

FENCE, UN RESEAU INTERNATIONAL DE



COLLABORATION D'AUTEURS ET METTEURS EN SCENE AU SERVICE DU THEATRE



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JONATHAN METH /DIRECTEUR

Nationalité Britannique

51 ans



Expérience professionnelle

2003 – 2013 : Directeur et fondateur, The Fence

L'association FENCE (réseau international d'auteurs et de metteurs en scène de théâtre)

Fence est un réseau international de créateurs de théâtre (écrivains, dramaturges, metteurs en scène et directeurs de théâtre à travers l'Europe et au-delà).

À l'origine Fence a fut lancée en 2003 sous l'impulsion d'un partenariat entre Writhernet (UK), Le British Council et Creative Renewal, et en association avec IETM, réseau international pour les arts du spectacle, afin d'explorer la pratique de l'écriture dramatique contemporaine dans différents contextes culturels européens.

Depuis le réseau s'est développé avec succès et compte aujourd'hui plus de 170 écrivains de théâtre et opérateurs culturels provenant de plus de 40 pays différents. Ils organisent régulièrement des rencontres comme à Budapest, Graz, Belgrade, Tampere, Utrecht/Amsterdam, Leeds, Istanbul, Timisoara, Glasgow, Guadeloupe, Paris/Bondy, Rabat et Toscan/Rome entre autres.

Les activités du group ce génèrent de façon organique a travers le réseau entier, réunissant traditionnellement des groupes composés de 2 a 6 personnes. C'est un processus relativement décentralisé. The Fence peut aussi se réunir dans sa totalité comme en 2005-6 ce qui genera Janus, un projet d'un an qui eu pour but d'offrir un exercice d'échange et de traduction entre dramaturges. Ce programme fut financé par le Programme Culturel de L'UE.

2009 - 2012 Directeur Exécutif, puis Consultant en Développement Stratégique pour le Theatre Is

En utilisant les arts de la scène afin d'aider le développement de jeunes adultes dans l'Est de L'Angleterre, dont le milieu sociale ne facilitait pas traditionnellement leurs accès au théâtre, mon rôle ce ciblait autour du développement de partenariat, la stratégie et de la collecte des fonds.

1994 - 2009 Directeur, writhernet (formellement New Playwrights Trust)

Writhernet était un organisme national ; une ressource désignée a donner Access aux dramaturges aux outils dont ils auraient besoins afin d'améliorer leurs carrières et de changer la culture de leurs milieu professionnel. Missions :

- Diriger l'organisation, incluant des responsabilités dans les domaines artistiques aussi bien qu'opérationnel, financement et management stratégique.
- Développer des partenariats fructueux a travers les arts et a travers l'Europe.
- La création de réseaux aussi bien régionaux que nationaux et internationaux.
- La création de colloques pour l'industrie afin de développer la pratique de l'art.

- Travaille extensif avec des écrivains.
- La création et la mise en place de plus de 20 programmes de développement professionnel novateurs.
- La coproduction, en partenariat avec South Street a Reading ainsi que West Yorkshire Playhouse, Jonzi D Production, Pursued by a Bear et K3 Korporation.
- La publication de recherche, d'information et de conseils.
- La facilitation et le développement d'une approche entrepreneurial et d'autogestion afin d'aider une centaine de dramaturge a développer leurs carrières.

2004 - 2006 Président rémunéré de CreativePeople

CreativePeople était un réseau national composé de 140 organisations- a travers les arts et les industries culturels, dont le but était de fournir de l'information et des conseils afin de faciliter le développement professionnel au seins de ces industries. Mon rôle en tant que Président était de développer le réseau, être porte parole du réseau, organiser la collecte des fonds et diriger le groupe de partenaires. J'ai cherché à établir la diversité culturelle ainsi que le soutien pour le handicap comme moteurs du réseau, en soutenant deux coordinateurs avec les budgets nécessaires afin de pouvoir mettre en place notre portfolio de travail.

1989 - 1994: Freelance : Producteur, Directeur, Editeur de Script, Dramaturge, Directeur de Workshop, Conférencier.

Producteur et directeur d'un Open Air tour autour de East Anglia pour Moving Parts, avec un compagnie de jeunes acteurs âgés de 16 a 25 ans ; ainsi qu'une saison de 2 semaines au Kings Head.

Directeur pour la Soho Theatre Company, Kings Head, Bristol Old Vic Studio, Oxford & Norwich ; ainsi que pour des cours de troisième cycle a UEA et la Central School of Speech and Drama. Lectures de répétition pour Paines Plough; Script Forums pour New Playwright Trust.

Dramaturge pour un script sélectionné de verity Bargate. Dramaturge et direction pour TAPS

Ass. Directeur pour Wolsey Ipswich, Northern Stage Newcastle, Bristol Old Vic.

Editeur de Script travaillé avec Bill Gallagher (Skin Deep Productions) sur un script pour Granada; Michael Zagor (Merlin Productions) sur 6 scripts pour ABC, CBS, NBC & Lorimar ainsi que David Stacey & Josh Golding (Airtight Productions).

Lecture de Script pour Channel 4, Royal Court, Paines Plough, Northern Stage, ATG.

Enseignement au niveau de licence de théâtre a L'UEA ainsi que l'audiovisuel a West Hertfordshire College.

Direction de Workshops pour The Actors Centre, Goldsmiths, UEA, Dartington, University of New South Wales, New Victoria Theatre, Stoke;

1984 - 1987: Producteur, Directeur, Administrateur, Interprète et membre fondateur de la Norfolk Actors Theatre Company, Norwich – une petite troupe régionale. Nos projets ont incluses une collaboration « a Living History » durant deux étés avec la National Trust, pour un public de 5000 collégiens.

1983 - 1984: Enseignant d'Anglais, de Théâtre et d'Etudes Générales a la King's School Worcester.

