

**Partner Inquiry Form
DoSEL**

Provided by

Partner Organization	Sala Beckett/Obrador Internacional de Dramatúrgia
City, Country	Barcelona, Catalonia, Spain
Representative	Víctor Muñoz i Calafell (Artistic Coordinator)

Language

Represented Language	Catalan
Native speakers	10.048.969 (2018)

Historical Overview

<p>Classic play titles of key importance for the dramaturgy in this language - minimum 5 <i>(title, author, year of writing, synopsis)</i></p>	<p>1. <u>Terra baixa [Lowlands] (1896) by Àngel Guimerà.</u> It is the classical play par excellence. It was hugely successful, and it is still regularly performed. Translated into 9 languages and turned into films by J. Searle Dawley (<i>Marta of the Lowlands</i>, USA, 1914) and Leni Riefenstahl (<i>Tiefland</i>, Germany, 1940-1944 though premiered in 1954), among many others.</p> <p>2. <u>Galatea (1948) by Josep M. de Sagarra.</u> Sagarra was an extremely popular poet and playwright among Catalans: people knew their poems and plays by heart. After the Spanish Civil War he decided to stop writing what he was famous for, a sort of romantic plays in verse, and tried to write plays more according to the times: about the consequences of war and the futility to fight for a better life. <i>Galatea</i> is the best example of this sort of theatre. Since people did not expect him to write like that, these plays were a failure, and he went back to writing the sort of romantic plays in verse he had always written.</p> <p>3. <u>La xarxa [The net] (1954) by Joan Brossa.</u> Brossa was an unclassifiable artist: poet, playwright, visual artist... He is probably the most important Catalan avant-garde poet of the second half of the 20th century. He wrote many plays, and they are all experimental in form and style, which is the reason why many of them have never been performed yet. In <i>La xarxa</i> Brossa rewrote the myth of Tristan and Iseult and placed the 2 lovers in the post-war period.</p> <p>4. <u>El retaule del flautista [The Flautist's Altarpiece] (1968) by Jordi Teixidor.</u> It is an extremely popular musical. Through farse and satire, it criticizes municipal corruption and despotism, as well as political, religious, and military powers. In the context of Franco's dictatorship, that was highly valued.</p>
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<p>Contemporary dramaturgy (up to 3 paragraphs)</p>	<p>Catalan literature had its golden age in the medieval times, when it produced one of the first novels of chivalry (<i>Tirant lo Blanc</i>) and philosopher Ramon Llull was one of the first ones to use a vernacular language (Catalan) to write about high issues. The marriage between the queen of Castile and the king of Aragon in 1469 meant the beginning of the “Period of Decadence” due to political and economic reasons. Many few works in Catalan were written from the 16th to 18th centuries, though 2 or 3 playwrights can be pointed out. With the Romantic movement in the 19th century, the Renaissance period starts, and drama becomes a popular genre with regular premieres and some famous playwrights. Drama follows the different European trends (Ibsen, modernism, symbolism, etc.) until, with the victory of the fascist side in the Spanish Civil War in 1939, public use of Catalan is forbidden in all fields, including theatre. Only at the end of the 50s/beginning of the 60s some Catalan classics are allowed to be performed again. In the 70s it is time for the big companies to be successful worldwide (La Fura dels Baus, Comediants, Els Joglars...) and playwrights have no place among this collective creation. It is the period known as “journey through the desert” for the impossibility of playwrights to have their work performed. At the end of the 1980s, with the opening of the Centre Dramàtic de la Generalitat de Catalunya (the seed of the future Catalan National Theatre) and the Sala Beckett, Catalan playwrights have spaces where their writing can be tested. Playwright Sergi Belbel becomes well-known internationally and others will follow soon. For the first time in decades, in the 21st century Catalan playwriting recovers a certain normality and becomes extremely popular among audiences: most theatres in Barcelona program Catalan plays regularly nowadays.</p>
<p>Significant plays in this language from the past 35 years - minimum 5 (title, author, year of writing, synopsis, existing translations, produced abroad)</p>	<p>1. <u>Desig [Desire] (1989) by Josep Maria Benet i Jornet.</u> A couple at their country home. The woman is surly; the man, patient. She goes shopping at a faraway shopping centre. On the way, and it is not the first time, a man asks her for help. She confronts him. They go to a self-service where a woman friend of the stranger is waiting. There is anguish in the atmosphere. A sensation of desire, focusing on all four characters in the situation, takes on relief around the married woman. And the anguish, and the fear. Translated into English, French, German, Greek, Portuguese and Spanish, among others. It has been produced abroad. https://www.catalandrama.cat/en/theater-pieces/desig/</p> <p>2. <u>Després de la pluja [After the Rain] (1993) by Sergi Belbel.</u> On the roof of a forty-one floor skyscraper in a big city where it has not rained for over a year, office workers have furtively ventured out into the open air for a smoke, a pleasure prohibited by the strict company rules. All of them, secretaries and managers, look for an anonymous corner where they can extinguish something more than the anguish of addiction. Out of the grey and impersonal depths of the great financial corporations, characters confess fears, spit hatred or liberate</p>

