



Co-funded by the  
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*We and they – on different aspects of  
cultural narcissisms*

Fabulamundi MobPro at Warsaw

Dramatic Theatre,

Warsaw

5-7 March 2019

## Tuesday 5 March 2019

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9.30 GATHERING AT SALA ZATORSKIEGO, THIRD FLOOR, WARSAW DRAMATIC THEATRE, PALACE OF CULTURE AND SCIENCE, PLAC DEFILAD 1

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**10.00 Welcome ☺**

Welcome to participants	Tadeusz Słobodzianek, Ita Krajewska, Anna Wakulik
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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**15.30-17.30 Reading the city with Jerzy S. Majewski – journalist and city guide**

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**

## Wednesday 6 March 2019

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09.30 GATHERING

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**10.00 Different aspects of narcissism in culture(s)**

Meeting and discussion with psychotherapist, philosopher, poet and writer – Katarzyna Miller

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12.00 BREAK

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**12.30 Group discussion**

Reflection between participants on the morning session

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14.00 LUNCH

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**15.00 -16.00 Group discussion**

Reflection between participants

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**16.00-17.30 – Theatre in Poland: Playwrights on the Polish theatre market/ in the Polish theatre system** - Panel discussion with the participation of Kamila Paprocka-Jasińska and Agata Bogumiła Dąbek – academics, critics, researchers

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17.30-20.00 BREAK / SOCIAL TIME

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**19.30 Performance – *Love at the last sight* by Vedrana Rudan directed by Beata Kempa**

<http://teatrdramatyczny.pl/milosc-od-ostatniego-wejrzenia> (in Polish)

(for those who choose performance as a first point of the evening program we will offer dinner (catering) before the show.

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**20.00 – Party with Industria Independente (with catering) at the Theatre with the participation of Polish Fabulamundi playwrights**

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## Thursday 7 March 2019

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09.00 GATHERING

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**09:30 Foreign playwrights on the Polish theatre market**

Conversation with Ms. Aida Jordan – ZAiKS Assosiation (national authors rights agency)  
Followed by questions and discussion

**10.30** – Conversation with Elzbieta Manthey (ADiT – private authors agency).  
/It represents e.g. Volker Schmidt and Bonn Park now/

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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

## Agata Dąbek

A drama studies specialist, dramaturg, educator, currently the Acting Head of Department of Dramaturgs at the Helena Modrzejewska National Sary Theatre, in years 2014-2015 the Literary Manager at the Łaźnia Nowa Theatre. A specialist in different forms of creative writing for the stage, especially of the 20th and 21st century and the reception of contemporary Polish dramaturgy. In her professional life, she combines the competencies of a researcher, drama theorist, workshop leader and a dramaturg. She works as a reviewer and publishes articles on contemporary Polish and foreign dramaturgy in collective monographs and trade press. A curator and at the same time a teacher conducting classes as part of playwriting workshops: *Nowa Huta – Moja Miłość* (Nowa Huta – My Love) (Łaźnia Nowa, 2015), *Dramat w działaniu* (Drama in Action) (National Sary Theatre, 2018) and *Nasz głos* (Our voice) (National Sary Theatre, 2018-2019). The author of a book titled *Polski Faust. Wątki faustyczne w polskiej dramaturgii XX wieku* (Polish Dr. Faustus and Faustian motives in Polish drama of the twentieth century) (Kraków 2007), co-editor of a collective monograph *Publiczność (z)wymyślana. Relacje widz-scena we współczesnej praktyce dramatopisarskiej i inscenizacyjnej* (Invented audience: the relationship between the audience and stage in contemporary theatre) (Kraków 2009) and *Rzemiosło teatru. Etos – profesje – materia* (Crafts of the theater. Ethos – professions – substance) publication (Kraków 2015). Since 2017 she has published conversations with Polish playwrights at [dramatopisarze.pl](http://dramatopisarze.pl) as part of the *Zawód: dramatopisarz* (Profession: playwright) cycle.