Éducation, Formations et Qualifications

1997 – 2004: Senior Arts Management: London Arts Action Learning Set

1996: European Computer Network for the Arts: IT Training

1995 – 1996: Management Centre: Senior Arts Management Training

1994: Templeton Foundation: Fundraising & Strategic Development Programme

1988 – 1989: Bristol Old Vic Theatre School, postgraduate Director's Attachment

1980 – 1983: University of East Anglia, Norwich BA Hons II (i) English & Drama

1973 – 1979: City of London School, London 10'0' levels, 3 'A' level

Autres Experiences

- Conseiller en recherche pour Metier, la National Training Organisation for the Arts. 2001-2003
- Conseiller pour le London Arts Board, New Writting Group. 1995-2000
- Conseiller pour l'Ecriture Créative au sein de L'Enseignement Supérieur, Arts Council of England, Département de Littérature. 2002-2003
- Membre conseiller, The Red Room. 2004-2006
- Associé artistique, Az Theatre. 2004-
- Membre du Conseil, Jumped Up Theatre Company. 2002-2010
- Conseiller Editorialiste, *Les Bases de la Thérapie de Famille*, Clinique de Malbourough. 2003
- Evaluateur externe pour la New Opportunities Fund Lottery Programme. 2001-2002.
- Membre distingué de la Royal Society for the Arts. 1999-
- Parent-administrateur, Treehouse, renommé Ambitious About Autism, Centre National pour l'Education sur L'Autisme. 2006-
- Membre du Comité du Théâtre, Writers Guild of Great Britain. 1997-2007
- Vice-président, Playwright Studios, Ecosse. 2004-2007
- Vice-président, Actors touring Company. 1999-2003
- Vice-président, London Arts Alliance. 1996-1999

**SELECTION DE
10 DIRECTEURS DE
COMPAGNIES CO-
PRODUCTRICES DE
FENCE**



Mehmet Ergen - Mehmet est le directeur artistique de l'Arcola Theatre à **Londres** depuis sa création en 2000. Auparavant il occupait les mêmes fonctions au Southwark Playhouse de 1993 à 1999 dont il est aussi le co-fondateur. Mehmet dirige également l'Arcola Istanbul qu'il crée en 2008.

Mehmet a obtenu plusieurs récompenses pour son action dont : le Time Out Award, le Peter Brook Empty Space Award (à deux reprises), le Time Out Award pour la meilleure production off, l'Angela Carter Award et l'Equity Award. Il a également dirigé de nombreuses pièces parmi lesquelles : *The Painter* de Rebecca Lenkiewicz, *The Cradle Will Rock*, *Release the Beat* de J. Johnson/K. Lewkowicz, *Silver Birch House* de Leyla Nazli, *Les plébéiens répètent l'insurrection* de Gunter Grass, *I Can Get It For You Wholesale* de J. Wiedman/Harold Rome, *Jitterbug* de Bonnie Greer, *Chasing the Moment* de Jack Shepherd et *Un Ennemi du Peuple* d'Ibsen.

Mehmet dirige aussi à l'étranger (Israël, Ireland, Canada et Turquie). Il est le fondateur du Yeni Kusak Theatre à Istanbul et dirige Oyun Yaz, l'unique programme d'écriture contemporaine en Turquie en collaboration avec le British Council.

En 2007, Mehmet a accueilli les neuvièmes rencontres de Fence à **Istanbul**.



Edward Buffalo Bromberg

Edward Buffalo Bromberg est metteur en scène et traducteur vivant et travaillant à **Stockholm**. Edward a une formation d'acteur et d'archéologue à l'university de Pittsburgh et a longtemps été en tournée à travers l'Europe avec la compagnie The Living Theatre. Ses mises en scène incluses : *Shneider and Shuster* (J. Sobel), *The Lonesome West* (M. McDonaugh), *Kvarbo* (B. Ohlsson), *Below the Belt* (R. Dresser), *The Head of Red O'Brien* (M. O'Halloran), *Rut and Ragnar* (K. Lugn). Edward a écrit et dirigé *White Sand*, *White Snow*, une pièce pour enfant sur les thèmes de l'identité culturelle et le changement climatique. Il a traduit plus de 15 pièces suédoises en Anglais et de nombreuses pièces anglaises en Suédois. Edward travaille actuellement au Riksteatern (Théâtre national suédois itinérant) il y dirige un projet à l'attention des jeunes sur le modèle des *Connections project* du Théâtre National; subventionnant l'écriture de pièce destinées à de jeunes compagnies. Il est également membre de la commission des metteurs en scènes suédois, de l'Association Nationale des Dramaturges et président de l' Intercult Productions et de Nacka Riksteaterförening. Edward travaille au Riksteatern avec le dramaturge et membre de Fence Anders Duus.



Esther Holland-Merten est dramaturge à la Schauspiel de **Leipzig**. Esther a avec le metteur en scène autrichien Dieter Boyer accueilli une rencontre Fence en 2010



Ada Lupu Hausvater est directrice artistique du Théâtre National de **Timisoara**. En 2008, Ada a accueilli dans son théâtre en Roumanie une rencontre Fence.



Mike van Graan est secrétaire général du Arterial Network, un réseau panafricain d'artistes, d'acteurs culturels, d'entreprises créatives, engagés dans le secteur culturel africain et œuvre pour le développement des droits de l'homme, la lutte contre la pauvreté et la démocratie sur le continent africain. Il est aussi directeur exécutif de l'African Arts Institute, une ONG Sud Africaine basée au Cape abritant le Secrétariat de Arterial Network, dont la mission est de développer le leadership pour la création culturel en Afrique et la développement d'un marché régional pour les artistes et leurs créations.

Après les élections démocratiques de l'Afrique du Sud en 1994, il a été nommé conseillé spécial auprès du ministre de la culture jouant ainsi un rôle clé dans la définition des politiques culturelles postapartheid. En 2011, il est nommé conseiller technique auprès de l'UNESCO afin d'aider les gouvernements des pays du Sud à mettre en place une politique culturelle en accord avec la convention de l'UNESCO sur la protection et la promotion de la diversité de l'expression culturelle.

Il est également l'un des auteurs dramatiques contemporains le plus respecté d'Afrique Sud, ses œuvres sont jouées dans les principaux festivals et théâtres du pays, des œuvres récompensées qui interrogent sur L'Afrique du Sud Postapartheid. Il est actuellement auteurs associé au ARTSCAPE du Cape, l'un des six théâtres subventionnés d'Afrique du Sud.

Mike accueillera une rencontre Fence à Capetown en 2014.



Claudia Della Seta

Directrice artistique de la compagnie Afrodita Compagnia, basée en **Italy** et co-fondatrice de l'Arab Hebrew Theatre à Jaffa en **Israel**.
Claudia a accueilli une rencontre Fence à Rome en 2012



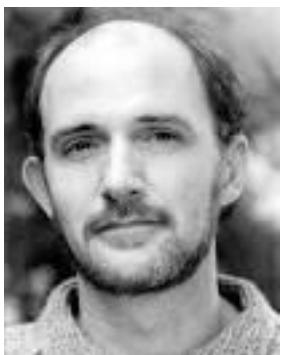
John Clinton Eisner

Directeur artistique du Lark Play Development Center à **New York** Co-fondateur du Lark Play Development Center en 1994, un groupe de faiseur de théâtre dédié à la vision de l'auteur dramatique. Sous sa direction, le Lark est devenu un "think tank theater," reconnu et primé dont l'action est aussi bien locale, nationale qu'internationale,

fournissant une communauté de créatifs à des milliers d'auteurs, acteurs et metteurs en scène, et une multitude de leaders d'opinion, mécènes, bénévoles et d'étudiants.

