



# **The Sala Beckett's 8th Obrador d'estiu:**

From 6 to 13 July 2013

An international meeting point for new  
playwriting

**This year... with all the rage**

**Sala Beckett**  
Obrador Internacional  
de Dramatúrgia



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## Welcome!

It has now been eight years since the **Sala Beckett/Obrador Internacional de Dramatúrgia** started organising the **Obrador d'estiu**, an international meeting of emerging playwrights from around the world. Since 2006, initially in Argelaguer and more recently at different venues around Barcelona, in the month of July, we have been offering an intensive programme lasting a week and made up of courses, seminars, staged readings and other activities linked to contemporary playwriting, directed by some of the most important playwrights or theatre teachers of the moment.

This year will see the participation of such professionals as **David Harrower, Simon Stephens, Andrés Lima, José Sanchis Sinisterra, Guillem Clua** and **Jordi Oriol**.

In the last two editions, fear and desire respectively were the themes chosen as a motif for the creation of works entrusted to authors hailing from different countries around the world. This year our proposal is **rage**, not just as a motif for inspiration but also as a creative state of mind that is comprehensible and justifiable, as an attitude of personal and collective confrontation with respect to the economic, social and cultural situation we are currently experiencing.

This eighth edition will be held for the first time at the new Obrador headquarters, or to put it another way, at the former Peace and Justice Cooperative in Poblenou, which is planned in the future as the new home of the Sala Beckett/Obrador Internacional de Dramatúrgia. This is a first step caused by the economic circumstances that we are experiencing, and that force us to continue working under technical conditions far below the standard we believe is deserved by contemporary drama in our country. However, that does not lessen our excitement about it, and we want to invite you all to become acquainted with this new venue and make it your own.

This year 2013, the Obrador d'estiu will again be forming part of the **Grec Festival of Barcelona**, which guarantees that the Obrador will remain connected, more than ever, with the new views and younger sensitivities of European and international playwriting.

# Agenda

## Saturday 6th July

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**11:00am-2:00pm** S. Stephens Seminar  
**2:00pm** Lunch  
**4:00pm-6:00pm** S. Stephens Seminar

## Sunday 7th July

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**11:00am-2:00pm** S. Stephens Seminar  
**2:00pm** Lunch

## Monday 8th July

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**9:30am** Registration participants  
**10:00am** Welcome  
**10:20am-2:00pm** Courses: G. Clua, D. Harrower, J. Oriol, A. Lima  
**11:00am-2:00pm** S. Stephens Seminar  
**2:00pm** Lunch  
**3:00pm-5:00pm** A. Lima Workshop  
**3:30pm-5:30pm** Courses and Seminar: G. Clua, D. Harrower, S. Stephens  
**4:30pm** Registration participants in J. Sanchis Sinisterra Workshop  
**4:30pm-7:00pm** Course J. Sanchis Sinisterra

**6:30pm** Staged Readings *New Plays for a Time of Rage*  
-*Davant dels nassos*, by Lou Ramsden (England)  
-*Temps de les mares baixes*, by Chrystèle Khodr (Lebanon)  
-*La cacera*, by Sami Özbudak (Turkey)

## Tuesday 9th July

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**10:00am-2:00pm** Courses: G. Clua, D. Harrower, A. Lima, J. Oriol  
**11:00am-2:00pm** S. Stephens Seminar  
**2:00pm** Lunch  
**3:00pm-5:00pm** A. Lima Workshop  
**3:30pm-5:30pm** Courses and Seminar: G. Clua, D. Harrower, S. Stephens  
**4:30pm-7:00pm** Course J. Sanchis Sinisterra

**6:30pm** Staged Readings *New Plays for a Time of Rage*  
-*Un momento uruguayo*, by Maximiliano Xicart (Uruguay)  
-*Violència a casa*, by Vanessa Emde (Germany)  
-*Resistència en temps de pau*, by Jibbe Willems (Holland)

### Wednesday 10th July

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**10:00am-2:00pm** Courses: G. Clua, D. Harrower, A. Lima, J. Oriol

**11:00am-2:00pm** S.Stephens Seminar

**2:00pm** Lunch

**3:00pm-5:00pm** A. Lima Workshop

**3:30pm-5:30pm** Courses and Seminar: G. Clua, D. Harrower, S. Stephens

**4:30pm-7:00pm** Course J. Sanchis Sinisterra

**6:30pm** Staged Readings *New Plays for a Time of Rage*

-*Quan es deslliguen les llengües... o per què no us va poder salvar ningú?*, by Julien Bissila Mabiala (Democratic Republic of the Congo)

-*Con la lección aprendida*, by Diana I. Luque (Spain)

-*Demà dos peus*, by Simon Grangeat (France)

### Thursday 11th July

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**10:00am-2:00pm** Courses: G. Clua, A. Lima, J. Oriol

**11:00am-2:00pm** S.Stephens Seminar

**2:00pm** Lunch

**3:00pm-5:00pm** A.Lima Workshop

**3:30pm-5:30pm** Course and Seminar G. Clua, S. Stephens

**4:30pm-7:00pm** Course J. Sanchis Sinisterra

**6:30pm** Staged Readings *New Plays for a Time of Rage*

-*Breu introducció al western*, by Joan Yago (Catalonia)

-*El dret a la revolta*, by Tiago Patrício (Portugal)

-*Tot esperant una feina*, by Anna Wojnarowska (Poland)

### Friday 12th July

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**10:00am-2:00pm** Courses: G. Clua, A. Lima, J. Oriol

**11:00am-2:00pm** S.Stephens Seminar

**2:00pm** Lunch

**3:00pm-5:00pm** A.Lima Workshop

**3:30pm-5:30pm** Course and Seminar: G. Clua, S. Stephens

**4:30pm-7:00pm** Course J. Sanchis Sinisterra

### Saturday 13th July

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**10:00am-2:00pm** Courses: G. Clua, A. Lima, J. Oriol

**11:00am-2:00pm** S.Stephens Seminar

**2:00pm** Lunch

**3:00pm-5:00pm** A.Lima Workshop

**4:00pm** Work in progress: G. Clua, J.Oriol

**9:00pm** Closing event

## Courses and Workshops

### HERE AND NOW: WHERE PLAYS BEGIN

Specialized Playwriting Workshop with **David Harrower**



The workshop will investigate and ponder some approaches to ordering, arranging, collating and beginning your play once you have your subject.