## Kamila Paprocka-Jasińska

Doctoral student at the Institute of Art of the Polish Academy of Sciences in Warsaw, graduate of the Faculty of Theatre Studies at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw and the Applied Social Sciences at the University of Warsaw. She works at the Zbigniew Raszewski Theatre Institute. She published in "Teatr", "Scena", "Didaskalia", "Polish Theatre Journal", "Nietakt!", "Studia Litteraria et Historica", at [teatralny.pl](http://teatralny.pl), as well as a few post-conference collections, among others, *Przestrzeń w kulturze współczesnej. Literatura. Teatr. Film* (Space in contemporary culture. Literature. Theatre. Film) (Bydgoszcz 2016) and *Teatr historii lokalnych w Europie Środkowej* (Theatre of local histories in Central Europe) (Katowice 2015). She was an editor and originator of the anthology of contemporary Polish drama *Ikony, pseudoherosi i zwykli śmiertelnicy* (Icons, pseudo-heroes and ordinary mortals) (Warszawa 2015). In her research, she is interested in the theory of literature and strategies of the subject's presence in contemporary theatre and drama, especially in the context of a "weak thought" and weakened subjectivity.

# The Fabulamundi authors participating

## Alexandra Badea (France)

Alexandra Badea is a writer, theatre director and filmmaker. Although Romanian born, Badea has been living and working in France since 2003 and, consequently, writes in French. She's had seven plays and one novel published with Arche Editeur Publisher and translated into several European languages. Her plays have been produced in National Theatres in France and across Europe and a few have even been adapted for the radio. She's had a number of international collaborations: *Controle d'identité* (Identity control) was a co-production between France, Romania and Burkina Faso, *Je te regarde* (I'm watching you) was French-German co-production and *Europe Connexion*, a French-Taiwanese creation. Her play *Pulvérisés* (Pulverised) was awarded the Grand Prix de la littérature dramatique by the Theatre National Center in France and has been mounted in France, United Kingdom, Belgium, Germany, Greece, Austria and Switzerland. As a director, she's staged a number of performances in theatres in both France and Romania and directed two short films. Alexandra has had several residencies in Japan, Congo, Russia, Germany, Canada and been awarded several grants for writing by the Theatre National Center, the Book National Center, the Ministry of Culture or the Region Ile de France. In 2018 she will present two new productions at the National Theatre La Colline from Paris. Alexandra Badea is an author and director, dual nationality Romanian and French. Some of her plays are translated and performed in Europe. Her writing is directly linked to current affairs and the realities of the world. Her characters are human beings, they are persecutors and victims of a kind of modern slavery. She gracefully links intimacy, socialism and politics; she questions the different effects of globalisation, the media, liberalism, through restrained but strong language which depicts the modernity of our world and proves herself to be someone who understands the zeitgeist.

## Clàudia Cedó (Spain)

Psychologist, stage director and playwright. She holds a degree in Psychology from the Universitat Autònoma de Barcelona in 2005, is a graduate in Dramatic Art and trained in theatre of the oppressed. She worked as a psychologist at prison centres for three years and in 2006 created Escenaris Especials, a project that does theatre with people at risk of social exclusion. She teaches the course *Theatre as a Tool for Inclusion* at the COPC, at the UAB, at the CaixaForum and at the Confederación Autismo España. She co-organises the Theatre and Psychology Sessions in Girona. As an actress, she has participated in shows such as *Nada nuevo que contar*, *Pervertimiento* and *Tänzerin hinter Stacheldraht* at the Dokumentartheater in Berlin – winner at the F.I.T. in Minsk and at the Festival de Monaco. As dramaturg and director she has worked on shows such as *Vida a Mida* and *Júlia?* (winners of the C. Manlleu Prize), *De petits tots matàvemformigues* (winner of the Buero Theatre Prize), *El Pou* (starring one hundred

actors at risk of social exclusion and winner of the Compromís Girona Prize) and *Et Planto*. In 2015 she premiered *Tortugues: La desacceleració de les partícules* at the Sala FlyHard, with which she won the Butaca Prize for Best Text and was nominated for the Butaca Prize for the Best Small-Format Show and for the Playwriting and Revelation section of the La Crítica Prizes 2015. That same year, Clàudia Cedó won the 5th Catalan Playwriting Tournament at the Temporada Alta Festival. In 2016, she premiered *L'home sense veu* at the Sala FlyHard. Clàudia Cedó is resident author at the Sala Beckett for the 2017-2018 season.

