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## Fabulamundi

“After the border: the promised land”

MobPro at Sala Beckett Barcelona

18-20 July 2018

# PROGRAMME MOB PRO

Wednesday 18 July 2018

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9.30 GATHERING AT SALA BECKETT

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**10.00 Welcome**

Welcome to Sala Beckett      **Victor Muñoz i Calafell**  
Presentation of Fabulamundi      **Claudia Di Giacomo**  
Presentation of the workshop      **Cristina Da Milano & François Matarasso**

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**10.30 Introducing the group**

Getting to know each other and our expectations

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11.30 BREAK

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**12.00 Crossing borders**

What assumptions do we make about others (artistic community and audiences) – at home and abroad?

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13.00 LUNCH

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**14.30 Working across borders**

The experience of working in theatre in different cultures

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15.30 BREAK

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**16.00 Reading the city**

A walk through the neighbourhood, open to impressions and ideas

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17.30 BREAK / SOCIAL TIME

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**19.00 Dinner**

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**20.30 'Una Gossa En Un Descampat'**

By Clàudia Cedó, directed by Sergi Belbel, at Sala Beckett

## Thursday 19 July 2018

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09.30 GATHERING

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**10.00 Working in theatre with Syrian Migrants**

Playwrights **Victoria Szpunberg** (<http://www.fabulamundi.eu/en/victoria-szpunberg/>) and **Marc Villanueva** (<https://www.institutdelteatre.cat/ca/pag1190/pl103/els-nostres-graduats/id338/marc-villanueva.htm>) tell their experience when working with a group of Syrian immigrants living in Barcelona.

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12.00 BREAK

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**12.30 Group discussion**

Reflection among participants on the morning session

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14.00 LUNCH

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**15.30 Blanca Garcés Mascareñas**, Migration specialist at CIDOB

The current crisis in the Mediterranean, and how European countries are responding; followed by questions and discussion

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**16.30 Group discussion**

Reflection between participants on the migration session

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17.00 BREAK / SOCIAL TIME

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**19.00 'A Time To Reap'** - Anna Wakulik

Sala Beckett, Directed by Thomas Sauerteig

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**20.30 Dinner**

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## Friday 20 July 2018

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09.00 GATHERING

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**09:30 Theatre in Catalunya and Spain: Panel Session**

Artistic directors of theatres and festivals (**Albert Arribas** from the Teatre Nacional de Catalunya; **Tania Branle** from La Villarroel; **Francesc Casadesús** from the Grec Festival de Barcelona; **Jordi Duran** from FiraTàrrrega, and **Carne Portaceli** from Teatro Español in Madrid) introduce their work, institutions and approach to supporting contemporary playwriting

Followed by questions and discussion

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11.30 BREAK

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**12.00 Impressions of the visit**

Reflection between participants on the experience of the MobPro

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13.30 LUNCH

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**14.30 Stories**

Conversation between playwrights

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**15.30 Reflection**

Evaluation and next steps

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16.00 CLOSING

Goodbyes and departures

# The Mob Pro team:

## Cristina Da Milano and François Matarasso

**Cristina Da Milano** holds a degree in Archaeology (University of Rome, IT) and the MA in Museum Studies (University of Leicester, UK). She is president of ECCOM (European Centre for Cultural Organisation and Management), an organisation founded in 1995 which carries out research projects at a national and international level on the issue of the social role of culture and of the impact of lifelong learning processes within the cultural sector. She has been involved in several EU funded projects and studies and she took part in the “Study on Audience Development” funded by the DG Culture and Education of the European Commission. She lectures in many post-graduate courses and Masters and is member of the board of directors of Culture Action Europe and Teatro di Roma.

**François Matarasso** is a community artist, writer and researcher based in the UK. He works freelance, mostly for cultural organisations, NGOs and foundations, and has gained experience in over 40 countries. He has published influential research on the social impact of participation in culture and a book on participatory art will be published in November. Among others he is currently working with National Theatre Wales, Graeae and Banlieues Bleues.