Deciding the form, the structure, how many characters, alive or dead or in animal form.

Where does it take place? In a room or in a public space? What style of writing does the subject matter suggest?

The echoes and reverberations and images that surround the beginning of any play.

#### **David Harrower**

(Edinburgh, 1966)

Scottish playwright currently working with the National Theatre of Scotland. Harrower's first play, *Knives in Hens*, which premiered at Edinburgh's Traverse Theatre in 1995, was a critical and popular success. Subsequent plays include *Kill the Old, Torture Their Young* (1998), *Presence* (2001), *Dark Earth* (2003) and *Blackbird*, produced by the Edinburgh International Festival in 2005 and directed by Peter Stein. In 2008 he premiered *365*, directed by Vicky Featherstone. Harrower has also written adaptations of plays and novels by John Wyndham, Pirandello, Chekhov, Buchner, Schnitzler, as well as Jon Fosse, Friedrich Schiller and Bertolt Brecht. His last play, *A Slow Air*, was first performed in Ton, Glasgow, in 2011 and last year it premiered in New York.

#### **Most recent works:**

- [A Slow Air](#) (2011)
- [365](#) (2008)
- [Blackbird](#) (2005)
- [Dark Earth](#) (2003)
- [Presence](#) (2001)

You can find this author's plays at the library of the Sala Beckett

#### **Interviews:**

- [The British Theatre Guide](#)
- [The New York Times](#)
- [The Telegraph](#)

## COMMUNITY/ CHORALITY: PLAYWRITING FROM THE CONTEMPORARY CHORUS

Specialized Playwriting Workshop with **José Sanchis Sinisterra**



From its founding role in Greek theatre to its resurgence in contemporary playwriting and performance, the chorus has appeared onstage to express the nostalgia of a lost (perhaps inexistent) community or an appeal to new, collective (perhaps utopian) subjects.

Nowadays, when “you-and-I dramas” seem to have reached an unbearable saturation point, when in the streets and squares (as well as on the web) a community of resistance and struggle is trying to constitute itself, it may be a useful exercise to review and systematise the form, function and meaning of chorality, converting it into an echo chamber of the collective frustrations and aspirations that, right now, are barely making their voice heard in the playwriting of our latitudes.

Exploring, in the theory and practice of writing, some of the “uses” of the contemporary chorus, this workshop proposes the reinvention of an alternative to relative formal precariousness, with which theatre may aim to join in with the outcries of citizen dissatisfaction.

### **José Sanchis Sinisterra**

(Valencia, 1940)

A graduate in Philosophy and Letters, he has been a teacher at Barcelona’s Theatre Institute since 1971. In 1977 he founded El Teatro Fronterizo, in Barcelona, which he directed until 1997. From 1988 to 1997, he directed the Sala Beckett in Barcelona, which was the headquarters of El Teatro Fronterizo. He has taught courses, seminars and workshops on Textual Dramaturgy, Acting Dramaturgy, Dramaturgy of Narrative Texts and Dramatic Writing in some fifteen Spanish cities, in France, Italy and Portugal, and in nearly all the countries of Latin America. He has published essays and articles on theatrical theory and education in different magazines, the majority of which are contained in *La escena sin límites. Fragmentos de un discurso teatral* (Ñaque Editora, Ciudad Real, 2002). In 2003 the same publisher published *Dramaturgia de Textos Narrativos*, which explains his methodology on the theatricalisation of stories.

Among the many plays he has written, highlights include *Terror y miseria en el primer franquismo* (four escenes, 1979), *La noche de Molly Bloom*, from James Joyce’s *Ulisses* (1979), *Ñaque o De piojos y actores* (1980), *Carta de la Maga a bebé Rocamadour*, from Julio Cortázar’s *Rayuela* (1985), *Pervertimento y otros Gestos para nada* [short plays] (1986), *¡Ay, Carmela!* (1986), *Perdida en los Apalaches* (1990), *Valeria y los pájaros* (1992), *El cerco de Leningrado* (1993), *El lector por horas* (1996), *La raya del pelo de William Holden* (1998), *Sangre lunar* (2001), *Flechas del ángel del olvido* (2004) and *Vagas noticias de Klamm* (2009).

Among the different prizes he has won, highlights include the “Carlos Arniches” Theatre Prize (1968), the National Theatre Prize (1990), the Barcelona Theatre Institute’s Prize of Honour (1996), the “Max” Prize for the Best Author (1998 and 1999), the National Prize for Dramatic Literature (2003) and the “Life Achievement Award” at the 23rd International Hispanic Theatre Festival of Miami (2008).