## Nathalie Fillion (France)

Nathalie Fillion is a playwright, director and trained actor, and she directs her own plays. Since 2004: *Alex Legrand* (L'Harmattan), acclaimed by audiences and critics in Paris and on tour, *Pling*, musical tale (CDR Lorient), *À l'ouest* (Actes Sud Papiers) (les Célestins, le Rond-Point, tour), *Sacré Printemps*, theatre concert (created at the Centquatre, on tour since 2013), *Leçon de choses* (CDN Saint-Denis, Limoges, Nancy, Théâtre du Nord), *Must go on*, dance theatre piece (Montreal, Limoges, La Cartoucherie), *Plus grand que moi* (Théâtre de l'union, La Chartreuse, Avignon Festival 2017). Her plays have been translated and performed abroad, such as : *Les Descendants* (L'Avant-Scène), commissioned by the Comédie Française, produced in Rome, and broadcasted over RAI 3, *À l'ouest* (2011 Fondation Barrière Prize), translated in many languages, selected by the Comédie Française reading committee and presented in Montreal, San Francisco and created in Marburg (Germany). She wrote a libretto, *Lady Godiva*, Opéra pour un flipper (Opéra Bastille, Théâtre du Chatelet-Paris). *Spirit*, comédie occulte du siècle 21, supported by the Royal Court Theatre in London, presented at the 2015 Jamais Lu Festival in Montreal, will be created in France in 2018. She is a member of the Coopérative d'écriture, and an associate artist at the CDN Limoges and at the Théâtre du Nord. In July 2016, Nathalie Fillion was named Chevalier de l'ordre des Arts et des Lettres by the Minister of Culture.

## Bogdan Georgescu (Romania)

Bogdan Georgescu – artist, observationist. Tools in use: playwriting, documentary and community theatre, video composing, producing, social intervention, project management. Soros Fellow of UEP 2004; Cornerstone alumni of Institute 2, CEC Arts Link Fellow – residency hosted by Brown University, *Writing for Stage* Program. He collaborates with Hebbel am Ufer HAU Theatre in Berlin for the Houseclub – program dedicated to teenagers of the neighbor highschool, in performances such as *The Unlikely Event*, *Reboot* and *Flexination*. He participated as artist, speaker and trainer in several international festivals, conferences and symposiums on community theatre and social involved art in the United States of America, Serbia, Moldova, Slovenia, Germany, Czech Republic, France, Great Britain, and Romania. His plays include: *Romania! Kiss me, I am special*, *XXXCartoons*, *D.W.–3D text*; *House of People*, *ROGVAIV*, *No Support*, *For The Win*, *Triple*, *Everything is realities*, *Antisocial*, *Because you're Worth It*, *#minor*, *MAL/PRAXIS*. Youtube channel: bo2gdan.



He has received numerous awards and honors: dramAcum *Cross the/your borders* Award for *DW – 3D text*; Soros Open Society Foundation Fellowship (2004), International Theatre Critics Association Award for *The countryside Tour* – community theatre project (2010), Irish Embassy Award For Best Emerging Playwright (2011); *Best Performance* for *ROGVAIV*, The Romanian Drama Festival, Timisoara (2012), *Romania! Kiss Me* participated in New Plays From Europe Festival – Wiesbaden, Germany (2010), *Best Young Artist* for *Romania! Kiss Me*, Kontakt Festival, Torun, Poland (2012), Theater Award of Romanian Cultural Radio Station for *Antisocial* (2015), Excellency Award *Iulian Vișa*, Sibiu International Theatre Festival (2016).