their worries with the same ease they exhale smoke. Many truths can be told while waiting for the rain. Translated into Bulgarian, Danish, English, French, German, Hungarian, Italian, Norwegian, Polish and Spanish, among many others, and performed worldwide. It was recently staged at the Comédie Française in Paris. <https://www.catalandrama.cat/en/theater-pieces/despres-de-la-pluja/>

3. *El mètode Grönholm [The Grönholm Method] (2003) by Jordi Galceran.* Four aspiring candidates for an executive career in a multinational are brought together for the last phase of the selection process: a joint exercise. They are alone in a meeting room in the central offices, and the company psychologists observe them from outside with hidden cameras. The suspicions between the candidates and the struggle to attain the fabulous post become a pitiless fight to the death, aggravated by the exercises set for them by the psychologists, increasingly more difficult, more personal, more cruel... And also, increasingly more ridiculous. Translated into Bulgarian, English, French, German, Greek, Hungarian, Italian, Portuguese, Spanish and Ukrainian, among others. It has been produced abroad widely.

<https://www.catalandrama.cat/en/theater-pieces/el-metode-gronholm/>

4. *Après moi, le déluge (2007) by Lluïsa Cunillé.* In a hotel room in Kinshasa, an old African offers his son for any job or service to a European businessman. A white woman acts as interpreter in this conversation, where the future of a child speaks for a whole continent. A surprising and personal vision of the complexity of the relations between the so-called first and third worlds, which confronts realities difficult to deal with but impossible to ignore. Translated into English, French, German, Greek, Italian, Polish, Portuguese and Spanish. It has been produced abroad widely.

<https://www.catalandrama.cat/en/theater-pieces/apres-moi-le-deluge/>

5. *Lapònia [Sapmi] (2019) by Cristina Clemente and Marc Angelet.* Mònica, Ramon and their five-year-old son have travelled to Finland to spend the Christmas holidays with Mònica's sister, her Finnish partner and their daughter. Everything paints an idyllic picture: a little house in the midst of snowy fir trees, log fire, sleighs at the door... But everything comes apart when the daughter of one couple explains to the son of the other that Santa Claus does not exist. From here on, the two couples will contrast two totally opposing ways of educating their children as they debate about truth and lies, traditions and family values. Inevitably, secrets from the past that nobody wanted to dig up will come to light. Translated into Croatian, Czech, English, Greek, Italian and Spanish. It has been produced abroad.

<https://www.catalandrama.cat/en/theater-pieces/laponia/>

LOCAL RESOURCES

Digital presence

<p>Digital database for plays in this language (Y/N, link, type of access)</p>	<p>-Catalandrama. A database of Catalan plays translated into other languages. The portal offers the possibility of requesting the translations on-line and free of charge. www.catalandrama.cat</p> <p>-Base de Dades de Dramatúrgia Catalana Contemporània (Database of Contemporary Catalan Dramaturgy). It wants to list all the plays written in Catalan since the 1970s. It includes a short bio of each author, a synopsis of each play, bibliographical data and performance data. https://dcc.institutdelteatre.cat</p>
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Funding

