



18TH SALA BECKETT'S OBRADOR D'ESTIU

The meeting point in Barcelona for new international playwriting

3 to 15 July 2023

DOSSIER

Sala Beckett
Obrador Internacional
de Dramatúrgia

GR&C | Festival
de Barcelona

Obrador d'estiu 2023

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1. Welcome



The Sala Beckett's Obrador d'estiu, in addition to being an international meeting point and a place and time reserved for an intense experience of specific training in playwriting and stage creation is also, and in an almost spontaneous, natural, modest but sincere way, a kind of mini showcase of the trends that, from an aesthetic and artistic viewpoint, contemporary theatre is currently experiencing.

Reading the proposals and descriptions of the courses and workshops that make up this year's programme, the teachers of which are people whose signatures currently feature on some of the most interesting contributions in the international arena, one can glimpse something in common, perhaps something generational, related with the need to transit, tour, erase, or approach afresh, with different working perspectives and dynamics, frontiers and conventions that, in principle, seem to have to delimit the field of theatrical language, yet on the other hand...

There is once more a clear interest in points of friction, confusion and fruitful conflict between what we call fiction and what we have become accustomed to understanding as reality, between a theoretically objective document and an apparently subjective narrative, between writing and stage composition... There is increasing emphasis on the need to understand (or undertake) the political dimension of intimacy (we had called it putting one's body into it, or on trusting in the creative and suggestive force of everything that we had initially considered opaque, small, uninteresting, too personal.

These are some of the questions that will surely be raised in the classrooms and work spaces during these intense days of the Beckett's Obrador d'estiu.

We will be welcoming, as is usual – and a complete luxury – emerging playwrights from very diverse international backgrounds that, with the help of playwright Simon Longman, will be joining in this collective space for reflection on aspects of the theatre and the

contemporary world, in this case with the theme of ***Landscape, memory and theatre*** as the starting point for debate, and who will each be arriving with a short theatrical text under their arm, which we will get to know in the form of a staged reading.

The readings at the Park of Poblenou will include these short texts, written expressly for the occasion and translated into Catalan, and three further works by as-yet little known authors, but that we recommend to you and that will surely soon find their space on the professional billboards.

The Sala Beckett-Arena is one of the surprises for this year. A live theatrical writing game for which four high-level professional playwrights have signed up to play, willing to shamelessly make public their creative abilities with the help of two expert actor-improvisors. An informal and fun combat in the form of a playwriting slam that will take place on Tuesday.

10 years of the Malnascuts: We are celebrating 10 years of the Beckett's youth creation lab; 10 years, and over 15 stage proposals undertaken and presented within the context of the venue's regular programming, with countless creators who have become involved in one way or another over the course of this decade. People who represent a breath of fresh air, personality and talent for the theatre of this country. They will inaugurate this edition of the Obrador d'estiu with a proposal whose title is *OPERA*, and which we will be seeing on Monday.

Thank you to everyone. Please have a great time.

Toni Casares

Director

2. Agenda

From 28 June to 30 July

Show

Nessun dorma

by Eu Manzanares

From Tuesday to Saturday, 8 p.m. Sunday, 6 p.m.

Sala de baix

From 18 to 30 July

Show

En mitad de tanto fuego

by Alberto Conejero

Directed by: Xavier Albertí

From Tuesday to Saturday, 8:30 p.m. Sunday, 6:30 p.m.

Sala de dalt

8, 9 and 10 July

Opening show

OPERA

Show celebrating the Els Malnascuts 10th anniversary

Saturday and Sunday, a les 7 p.m. Monday, a les 8:30 p.m.

Sala de dalt

10 and 11 July

Staged reading

Landscape, Memory and Theatre

International Workshop

Authors: Nanna Cecilie Bang (Denmark), Matteo Caniglia (Italy), Nicolas Girard-Michelotti (France), Somebody Jones (USA/Great Britain), Karoline Una Moen (Norway), Oriol Morales i Pujolar (Catalonia), Ignacio Revello (Uruguay) and Ruth Rubio (Spain).

Directed by: Marta Gil Polo

At 6:30 p.m.

Parc Central del Poblenou

12, 13 and 14 July

Chat

A coffee with...

Wednesday 12: Celso Giménez and Victoria Szpunberg

Thursday 13: Yael Ronen and Marc Villanueva Mir

Friday 14: Sergio Blanco and Sergi Belbel

At 3:15 p.m.

Patio

11 July

Meet-up

Sala Beckett - Arena

Improvisation playwriting game

Participating Playwrights: Clàudia Cedó, Llätzer Garcia, Eu Manzanares and Joan Yago

At 8:30 p.m.

Sala de dalt

12 July

Chat

**Conversation about British theatre today with Cordelia Lynn
and Simon Longman**

Moderator: Elisabeth Massana

At 7 p.m.

Llibreria Finestres

12 July

Staged reading

Media hora para el tango

by Laura Verazzi

Directed by: Denise Duncan

At 7 p.m.

Parc Central del Poblenou

13 July

Staged reading

L3 - Fontana

Written and directed by: Roser Vilajosana Sesé

At 7 p.m.

Parc Central del Poblenou

14 July

Staged reading

No he estat mai a Dublín

by Markos Goikolea Unzalu

Directed by: Mireia Gabilondo

At 7 p.m.

Parc Central del Poblenou

3. Courses and workshops

3.1 Playwriting workshops

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

From 10 to 15 July

With **Victoria Szpunberg** (Catalonia)

From Monday to Saturday from 10 a.m. to 2 p.m.

Total hours: 24



Course for beginners in playwriting in which theory and practice will combine to question rules and conventions

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, 2007/2022 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), *Boys don't Cry* (Teatre Tantaranta, 2012), *L'Onzena Plaga* (Teatre Lliure, 2015), *Balena blava* (Teatre Nacional, 2017), *El pes d'un cos* (TNC and Centro Dramático Nacional, 2022) and *Mal de coraçon* (TNC, 2023).