[www.nuevoteatrofronterizo.es](http://www.nuevoteatrofronterizo.es)

**Interview:** “José Sanchis Sinisterra y el Nuevo Teatro Fronterizo: “Un teatro que mantenga vivo el espíritu crítico”, de Rosa Briones [ADE teatro: Revista de la Asociación de Directores de Escena de España](#), ISSN 1133-8792, N<sup>o</sup> 144, 2013 , págs. 75-83

You can find this author’s plays at the library of the Sala Beckett

## THE TRUTH IS OUT THERE (AND SO IS THE INSPIRATION)

Introductory Course to Playwriting with **Guillem Clua**



Special Agent Mulder said it in *The X-Files*, and he was right. If we want to find something, we won't find it while sitting on the sofa at home. We need to go out onto the streets and search for it in the world around us, in what is apparent and what is not so apparent. That's the case with UFOs, and it's also the case with good ideas. Finding one is the biggest hurdle that we face as playwrights. Often we try to find one on the computer screen, unsuccessfully, because what we are looking for is hiding out there, in the real world. Whether it's in the newspaper headlines, in an anecdote explained by a friend or in a personal story, what happens in the world and the rage or the joy that it sometimes arouses in us constitutes a never-ending source of raw material that can be converted into a dramatic text.

In this workshop, with an eminently practical focus, reality will be the only source of inspiration. We will be approaching reality like a journalist would, but we will transform it into fiction using the tools of a playwright.

### **Guillem Clua**

(Barcelona, 1973)

Guillem Clua holds a degree in Journalism, and began his theatrical training at the London Guildhall University in 1994. From 2000 onwards he was linked to the Obrador de la Sala Beckett. His first text, *Invisibles*, won the Premi de Teatre Ciutat d'Alcoi 2002, the year in which he adapted Thomas Mann's *Mort a Venècia* (Sala Muntaner). In 2004, *La pell en flames* (Villarroel Teatre, 2005) won him the Premi Alcoi for the second time and the Premi de la Crítica 2005 for the best Text. The English version has premiered in seven cities in the USA. In 2006 Clua moved to New York, where he presented *Gust de cendra*. Straight after that he wrote *Marburg*, which premiered at the Teatre Nacional de Catalunya in 2010. His first musical, *Killer*, was presented at the Sala Muntaner and at La Villarroel in Barcelona in 2011. Ventura Pons is currently preparing the film version for cinema. In 2012 he wrote and directed *Smiley, una història d'amor* at the Sala Flyhard and *Invasión*, a fable on young people hit by war, in Madrid. His latest text is *La terra promesa*, a farce about climate change. As a scriptwriter, a highlight is the series *El cor de la ciutat*, for which he was plot director from 2005 to 2008. He is currently writing for the series *La Riera* and is preparing the cinema version of *Marburg*.

His plays translated into some languages are available at [Catalandrama](http://Catalandrama).

**More information:** [www.guillemclua.com](http://www.guillemclua.com)

You can find this author's plays at the library of the Sala Beckett



## SQUEEZING YOUR TONGUE UNTIL IT MAKES A DRAMA

Dramatic Writing Course with **Jordi Oriol**



In a world where oaths no longer have any value, where electoral promises no longer mean anything, where words are not kept and promises are only made to be broken... it would be nice to see how language recovers its power.

Imagine that words could really cause harm. Imagine them as sufficiently destructive, like an explosive. That suddenly they take on their original meaning and produce the effect of whatever their meaning wants to mean. Imagine that language recovers its power, just like money is power and a loaded gun is power. Imagine a world where words cause more harm than sticks and stones, more bloodshed than daggers and rifles. Words unspoken would be unexploded mines. Those spoken, terrible desolate craters. Words could really cause injury. Knives and pistols could cause harm, but you would have to be careful with what you say. Now imagine an entire people up in arms. Imagine an entire people irate, enraged and armed to the teeth with words. A wild exercise of poets. Imagine the consequences of a demonstration. The blood that would be shed for a slogan, for a few words said with ill feeling, or simply with irony. Goodbye to innocence. Goodbye to euphemisms... and goodbye goals.

But imagine that, at the same time, words could save us. Deliver us from evil, get it out of our system by talking, and getting rid of the shit. Imagine throwing flowers and causing a field to germinate in spring. Filling us with happiness. Imagine floating with delight, flying from joy and dying of pleasure. Imagine. Now say: "wow!" Say: "yeah!"

This course aims to place the word at the centre of writing and reinforce the use of linguistic resources as the driving force and structure of a work. We will be looking at squeezing the tongue of all its dramatic juice, showing the power of the musical nature of the word, the dramatic tension of puns, the comic impulse of double entendres, or the bizarre vision that can be created by certain expressions, allegories, metaphors, set phrases or ways of saying things... We will explore writing from within. We will create characters from their vocal chords, their linguistic tics, their way of speaking. We will compose the musical score of a text. We will seek the dramatic structure based on verbal action. We will look at reinventing ourselves, at discovering a new way of writing. We will make words say much more than what they supposedly mean to say.

## Jordi Oriol

(Barcelona, 1979)

Actor, author and theatre director. He holds a degree in Stage Directing from the Institut del Teatre (with Summa Cum Laude distinction, 2007). He has written and directed around a dozen shows for theatre, such as *t-ERROR* (TNC, 2012), *Home-Natja* (Temporada Alta 2010), *Un tal ímpetu vital* (Teatre Lliure, 2009), *El títol no mata* (Festival Grec 2008), *Ara estem d'acord estem d'acord* (Teatre Lliure, 2008) and *OB-sessions* (Círculo de Bellas Artes de Madrid, Injuve Prize 2007), among others. He has directed the concerts *Cobla 2.0* with the Cobla Sant Jordi (Palau de la Música, 2013) and *Ocell de Foc* with the Municipal Band of Barcelona (Auditori, 2010). As an actor, recently we have seen him in his own plays *Big Berberecho* (Temporada Alta, 2012), *En comptes de la Lletera* (Temporada Alta, 2011), *Prometeu no res* (Temporada Alta, 2009) and *La Caiguda d'Amlet*, directed by Xavier Albertí (Temporada Alta, 2007); and under the direction of Carlota Subirós in *Alícia. Un viatge al país de les meravelles* by Lewis Carroll (Teatre Lliure, 2009) and *L'home de la flor a la boca* by Luigi Pirandello (Biblioteca Nacional de Catalunya, 2008), among others. He has also worked in cinema and television. Since 2006 he has worked as a teacher of poetic performance at the CaixaForum in Barcelona, and he has taught courses on tools for acting and ongoing training for teachers. He was a founding member of the associations Heliogàbal (1999), AreaTangent (2003) and Indi Gest (2007), an artistic collective with which he created his latest projects. He was awarded a "distinction for emerging creation" at the FAD-Sebastià Gasch Prizes 2011 in recognition of his career.