[www.parliamentofdreams.com](http://www.parliamentofdreams.com)

# The speakers

## VICTORIA SZPUNBERG

(Buenos Aires, Argentina, 1973)

Playwright and teacher of playwriting at the Institut del Teatre and at the Escola Superior de Coreografia de Barcelona. In 2000, she was invited to take part in the International Summer Residency for Emerging Playwrights 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 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)*, *The Shop Window* (Teatre Nacional de Catalunya, 2003), *Esthetic Paradise* (Sala Beckett – Festival Grec, 2004), *The Speaking Machine* (a production that she also directed at the Sala Beckett, 2007, and at the Sala PIM in Milan, 2008), *El meu avi no va anar a Cuba* (Festival Grec – Sala Beckett, 2008), *La marca preferida de las hermanas Clausman* (Teatre Tantarantana, 2010), *Boys don't Cry* (Teatre Tantaranta, 2012) and *l'Onzena Plaga* (Teatre Lliure, 2015).

## MARC VILLANUEVA

Marc Villanueva Mir was born in Barcelona in 1992. He has a Bachelor's Degree in Stage directing and Dramaturgy by the Institut del Teatre (Barcelona) and a second one in Theory of the Literature and Comparative Literature by the Universitat de Barcelona. He is currently studying the Master of Arts in Applied Theatre Studies at the Justus-Liebig-Universität Gießen.

His artistic projects are rooted into political questions, focusing specially on the ethical problems and dimensions of representation, the performativity of discourse and the relationships between knowledge and power.

His works are presented both in black boxes and in white cubes, as well as in non-conventional venues. Besides his own projects, he works as a dramaturge in devised theatre pieces and interdisciplinary works. He is member of the editorial board of the journal (*Pausa.*) for contemporary Catalan theatre.

He has been granted an Agata Baum de Bernis fellowship for artists and cultural managers by the Goethe-Institut (2015), an invitation to join the Internationales Forum of the Theatertreffen in Berlin (2017), and a postgraduate studies' fellowship by "la Caixa" (2017). He has been a resident artist in Frankfurt LAB and Bòlit Contemporary Arts Centre Girona.

## BLANCA GARCÉS MASCAREÑAS

Senior researcher at CIDOB (Barcelona Centre for International Affairs) in the area of migration. PhD cum laude in Social Sciences from the University of Amsterdam and BA in History and Anthropology from the University of Barcelona. Her PhD thesis was awarded the Dutch Sociological Association (NSV) prize for the best sociological dissertation defended in the Netherlands in 2009 and 2010. Blanca has worked on immigration policies in Malaysia and Spain, the policymaking of integration policies from a multilevel perspective, political discourses on immigration and on irregular immigration from a comparative perspective. Between 2010 and 2016 she was Juan de la Cierva postdoc researcher and visiting professor at Pompeu Fabra University. Blanca is lecturer at the Political Science Department of Barcelona University and member of the European network IMISCOE. Together with Rinus Penninx, she has recently published a book about the concept and policies of integration in Europe (Springer, 2016). She is now working on policies and political discourses on refugees from a European comparative perspective.

# Theatre in Catalunya and Spain

## Panel Session

### Information about the hosts

#### Albert Arribas (Teatre Nacional de Catalunya)

Albert Arribas is an artistic director, playwright and theatre translator. He currently forms part of the artistic direction team of the Teatre Nacional de Catalunya as literary assistant and is responsible for publications. He is also a member of the publishing board of the Sala Beckett's journal (*Pausa*).

The Teatre Nacional de Catalunya is a public theatre funded by the Government of Catalonia. It comprises three auditoria with capacity for 280, 300 and 850 people. Each season it attracts an audience of approximately 100,000 people with around 20-30 shows: it currently programmes around 3 productions at the Sala Gran and around 5 at the Sala Petita (with average runs of 7 weeks) and around 15 with shorter runs.

#### Tania Brenlle (La Villarroel)

Tania Brenlle has been the artistic director of La Villarroel since 2014. She has extensive experience as executive producer at the Teatre Romea during Calixto Bieito's time and in different international festivals.