Autofiction: fading oneself onstage

From 10 to 15 July

With **Sergio Blanco** (Uruguay/France)

From Monday to Saturday from 10 a.m. to 2 p.m. and from 4 p.m. to 6 p.m. (on Saturday, morning session only)

Total hours: 34



Advanced playwriting workshop for playwrights, as well as directors, actors and scholars of theatrical studies

The focus of study for this seminar is the subject of stage autofiction and its various forms of execution, which range from auto-representation to auto-biography and include auto-figuration, auto-narration, auto-reference, auto-incarnation and auto-narration.

Based on the study of some key texts that are founders of the self-writing genre through the use of a self that self-confesses to a potential reader, the seminar will try to investigate the poetic possibilities that are activated when a self decides to put itself forward, making its lived experience its principal vehicle for intervention and creation when proposing different forms of naming oneself and representing oneself.

The question that this seminar would ask itself would be: is it possible to auto-represent oneself on the stage? Or to be more risky in the question that will guide our entire inquiry: is it possible to speak as oneself on stage when our theatrical pact forces us anthropologically – in other words ethically and aesthetically – not to be ourselves?

And although it is evident that this second question will call on the famous Isabelline formula of “to be or not to be” – a formula that we usually quote when we tackle the subject of identity in the theatre – our research project will propose as an alternative to the famous Shakespearean doubt another possibility that will venture to affirm that perhaps it is also possible to be and not to be at the same time. That will be our question ...

SERGIO BLANCO

Franco-Uruguayan playwright and theatre director Sergio Blanco lived his childhood and adolescence in Montevideo and today lives in Paris. After studying classical philology has decided to devote himself entirely to writing and theatre directing. His plays have been distinguished on reiterated occasions with various first prizes, among them the National Playwriting Prize of Uruguay, the Morosoli de Plata Prize for his career, the Playwriting Prize of the Mayoralty of Montevideo, the Fondo Nacional de Teatro Prize, the Florencio Prize for

the Best Playwright, the International Casa de las Américas Prize and the Theatre Awards Prize for the Best Text in Greece. In 2017, his play *Tebas Land* received the prestigious British Off West End Theatre Award in London. His work entered the repertoire of the Comedia Nacional of Uruguay in 2003 and 2007 with his plays *.45'* and *Kiev*. Among his best-known titles, highlights include *Slaughter*; *.45'*; *Kiev*; *Opus Sextum*; *diptiko (vol. 1 y 2)*; *Barbarie*; *Kassandra*; *El salto de Darwin*; *Tebas Land*; *Ostia*; *La ira de Narciso*; *El bramido de Düsseldorf*; *Cuando pases sobre mi tumba*; *Cartografía de una desaparición*; *El salto de Darwin*; *Divina invención* and *Zoo*. Several of his plays have premiered in his own country and abroad and the majority of them have been translated into different languages and published in different countries.

The Carrier Bag Workshop of Theatre

From 11 to 15 July

With **Cordelia Lynn** (Great Britain)

From Tuesday to Saturday from 10 a.m. to 2 p.m. and from 4 p.m. to 6 p.m. (on Saturday, morning session only)

Total hours: 28



Advanced Playwriting Workshop

‘The purpose of art is to return you to life more violently’ – Francis Bacon

In a time of increasing commercialisation in theatre, where private, capitalist ventures replace state and community funded theatre to detrimental effect (discuss), this workshop sets itself up in opposition to the prevailing direction of travel. Taking inspiration from Ursula K. Le Guin’s essay *The Carrier Bag Theory of Fiction*, it aims to gather the odds and ends and devalued aspects of theatre creation and playwriting as materials with which to explore the possibility of an arguably dying art form as an act of resistance.

Objects and subjects for discussion may include: stage directions; props; whether conflict is necessary for drama; whether resolution is necessary for satisfaction; whether satisfaction is necessary; theatre as an aural rather than a visual form; silence as activity; ambiguity in intolerant times; boredom as activism; the lost art of focus; the romance between audience and actor; the romance between text and play...

Wide-ranging open conversations between the participants will be supplemented by discussions of existing texts and practical exercises. We recognise that both the revolution and screaming alone into the abyss are of equal value. I am looking forward to discovering what you bring with you in your carrier bags...

CORDELIA LYNN

Cordelia is a playwright, librettist and dramaturg. Her work has premiered at some of the most prestigious theatres in the UK, including the Royal Court, the Donmar, the Almeida and the Hampstead, and is performed across the United States and Europe. Cordelia collaborates regularly with composers on opera and vocal work, and their work has been performed at prestigious venues and festivals in the UK and Europe, including the Opera Comique, Opera National de Lille, the Southbank Centre and the Venice Musica Biennale. Cordelia received the Berwin Lee Award, 2020, the Harold Pinter Commission, 2017 and the Jerwood New Playwright, 2015. Her opera with composer Sivan Eldar, *Like Flesh*, won the

Fedora Opera Prize, 2021. *Houses Slide*, her piece with composer Laura Bowler, was nominated for an Ivor Award 2022. Cordelia is a MacDowell Fellow. Plays include *Sea Creatures* (2023), *Love and Other Acts of Violence* (2021), *fragments* (short, 2019), *Hedda Tesman*, adapt. Henrik Ibsen (2019), *Three Sisters*, adapt. Anton Chekhov (2019), *One for Sorrow* (2018), *Confessions* (short, 2018), *Best Served Cold* (2016) and *Lela & Co.* (2015). Opera and Vocal Work include *Like Flesh* (2022), *After Arethusa* (2021), *Houses Slide* (2021), *A Photograph* (2020), *Heave* (2018), *you'll drown, dear* (2017) and *Miranda* (2017). Dramaturgy includes *Henry V* (2022) and *Lucia di Lammermoor* (2017).