## Industria Indipendente (Italy)

Born in 1983 and 1986 Erika Z. Galli and Martina Ruggeri started up their creative partnership in 2005 by establishing Industria Indipendente, a performative, theatrical and visual arts cooperative. Their artistic research began in 2005 with some video and performance experimental works and continued with their original writing and dramatization. Since 2005 they have been realizing video and performance works in both city-centre and country locations, working together with performers of various kind of training and different ways of working, from music to fashion, from dance to fine arts. In 2009 they began their research on drama and theatre and in 2011 made their debut with *Crepacuore* that received numerous prizes at many national festivals. The same year they founded their own company Industria Indipendente, which is still operating in Rome. In 2014 they performed *È tutta colpa delle madri* at Teatro Valle and their script *Supernova* won the Histryo Prize for Theatre Writing. In 2015 the two made an appearance at the Trasparenze Festival in Modena with the show *I ragazzi del Cavalcavia*, winner of the Critics prize Dante Cappelletti. They reached the final stage of the Scenario Prize with *Ho tanti affanni in petto*, a work based on the *Iliad*. Since 2014 they have been part of the group *Le ragazze del porno* and since 2015 they have been part of the *Fabulamundi* playwriting Europe project. In February 2016 they were selected as resident artists by the Italian Cultural Institute of Paris where they wrote the text *Lullaby*, performed in the same year in the form of *mise en espace* (Theatre Ouvert, Paris) in collaboration with the project *Face to Face* and the *Maison Antoine Vitez*. Since 2015 they have been collaborating, as playwrights, with the directors Daniele Spanò and Luca Brinchi (First text: *Aminta*, by Torquato Tasso, 2016). They debuted with a new work *Lucifer* at Tramedautore Festival (Piccolo Teatro, Milano) and at Romaeuropa Festival in September-October 2017. Their texts were published from Cue Press publishing house (Rosso rosa, Ferracchiati- Galli- Ruggeri). *Supernova*, as a *mise en espace*, was performed in French language at Théâtre Garonne (Toulouse) and at Festival Actoral (Marseille).

## Petr Kolečko (Czech Republic)

Petr Kolečko (\*1984, Broumov, Czech Republic). In 2009, he graduated from Drama at the Drama Faculty of the Academy of Performing Arts in Prague (DAMU). In addition to studying dramaturgy, he also devoted himself to playwriting from the very first year at the Academy. His first professionally staged play was, *Britney Goes to Heaven*,

produced by the Petr Bezruč Theatre in Ostrava, which was translated into English and in December 2007 was presented as a staged reading at Immigrants Theatre in New York City. The play was also translated into Polish and staged by the Theatre under Ratusz in Krakow, in March 2007. In 2008, he took part in the prestigious playwright residence at the Royal Court Theatre in London. Between the years 2008-2015, he became one of the most successful Czech authors. Both Czech and foreign theatres have staged over 20 of his plays. Among the best known are the musical Porn Stars (co-author Tomáš Svoboda, produced by: ROXY, Prague and Petr Bezruč Theatre, Ostrava); The 'women's trilogy': The Salome Case, The Medea Case, The Maryša Case (The Salome Case and The Medea Case were nominated for the Alfred Radok Award for the Play of the Year). The Forbidden Ease was staged at the A Studio Rubin and has become the basis for the author's own script for Jan Hřebejk's film; or the play Poker Face that been produced by three different theatres, in Bratislava, České Budějovice and by the Teatrul Nottara in Bucharest. In October 2016, the play was premiered in London at the King's Head Theatre. The most recent theatrical achievements of the author are: the crazy comedy Woman at the Counter 2: Counter of Personality with the cult duo Kaiser-Labus at the Kalich Theatre, Prague, or the play Padesátka (Fifty) that inspired a same-named film. The author's plays have also been produced as staged readings abroad, aside the Immigrants Theatre in New York and the Theatre under Ratusz in Krakow, also at the Royal Court Theatre in London, the Martin Segal Theatre Centre in New York, the Tag Theatre in Vienna or the Satirical Theatre in Sofia. Apart from theatre, Petr Kolečko has also devoted himself to writing for radio and television.