### More information about Jordi Oriol:

[Indi Gest](#)

[www.youtube.com/user/gestindi](http://www.youtube.com/user/gestindi)

### Most Recent Works:

- [Cobla 2.0](#) (2013)
- [t-ERROR](#), [Big Berberecho](#) (2012)
- [En comptes de la Lletera](#) (2011)
- [Home-Natja](#) (2010)
- [Un tal ímpetu vital](#) (2009)

You can find this author's plays at the library of the Sala Beckett

## INTERPRETING WITH “THE QUALITY”

Workshop for Professional Actors with **Andrés Lima**

This workshop will take place at Centre Cívic Can Felipa



Work will be developed by building on what Andrés Lima calls THE QUALITY, a combination of what is “essential” that is proposed by the text and what is “personal” that will be proposed by the actor. Work division each day will be as follows:

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

For this work, actors taking part in the workshop will have to choose two scenes, whether classical or contemporary. One of these will be a dialogue in which two of the workshop participants will have to work together. The other scene will be a monologue, and each actor can freely choose the text he or she considers most interesting. In both cases, the theme of the scenes should revolve around one of these three premises:

- 1-First love (and no, this doesn't mean choosing a fragment of the short story of the same name by Beckett).
- 2-I am a capitalist.
- 3-Scenes featuring historical personalities (for example, the meeting between Margaret Thatcher and Augusto Pinochet).

Care is recommended in selecting the scenes: the longer they are, the less time there will be to work on them.

### **Andrés Lima**

Director of the company Animalario, he has directed numerous plays for theatre, including *Falstaff*, *Urtain*, *Qué te importa que te ame*, *Marat-sade* and *Las alegres comadres de Windsor*, the latter at the Comédie Française in Paris.

He has directed at theatres such as the María Guerrero, La Zarzuela, La Abadía and at the Mérida Festival, touring around Spain and making waves. Among others, he has been awarded three Max prizes for his work directing.

In cinema, he has worked as an actor under directors such as Milos Forman, David Serrano, Imanol Uribe and Miguel Albaladejo. He has also worked on several television series, such as *Policías*, *Periodistas* and *Aida*. Finally, as a theatre actor he has featured in *El Libertino*, directed by Joaquín Hinojosa, *Hamelín* by Juan Mayorga and *La penúltima* by Harold Pinter, among other plays for theatre.

### **Most Recent Works:**

- [\*Viento, es la dicha del amor\*](#), [\*¡Ay Carmela!, el musical\*](#) (2013)
- [\*Elling\*](#), [\*El montaplatos\*](#) (2012)
- [\*"Falstaff"\*](#), [\*Penumbra\*](#) (2011)
- [\*El mal de la juventud\*](#) (2010)

## Seminar

### NEW PLAYS FOR A TIME OF RAGE

Advanced Seminar on Playwriting with **Simon Stephens**



As a part of the Obrador d'estiu, every year we invite a group of young writers from different countries to work for a week with an experienced playwright. In 2013, as we did in the last four editions, the tutor of this international seminar will be Simon Stephens, who will be working on the subject New Plays for a Time of Rage:

*"Over the past ten years I've drawn consistently on anger as a source of creativity. My plays from Herons through to Three Kingdoms and Morning have, at least in part, been drawn out of an angry response to something that confuses me, frightens me or causes me to rage. I am by no means the first dramatist to draw on rage. From Euripides to Sarah Kane anger has provoked and stimulated dramatists into creativity. The innately optimistic gesture of creation being born out of fury has a tender irony to it that defines much of the whole process of making theatre. We feel angry about something. And so rather than destroying something we bring something into existence.*

*There is no doubt that this gesture has always resonated. It resonates now as much as ever.*

*Throughout the political world, from the uprisings against Governments in the Middle East to the Occupy movements across the Democratic world, discourse has become angry. In the face of ecological catastrophe articulate, reasoned argument seems impotent leaving activists as angry as they've ever been. The apparent injustice of the fallout of the economic crisis of 2008 which seems to have rewarded those culpable and punished their victims has led to outrage as much as anger.*

*In a time when, in the West at least the individual seems as venerated as any social ideology, a chaotic sense of entitlement complicates all this.*

*We feel so entitled to contentment and satisfaction that its elusion can leave us raging. This contentment can be as personal as it is political. Whether it manifests itself in a perfect romance, the ideal democratic system, a decade of celebrity, a perfect kitchen, complete sexual satisfaction, a really nice pair of shoes, a sense of infrastructural justice or a play being produced is immaterial. We are as angry at our frustrations as we have ever been.*

*My proposal is that this anger, rather being the subject of judgment might generate a whole raft of new plays.*

*I intend to spend my workshop examining exactly how this might happen.*

*I will build the workshop around discursive consideration of the individual cultural context of each participant filtered through an interrogation of how rage manifests itself for each writer at home. I will lead them through a consideration of the nature of their writing context and also of the short plays they write. I will share some of the approaches to writing that I have drawn on myself over the past decade or so of drawing from an Anglo-Saxon Social Naturalist context in British Theatre to working throughout Europe."*

The guest playwrights of this edition are **Julien Bissila Mabilia** (Democratic Republic of the Congo), **Vanessa Emde** (Germany), **Simon Grangeat** (France), **Chrystèle Khodr** (Lebanon), **Diana I.Luque** (Spain), **Sami Özbudak** (Turkey), **Tiago Patrício** (Portugal), Lou Ramsden (England), **Jibbe Willems** (Holland), **Anna Wojnarowska** (Poland), **Maximiliano Xicart** (Uruguay) and **Joan Yago** (Catalonia). 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* (adaptation for the stage of the novel by Mark Haddon, 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 in London.