With the support of:



3.2 Scenic creation workshops

My Documents

From 3 to 7 July

With **Lola Arias** (Argentina/Germany)

From Monday to Friday from 10 a.m. to 1 p.m. and from 2 p.m. to 4 p.m.

Total hours: 25



Workshop aimed at any artist (actor, playwright, director, or even from other disciplines) who wants to write a performance lecture based on a personal archive

The lecture-performance genre was born in the 1960s with Joseph Beuys and Robert Smithson, as a way of converting a discourse into a work of art. In recent years, the format has been proliferating within theatre, dance, and the visual arts, becoming one of the variants of conceptual theatre. Artists such as Rabih Mroué, Tim Etchells and Jérôme Bel reinvented the genre, making these non-academic lectures a way of explaining and narrating investigations or experiences.

This workshop invites artists from different disciplines to develop their own lecture-performance based on a personal investigation, a radical experience, a story that is an obsession. *My documents* aims to dig into the genre in search of a hybrid between conceptual art, research and theatre. A space in which discourses, formats and audiences from different disciplines can converge.

My documents has a minimal format: the artist onstage with their documents. A way of giving visibility to these investigations that sometimes are lost in a nameless folder on the computer.

LOLA ARIAS

Lola Arias is a writer, theatre and film director and performer. She is a multi-faceted artist whose work merges characters from different spheres (war veterans, ex-communists, migrant children, etc.) in theatre, literature, music, film and visual arts projects. Her works transit along the frontier between the fictional and the real. Her plays have been translated into over seven languages and have been presented at festivals and theatres worldwide, such as the Festival d'Avignon in France; the Theater Spektakel in Zurich; the We Are Here

in Dublin; the Spielart Festival in Munich; the Alkantara Festival in Lisbon and Under the Radar in New York, as well as art spaces such as the Red Cat in Los Angeles, the Walker Art Centre in Minneapolis and the Museum of Contemporary Art in Chicago. Last season her show *Lengua madre* could be seen at the Teatre Lliure in Barcelona.

Imagination before writing

From 10 to 14 July

With **Celso Giménez** (Spain)

From Monday to Friday from 4 p.m. to 8 p.m.

Total hours: 20



A stage creation workshop aimed at creators from any field who want to spend a few days thinking about something shown live on stage: theatre, dance, performance, etc.

Of late, I have liked doing a couple of workshops per year. I always aim, like in a miniature model, for us to pass through places similar to those that I normally cross in creative processes. For example, I always write late, very close to the opening performance, stretching the prior research phases to the maximum. Over these five days we will be immersed in an express creation process, prioritising this strange concept of “stage composition”, which nobody really knows what it is.

When these hours and these few days together seem to us more like weeks, at that point, with luck, we will write something.

Celso Giménez

CELSO GIMÉNEZ

Stage creator and writer. In the year 2005 he started out with the La Tristura company on work involving research and stage creation. His plays include *Future Lovers*, *CINE* and *Renacimiento*. He works seeking the limits between documentary and fiction, between presentation and representation. With the certainty that intimacy and poetry are, essentially, political concepts.

His plays have been presented in various international contexts such as the Canal de Madrid Theatres, the Théâtre de la Ville in Paris, Cena Contemporânea in Brasília, the Festival Grec in Barcelona, the Noorderzon Festival in Groningen, Auawirleben in Berna, Kampnagel in Hamburg or the Festival de Otoño organised by the Comunidad de Madrid. He collaborates as playwright and scriptwriter on stage and audiovisual projects by creators such as La Veronal, Mucha Muchacha, El Conde de Torreñiel and Gabriel Azorín, among others.

The Private Is Political. A workshop for people with biography

From 10 to 15 July

With **Yael Ronen** (Israel/Germany)

From Monday to Saturday from 10 a.m. to 2 p.m. and from 4 p.m. to 6 p.m. (on Saturday, morning session only)

Total hours: 34



Scenic Creation Workshop

The workshop will explore the tension and the possibilities between one's unique biography and a collective story. How our private dramas come in resonance with the *Zeitgeist*. How personal memories and historical remembrance can differ or seem interwoven. How an individual life is entangled with national identities. And how this encounter opens up authentic and post-authentic ways of storytelling for the stage. We will examine and stretch the theatre's boundaries of truth and fiction in our post-factual times.

The workshop is both for actresses*actors and writers and for those who are not afraid to show themselves. It will be a self-inquiry that will dissolve traditional roles of writers and actresses*actors. We will work with private materials, historical research, improvisations, writing missions, exercises of the therapeutic and the spiritual realm. It will be practical and personal. It will resemble the early weeks of our rehearsals and collective writing sessions. We will discover which are the stories you want to tell with your very own individual voice.

Yael Ronen

Yael Ronen, in-house Gorki director, was born in Jerusalem in 1976. She comes from a theatre family and is internationally considered as one of the most exciting theatre-makers of her generation. The greatest tool at her disposal is black humour in the framework of historical conflicts. Ronen's play *Third Generation*, featuring German, Israeli and Palestinian actors, was invited to numerous festivals. Another of her productions, *Hakoah Wien*, developed at Schauspielhaus Graz, was awarded the Austrian Nestroy theatre prize in 2013. She staged the world premiere of the adaptation of Olga Grjasnowa's bestselling novel *All Russians Love Birch Trees*. *Common Ground* emerged as a meditation from Ronen and her actors on the aftermath of the war in former Yugoslavia. The play was invited to the renowned Theatertreffen Festival at Berlin and won the audience award at Mülheimer Theaterstage.