Originaire de Madison, Wisconsin, John est détenteur d'un BA en Art Dramatique au Amherst College et diplômé du conservatoire du National Theatre en 1987. Il siège au Lucille Lortel Awards Committee, à l'Advisory Boards of Theatre Forum and Transport Group, et à la National Theatre Conference

John accueillera une rencontre Fence à New York / Vermont en 2014



Brian Quirt

Directeur artistique au Nightswimming à **Toronto**, Canada, Brian a présidé le LMDA (Literary Managers and Dramaturgs of the Americas) de 2006 à 2008 où il est toujours actif au sein du board. Il a reçu le LMDA's Elliott Hayes Award de la Dramaturgie à deux reprises en tant que metteur en scène au Nightswimming et en tant que dramaturge dans CITY OF WINE. Il a été nommé au Dora Awards pour sa mise en scène de ROUGH HOUSE (2005) de Andy Massingham et pour THROUGH THE EYES (2003) de Don Druick au Factory

Theatre.

Ses spectacles voyagent à travers tout le Canada et dans le monde anglophone.

En 2014, Brian accueillera une rencontre Fence à Toronto



Nommée d'abord directrice littéraire en 2001, **Alex Chisholm** est depuis 2007, metteur en scène associé au

West Yorkshire Playhouse. A ce titre elle a mis en scène plusieurs spectacles dont *Scuffer and Sunbeam Terrace* de Mark Catley, *Tender Dearly and Non-Contact Time* de Jodie Marshall, *Huddersfield* de Ugljesa Sajtinac, entre autres. En janvier 2005 elle a été invitée par le Yugoslav Drama Theatre de Belgrade

pour mettre en scène la première création en Serbe de *Huddersfield*. Cette production fait toujours partie du répertoire et a reçu huit prix nationaux.

Elle a par ailleurs collaboré avec de nombreuses compagnies dont Birmingham Rep, Chichester Festival Theatre, Royal National Theatre, Red Shift et Paines Plough.

Alex a accueilli une rencontre Fence à **Leeds** en 2006



Julie Ellen est depuis 2011 la directrice artistique du Greenock Arts Guild et dirige aussi le Arts Guild Theatre. Depuis septembre 2012, elle a pris la tête de The Beacon, un tout nouveau centre d'art dont la construction a coûté 11 millions d'euros.

Auparavant, Julie était responsable des créations au Playwrights' Studio, en Ecosse. Après des études à la Queen Margaret University elle a travaillé pendant des années à Londres et en Ecosse comme actrice et metteur en scène principalement. Elle est régulièrement invitée à s'exprimer dans le cadre de conférences à Vancouver, São Paulo, Téhéran, Shanghai, Barcelone, Graz and Belgrade, ou encore au festival d'Edinburgh en 2011. Julie est membre du Board et ex présidente du Federation of Scottish Theatres et membre du jury de prix prestigieux comme The Vital Sparks et Made In Scotland programme 2012. En 2010, Julie a accueilli une rencontre Fence à **Glasgow**

**35 AUTEURS/METTEURS
EN SCENE/INTERPRETES
PARMI LES 170 MEMBRES
ACTIFS DU RESEAU
FENCE**



Dipo Agboluaje is a London born playwright who has written plays, original and adapted, for stage and radio, for all ages. He has also been working on screenplays. His main persuasion is satire. He has taught post-colonial drama in university and also teaches creative writing. Of Nigerian heritage He is beginning to explore opportunities of working in Nigeria.

His works include:

- *Early Morning*, at [Ovalhouse](#), produced by Futuretense in 2003
- *God is a DJ*, presented in 2006 at the Redbridge Drama Centre and elsewhere
- *The Estate*, presented in 2006 as a co-production of the [Tiata Fahodzi](#) company and the Soho Theatre
- *The Christ of Coldharbour Lane*, presented in 2007 at the [Soho Theatre](#) where he was Writer in Residence
- *For One Night Only*, presented on tour and at [Ovalhouse](#) in 2008
- *The Hounding of David Oluwale*, an adaptation of Kester Aspden's book *Nationality:Wog* about the life and death of [David Oluwale](#), to be presented at the West Yorkshire Playhouse and elsewhere in 2009
- *Iya Ile* (The First Wife), at Soho Theatre, as a co-production of Tiata Fahodzi and Soho Theatre, 2009.
- *The Garbage King*, adaptation of Elizabeth Laird's novel, Unicorn Theatre, 2010
- *Say Goodbye Twice*, BBC Radio 3, first aired in 2010



Fred Mâamar Fortas est né en Algérie en 1965 et est arrivé en France avec ses parents à l'âge de 6 ans. Il est diplômé de l'Université de Nice Sophia-Antipolis en Langues Etrangères Appliquées et en Théâtre. En 1989 il a suivi les cours d'art du spectacle au département Théâtre de l'Université de Nice et a fait parti durant cinq années de la compagnie universitaire en tant que comédien et assistant à la mise en scène. Durant toutes ces années la troupe universitaire montera de nombreuses pièces du répertoire dont La Dame de chez Maxime, Le Dindon, La Valse des Toréadors, Barouffe à Chioggia et Hedda Gabler entre autres.

En 1996, sa rencontre avec la Dramaturge et Critique Anglo-américaine Bonnie Greer l'amène à quitter Nice pour Londres où il a d'abord étudié l'art dramatique à l'Attic Studio.

En 1998 sa collaboration effective avec Bonnie Greer commence avec un monologue « Omar de l'autre Europe » (le quotidien d'un Maghrébin en Europe) présenté au Festival des Nouvelles Pièces de Londres (New Plays Festival) ; suivi de « Jitterbug » à l'Arcola

Théâtre en 2001 (pièce autour des évènements du 11 Sept 2001) et en 2005 dans « Marilyn and Ella Backstage at the Mocambo » (pièce racontant la relation amicale peu connue mais réelle entre Marilyn Monroe et Ella Fitzgerald), dans sa version radiophonique pour la BBC.