### **Most recent works:**

- [Punk Rock](#) (2010)
- [Wastwater and T5](#) (2011)
- [Plays 3: Harper Regan, Punk Rock, Marine Parade, On the Shore of the Wide World](#) (2011)
- [Morning](#) (2012)
- [Motortown](#) (2013)
- [Pornography](#) (2014)
- [Plays 1: Bluebird, Christmas, Herons, Port](#) (2005)
- [Plays 2: One Minute, Country Music, Motortown, Pornography](#) (2009)

You can find this author's plays at the library of the Sala Beckett

## EMERGING PLAYWRIGHTS TAKING PART IN THE SEMINAR

### **Julien Mabiala Bissila** (Democratic Republic of the Congo)



Julien Mabiala Bissila is a playwright, director and comedian. His drama training in Brazzaville was interrupted by the civil war of 1997. Since 1999, he has taken part in several productions through the Théâtre des Tropiques and the Saka-Saka Théâtre. In 2005 he was a guest at the Théâtre du Vieux-Colombier (Paris) and, in 2009, at the Théâtre des Bernardines (Marseille). His play *Crabe Rouge* was read within the context of the Nouvelles Zébrures 2010 supervised by Bénédicte Wenders in Paris (Théâtre du Rond Point) and Limoges. In 2011, he was awarded the Festival creative grant and lived at the Maison des Auteurs des Francophonies in Limoges.

### **Vanessa Emde** (Germany)



Born in Düsseldorf in 1981, from 2003 to 2009 Vanessa Emde studied Comparative Literature and Gender Studies at the Humboldt Universität and the Freie Universität in Berlin. During this time, she produced several Berlin queer-feminist scene performances; *Blick-Kontakt*, a video performance for the Gallery Onyva in Maastricht, and a theatre project *DRAG. Ein Kleidungsstück*. By 2012, she was studying stage-directing at the Academy of Performing Arts in Ludwigsburg. As part of her studies she wrote and directed several plays including *Von toten Vögeln. Ein matrilineares Doku-Märchen* (Körper-Studio Junge Regie, Thalia Theater, Hamburg, 2012), and *Keinort. Lost in.* (Brotfabrik, Berlin, 2012). Recently, she directed *Kein Aufstand. (Tkalci.)*(Cinoherni Studio, Usti nad Labem / Czech Republic, 2013). She is currently living in Berlin.



### Simon Grangeat (France)



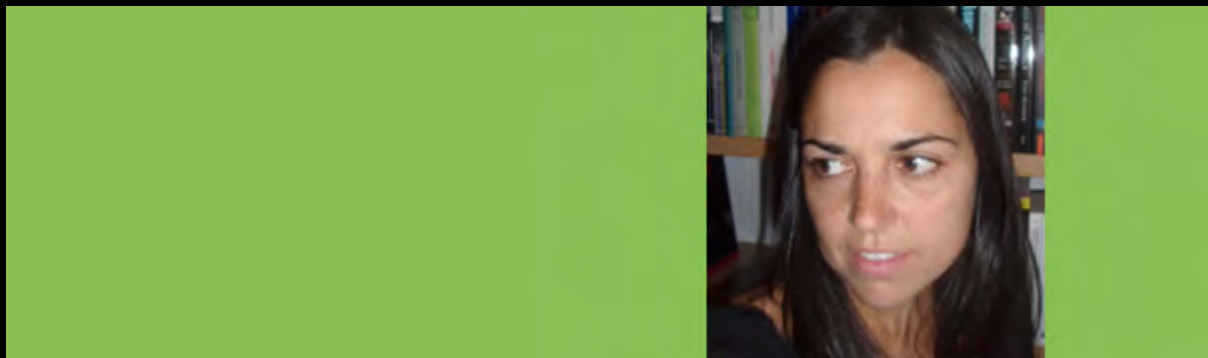
Simon Grangeat's writing focuses on immediately contemporary and political issues, taking the form of poetic compositions, theatrical scenes and contemporary choruses. In 2011, he was awarded a production grant from the CNT for *T.I.N.A. - Une brève histoire de la crise*, first staged by the Compagnie Cassandre (2012). Staged readings of his play were also performed by the Comédie Française reading office (2012) and by the À Mots Découverts collective (2013), at Théâtre du Rond-Point (Paris). It also received a special commendation from the Influenscènes reading committee and was read at the CDN d'Angers (2013). During the 2012-2013 season, he undertook a writing residency and wrote *Le Grand Yaka*, a play designed for very young audiences, and began writing his next adult play, tentatively entitled *Qu'ils ramassent donc les miettes*. He has also developed a number of initiatives focused on reading and writing contemporary plays.