Her first productions at Gorki were *Erotic Crisis* and *Das Kohlhaas-Prinzip*. *The Situation* premiered at the Maxim Gorki Theatre in 2015 and garnered Ronen a second invitation to the Theatertreffen festival. The play negotiates the political situation in the Middle East and was selected by the critics in the annual survey from the Theater heute journal as the play of the year in 2016. The Gorki opened its 2016/2017 season with her piece *Denial*, a project about personal and political repression. In addition, Ronen was awarded the Austrian Nestroy Prize for *Lost and Found* in the category Best Play – Author’s Prize. In 2017 she received a prize from the German centre of the International Theatre Institute within the framework of World Theatre Day, and directed the world premiere of *Winterreise* [رحلة الشتاء](#) with the newly founded Exil Ensemble at the Gorki. In the same year, she was also awarded with the 14 Europe Prize for Theatrical Realities. At the Gorki Theatre she has also staged *Roma Armee*, *A Walk on the Dark Side*, *Yes but No* and *Third Generation – Next Generation*. Her production *Slippery Slope – Almost a Musical* was invited to the 2022 Theatertreffen. In 2022 she dealt with conspiracy theories in *Operation Mindfuck – Based on a True Story, but Not Really* and directed *Blood Moon Blues*. Since the 2019/2020 season she has been a member of the newly founded Artistic Advisory Board, which advises Artistic Director Shermin Langhoff on the artistic direction of the Gorki Theatre.

4 International Workshop

From 9 to 15 July

International meeting of emerging playwrights

Landscape, Memory and Theatre

Coordinated by **Simon Longman (Great Britain)**

Total hours: 40

The guest playwrights of this edition are **Nanna Cecilie Bang** (Denmark), **Matteo Caniglia** (Italy), **Nicolas Girard-Michelotti** (France), **Somebody Jones** (USA/Great Britain), **Karoline Una Moen** (Norway), **Oriol Morales i Pujolar** (Catalonia), **Ignacio Revello** (Uruguay) and **Ruth Rubio** (Spain). 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. The readings will be open to the general audience.

“Humans have attempted to tame every landscape they have looked upon. Every culture has interpreted, shaped and reworked the spaces around them. Cultivating, destroying, capturing, building. The control of space is unrelenting. And our landscapes shift and change because of this. They make us. We move through new ones. We remember old ones. Our memories connect with them, and are intertwined with them. They are personal, communal, private and public, we are so small within them.

Every landscape is active. They do things to us and those around us, if we notice it or not. The politics of a place infects landscape with ideas and events that we have little to no control over. Our emotional responses to landscape shape how we see ourselves and how others see us. Every landscape has its own social codes, it's on collective and personal histories. The towns, cities and countrysides that we come from are always influencing how we think in the past, present, future. Who are we now? And who were we then? How do we interact with them? Are they restrictive spaces to try and escape from, or remain, and attempt to change from within? When we go to a new landscape, how does this space make us feel? Welcome? Unwanted? Oppressed?

So how do we think about landscape as playwrights? How do our stories, our plays, use landscape as a way of sharing ideas, anxieties and hopes? Does a landscape have to be physical? What about an emotional landscape? How trauma is linked to time and place, and how does landscape respond to that emotional connection? How do we express those shared human ideas, but also allow us to look upon unfamiliar landscapes, unearthing stories about people we rarely see? It feels like sometimes people are too busy marvelling at the view, instead of seeing the people potentially suffering inside of it.

Think about how landscapes are directly affecting the people within them. How does the silence of the countryside dictate behaviour? How does someone from a small, potentially conservative thinking town, fully express who they want to be if it differs from what people expect? How does memory and landscape interact to show us moments from the past that have shaped a life? What echoes still linger, bouncing off the bricks of a post-industrial town? Can we see a dangerous future in the glass and metal of a modern cityscape? A countryside field for one might be an image of pure peace, but for someone else, a space haunted by war and conflict.

All those shared hopes and anxieties that float, quietly and unseen over every landscape around us: how can we make these known?”

Simon Longman

4.1 The teacher: Simon Longman



Simon Longman is a playwright from the West Midlands, United Kingdom. Highlights among his works include (*Circle Dreams Around*) *The Terrible, Terrible Past* (National Theatre, Connections); *Patient Light* (Eastern Angles); *Island Town* (Paines Plough); *Gundog* (Royal Court); *Rails* (TBTL); *White Sky* (RWCMD/Royal Court); *Sparks* (Old Red Lion) y *Milked* (Pentabus Theatre Company). In 2018 he won the 49th George Devine Award for Most Promising Playwright and previously he won the Channel 4 Playwrights' Scheme. His works have been translated and performed around the world. He is an Associate Artist of the Kestrel Theatre Company, with which he has worked widely in British prisons. He is a teacher of dramatic writing at Bath Spa University. He is represented by Howard Gooding at the Judy Daish Associates agency.

With the support of:



4.2 Emerging playwrights taking part in the seminar

Nanna Cecilie Bang
(Denmark)



Playwright, director and actress. Debuted as a playwright with her solo show *True Story* in 2017 and received the Danish Art Foundation talent price for her writing and performance. She has since written for theatres all over Denmark and has been artist in residence at Aarhus Theatre from 2019/2020. With titles such as *The art of being okay*, *My Heartache brings all the boys to the yard* and *A Manifest for the Fragile Authorities*, her writing is characterised by mixing storytelling, poetry and stand up. She has reached especially a younger community with her brutally honest, comic and oversharing take on subjects like anxiety, sex and loneliness. In 2022 she was nominated to best playwright for her play *The Supreme Gentleman*, and in 2023 she received the Applaus Prize, given to an artist who makes a difference in the Danish theatre landscape.

With the support of:

BLAAGAARD TEATER

Matteo Caniglia
(Italy)



Matteo Caniglia was born in Florence in 1992. He graduated in playwriting from the Paolo Grassi Academy in Milan. His play *Paesaggio estivo con allocco che ascolta* has been awarded with the Premio Hystrio – Scritture di Scena 2022 and has obtained the special mention of PAV/Fabulamundi Playwriting Europe: “Beyond Borders?”. He is also the author of *Laika Spasse – Redempting Laika* (Teatro dell’Elfo, Milan, 2014), *Materiali per un ruota panoramica* (Teatro Franco Parenti, Milan, 2017), *No Border Machine* for the European project “Metropolis – Promised Lands” (Milan, 2017; Banská Bystrica, 2018) and *Perché voi valete*, for which he was selected by Letizia Russo and Linda Dalisi for the Under 40 Contest at La Biennale di Venezia (2018). He works in advertising and gaming, collaborating with developers from the Barcelona indie scene. He wrote for NintendoOn and Game Global, among others, and in 2020 he started his own website Scenarios – Narrative Design in Videogames. His teachers include Renata Molinari, with whom he undertook various writing practices at the Bottega dello Sguardo, and Rafael Spregelburd.