Entretemps Fred Mâamar a retrouvé en 2006 ses compagnons du théâtre universitaire pour monter « La Comédie du Désir » à Nice, spectacle autour de trois auteurs traitant ce sujet (Pirandello, Schnitzler et Guitry).

Dans la cadre de la première commémoration de la fin de l'esclavage, il a mis en espace un texte écrit par B. Greer basée sur la biographie D'Equiano, et dit par Jacques Martial au théâtre du Lucernaire.

Entre Mars 2006 et juillet 2007 Fred Mâamar prend des cours de cinéma à l'Acting International et fait ses premiers pas à la télévision (Femmes de Loi, TF1) et a contribué à différents courts métrages. En 2009, il tourne dans la série "Reporters" réalisée par Gilles Banier, diffusée sur Canal+.

En 2007, Fred Mâamar a joué également dans « Tout est bien qui fini bien » de W. Shakespeare au théâtre du Nord-Ouest.

En juin 2008 il a mis en scène et joué dans "She Twirls Pistols" pièce écrit par sa complice Bonnie Greer dans le cadre d'un festival eureopéen de théâtre "Les Eurotopiques" au théâtre de la Virgule à Tourcoing.

En 2009 il commence un travail d'écriture avec un premier texte coécrit dans le cadre d'une résidence en Guadeloupe « Swimming Pool » traduit en Anglais, en Allemand et en Serbe.

Il travaille actuellement sur un deuxième texte pour le théâtre. En Novembre 2010 il a été invité par le conseil Franco Britannique pour contribuer à l'organisation d'un séminaire sur la diversité à Londres. Il collabore depuis avec Bonnie Greer à la mise en place d'une structure qui soutient les jeunes sans activité à s'incérer dans la vie active en créant leur propre emploi.

Fred Mâamar est également traducteur (Anglais, Allemand) notamment pour le théâtre et consultant en technologie de l'information avec plus de 12 années d'expérience.



Denis Baronnet est auteur dramatique et musicien associé à la Compagnie *Franchement tu*, notamment, avec laquelle il coécrit la série théâtrale *Soda* (Création en 2012) et dont il signe également les chansons. Il a créé la musique de plusieurs spectacles de la compagnie (*Wonderfull life*, *Sous la falaise*, *l'Outrage au Mots*).

Sa pièce *Corrida* a été créée au Théâtre du Rond Point à Paris en 2009 dans une mise en scène d'Antoine Bourseiller et éditée chez Actes-Sud Papiers. En 2006, il ne peut pas s'empêcher de vous dire qu'il a été le commissaire de l'exposition Genet au musée des Beaux Arts de Tours. Entre 1995 et 2005, il écrit plusieurs pièces, dont une comédie musicale loufoque pour l'Opéra de Nancy (*Embûches de Noël*), un pasticio d'opéra pour l'opéra de St Etienne (*La Dernière Cantatrice*), une comédie automobile pour voiture et caravane (*Convoi d'Anges heureux*), une farce mythologique pour un comédien (*Les extraordinaires aventures du géant Atlas*), et quelques autres pièces, pour la gloire...

Avant cela, il a fait du rock et du one man show.



Ana-Maria Bamberger was born 1966 in Bucharest, studied medicine, worked at the National Institutes of Health in Bethesda, Maryland, and the University Medical Center Hamburg, Germany, and first became known for her publications in medical research. Since 2003, she also has been working as a playwright. Her work is defined by a very special artistic relationship with Romania's greatest actress, Olga Tudorache, who took the leading role in the authors first play and inspired the following ones, in which she also starred and created unforgettable characters, playing them for several years on the most important stages in Bucharest.

In Ana-Maria Bamberger's psychologically subtle plays, "a profound seriousness becomes visible behind biting sarcasm" (Süddeutsche Zeitung, Munich). Her plays offer "wonderfully complex leading roles" for great actresses and have been successful in Romania, Germany, the UK, Bulgaria, Serbia, Czech Republic, Israel, USA and Canada, being also invited to international theater festivals and receiving several awards.



Serdar Biliş was born in Istanbul where he studied theatre before coming to London to pursue directing. He now works internationally, especially in London and Istanbul. He holds an MA in Theatre Directing from Middlesex University. He was then invited to the National Theatre Directing Course. He was the winner of Channel 4 director's award. In the UK he has worked as associate director at the Arcola Theatre, London and the Liverpool Everyman and Playhouse.

His focus has been on developing new plays and to this end he worked closely with the literary departments of these theatres. His productions include: *Billy Wonderful* by Nick Leather, *Proper Clever* by Frank Cottrell Boyce, *May Queen* by Stephen Sharkey at Liverpool Everyman and Playhouse, *Knives in Hens* by David Harrower, *A Family Affair* by Ostrovosky, *Tartuffe* by Moliere, *Night Just Before the Forest* by Koltes at the Arcola Theatre. Recently Serdar has been working in Istanbul where he directed *Tempest* for the Istanbul theatre Festival. He works closely with the Istanbul Municipal Theatre running workshops developing new work. He teaches playwriting and acting at Kadir Has and Yeditepe Universities



Ahmed Fagih was born in Mizda, an oasis village south of Tripoli, Libya. The most prolific writer of his generation in Libya, al-Fagih has published thirty books, ranging from plays and short stories to novels and non-fiction essays. He has served as the chairman of The Arab Cultural Trust, the general secretary of Libya's Union of Writers and Artists, and the director of Libya's National Institute of Drama and Music. He is the author of the award winning trilogy *Gardens of the Night*, and his plays have been performed in the UK, the US, Italy, Egypt, Romania, and in his own country Libya. His website contains most of his works in Arabic and English.



Andreas Flourakis (MA in Writing for the Stage and Broadcast Media) is a Greek writer and instructor of playwriting.

He was included in the Royal Court International Residency (UK-2001) and he was a visiting professor on playwriting in The University of Kansas during his Fulbright Award (USA-2005). His plays *The Days Before You Came*, *Faith* and *Her Leaves* have been produced by the Theater of the South (Athens-2002/2003). *Her Leaves* has also been produced by Epi Kolono Theater (Athens 2010-11). His monologue *Cassie* was performed in Delfi Festival (Delfi Greece-2007).



Tom Minter is a playwright and librettist.