### Chrystèle Khodr (Lebanon)



Performer and writer, Chrystèle Khodr, graduated in Performing Arts from the National Institute of Fine Arts in Beirut (2006) and was trained in physical theatre at the LASSAD International School of Theatre - Lecoq method (Brussels). In 2008, with Antoine Bouguier, she created *Byout Bayt*, an investigation into the movement of the dominant and the dominated, presented in Beirut, Brussels and Alexandria. In 2010, she wrote and performed the solo *2007, or how I crushed my bubble envelopes*, an epistolary text on the state of love in times of war, directed by Farah Nehme and presented at Monnot Theatre (Beirut) and the Espace Magh (Brussels). In 2012 she created *Beirut Sepia* and performed it at "Minassa - Platform for Contemporary Arab Theatre" organized by the French Institute of Lebanon, Shams Association and Monnot Theatre.

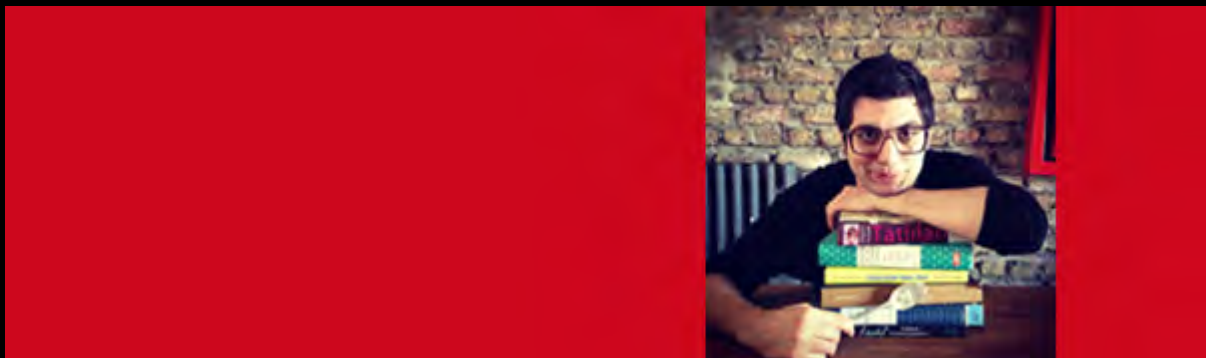
### **Diana I. Luque** (Spain)



Diana I. Luque (Madrid, 1982) obtained a Master's Degree in Theatre and the Stage Arts (ITEM-UCM) and an Advanced Studies Diploma (DEA) in English and American Literature (UAM). She holds degrees in Playwriting (RESAD) and in English (UAM). She is currently writing her PhD thesis on Irish theatre (UAM) and is a contributor to the theatrical research magazine *Acotaciones*. She is author of *Juan, el niño erizo* (2013), *Ecos en el fango* (2013, Coarte Producciones), *Fictionality Shows* (2012, *Acotaciones* 28), *Tener un cuerpo* (2011), *Felicidad, marca registrada* (2010, ed. Fundamentos) and *Ex-preso a Bélgica* (2009, ed. Fundamentos), among others.

She received a scholarship from the INAEM (National Stage Arts and Music Institute) within the context of the 2nd Programme of Contemporary Drama Development (2012-2013). She was a runner-up for the Association of Spanish Stage Directors' (ADE) María Martínez Sierra Prize 2012 for *Estéticas de la destrucción: el teatro irlandés en la era del Celtic Tiger* (2012, ed. Fundamentos). Her play *Tras la puerta* (2012, ed. ADE) was awarded the Ricardo López Aranda International Theatre Prize 2011.

### **Sami Özbudak** (Turkey)



Ahmet Sami Özbudak was born in Hatay, Turkey, in 1980. He studied literature at Istanbul University and graduated in 2003. Since then he has worked as a journalist and reporter for a number of newspapers and magazines. He has also been writing plays since 1998 and taking backstage roles in theatres since 2002. Özbudak was the winner of the 2011 Heidelberger Stückemarkts 'Europäischen Autorenpreises' award.



## Tiago Patrício (Portugal)



Tiago Patrício was born in Funchal, Portugal, in 1979. He holds an MD in Pharmaceutical Science and is studying for a Master's Degree in Literature at Lisbon University.

He is a poet, novelist and playwright. He is the author of the plays *Checoslovaquia* and *Utopia™*, and he directed the performance *Arriscar a Pele* with a group of prisoners in a Central Prison near Lisbon.

In 2012, he was selected for a Writers OMI "Ledig House" residency (New York) and through the EU programme "m4M" for a residency in Latvia, with SERDE.

In 2011, his novel *Trás-os-Montes* won the Casino Estoril - Agustina Bessa Prize and his play *Checoslováquia* was performed at the D. Maria II National Theatre in Lisbon.

His blog can be found at <http://cartasdepraga.wordpress.com>.

## Lou Ramsden (England)



Lou's stage productions in London include *Hundreds and Thousands* at Soho Theatre, and *Breed* at Theatre503 (Shortlisted for the Meyer Whitworth Award and the Critics' Circle Most Promising Playwright Award). Both are published by Nick Hern Books. In spring 2012, she was on attachment to the Royal Court Theatre, and is currently completing a new stage play begun whilst there. She has previously been on attachment to the National Theatre Studio, and was part of the Theatre503's inaugural '503Five' group of writers in 2010.

Lou has also worked extensively in radio – her work for BBC Radio 4 includes five Afternoon Dramas, three 15-minute plays and a series, co-written with Nancy Harris. She is currently under commission for *Tinsel Girl*, an adaptation of diaries by Cherylee Houston, about dating and disability.

Theatre: *Hundreds and Thousands* (Soho Theatre), *Breed* (Theatre 503), *2004* (part of *Decade* at Theatre 503), *May Fair* (Pentabus Theatre at Latitude Festival), and *Gas and Air* (Pleasance Theatre).