Founded in 1972, La Villarroel has always stood out for its vitality and social commitment. In 2005, the Grup Focus took on its management and programming and entrusted artistic direction to the Argentinean Javier Daulte, who would be followed by Carol López, Borja Sitjà and, currently, Tania Brenlle. In 2016 it received the Best Theatre distinction at the Critics' Awards.

Since its creation, it has premiered over 250 shows, mostly in Catalan and by Catalan playwrights, 21 foreign production plays and over 55 song concerts. Under the management of the Grup Focus, La Villarroel has become a window for contemporary drama, especially by living Catalan playwrights.

La Villarroel has the support of the Government of Catalonia and Barcelona City Council.



## Francesc Casadesús (Grec Festival of Barcelona)

Since 2017 he is the Artistic Director of the Grec Festival of Barcelona. From 2005 to 2016 he was Artistic Director and Executive Director of the Mercat de les Flors, Barcelona's Dancehouse. The Grec Festival of Barcelona is the city's main annual date with theatre, dance, music, circus and other stage arts. It is a long-standing festival that is taking place for the 42th time in 2018. The festival's title is taken from its main venue, where the opening sessions invariably take place: the Teatre Grec, or Greek Theatre, on Montjuïc, an open-air theatre built for the 1929 Universal Exhibition.

Promoted by Barcelona City Council, the Grec Festival also involves a considerable number of the city's private impresarios and promoters, who produce and organise many of the shows on the programme. The festival is financed by public money, by income from sponsors and by revenue from ticket sales.

The event pursues a dual mission: to support local production and produce outstanding works by Catalan artists and companies; and to provide a window onto the world, presenting the most interesting works from around the world in Barcelona.

## Jordi Duran (FiraTàrrrega)

Jordi Duran was head of programming of FiraTàrrrega from 2003 to 2010 and since 2011 he has been its artistic director. He currently co-directs the FiraTàrrrega Postgraduate Course on Street Arts Creation (UdL and FiraTàrrrega).

Each year FiraTàrrrega offers a selection of theatre, movement and circus shows that seeks to entrance the audience and stimulate the professionals attending; an eclectic programme that combines the different performing arts disciplines with a special focus on the presentation of emerging talents and the national and international creative avant-gardes. It is a catalogue of unique experiences and is firmly committed to the excellence and variety of formats and writings, with street arts and unconventional spaces as its main benchmark.

## Carme Portaceli (Teatro Español, Madrid)

Carme Portaceli is one of the most prestigious stage directors in the Spanish theatre panorama. Her career began at the Teatre Lliure in 1982 as director's assistant to Fabià Puigserver and Lluís Pasqual. Since then, she has directed over 40 productions. Portaceli is the founder of the Factoria Escènica Internacional, a platform aimed at the creation, production and dissemination of contemporary performing arts, and in 2016 she was appointed artistic director of the Teatro Español in Madrid.

The origin of the Teatro Español goes back to 1565, although the current building dates back to the years 1887-1895. Burnt down and rebuilt on several occasions, it is a theatre auditorium owned by Madrid City Council that skilfully combines classical drama and contemporary plays.

# The Fabulamundi authors participating

## Muhammet Ali Bas (Austria)

Born in 1990, the son of Turkish parents, Muhammet Ali Bas studied German, History and Language Arts in Vienna. While still a student he worked as a youth worker and in cultural education.

In 2010 he was the winner of the first German-Muslim Poetry Slam in Berlin. This was followed by numerous appearances in Germany and Austria. In 2013 he founded the migration archive Vielfaltenarchiv (“Archive of Diversity”) in Vorarlberg. He subsequently wrote the exhibition texts for the exhibition *Arbeyter* (“Workers”), that was presented as part of Emsiana 2013. He has also performed *Cok güzel ya* at Emsiana 2016 – together with the graffiti artist Calimaat.

In 2015 & 2016 he was a participant in ORF Vorarlberg’s Texte & Töne Festival. He has created *Hängebrücke* and *Es sei so...* as collaborations with the composer Murat Üstün.