Born in New York, raised in Philadelphia, and having initially studied playwriting in college, Minter moved to London, England, in 1991. His work was initially nurtured by The New Playwright's Trust, who facilitated performance of his first play, at The Theatre Museum, Covent Garden. Subsequently commissioned by the London New Play Festival, his further works were performed at The Riverside Studios, The Lyric Hammersmith, and The Arts Theatre, in the West End, where his play *Exposition* was produced in 1997. Minter moved back to the states in 2000, and began work on what has emerged as a triptych of plays: ...in *Caliban's eye*. Completed in 2004, each "panel" (*The Orion*, *Breathing Ash*, and *Reconstruction*) weaves an unflinching investigation of American culture, through issues of race, politics, media and religion. The works are presented in a compelling lens of narrative mediums, melding performance with narrative techniques of technology and opera production, to weave a compelling kaleidoscope of theatre entertainment. Currently, as a Teaching Artist with the Kennedy Center, Minter works to engage students (5th, through 12th grade) in investigating the components of 'storytelling', facilitating them in utilizing perspectives of 'oral history' to create performance pieces, or librettos of their own. As a librettist he was commissioned by the Washington National Opera to create the narrative of a one-act opera, entitled *Graffiti Corner*.



Aiste Ptakauske is a screenwriter and playwright from Lithuania.

She is also an author of two novels and a collection of short stories.

A winner of multiple awards including a national prize for the best fiction debut of the year and a Fulbright fellowship, she had her plays presented at national and regional theaters in Lithuania as well as international festivals in Russia, Turkey, France and the U.S. In August, 2010 she got her master's degree in television,

radio, and film from the S. I. Newhouse School of Public Communications at Syracuse University, NY and started working full time as a television writer and producer.

Her specialties include looking for source material which can be developed into TV dramas, developing the source material into TV dramas, reviewing rough cuts and giving approval on final cuts, developing promotion strategy and controlling overall quality of production on all TV dramas that she runs. She also forms, trains, and runs television writers' teams. In 2011 Aiste had a theatrical premiere of her first full-length television documentary Aristocrat of Ballet. The lion share of Aiste's work in television, film, theater, and publishing is devoted to promotion of mutual understanding among different cultures and communities.

Hayk Sekoyan is a theatre director and scriptwriter, as well as the founder of Theatre for Changes NGO (T4C), which is the leading interactive theatre company in Armenia.



The company is comprised of young enthusiastic young artists committed to using interactive theatre as a tool for social change. As the Executive and Creative Director of the NGO, Hayk is responsible for the development and management of all projects undertaken by Theatre for Changes.

He has an MA in theatre directing/producing from Yerevan State Institute of Theatre and Cinema.



HANNA SLATTNE is the Dramaturg at Tinderbox Theatre Company, Belfast where she runs the dramaturgy strand of the company's activities: working with writers under commission, production dramaturgy, writer's development programmes such as The Writers Lab and Fireworks; Tinderbox's annual Young Writers Programme.

She is working with many of the leading theatre companies in Northern Ireland as part of the Joint Sectoral Dramaturgy Project. She is dramaturg at the Space Programme an annual interdisciplinary arts residency run by the Performance Corporation. Hanna is a co-founding member of The Dramaturgs' Network and is closely involved in the development and exploration of dramaturgical practice in the UK and Ireland.



Andreea Valean is a playwright, script writer and theatre director. Her plays, dedicated both to adults and children, have been staged and published in Romania and abroad.

If I Want To Whistle, I Whistle, probably one of Andreea's most popular plays, which inspired the homonym award-winning feature film (Silver Bear, Berlin Film Festival 2010), was based on a study that she made on the young criminals from the Romanian

prisons. The play was published in the volume *Balkan Plots* by Aurora Press London.

One of Andreea's most recent work, *Don't Cry, We'll All Meet on the Other Side*, was developed in 2010 at the Lark Theater in New York.

As a director, Andreea Valean staged several theatre shows, among which *The Last Game of Taroc* (writer&director) at The National Jewish Theatre in Bucharest (2004), which won the grant from European Association for Jewish Culture and *Rosia Montana - from physics to politics* at The Hungarian Theatre in Cluj, Romania (2011) which was awarded with The Best Theatre Show – The International Theatre Festival in Timisoara. She also directed a baroque opera at the Romanian National Opera in Bucharest.

Andreea Valean is one of the funding members of the dramAcum project which, in 2001, brought her a grant from The Romanian Ratiu Foundation. In the same year, she was a scholar of the International Playwrights Residency at the Royal Court in London, followed by the Nipkov - Berlin fellowship for the feature film script *My East* and an artistic residency granted by Artlink in New York.

Andreea's experience is also very wide when it comes to cinematographic projects. She has signed the script for the following films: *17 Minutes Late* - short fiction directed by Catalin Mitulescu, 2001; *Trafic* - short fiction directed by Catalin Mitulescu, Palm d'Or, Cannes Film Festival, 2004, *Ryna* - feature film directed by Ruxandra Zenide, 2004 (script adaptation and dialogues), *How I Spent The End Of The World* - feature film directed by Catalin Mitulescu, Official Selection, Cannes Film Festival, 2006 (also associate producer) *If I Want To Whistle, I Whistle* - feature film directed by Florin Serban, Silver Bear in Berlin Film Festival 2010 (co-scriptwriter).

At the moment, Andreea Valean is working on the script of the first Romania – Afghanistan feature film coproduction, FIRUTZA, which won a grant from The Mediterranean Film Institute and at the two dramacum projects first Ciorica, caravan of dreams , a caravan with a puppet theater based on a Roma folk story and Sold Jews a project about the 300 000 Jews that left Romania after 1945.



Adel Abdel Wahab is an Egyptian theatre director who works in independent theatre, cultural management, and social and youth development. In 2005 he founded *Hewar* , an independent theatre group interested in exploring contemporary and non-traditional methods of performance.

Hewar is dedicated to presenting the issues of the modern man in theatre, and in discussing the values

of freedom and dialogue in a contemporary theatre form that relies on multimedia as a thread in the fabric of the group's work.

Adel Abdel Wahab has recently launched a theatre festival under the name *Theater is a must*, with a first outing in March, 2012.

This theater festival emphasizes the necessity of theatre during the current social and political changes in the Arab world.



Gabriel Gbadamosi is a poet, playwright and broadcaster and critical thinker from south London. He has recently completed a three year AHRC Creative Research Fellowship in European and African performance at the Pinter Centre, Goldsmiths College, University of London, and was a Judith E. Wilson Fellow for creative writing at Cambridge University as well as Wingate Scholar researching performance in Africa and a presenter for Night Waves, BBC Radio 3's flagship arts and ideas programme.

His plays include *No Blacks, No Irish* (BAC), *Eshu's Faust* (Cambridge), *Hotel Orpheu* (Schaubühne, Berlin) and for radio *The Long, Hot Summer of '76* (BBC) which won the first Richard Imison Award. His recent novel, *Vauxhall*, won the 2011 Tibor Jones Pageturner Prize at the London Book Fair.