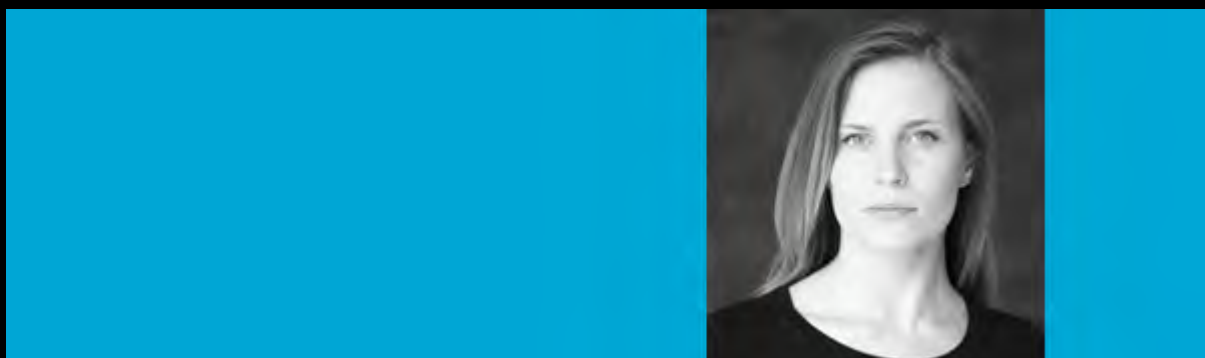
### Jibbe Willems (Holland)



Jibbe Willems is a graduate of the Theatre Academy in Maastricht. In his plays he investigates the beauty of failure, the frayed edges of language and the unattainable state of the sublime, where suffering and happiness close in on each other so tightly, that they cancel each other out in consolation. His texts are poetic as well as dynamic while humour and tragedy carry a similar weight in his work. And, as a godless atheist, he is always looking for salvation. Besides writing plays, Willems also participates in a monthly satirical theatre show about current events and teaches creative writing at the Academy of Drama. His work has been staged in Belgium, Germany, Russia and Brazil.

Website: [www.jibbewillems.nl](http://www.jibbewillems.nl)

### Anna Wojnarowska (Poland)



Actress and playwright. She studied dramaturgy at the Szkoła Dramatu of the Laboratorium Dramatu in Warsaw and graduated from Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna in Łódź in 2008. She is an independent artist, collaborating with Instytut Teatralny, Teatr Narodowy and Scena Przędownik in Warsaw. As an actress, she has appeared in *The Chorus of Women* directed by Marta Górnicka. In 2010 she wrote the monodrama *Ismena, An Undescribable Sister*. She won an award for writing and performing in monodrama at Ogólnopolski Konkurs na Projekt Monodramu Sztuka Monologu (a Polish contest for writing monodramas). She also won the Grand Prix at the Festiwal Monodramów Mono w Manu. Her second project was *Re-Wolt* (2011) – a documentary play about a closed-down bulb factory, based on interviews with its former female workers. Its premiere took place in the festival All About Freedom in Gdańsk and then in Instytut Teatralny in 2012.

### **Maximiliano Xicart** (Uruguay)



History teacher, playwright, theatre director and coordinator of a creative writing workshop, Maximiliano Xicart directs the Jabuka/Teatro group, three times winner of the Montevideo Youth Theatre Meeting and winner of the Florencio Prize 2010. With Jabuka he has participated in the Ibero-American Theatre Festival of Mar del Plata (with his work *La insoportable teoría sobre las manzanas*) and he has staged three plays of his own authorship at different theatrical venues on the Montevideo circuit. He also works as a lyricist and artistic director for several Carnival groups, and since 2012 he has been coordinating a writing workshop and a narrative and poetry competition for young people aged 15 to 16.

### **Joan Yago** (Catalonia)



Born in Barcelona in 1987, Joan Yago is a graduate in Stage Directing and Playwriting from the Barcelona Theatre Institute. He has written and adapted several plays: *En un país tan llunyà* (2013), *L'Editto Bulgaro* (2012), *Martingala* (2012), *República Bananera* (2012), *Feísima enfermedad y muy triste muerte de la reina Isabel I* (2011), *No sóc Dean Moriarty* (2011) and *Sánchez Pernil aclamat* (2011), among others. Directors he has worked with include Israel Solà, Ferran Utzet, Gerard Iravedra, Joan Fullana, Miquel Àngel Raió and Carles Alfaro (as director's assistant on a work experience placement). He took part in the Second Catalan Drama Tournament at the Temporada Alta festival and in the collective creation of the show *Desig Jam*, directed by Neil LaBute. He was also co-scriptwriter of the feature film *Altres direccions* by Aarón Sánchez and has published in cultural contents magazines such as *Benzina* and *Fanteatre*.

## Open Activities

### Staged readings

#### **NEW PLAYS FOR A TIME OF RAGE**

Staged readings from the international playwrights taking part in this seminar.