In 2016 his play *NARration* was staged in a working production during the Festival Der Blick des Anderen (“Another View”) at Salon5. A second play, *Der Kalif wird uns die Stirne küssen* (“The Caliph Will Kiss Our Foreheads”), was given a staged presentation in 2017 as part of the Stückefest at Landestheater St. Pölten.

Muhammet Ali Bas is a member of Literatur Vorarlberg.

## Lancelot Hamelin (France)

Lancelot Hamelin is an author (novels, essays and plays). He lives and works in Paris. His plays are published by Théâtre Ouvert (*Alta Villa*, 2007), Quartett and Espace 34.

In 2007, French director Mathieu Bauer-Sentimental Bourreau directed *Alta Villa* at Theatre Ouvert; later, in 2010, the Comédie-Française presented *A prologue for The Madness of Heracles...* directed by Christophe Pertont at Theatre Le Vieux Colombier.

In 2017, *Alta Villa*, translated into English by Christopher Campbell, was presented at Traverse Theatre, Edinburgh, and then published by Oberon Books Ltd.

In July 2013, he participated as a playwright in the Lincoln Center Theater-Directors’ Lab, New York.

Hamelin’s novels, *Le Couvre-feu d’octobre* (2012) and *À la crête des vagues* (2016), are published by Editions Gallimard.

In October 2012, as a journalist, Hamelin covered the American presidential elections in Miami and New Orleans for the French weekly magazine Les Inrockuptibles.

Since 2012, he collects people’s dreams and nightmares: from New Orleans to Rome, with stops by French cities such as Nanterre, Paris, Lyons, Valence, Calais... In April 2017, Les Inrockuptibles published a reportage about people’s dreams during the French electoral period.

Lancelot Hamelin is a writer in residence at Théâtre Nanterre-Amandiers, directed by Philippe Quesne, and he is now *pensionnaire* (resident) of the prestigious Villa Medici, Academy of France in Rome.

## Ferran Joanmiquel (Spain)

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

He trained in playwriting at different courses at the Casa de Cultura in Girona and at the Obrador de la Sala Beckett, with teachers such as Jordi Prat, Michel-Marc Bouchard, José Sanchis Sinisterra, Paco Zarzoso and Simon Stephens. As a playwright, he has won three prizes: the 11th Boira de Vic Prize for *Riu Gener* (2008); the Josep Ametller Prize for theatrical texts (45th Recvll de Blanes Prizes 2009) for *Dinou*; and the 7th Joaquim M. Bartrina de Reus Theatre Prize (2009) for *Blau*. He is also the author of *Satori Park* (2010), *Apareguda* (2011), *Desitjar viure en un país sense vent* (2012), *Vidres als ulls* (2013), *La nit dels ganivets roents* (2014), *La filla de Chagal* (2015) and *El rey del Gurugú* (2016).

He studied education in the 3rd Postgraduate Course in Theatre and Education at the Theatre Institute of Vic and has extensive experience as a teacher of drama in different educational and sociocultural spheres. He is currently working with youth groups and immigrants.

## Dana Lukaszinska (Poland)

Dana Łukasińska is a playwright, dramaturge, and series screenwriter. She is the author of the following plays and radio plays: *Agata szuka pracy* (*Agata Wants a Job*), *Bazuka*, *Lena. Eine charmante Frau* (*Lena. A Charming Lady*), *Strøkne Ann*, *Hibakusha*, *Hannah Arendt mnie nie kocha* (*Hannah Arendt Doesn't Love Me*), *Antyhona*, *Shakespeare*, *Uchodźcy. Śledźstwo* (*Refugees. An Inquiry*) and *Sekcja* (*Post-mortem*).

As a dramaturge, she has collaborated with Teatr Polski, Poznań (*Ich czworo. Obyczaje dzikich* [*The Four. The Ways of the Wild Ones*]), Teatr Dramatyczny, Białystok (*Czarnobyl. Last minute* [*Chernobyl. Last Minute*]), based on Svetlana Alexievitch's *Chernobyl Prayer/Voices from Chernobyl*; *Glany na glanc*, based on David Gow's play *Cherry Docs*; *Spragniony* (*Thirsty*); *Shakespeare*, Teatr im. C. K. Norwida, Jelenia Góra (*Samobójca* [*Suicide*] based on Nikolay Erdman's *The Suicide*) and Teatr im. J. Osterwy, Lublin (*Platonov*, based on Anton Chekhov's play).