Sarah Grochala is an award winning British playwright. She studied English at St John's College Oxford, Playwriting Studies at Birmingham University and recently completed a PhD in contemporary British playwriting at Queen Mary, University of London. She won 2011's Off West End.com's Adopt a Playwright Award and is currently under commission to the RSC. Her play *S-27* (Finborough Theatre, London 2009; Griffin Theatre, Sydney 2010; Toronto Fringe Festival 2012) won the 2007 Amnesty International Protect the Human Playwriting Competition, and was also shortlisted for the Kings Cross Award and the Leah Ryan Award for Emerging Women Writers. Other plays include *Waiting for Romeo* (Pleasance Islington, London 2009; Edinburgh Festival 2006) and *Open Ground* (Theatro Technis, London 2005). She has also written short plays for The Miniaturists and for Theatre 503 in London. Her work has been translated into Polish and performed in Krakow (Teatr Ludowy) and Gdansk (Klub Zak).



Chantal Bilodeau is a New York-based playwright and translator originally from Montreal. Her plays and translations have been presented in theatres across the U.S., as well as in Canada, Mexico and Italy. She has received commissions from the Lark Play Development Center, Play Company, Mo'olelo Performing Arts Company and Bated Breath Theatre Company; and fellowships from the Dramatists Guild, the NEA, the Banff Centre (Canada), the Jerome Foundation and The Farm, Inc.

She recently won First Prize in the Uprising National Playwriting Competition, which celebrates playwrights whose work dynamically engages with social and political issues and/or promotes peace, social justice and human rights. She is at work on a six-play cycle that looks at the different facets of the Arctic and investigate how theatre can participate in addressing the challenges faced by communities on the frontline of climate change.



Theatre director **Dieter Boyer** was born 1969 in Graz ([Austria](#)). He has worked as an Assistant at the Escuela de Arte Dramatico in Valladolid (Spain) and director's assistant at the Burgtheater (Wien). Since 2001 he has been a freelance theatre director and curator. (Staatstheater Mainz, Salzburg Festival, Burgtheater Wien, Theater Chemnitz, Nationaltheater Mannheim etc.)

2002 – 2010 Working for the Drama-Workshop UniT at University of Graz; Artistic director for the Austrian project partner of the fence EU-project Janus; 2011 Studies on intercultural theater; Director of the Festival Schönste Blume des Ostens; curator at the fine arts center Forum Stadtpark;

As a director Dieter Boyer is specialized in contemporary new drama.



Penny Black originally attended drama school in [Vienna](#). She has translated over 40 plays for a variety of theatres such as the Royal Court, the Gate, the National Theatre, Lyric Hammersmith, White Bear, Arcola Theatre as well as venues in America and Australia. Her first original play *Making Babies*, which looks at IVF and all aspects of fertility, was first produced in 2004 in Heilbronn in Germany. *See No Evil*, which looks at plastic surgery in terms of disability, was recently seen at Southwark Playhouse and *Sudden Silence*, about the effects of stroke and the methods used in recovery, was seen in 2009 at the Arcola. She is presently adapting a novel by the Scottish-Iraqi writer Betool Khedairi entitled *Human Honey*. She is published by both Methuen and Oberon Books.

Penny was literary manager of the Gate Theatre from 2003 to 2005 where she set up and managed two Culture 2000-funded five-country translation projects, including weekend symposia for European theatre-makers, and ran the bi-annual Gate Translation Award.

Penny has worked as dramaturg on plays by young writers, and mentors young playwrights and directors, her last project was *Ode to my Sisters*, a play based on interviews with Muslim women from Slough, she is presently working on an adaptation of *Tosca's Kiss* by Kenneth Jupp for Manhattan Theatre Club. She recently stepped down from the board of Company of Angels and is on the board of the Austrian Cultural Forum.



Beatriz Cabur graduated in Stage Directing and Playwriting from the Royal School of Dramatic Arts, Madrid, Spain, and has a PhD in Advertising from the UCM.

To date she has written and directed twenty stage plays including *Suite 207*, performed in New Jersey in January 2012. She has published two books, one of which, *Vitro*, is available at the New York Public Library. The biggest theater production she has directed was called *Rollerblading* which was favorably reviewed in four renowned National newspapers, including full-length feature articles. She has also worked at the Escuela Superior de Artes y Espectáculos TAI Film Academy where she taught Stage Directing to filmmakers, and Writing and Acting to performers. She has created, organized and collaborated in many events, including one at MOMA in New York. Beatriz is currently working on writing a Musical in English and developing forms of internet-based theatre.



Sara Clifford has written nearly twenty plays including work for York Theatre Royal, Oxford Touring Theatre Company, the Soho Theatre and Nottingham Playhouse., and was a writer on attachment at Chichester Festival Theatre. Her play *A Thousand Days*, was a finalist for the Susan Smith Blackburn award, for women who have written works of outstanding quality for the English-speaking theatre (98/99). She has just received funding to research and write a new play, *I see the Horizon..* about Valentina Tereshkova, in partnership with the Dukes Playhouse in Lancaster.

As director of her company, Inroads Productions, she creates projects with and for community audiences, most recently a site specific play performed at Newhaven Fort in Sussex, The Port, the Beast and the Traveller; and a new intergenerational dance/text about Brighton Dancehalls in the 1950s.

She is also lectures in Applied Theatre and Creative Writing at Central School of Speech and Drama, Sussex University, Brighton University and at Goldsmiths College, University of London, and is developing practice-based research into cultural memory and place.

She has been a member of the Fence since its first meeting, and as part of the network's collaboration, she co-wrote two short plays, *Kit de Survie* and *Deux Soeurs/Earthquake* for Scene Nationale de la Guadeloupe; and *Non*, in collaboration with French writer/musician, Denis Baronnet, to be produced by Fence members Afrodita in Rome in 2013.



Playwright **Amy Evans** was born in the United States. Her plays include *Achidi J's Final Hours* (Finborough Theatre), *The Next Question* (HB Playwrights Foundation), *The Big Nickel* (National Youth Theatre / Soho Theatre), *Many Men's Wife* (Tricycle Theatre), *The Most Unsatisfied Town* (Institute of Cultural Inquiry, Berlin), and *The Champion*, a new play inspired by the life of Nina Simone (Dumbfounded Theatre Company).