With the support of:



Nicolas Girard-Michelotti
(France)



In addition to a master's degree in Humanities, Nicolas Girard-Michelotti trained as an actor at the Conservatory of the 8th Arrondissement of Paris and at Cours Florent's open class, before joining the author's degree track at the École du Nord de Lille (2018-2021).

Honoured by the Incubateur de la Comédie in Béthune, together with Jean Massé he founded the Lichka theater company and their first collective show was *Paysage de pluie*.

As a solo artist, he directed his play *Barbie sur le récif*, which he presented at Le Phénix theatre in Valenciennes within the framework of the Cabaret de curiosité 2024.

During the Jamais Lu Festival, his play *Au ciment la brume* was read at Théâtre Ouvert, and it will be read again in Montreal.

He has published *Cosmonaute* (l'École des Loisirs) and *Les Incendiaires* (Solitaires Intempestifs), and has received several awards, including the Mainou Foundation award for *Point d'Orgue*, and the Immersive Theatre award for *Épilogues*.

Invited by Christophe Rauck, he is currently writing a diptych of plays for the young actors of the Belle Troupe at the Théâtre Nanterre-Amandiers.

With the support of:



Théâtre Ouvert

Centre National des Dramaturgies Contemporaines

Somebody Jones
(USA/Great Britain)



Somebody Jones is a Los Angeles native playwright/dramaturg, currently living, working, and dreaming in London. Jones received a bachelor's in Theatre with an Emphasis in Playwriting from the University of Southern California and a master's in Dramaturgy and Writing for Performance from Goldsmiths University of London. Jones's work celebrates and champions Black culture in all of its charms and complexities. The playwright primarily works within the genres of horror, magical realism, verbatim, and recently, Black fantasy.

Somebody Jones is developing the Tony Craze Award winning *play All My Friends Are Dead* with Soho Theatre, and is a reader for Skylight Theatre Company.

The name Somebody Jones means the more you run from your past, the more you will run into it.

With the support of:



Karoline Una Moen
(Norway)



Karoline Una Moen is a playwright from northern Norway. She holds an MFA in Writing for Stage from the Royal Central School of Speech and Drama in London. Karoline has developed work with theatres such as Pikene på Broen and Unge Viken teater. Her work has also been shown at festivals such as Malta International Theatre Festival and Collisions Festival London. In 2020 she took part in the Unge Viken Teaters Young Writers programme and is currently part of UREDD – a talent development program by Davvi. She is currently working on the play *Sluttstykket* with her theatre company Antistrofe and on the play *Nattevåk*, which is going to be staged by Svømmehallen Scene in 2023.

With the support of:

UNGE VIKENTEATER

Oriol Morales i Pujolar
(Catalonia)



Oriol Morales i Pujolar trained in stage directing and playwriting at the Institut del Teatre in Barcelona and at the Obrador Internacional de Dramatúrgia of the Sala Beckett. He had previously trained in acting, completing the studies plan of the Col·legi de Teatre in Barcelona.

He has written and directed the self-created shows *Com destruir una casa* (Festival Temporada Alta/Sala La Planeta); *Articulado ligero* (Teatre Tantarantana); *Bruels*, a show that won the Adrià Gual Award (Teatre Lliure/Festival Grec) and *Granotes* (La Pedrera/Festival TNT/Sala Beckett). He has also directed shows commissioned by companies such as Unter den Linden, La Llarga and AgitArt.

He has participated in the Festival Temporada Alta Playwriting Tournament with the text *Port Llevant* and has been selected for grants for creation, such as the Carlota Soldevila Grant from the Teatre Lliure, the Carme Montoriol Scholarship from Barcelona City Council, or the Creation Grant from the Sala Beckett.

From the year 2016 until 2021 he formed part of the editorial board of the magazine (*Pausa.*), linked to the Sala Beckett. In the publishing sector he has collaborated with the Editorial Vicens Vives and Enciclopèdia Catalana publishing houses.

With the support of:

Sala Beckett
Obrador Internacional
de Dramatúrgia

Ignacio Revello (Uruguay)



Actor, playwright, director, and audio-visual producer. He graduated in Film Production from the Film School of Uruguay (ECU). During his studies, he was selected to spend a semester on an exchange at the UPAEP University in Puebla, Mexico.

He is currently a student of the TUD (University Technical Degree in Playwriting) and of the EMAD (Municipal School for Dramatic Art) in Montevideo.

As a playwright, he trained at workshops offered by teachers such as David Gaitan, Sergio Blanco, Jimena Marquez, Marianella Morena and Mariano Tenconi, among others. In 2019, he was selected to attend the “New Dramaturgies” International Residency held in Paysandú, Uruguay, led by Gabriel Calderón.

That same year, he wrote *Manifiesto para Unicornios Insatisfechos*, his first play, for which he won the Juan Carlos Onetti Competition 2019, in the playwriting category. In 2020, he wrote *Luciana Emancipada*, with which he obtained a mention in the Juan Carlos Onetti Competition 2020, in the playwriting category. This play will be premiered in 2023, after having won the Sala Lazaroff call for residencies.

He is currently in the post-production phase of *Adultos acabados*, a web series that he writes, directs, and stars in, and that was winner of the Web Series Laboratory of the DETOUR 2019 festival, as well as of the “Montevideo Filma” fund of the ICAU (Uruguayan Film and Audiovisual Institute).