She is also the co-writer of the young adult novel *Oro* (Marginesy Publishing) and the script for *Narko*, a comic book about psychoactive substances (Krytyka Polityczna Publishing).

## Mihaela Michailov (Romania)

Mihaela Michailov is a playwright and a performing arts critic.

She is very much interested in creating political plays focused on the causes of various social inequalities and on vulnerable issues such as Romanian state abuses regarding non-represented categories, the aggressive transformations in post-socialist times, oppressive hierarchies and discriminations.

She is also very much concerned in debating themes related to the educational system: the violence in school, the rights of kids, the relation between teachers, students and parents. Since

2012 she has been working with the director Radu Apostol at various projects of educational theatre.

Mihaela Michailov's play *Google my Country!*, directed by Alexandra Badea, premiered at Teatrul Foarte Mic in 2010 and toured in several theatres and festivals in France.

Mihaela Michailov is experienced in documentary theatre. Her play *Heated Heads* (2010) dramatises the so-called "Mineriad", an episode of State repression on June 13-15, 1990 in which large groups of miners were carted to Bucharest in order to break up a peaceful demonstration against a government dominated by ex-comunist leaders. As a follow-up to *Heated Heads*, Mihaela Michailov wrote *Under Ground* (2011) – about the condition of the miners in post-socialist Romania.

In 2011 her play *Bad Kids* was presented in Bucharest. The play was then performed in Munich and Berlin (Germany) and in Nancy (France).

Her plays have been translated in Bulgarian, English, French, Hungarian, German, Spanish.

## Roberto Scarpetti (Italy)

Resident playwright at Teatro di Roma directed by Antonio Calbi, where he has had most of his plays produced, Roberto Scarpetti (Rome, 1970) graduated in Screenwriting at Centro Sperimentale di Cinematografia and in Political Sciences at Università degli Studi di Roma La Sapienza. In 2011 he won the Special Mention Franco Quadri at Premio Riccione, with the play *Viva l'Italia – Le morti di Fausto e Iaio*. With it, he also won the prize Franco Enriquez 2014 for best playwright and received a nomination as "Author of Original Italian Play" at Premio Le Maschere del Teatro Italiano 2015.

In 2014 he wrote *Roma/est* for the collective play *Ritratto di una capitale*. In 2017 he was the dramaturg of the collective play *Ritratto di una nazione, l'Italia al lavoro*.

In 2016 he wrote *Prima della bomba*, working together with César Brie. Thanks to it, he received the second nomination as "Author of Original Play" at Premio Le Maschere del Teatro Italiano 2017. Also in 2016 he wrote and directed *28 battiti*, which was staged in Lisbon in 2017. He wrote the collective play *La flamme qui brûle les mots essentiels* during a residence time at Theatre de la Ville in Paris, during the festival Chantiers d'Europe.

In 2011, he co-wrote *Summer Games*, a feature film directed by Rolando Colla, that premiered at the "68th International Venice Film Festival" – Official Selection. In 2016 he wrote *Magic Island*, a documentary directed by Marco Amenta and nominated as best documentary at David di Donatello 2017 Awards. In 2017 he wrote the screenplay *Dove non ho mai abitato*, a movie directed by Paolo Franchi.

## Katharina Schlender (Germany)

Katharina Schlender, born 1977 in Neubrandenburg, graduated from the Berlin Universität der Künste (UdK) in 2000. She lives in Berlin and works as a freelance author and project initiator. She writes plays for children's and youth theatre as well as for adult audiences. Audio plays and screenplays are also among her works.