Her work has appeared in several publications, including *Velocity: The Best of Apples and Snakes and Mythen, Masken, Subjekte: Kritische Weißseinforschung* in Deutschland. She has been a member of the Bloomberg Writers Group since 2002.

Amy holds an MA in Theatre Arts and taught performance writing at Humboldt University in Berlin before moving to Brooklyn, New York, where she is currently based.



Neil Fleming writes and translates stage plays, movies and poetry. The author of *The Consultant*, and *Musik*, he is a former journalist and publishing executive.

He is a company director of Hydrocracker Theatre Company, which he co-founded in 2003.

The Consultant ran at London's Theatre503, 2011. In 2005, Neil's *Musik* ran for three months at the Arcola Theatre London, after a first run at Plymouth Theatre Royal in 2000. His English translation *Fish Soup* of German FENCE member Paul Brodowsky's play *Stadt Land Fisch* was performed in August 2005 as part of the international

Tampere Theatre Festival in Tampere, Finland. *Fish Soup* received a second outing in 2007 at New York's HotINK festival in January 2007, alongside *Superheroes*, Neil's translation of Austrian playwright and FENCE member Ewald Palmetshofer's *Helden*. His latest translation, *Digging*, from Austrian playwright Christian Winkler's *Graben*, was performed at the 2010 HotINK festival.

Hydrocracker is currently developing productions of two new plays by Neil: *Sphinx*, and *Wild Justice*.

A journalist for 17 years, Neil worked in East Africa, South Africa, the Middle East and Britain, variously covering war, famine, wildlife, politics, business news, and the international energy industry.

He won the 2005 Kent & Sussex International Poetry prize and was shortlisted for the 2008 Bridport Prize. His poetry has been published in UK poetry magazine *The Rialto*.



Doug Howe (1975, USA) was born and raised in Summit, New Jersey. He graduated with honors from the Carnegie Mellon School of Drama, where he was named an Andrew Carnegie Merit Scholar. He has trained with Peruvian master teacher Victoria Santa Cruz, the Moscow Art Theatre (MXAT), Saratoga International Theatre Institute (SITI) and Yoshi Oida from Peter Brook's International Centre for Theatre Research.

He began his career as a theatre director in 1997 with his original text, *The Helpless Spectator: Dance of the Seven Veils*. From 1998-2005, Doug Howe directed productions and taught acting as part of Northwestern University's NHSI 'Cherub' program. From 2001-2007, he was the Artistic Director of Thalatta! Theatre International, and in 2008 was the recipient of a Brooklyn Arts Exchange (BAX) space grant. In 2009, Doug was awarded a three-year French 'Competence et Talents' visa in order to create cross-cultural theatrical collaborations.

In 2011, Doug was the International Liaison Officer at PlayWriting Australia in Sydney. He is a member of the Lincoln Center Directors Lab, The Fence and Actors Equity.

Since 2007, Doug Howe has been the Artistic Director of The Internationalists.



Enver Husicic (1974) is Dutch and studied Writing for Performance at the Utrecht School of the Arts. He has written for a number of Dutch theatre companies including Het Syndicaat, Het Zuidelijk Toneel and Growing Up in Public. His plays deal with sexual desire, love, death and torture, and are characterized by a poetic intensity, humour and extreme and violent stage action.

Some of Enver's plays are also available in English. In 2008, his play *Bottoms Up* [Van de Frisse] was selected for the annual World Interplay Festival (Utrecht) in a translation by E. and M. Gould; in 2009, his monologue Scala translated by Terry Ezra was a must-see at the Edinburgh Fringe ('Meesterlijk': Showcasing the Best of Dutch Theatre); and in 2011, Free Mason was a hit at the Oerol Festival, and was reprised in the same year at the annual International Choice festival of the Rotterdam Schouwburg. Under the supervision of Edward Albee and Arthur Kopitt, Enver

developed a short radio drama into a full-length stage play, *The Bloodzone*, during a two month residency at the Lark Play Development Center in New York in 2005.

Enver's plays depict a society that preaches false morals and values to disguise the individualism and existential loneliness of the human being. With razor sharp dialogue, his characters rip open themselves and those around them in their inability and unwillingness to adapt or conform.

'The approach is reminiscent of the East European avant-garde represented by writers such Slawomir Mrozek and Pavel Kohout, artists who criticised the insane bureaucracy with a good dose of absurdism and absurdity. No psychological characterisation but [...] grotesque figures which symbolise, to a lesser or greater degree, the powers and forces of a derailed society' *Algemeen Dagblad*

Enver is currently working on a novel and *Missiles* [Racket, ages 10+], the monologue of a traumatised son of an asylum seeker.



Andras Gerevich was born in Budapest, Hungary in 1976. He graduated with a degree in English Literature from the Eötvös University of Budapest (ELTE), and later studied Creative Writing at Dartmouth College in the USA on a Fulbright Scholarship. His third degree is in Screenwriting from the National Film and Television School in Britain.

Gerevich has published three books of poems in his native Hungarian: *Átadom a pórázt* (Handing Over the Leash, 1997), *Férfiak* (Men, 2005), *Barátok* (Friends, 2009) and is also published widely in journals. A book of his poems in English translation *Tiresias's Confession*, came out in 2008. He has been translated into a dozen languages, published in journals and anthologies, and taken part in a number of international literary and poetry festivals.

Besides writing poetry Gerevich scripted several prize-winning short films produced in the UK, and his plays were performed in Budapest and read in London. He also published essays and stories, and translated a number of English-speaking poets into Hungarian, including Seamus Heaney and Frank O'Hara, and a book by the filmmaker David Lynch.

He was editor for two literary journals: *Kalligram* in Budapest and *Chroma* in London, a producer for a radio program: *Poetry by Post* for the BBC World Service, and is vice-president of the Hungarian Belletrist Association.



Melissa Hardy is the Artistic Associate with The Play Company, an off-Broadway New York theatre that produces new plays from around the world, alongside of new American plays.

In her previous capacity as Associate Producer with the Play Company, she produced contemporary plays from Romania, Poland, Japan, Sweden, and the U.S. Her dramaturgy credits include *Beasley's Christmas Party* (Keen Company), *Conscientious Objector* (Keen Company), *In the Matter of J. Robert Oppenheimer* (Keen Company), *Bronx Express* (New York International Fringe Festival), and *The Sleeping Girl* (Relentless Theatre Company, the Alabama Shakespeare Festival's Southern Writer's Project).

Before joining The Play Company, Melissa worked as an agent at Bret Adams Limited, representing emerging writers, directors, and designers.