With the support of:



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Ruth Rubio
(Spain)



Ruth Rubio is an Andalusian playwright and director. She began her theatrical career co-directing *Crave* by Sarah Kane and versioning and directing *La Fundación* by Buero Vallejo and *Ella entre todas*. Since then, she has written and premiered plays such as *Ponedle pantalones a la luna*, *Maldetierra/ Landsick* and *Los Ignifugos (Universo 29)*, for which she received the Romero Esteo Award and was nominated for the Max Award for Best New Playwright. *Los Ignifugos* was also translated into German for the International Playwrights Competition at the Heidelberg Festival, where it was a finalist. In the field of theatre research, she has received grants from Sala Cuarta Pared and Goethe Institut (ETC fellowships), Teatro de la Abadía (A Gatas Residence), Bundesamt für Kultur of the Swiss Government for her project *A body lands in nowhere* and she took part in Centre Stage, a Creative Europe project led by Kultur i Väst (Sweden) and Theatre Forum (Ireland). She has recently been part of the X Programa de Dramaturgias Actuales organised by INAEM with her play *El pulso de las candelas (Fandangos del plutonio)*, has been a member of Nuevas Dramaturgias/Antzerkigintza Berriak organised by Donostia Kultura with her play *How to make a bomb in the kitchen of your mom* and has premiered a podcast about the last workshop that Sarah Kane gave in Andalusia.

With the support of:

CDN

Centro
Dramático
Nacional

5 Staged readings

A staged reading is a simple formula which, with the performers before us reading the text of the work, gives viewers the creative freedom to imagine whatever scenery they like the most.

5.1 Readings from the international workshop

Landscape, Memory and Theatre

10 and 11 July

New creation short plays

Authors: Nanna Cecilie Bang (Denmark), Matteo Caniglia (Italy), Nicolas Girard-Michelotti (France), Somebody Jones (USA/Great Britain), Karoline Una Moen (Norway), Oriol Morales i Pujolar (Catalonia), Ignacio Revello (Uruguay) and Ruth Rubio (Spain).

Directed by: Marta Gil Polo

At 6:30 p.m.

Parc Central del Poblenou



Every year we invite a group of young writers from different countries to work during l'Obrador d'estiu with an experienced playwright. This year, this playwright is Simon Longman, who has proposed to work on the subject *Landscape, Memory and Theatre*. In relation to this topic, authors have written short plays that, translated into Catalan, will be presented to the public in the form of staged readings.

Monday 10

Cingle, d'Oriol Morales

You knew i would go dark, by Nanna Cecilie Bang. Translation: Maria Rosich

Demasiada mujer, by Ignacio Revello

Una arca, by Nicolas Girard-Michelotti. Translation: Xavier Montoriol

Tuesday 11th

Núvol de cendres, by Karoline Una Moen. Translation: Laura Segarra

Confía en mi, by Somebody Jones. Translation: Pere Bramon

La máquina de habitar, by Ruth Rubio

Sol, by Matteo Caniglia. Translation: Carles Fernández

Credits

Short plays by **Nanna Cecilie Bang** (Denmark), **Matteo Caniglia** (Italy), **Nicolas Girard-Michelotti** (France), **Somebody Jones** (USA/Great Britain), **Karoline Una Moen** (Norway), **Oriol Morales i Pujolar** (Catalonia), **Ignacio Revello** (Uruguay) and **Ruth Rubio** (Spain).

Directed by **Marta Gil Polo**

Cast: **Diana Torné**, **Isabelle Bres**, **Alberto Díaz**, **Miriam Ecurriola** and **Marc Joy**

5.2 Other staged readings

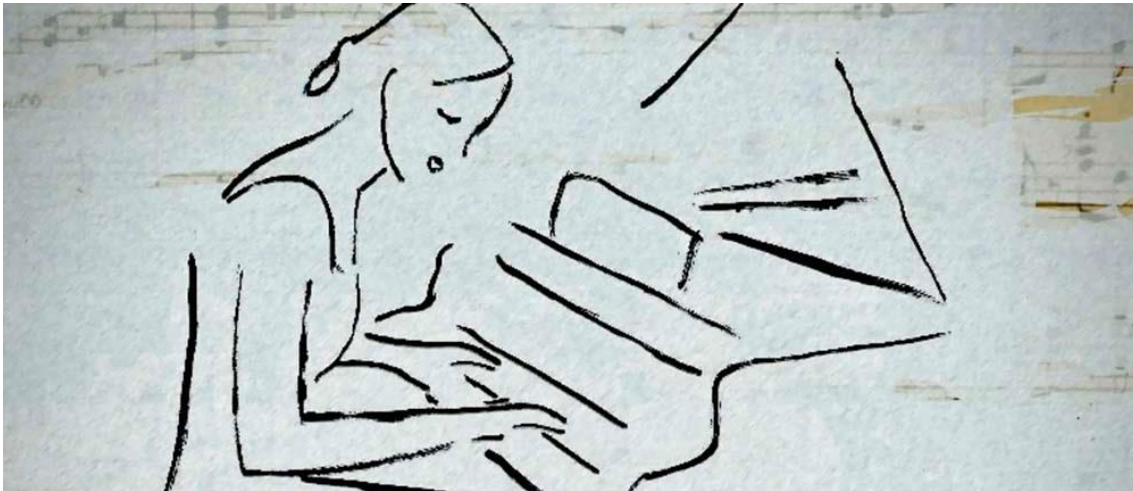
***Media hora para el tango* by Laura Verazzi**

12 July

Directed by: Denise Duncan

A 7 p.m.

Parc Central del Poblenou



Synopsis

Maru is going to sell her piano to make space in the room that she will need for a future baby. Some friends of her husband (who is late arriving at the meeting) come to see the piano with a view to buying it. As they wait, Maru decides to tell them the story of the piano of her grandmother, Bebi. A piano that represents the link that she had with the men in her life. For her father, she played classical music instead of tango; for her teacher, she trained from dawn to dusk; for her husband, she gave up her classes and her possible career; finally, for her son, she got rid of the piano. Reflected in the story of Bebi are the stories of many other women, mothers, and grandmothers of the 20th century. In this story, Maru finds the key for taking control of the reins of her own life.