## Bonn Park (Germany)

Born in Berlin in 1987 and raised in Berlin, Korea and Paris, Bonn Park studied Slavic languages and literature at Humboldt University Berlin from 2008 on. His first works as a director and author were for the Berlin Volksbühne. He has been guest director at the Zurich Hochschule der Künste (ZHdK) and guest student of Werner Schroeter, Heiko Kalmbach and Frank Castorf. In 2011 he took up a course in dramatic writing at the Universität der Künste Berlin. He received the Heidelberg Stückemarkt's 2011 Innovation Prize for "Die Leiden des Jungen Super Mario in 2D". His play "Traurigkeit & Melancholie oder der aller aller einsamste George aller aller Zeiten" was awarded the Else Lasker-Schüler Playwright Prize 2014 and nominated for the German Youth Theatre Prize 2016. The premiere took place in 2015 in Bonn, directed by Mina Salehpour. The audio play of the same name was produced in 2015 by Deutschlandradio Kultur. Subsequently, he received commissions from the Berlin Parkaue theatre/Theater Chemnitz and the Frankfurt Regiestudio. In 2016 he won the Essen Autorentage youth jury prize for "Wir trauern um Bonn Park". "Das Knurren der Milchstraße" was awarded 1st prize at the Berlin Theatertreffen Stückemarkt in 2017, including a commission from the Badische Staatstheater Karlsruhe. "Das Knurren der Milchstraße" was premiered at Theater Bielefeld in September 2017, directed by Bonn Park himself.

## Volker Schmidt (Austria)

Volker Schmidt was born in Klosterneuburg in 1976. He is a writer, director and actor. Trained as an actor at the City of Vienna Conservatoire. Acting engagements in Vienna, Berlin, Graz and elsewhere. As director, productions for the Wiener Festwochen, Hanover State Theatre, Brunswick State Theatre, Theater St. Gallen, Theater Magdeburg, Neuköllner Oper Berlin, Schauspielhaus Vienna, Latvian National Theatre Riga, German State Theatre Timisoara and in Copenhagen, Moscow, Skopje and in Bhutan. Since 2002 he has worked as a playwright with world and national premieres at theatres including Theater Heidelberg, Hanover State Theatre, Schauspiel Leipzig, Stadttheater Ingolstadt, Schauspielhaus Vienna, Volkstheater Vienna, Schauspielhaus Graz. He has won numerous prizes including both Jury and Audience Prizes at the Heidelberger Stückemarkt with *The Mountainbikers*, Berlin Prize for Children's Theatre, invitations to festivals include Stückemarkt at the Berlin Theatertreffen, Festival of New Plays Santiago de Chile, NET-Festival Moscow. His plays have so far been translated into eleven languages and performed from Utrecht to Novosibirsk. In Vienna he works regularly with his independent company *new space company*, with whom he won the Nestroy Prize for Best Off-Production for *koma*.

## Csaba Székely (Romania)

Csaba Székely is a playwright born in 1981 in Târgu Mureș, Romania. His first play ("Do You Like Banana, Comrades?") won the regional prize for Europe at the BBC's International Radio Playwriting Competition in 2009. He has written a trilogy about country life in Transylvania – their titles are *Bányavirág* (Mineflowers), *Bányavakság* (Mineblindness) and *Bányavíz* (Minewater) -, examining issues such as unemployment, alcoholism, nationalism, corruption and high rates of suicide among Hungarian population in Transylvania. The trilogy has been published in a volume by the Hungarian publishing house Magvető under the title *Bányavidék* (Minelands). The three plays have been produced in Hungarian, Romanian and Slovakian theatres. His historical comedy called *Vitéz Mihály* (Michael the Brave), about the rise and fall of a medieval Romanian national hero, has been produced by Hungary's Weöres Sándor Theatre. He has written two musicals: *Hogyne, drágám!* (Sure, honey!, produced by the National Theatre of Târgu Mureș, Romania) and *Passio XXI*, a contemporary take on Jesus' last days, which was directed by Robert Alföldi at Budapest Sports Arena. His play containing four political satires, *patru piesuțe politice despre dușmani* (Four political plays about enmity) has been produced by the National Theatre of Târgu Mureș, Romania. He is one of the scriptwriters for the 3rd season of HBO Hungary's show „Terápia“ ("In Treatment").