She was the initiator and organizer of the interactive writing project *PLUNDERN* Alte Dinge – Neue Geschichten. She directed the play *steinrot&moosblau* by Gerd Knappe, and was founding member of the BattleAutoren group, hosts of Berlin's first fully independent drama meeting DramaTischTage – a festival for playwrights exploring contemporary drama. She has received several awards for her plays, including the author's prize of the Heidelberg Stückemarkt for *Wermut*, the Baden-Württemberg Youth Drama Prize for *Renatenente* and *Plumpsack*, and the Kleist Prize for Young Dramatists for *Trutz*.

She is currently working on the text *MENSCHER*, a piece of circus.

## Anne Jelena Schulte (Germany)

Anne Jelena Schulte was born in Berlin, where she now lives. She studied dramatic writing at the UdK Berlin. She often works on commission, writing plays on subjects chosen jointly with the theatre. Her most important works in recent years have been *The Hofmeister/Give Me Your Love* (a street-drama series for the Maxim Gorki Theatre Berlin, directed by Peter Kastenmüller) in 2011, and *Worringer Schlachten* (Schauspielhaus Düsseldorf, directed by Nurkan Erpulat) and *Sofja* (a play about Russian mathematician Sofja Kowalewskaja, Deutsches Theater Göttingen, directed by Antje Thoms) in 2013. She has written two plays for Deutsches Theater Berlin: 2014's *Zur Not Ne Stulle Weniger* (working class stories from Prenzlauer Berg, directed by Antje Thoms) and *Wodka-Käfer* in 2015 (after *Berliner Mietshaus* by Irina Liebmann, directed by Brit Bartkowiak).

She works for the "Nachrufe" section of the Berlin newspaper Tagesspiegel, where she publishes biographies of unknown Berlin residents.

## Roman Sikora (Czech Republic)

Roman Sikora is a Czech playwright and journalist who graduated from the Theatre Faculty at Janáček's Academy of Performance Art (JAMU) in Brno. He had several occupations, for example, in Třinec Ironworks or as a night receptionist at the Municipal Theatre in Brno. As a theatre critic, he also cooperated with Literární noviny and Lidové noviny, Czech Radio 3 Vltava and World and Theatre Magazine. He was also the head of the cultural section of the online journal Deník Referendum. He currently lives in Prague and makes a living as a freelance playwright.

He is the author of a series of politically-cultural essays, short-forms that he describes as "dramatic nonsense" genres, as well as theatre plays, some of which have been featured on both domestic and foreign stages. In 1998, he won the second prize in the Alfred Radok Foundation Award for the Best Czech Play for his *Annihilation of Antigone*. The play *Confessions of a Masochist*, which originated in the residential program at the Centre for Contemporary Drama organised by Theatre LETÍ, was translated into a number of foreign languages and staged in Poland, Switzerland, Germany, France, Brazil and Russia. In 2017, he won the first prize in the Talking about Borders competition, announced by the State Theatre in Nuremberg, with his play *Palace by the Loire*.

Sikora is often characterized as an angry playwright. His opposition to totalitarian tendencies of the market system and the ideology of prosperity and the embracement of technology builds on the bursting power of the words he often uses in provocative, surreal and unusual combinations. In recent plays, he often uses a specific, neuro-fragmented language full of repetitions, incomplete sentences and grammatical inversions.

## Sandra Szwarc (Poland)

Sandra Szwarc was born in 1989 and is a graduate of the Academy of Music in Gdańsk (piano), of the Theatre Studies Department at the University of Gdańsk, as well as the South Baltic Academy of Independent Theatre. She is a two-time finalist of the Gdynia Nagroda Dramaturgiczna (Gdynia Dramaturgical Award) for her play *Von Bingen. Historia prawdziwa* (*Von Bingen. A True Story*) (2015) as well as *Supernova Live* (2016), which was honored with an Alternative Dramaturgy Award. She is a recipient of the 2016 Talanton award for her dramaturgical debut at the Polish Radio Theatre. *Von Bingen. A True Story* inspired a radio play for the Polish Radio Theatre and won the Grand Prix at the Two Theatre's Festival, 2016. The radio play also qualified as a finalist at the XX Jubilee Festival Prix Marulić in Croatia. Her newest play, *Doppelgänger*, was the winner of the II Dramaturgical Competition –Strefy Kontaktu– in Wrocław, 2017.