Presentation

Media hora para el tango is a play that is born as a self-fiction. From the personal, it is the story of a grandmother. From the universal, it is the story of the majority of women of the 20th century, who were mothers and grandmothers and who put their own wishes to one side so that their families could function. They were women who did what they had to do: for them, options did not exist. The story of Bebi, narrated by Maru, explains what the relationship was like, in each phase of her life, between that girl-young woman-elderly woman and the men around her. For her part, Maru, an Argentinian immigrant in Barcelona, feels she has a debt outstanding with her grandmother. While she elaborates on this idea and explains it to the audience, she comes to see herself reflected in Bebi, her grandmother. A journey that enables her to review the decisions that she herself is making. *Media hora para el tango* is a tender, intimate exploration of cultural norms immersed in folklore, which proposes a relationship of total complicity with the audience.

Credits

Written by **Laura Verazzi**

Directed by: **Denise Duncan**

Cast: **Romina Cocca, Concha Milla, Lucio Santilli** and **Jordi Soriano**

L3 - Fontana by Roser Vilajosana Sesé

13 July

At 7 p.m.

Parc Central del Poblenou



Synopsis

Meet one night at the street parties in Gràcia, exchange a passport photo, introduce him to your parents...

Nina and Sergi have lived together for four years, near Fontana metro station. A third character, who turns up at a key moment, alters by chance – or by design – the couple's life journey and, at the same time, will hold up a mirror to each of them as they approach a new phase.

Presentation

How do you make genuine love fit into a society where the structures of couples seem to have a scripted and rigid route? Is there room for this love? What steps do we take from inertia and which ones are really born out of desire and excitement?

Do you mould to it, or leave a comfort zone that, as time passes, turns out to be uncomfortable? Take decisions. Grow. Make mistakes. Learn. Understand that, in fact, you can't "make mistakes". Live.

This play talks about Love, about how healthy break-ups of healthy couples also need grief and the mirrors held up to us by people who we come across in life.

Credits

Written and directed by **Roser Vilajosana Sesé**

Cast: **Patricia Bargalló, Artur Busquets and Roser Vilajosana Sesé**

***No he estat mai a Dublín* by Markos Goikolea Unzalu**

14 July

At 7 p.m.

Parc Central del Poblenou



Synopsis

No he estat mai a Dublín is an acidic comedy on the acceptance of the experiences and beliefs of others. Although it is true that each of us construct our own reality, to what point are we capable of living with that of other people?

The Bonvehi family comes together to celebrate Christmas Eve, which this year is special. Elena, the youngest daughter, is returning from London after three years with not contact and finally the four of them will be reunited again. But Elena is not coming alone, she is coming with Cindy, her Irish girlfriend, who everybody is wanting to meet.

What nobody has imagined is that Cindy is an invisible character, a fantasy of Elena that will turn the fragile balance of this family upside down. As they deliberate over whether to accept or reject this strange guest, each of them will broach the subject of their own fantasies and mysteries over the course of a delirious evening that will show them that, despite their difficulties in accepting each other, they are all seeking the same thing: a dream that will help them to keep going.

Credits

Author: **Markos Goikolea Unzalu**

Directed by: **Mireia Gabilondo**

Cast: **Paula Malia, Carles Martínez, Vanessa Segura** and **Jordi Vilches**

6 Sala Beckett – Arena. Improvisation playwriting game

11 July

At 8:30 pm

Sala de dalt



Who is brave enough to write theatre live, without any advance idea of what is going to happen? Come to the Sala Beckett and experience the energy of the *Sala Beckett – Arena*, a live, improvised writing game-competition for playwrights created by Marcos Xalabarder, director of the Escriptura en Viu Association. Join in the fun and immerse yourself in the world of theatre and dramaturgical creation, while the participants show off all their wit, agility, and talent.

With a host of original, fun, made-to-measure tests, four playwrights will have to pass through three rounds of the game, rising to the challenges as they stretch their ingenuity, improvisation capacity, and literary talent to the limits. As a team, in twos, or individually, the writers will create dialogues, monologues and never-before-told stories to earn the highest scores.

The audience will follow the writing by the participants in real time on a large screen and will encourage the playwrights to fight against time to complete their tests (inspired by the world of theatre, dramatic performances and the finest creative writing traditions).

Meanwhile, multimedia animations, impro actors, and music all combine to enrich the experience.

Credits

Participating Playwrights: **Clàudia Cedó, Liàtzer Garcia, Eu Manzanares and Joan Yago**
An **Escriptura en Vivo** original format created and directed by **Marcos Xalabarder**

Host: **Alba Teixidó**

Actors: **Hèctor Joan i Susana Castela**

Live music: **Jose Antonio Velázquez**

Assistant: **Manuel Cristancho**

A Sala Beckett production

7. Chats

7.1 A coffee with...

12, 13 and 14 July

At 3:15 p.m.

Patio



Every day after lunch, we propose an informal meeting in the patio with some of the participants of the Obrador d'estiu and other guests.

Wednesday 12: **Celso Giménez** and **Victoria Szpunberg**

Thursday 13: **Yael Ronen** and **Marc Villanueva Mir**

Friday 14: **Sergio Blanco** and **Sergi Belbel**

7.2 Conversation about British theatre today with Cordelia Lynn and Simon Longman

12 July

At 7 p.m.

Llibreria Finestres



Taking advantage of the presence in Barcelona of [Cordelia Lynn](#) and [Simon Longman](#), two of the most original and interesting British playwrights today, Llibreria Finestres proposes a conversation about their careers, theatre written by women and the current State of English-speaking theatre. The session will be led by Elisabeth Massana, an expert on British theatre.

