that they can be shown time and again. People adore our attractions. And let's be honest: metaphysical rootlessness is a good theme for Arthaus cinema, we already know that. Often it is the Show that thinks about us. However, this time we guarantee that we are paying attention to all the rules, really all of them. Nobody should appear with a red biro as the curtain falls, and even less so the heirs of Brecht. The Show is still the Show. So, let's thread that needle, wham bam and let's go!

The creators

Marlene Kolatschny was born in Berlin in 1992. She studied cultural sciences and German literature at the Humboldt-Universität zu Berlin as well as History of Art at Goldsmiths College in London. While studying, she worked as director's assistant at the Volksbühne am Rosa-Luxemburg-Platz, at the Schaubühne am Lehniner Platz and at the Ballhaus Ost. As an author, playwright and director she has undertaken a series of own projects, in the P14 youth theatre group of the Volksbühne, at the Meyerhold theatre in Moscow and with the performance collective *Leien des Alltags*, within the framework of the Ruhrtriennale 2016.

Julius F. Brauer was born in Berlin in 1994. His training as a tap dancer began while still at school. In parallel, he developed as an actor at the P14, where from 2015 onwards he also took on the roles of directing and choreography. In 2016 he went on to the big stage of the Volksbühne for the first time in *Judith* by Frank Castorf. He has worked in cinema and television. Since September 2016 he has been studying acting at the Hochschule für Musik und Theater, Felix Mendelssohn Bartholdy“ in Leipzig.

P14 and Els Malnascuts

ELS MALNASCUTS is a model for a youth theatre laboratory inspired by its Berlin-born cousin, the P14 group of the Volksbühne. Since one of its creators, Max Grosse, resides in Berlin and acts as liaison with this great theatre, and thanks to the support of the Goethe Institut-Barcelona, the Sala Beckett and the Institut Ramon Llull, since 2014 a play by ELS MALNASCUTS has travelled each year to the Volksbühne in Berlin and, in the same way, a P14 play has visited the Sala Beckett. Besides the showing of the plays, this exchange also includes workshops by members of the two laboratories, curated by their coordinators and directed by local artists from each city.

Following *Der Wohnwagen* and *Lena & Leonce*, *SLASH* is the third P14 play to be hosted by ELS MALNASCUTS at the Sala Beckett.

The 12th of July, from 10 am to 2 pm there will be a workshop by Jordi Oriol with the members of P14 and Els Malnascuts.

With the support of Goethe Institut-Barcelona



Speakers' Corner at the Obrador d'estiu

People always write better out loud!



Like a Barcelona version of Hyde Park, this year's Obrador d'estiu includes once more 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 and Friday, 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 10 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.

Go on, dare to share with other playwrights, novices and/or professionals like yourselves the texts and scenes you have stashed away in the drawer or that have just occurred to you in the last few days...

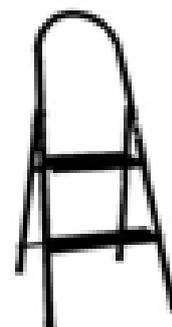
Give us a taste of that work you are writing and that you are not sure completely works!

Show us that short play that you believe is an absolute corker!

Times: **Thursday 13th and Friday 14th July at 6.00 pm**

Place: El Menjador de la Beckett

Remember that people always write better out loud!



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 Oriol Puig Taulé (@oriolpuigtaule) will record her impressions and opinions on the 11th Obrador d'estiu event.

Obrador d'estiu Closing Party **15/07 at 10 pm at sala BeGood**

On 15 July at 10.00 pm we'll be enjoying a concert by The Motherfucker Orchestra and a dj at sala BeGood (C/ Sancho de Ávila, 78)

The Sala Beckett's 12th Obrador d'estiu Team

Artistic Direction	Toni Casares Víctor Muñoz i Calafell Aina Tur
Manager	Juli Macarulla
Technical Direction	Luis Martí
Production	Roser Soler Àlex Batlle Andrea Hernández
Communication and press	Sílvia Artigas Aloma Vilamala
House manager	Laura Farrés
Stage manager	Rubén Homar
Technical Team	Horacio Sosa. Flaco Òscar Palenque
Photography	Nani Pujol
Administration	Àlex Esteban Tatiana Santa Maria
Ticket office	Marta Bernal
Students on work experience	Jordi Cuesta Miquel Mas

12th Obrador d'estiu de la Sala Beckett

Organized by:

Sala Beckett
Obrador Internacional
de Dramatúrgia

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