<p>Structural grants for playwriting (organization, contact information, website, range of financial support: min–max, frequency/period)</p>	<p>-Centro Dramático Nacional (Spanish National Theatre) – Residencias Dramáticas. Every year the CDN organizes 4 Dramatic Residencies so that 4 playwrights write one new play each. Every playwright is paid 7.500 euros. The plays can be written in any of the official languages in Spain (including Catalan). https://dramatico.inaem.gob.es/transversales/residencias-dramaticas-2025-2026/</p> <p>-Laboratorio SGAE. Every year the SGAE Foundation organizes the SGAE Laboratory, in which 6 playwrights will be paid 5.000 euros each to write a new play. The play can be written in any of the official languages in Spain (including Catalan). https://fundacionsgae.org/actividad/13o-laboratorio-de-escritura-teatral-convocatoria/</p> <p>-Sala Beckett – Ajuts Benet i Jornet. Every year Sala Beckett offers 3 grants of 6.000 euros each to support the writing of 3 new plays in Catalan. Moreover, every year it chooses one playwright to be the resident author, and he or she is paid 7.500 euros to write a new play which will be performed at the end of the season. https://www.salabeckett.cat/convocatoria/iv-edicio-dels-ajuts-benet-i-jornet-per-a-lescriptura-de-textos-teatral-en-llengua-catalana-de-la-sala-beckett/</p>
<p>Structural grants for translation of plays (organization, contact information, website, range of financial support: min–max, frequency/period)</p>	<p>-Institut Ramon Llull: a cultural institute which works for the promotion of Catalan culture and language abroad. Every year they open a call for the translation into other languages of plays written in Catalan. https://www.llull.cat/english/subvencions/subtitols_escenics_intr_o.cfm</p> <p>-Sociedad General de Autores y Editores (SGAE): Spanish institution which takes care of managing the authors' rights. Every year they open a call for the translation into other languages of plays written in any of the official languages in Spain (including Catalan). https://fundacionsgae.org/actividad/ayudas-a-la-traduccion-de-textos-teatrales-2025/</p>

Publishing

<p>Publishers specialized in publishing plays in Catalan (organization, contact information, website)</p>	<ol style="list-style-type: none">1. Arola editors. It has a collection of over 240 titles of new Catalan plays and another collection of 38 volumes of complete plays of contemporary Catalan playwrights. www.arolaeditors.com2. Editorial Comanegra. It has several collections which include both new plays and classics. www.comanegra.com3. Edicions Bromera. It has 2 collections: a general one with new plays and classics and another one which is aimed at secondary school kids. www.bromera.com4. Leonard Muntaner Editor. It has a very nice collection (I love its style!) with about 40 new plays. www.leonardmuntanereditor.cat5. Teatre Nacional de Catalunya (TNC). The Catalan National Theatre publishes some of the plays performed at the venue. https://www.tnc.cat/ca/lilibres6. Sala Beckett. Sala Beckett publishes the plays that are produced or co-produced by the theatre. https://www.salabeckett.cat/textos-dramatics/
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Agencies

<p>Agencies specializing in the management and promotion of playwriting (organization, contact information, website)</p>	<ol style="list-style-type: none">1. Marta Fluvià Agency. It is the only agency in Catalonia (and in Spain, in fact) which represents (some) playwrights and promotes their work. www.martafluvia.com2. Sociedad General de Autores y Editores (SGAE). Spanish institution which takes care of managing the authors' rights but rarely promotes their work. It has been criticized a lot for that and many playwrights have left SGAE and have gone to Marta Fluvià Agency. www.sgae.es
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Local cultural institutes

<p>Cultural institutes working in the country (organization, contact information, website, activities)</p>	<p>-Institut Ramon Llull: a cultural institute which works for the promotion of Catalan culture and language abroad. www.llull.cat</p> <p>-Instituto Cervantes: a cultural institute which works for the promotion of Spanish culture and language abroad. Depending on the current director and what they understand by "Spanish", they may support (or not) activities which involve Catalan culture. www.cervantes.org</p>
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Books

<p>Books in English to get more information about playwriting in your language (author, title, publishing house,</p>	<ol style="list-style-type: none">1. FELDMAN, Sharon G., <i>In the Eye of the Storm, Contemporary Theater in Barcelona</i>. Lewisburg: Bucknell University Press, 2009. https://www.amazon.es/Eye-Storm-Contemporary-Theater-Barcelona/dp/0838757227
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<i>year of publication)</i>	2. FELDMAN, Sharon G. and HOLT, Marion Peter (eds.), <i>Barcelona Plays: A Collection of New Works by Catalan Playwrights</i> . New York City: Martin E. Segal Theatre Centre, 2009. https://www.theseagalcenter.org/books/barcelona-plays 3. LONDON, John (ed.), <i>Modern Catalan Plays</i> . London: Methuen, 2016. https://www.amazon.com/-/es/John-London/dp/041374440X
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