With the support of:



8. Shows

8.1 OPERA

18th Sala Beckett Obrador d'estiu opening show, celebrating the Els Malnascuts' 10th anniversary.

8, 9 and 19 July

Saturday and Sunday, at 7 p.m.

Monday, at 8:30 p.m.

Sala de dalt



This year Els Malnascuts are getting older and we are celebrating 10 years of life, creations and laughter. To celebrate it, we have made a call to old malnascuts from the 13 previous editions to put on a show, a cabaret, a festival, a play, a tedtalk, a performance, a ritual, an installation, a toast and blow out the candles together.

Synopsis

Duque di Pomodori è un giovane onesto e schietto che conduce un'esistenza tranquilla. Vuole sposare la bella Marqueza di Melanzana, ma la sua vita sarà rovinata quando il suo migliore amico, Conde di Carotta, desideroso di conquistare la sua fidanzata, lo tradirà vilmente. Condannato a scontare una pena che non merita nella sinistra prigione del castello di Ciambotta, Pomodori vivrà un lungo incubo di tredici anni. Ossessionato dal suo destino inaspettato, metterà da parte le sue convinzioni sul bene e sul male, e si dedicherà a tramare la vendetta perfetta.

Credits

Creation: **Malnascuts X anys**

Cast: **Malnascuts X anys**

Malnascuts X anys team: **Carlos Anselmo del Pino, Martí Atance, Marta Bessa, Txiki Blasi, Pau Bonet, Helena Calafell, Pau Canivell, Paula Catalan, Anna Climent, Cesc Colomina, Lola Errando, Joan Esteve, Désirée Gómez, Claud Hernández, Carol Lakiszyk, Txell Navarro, Anacá Parisi, Èric Pons, Anna Pujol, Laura Ramis, Gerard Rodríguez, Luca Roma, Carlos Robisco Peña, Marc Sala, Tura Torras, Blanca Valletbó, Silvia Valls Batalla and Gerard Vidal Barrena.**

Coordination: **Blai Juanet Sanagustin, Alba Sáez and Anna Serrano.**

8.2 *Nessun dorma*

By **Eu Manzanares**

From 28 June to 30 July

From Tuesday to Saturday, 8 p.m. Sunday, 6 p.m.

Sala de baix



Synopsis

The 1950s. A woman from a humble neighbourhood on the periphery of Barcelona emerges from a house carrying a basket. After a couple of hours walking, she enters some laboratories in the 'uptown' area of the city, where she will listen to classical music and operatic arias while she makes her 'voluntary donation'. Hours later, at home, they will jump for joy when they see her arrive with her basket filled with food. They won't even mention the wounds on her arms. And thus, they will grow up and live in precarity, but with gratitude for having a meal on the table.

Everything begins with this real anecdote of the author's family. This is a story about a playwright intent on talking about family miseries, the daughter of a precarious cleaning lady and granddaughter of a woman who dined on misery. In short, this story considers whether a play for theatre can help to pay a debt. Personal and social, at the same time. Because revenge might be poetic licence.

Credits

Author and directing: **Eu Manzanares**

Cast: **Anna Barrachina, Queralt Casasayas, Tai Fati, Pep Ferrer and Júlia Truyol**

Stage set: **Laura Clos (Closca)**

Costumes: **Zaida Crespo**

Lighting: **Ganecha Gil**

Soundspace and musical composition: **Guillem Rodríguez**

Voice for the song *Nessun dorma*: **Júlia Colom**

Movement advisor: **Vero Cendoya**

Characterisation: **Núria Lluell**

Photography and promotional video: **Kiku Piñol**

Director's assistant: **Denise Duncan**

Directing work experience student (MUET): **Nicolás Fuentes**

A production by the Sala Beckett and the Grec Festival of Barcelona 2023

9. Sala Beckett's 18th Obrador d'estiu closing party

15 July

At 11:30 p.m.

Sala VOL



L'Obrador d'estiu is one of the most important events in Sala Beckett's artistic and training calendar. That is why we want to celebrate the close of its 17th Edition with a festive proposal: a night of music with a selection of DJs close to Sala Beckett and the theatre sector. An occasion to have fun with all the participants of L'Obrador d'estiu, and anyone who wants to join us to celebrate the joy of a summer night.

Line-up

23:30h: Taquilleres inverses (Marta Bernal and Oriol Puig Taulé)

00:30h: DRAMATRUGES PD's (Marina Grifell and Gerard Sancho)

01:30h: DJ Busquets

02:30h: Kiku Piñol

10. Sala Beckett's team

Artistic direction: **Toni Casares, Víctor Muñoz i Calafell and Aina Tur**

Management: **Juli Macarulla**

Production: **Eduard Autonell, Andrea Hernández and Cristina Prunell**

Communication: **Laura Farrés, Marina Grifell and Gerard Sancho**

Room staff: **Marga Calvet and Paula Comellas**

Technician team: **Albert Anglada, Ignasi Bosch, Adrià Casas and Pau Segura**

Photographer: **Nani Pujol**

Video: **Raquel Barrera**

Interviews: **Oriol Puig Taulé**

Secretary: **Mònica Giménez**

Administration: **Bea Albiol**

Ticket office: **Marta Bernal**

English translations: **Debbie Smirthwaite**

Translations of International workshop staged readings: **Pere Bramon, Carles Fernández, Xavier Montoriol, Maria Rosich and Laura Segarra**

Trainee student: **Lua Roca** - Training in the Production of Performing Arts of the Network of Producers

XVII OBRADOR D'ESTIU DE LA SALA BECKETT

Organitza:

Sala Beckett
Obrador Internacional
de Dramatúrgia

En el marc de:

GR&C

Amb el suport de:



Amb la col·laboració de:



Amb el patrocini de:



Sala Beckett/Obrador Internacional de Dramatúrgia

C/ Pere IV, 228-232

93 284 53 12

info@salabeckett.cat

www.salabeckett.cat