Directed by Marc Martínez  
Assitant director: Laia Falp

With the actors of l'Obrador d'estiu Resident Company: Álvaro Cervantes, Alba Florejachs, Àngela Jové, Gemma Julià, Pep Miràs, José Pérez, Joan Raja i Mariona Ribas

#### **Monday 08th July**

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6.30pm Staged readings ***New Plays for a time of Rage***

- Davant dels nassos*, by Lou Ramsden (England)  
Catalan translation by Jordi Prat i Coll
- Temps de les marees baixes*, by Chrystèle Khodr (Lebanon)  
Catalan translation by MANNERS (*Miguel Jelelat*)
- La cacera*, by Sami Özbudak (*Turkey*)  
Catalan translation by Nihal Mumcu i Laura García Lores

#### **Tuesday 09th July**

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6.30pm Staged readings ***New Plays for a time of Rage***

- Un momento uruguayo*, by Maximiliano Xicart (Uruguay)
- Violència a casa*, by Vanessa Emde (Germany)  
Catalan translation by Maria Bosom
- Resistència en temps de pau*, by Jibbe Willems (Holland)  
Catalan translation by Maria Rossich

#### **Wednesday 10th July**

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6.30pm Staged readings ***New Plays for a time of Rage***

- Quan es deslliguen les llengües...o per què no us va poder salvar ningú?*, by Julien Bissila Mabiala (Democratic Republic of the Congo)  
Catalan translation by Albert Arribas
- Con la lección aprendida*, by Diana I. Luque (Spain)
- Demà dos peus*, by Simon Grangeat (France)  
Catalan translation by Albert Arribas

#### **Thursday 11th July**

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6.30pm Staged readings ***New Plays for a time of Rage***

- Breu introducció al western*, by Joan Yago (Catalonia)
- El dret a la revolta*, de Tiago Patrício (Portugal)  
Catalan translation by Sussana Ramos
- Tot esperant una feina*, by Anna Wojnarowska (Poland)  
Catalan translation by Xavier Ferré

## **Work in progress**

Participants in the workshops by Guillem Clua and Jordi Oriol show part of what they have experienced during the last few days.

Actors: Cristina Arenas, Belén Bouso, Alberto Díaz, Sílvia Dotti, Elena Fortuny, Ignasi Guasch, Jordi Llovet, Xavier Pàmies, Bàrbara Roig, Meritxell Santamaria, Joan Sureda, Elisabet Vallès and Pau Vinyals.

**Saturday 13th** July at 4pm

## Other Activities



### **DESIG JAM**

**from 10/07/13 to 28/07/13**

**Venue:** [La Seca Espai Brossa](#)

Director: Neil Labute

Assistant director: Jessie Mills

**Playwrights:** Noemi Carrasco, Marc Guevara, Marta Solé, Nan Vidal, Alberto Ramos, Niclas Johansen, Joan Yago and Jumon Erra

**Actors:** Damià Plensa, Marta Bayarri, Vanesa Segura, Joan Sureda, Mireia Gubianas, Carles Algué, Annabel Castan, Pep Ambròs and the collaboration of Bàrbara Roig, Oriol Ruiz and Marc Guevara

Executive production: Mireia Gubianas, Noemi Carrasco and Marta Solé

Press: Alberto Ramos

Graphic design: Joan Sureda

Photographer: Nani Pujol (Obrador d'estiu 2012)

Multimedia: Nan Vidal

Duration: 40 minutes, approx.

Acknowledgements: Marta Aliguer, Jordi Gimeno, Paula Miranda, Laura Mihon and the entire team of the Sala Beckett/Obrador Internacional de Dramatúrgia

Collective associated to TACC (Taller d'Art, Cultura i Creació)

*Information and bookings:* <http://www.facebook.com/desig.jam> | [desig.jam@gmail.com](mailto:desig.jam@gmail.com)

**Tickets 50% off for the students of l'Obrador.**

## **Jam**

July 2012, Institut del Teatre, Barcelona.

Eight authors and eight actors lock themselves away four floors underground for a total of thirty-six (non-consecutive) hours. Led by director, playwright and filmmaker Neil LaBute and theatre director Jessie Mills, they have six days to write, rehearse and stage eight monologues.

This is the storyline behind “A Perfect Union: Playwrights, Actors and the Monologue”, one of the courses organised for the 7th edition of the Obrador d’Estiu at the Sala Beckett.

The result: *Desig Jam*—a heterogeneous yet unitary work.

Eight stories with a starting and contact point: the word “desire” [“desig” in Catalan]. Eight small pots containing a highly desirable jam.

## **Presentation**

In July 2012 I was lucky enough to work with a marvellous group of writers and actors in a workshop organised by the Sala Beckett. The show that you will see tonight is the material that emerged during a fantastic week of creative brainstorming, essays and performances. It was very exciting to see such a large group of actors giving life to these brilliant and imaginative short plays, all based on the thematic idea of ‘desire’, and written by the eight authors that composed the other half of our artistic team. Together with my colleagues American stage director Jessie Mills, and Marta Aliguer (director’s assistant and translator), we were extremely pleased with the result of the combination of efforts of the artists involved. I hope that you will feel the same after watching these eight fun, intense, sad and moving explorations of the human heart. **Neil LaBute**

## **The Obrador d’estiu on 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 Aída Pallarès (@aidapallares) will record her impressions and opinions on the 8th Obrador d’estiu event.

<b>Artistic Direction</b>	Toni Casares Víctor Muñoz i Calafell
<b>Manager</b>	Juli Macarulla
<b>Coordination</b>	Lídia Gilabert
<b>Technical Direction</b>	Paula Miranda
<b>Production</b>	Mireia Farrarons Roser Soler
<b>Technical Team</b>	Luís Martí/Horacio Sosa. Flaco
<b>Press</b>	Patrícia Font
<b>Photography</b>	Nani Pujol
<b>Administration</b>	Àlex Esteban/Tatiana Santa Maria
<b>Interpreter and translator (David Harrower's course)</b>	Yannick Garcia
<b>Theatrical Studies, Production and Cultural Management Master's Students on Placements</b>	Cristina Barriuso Richard Canal (Emerson College) Laia Falp (Institut del Teatre)



# VIII Obrador d'estiu de la Sala Beckett

*Organized by*

**Sala Beckett**  
Obrador Internacional  
de Dramatúrgia

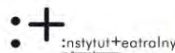


*With the support of*

 Generalitat de Catalunya  
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*Collaborating venue*



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