Saskia Huybrechtse graduated as an actress from the Amsterdam School of Dramatic Art in 1988. She played in various theatre companies and in movies in The Netherlands. In 2002 she started her own theatre company **Parels voor de Zwijnen** (Pearls before Swine).

"*The ordinary life is too beautiful to be neglected*" This is the best way to characterize the point of departure of Parels voor de Zwijnen. Parels makes no art with a big A, but theatre about common people you can meet in the street or at the market. In our conviction, there is a great theatrical beauty in magnifying aspects of the daily life of people. In the course of the years Parels has developed a unique style and expertise in bringing together professional players and amateurs on the stage. Specifically, it is this combination of authenticity and dynamics, which is attractive to a wide audience.

Currently Parels is playing **De Niet-Meer-Zo-Piep-Show** (which means more or less The Not-That-Young-No-More-Show) a show about aging nowadays.

A stage full of sexy, rebellious, joyful, nasty and goodhearted oldies. With live music of the NMZP Band. With guests who give their lives a new turn after their retirement, who discover their inner vein of poetry, still are practicing tap dance, write a splendid book about their deceased love, or pick up the courage to express themselves in a choir and sing the stars from heaven. About babysit grannies that prefer to make a cruise. About aged people still standing on the barricades. Fragile yet vitally the elders from 60 to 100 show their life power. No nostalgia, but with both legs (and walker) in the present tense.

During the season 2012-2013 **HEMA, the musical**, will be performed, a modern fairytale in a classical department store. The musical will be produced by Bostheaterproducties.



Johanna Kaptein, born in 1974 in Hamburg, writes theatre pieces, radio plays and prose.

From 2002-2006 she studied Creative Writing for the Stage at the Berlin University of the Arts. In 2005, she received the Drama Award of the Schaubühne Berlin for her play Die Geschichte von St. Magda; the piece was presented as a scenic reading there in the context of the 2006 F.I.N.D. Festival. The radio play version of the piece won the Norddeutscher Rundfunk (NDR) *Ganz Ohr* competition and was broadcast on the radio station in the autumn of 2006.

In the summer of 2006 Johanna Kaptein was invited to the Royal Court Theatre in London for the international residency programme. This was followed by an invitation to the 2006 workshop programme at the Burgtheater in Vienna.

In 2007 she received the Thomas Bernhard Scholarship from the Landestheater Linz. She was the in-house author at the Badisches Staatstheater Karlsruhe for the 2007/08 season.

In 2009 Johanna Kaptein won the Leonhard Frank Award of the Mainfranken Theater Würzburg and the Leonhard Frank Society for her piece *BRD-Fragmente* and also received the Audience Award. In this piece, the playwright casts a spotlight on recent German history, the Holocaust, family violence, reconciliation and coming to terms with the past. Plays: *Alma M.*, *Die Geschichte von St. Magda*, *Isabell*, *Lohnarbeit und Liebesleid*, *Die Fortsetzung*, *Fräuleinwunder*, *BRD-Fragmente*.

Performances in: Chemnitz, Würzburg, Hamburg, Berlin, Munich, the Czech Republic, Karlsruhe.



Hillary Keegin is an American director, actor and translator living in Paris. Her first FENCE was in March 2012 in Italy.

She received her MFA from the New York University Graduate Acting Program, and worked as an actress for several years in New York before moving to Paris in 2006.

In 2010 she translated *A Bright Room Called Day* by Tony Kushner with Pauline Le Diset. She directed the play's French premiere at Confluences in Paris in 2011, the play had a second run, again at Confluences, in February 2012. Currently she is collaborating with FENCE playwrights Denis Baronnet, and Sara Clifford and the Italian company, Compagnia Afrodisia, to develop the bi-lingual play NON and with the French company Oh! Oui on their next project, Songs for my brain, based on the work of French neurologue Lionel Naccache.

Other translations include: *[sic]* by Melissa James Gibson, *Telephone* by Ariana Reines and her current project, *The Agony and Extasy of Steve Jobs* by Mike Daisey which she will direct in 2013.



Anja Krans will remain as international programme manager for TIN Theater Instituut Nederland until the end of 2012 when she will move to the BPP, (Bureau Promotie Podiumkunsten) bringing the TIN's experience, expertise and network to the renewed BPP-organisation.

The new international bureau's activities will for the most part be a continuance of what the TIN and MCN do now: providing information, organising showcases, attending expositions, participating in international networks, organising the international visitors programme and initiating and realising collaborative projects with international partners. Promotion in the sense of increasing international performances by Dutch groups remains a central objective



Najar Tahib (Palestine)

As an actor: Taher has appeared in: *Medea*, *Damocles Sword*, *Forced Landing*, *The Thing*, *I will betray my homeland*, *Azeir Salem*, *He is not dead*, *Peer Gynt*, *The screens*, *Salome*, *I am Jusuf and this is my brother* and *In the penal colony*.

In the Cinema: Taher has played the leading roles in the movies: *The Olive Harvest*, *The Moon Sinking*, *Journey of a Prostitute* and *I Frank Present* (viewable on YouTube)

As a Playwright: In 2005 Taher participated The Royal Court's international residency for playwrights. Wrote *In Spitting Distance* which was the winner of the Theatronetto festival in Tel Aviv 2006 . It has performed in Peter Brook's *Theatre Les Bouffes du Nord* in Paris and across Europe. It is published in French by: Editionstheatrales 2009. The play was produced in French in Belgium and in Theatre de Sartrouville in France 2011.

Taher wrote *Once upon a time* for the Herzleya ensemble and is currently writing a monologue entitled *Sea Wall* for Dancing on the Edge festival 2011.

He has given many lectures and participated in debates worldwide on the subject: How to do political theatre well.



Lana Nasser (Jordanie)

Co-founder of the Aat Network and Director of Aat's Annual International Women's Day Festival in Jordan.

She is an award winning playwright and international performing artist, and a Chevening Scholar on the Clore leadership programme.

Born and raised in Jordan, lana spent 15 years of her adult life in the United States, before returning to Amman in 2009. Her play *In the Lost and Found: Red Suitcase* won the 2011 Etel Adnan Award for Arab Women Playwrights, and she has been touring with it since. A collaborative artist, lana has worked with artists working in different mediums, within Jordan, the Netherlands, Sweden, Belgium, and San Francisco. A theatre director, producer, storyteller, and actor, she dabbles with translation and is most in her element when dancing and writing -- she's been described as having an obsession with the dictionary. With a research background in Psychology, Consciousness, and Dreams, she

also writes articles and designs workshops. She is passionate about mythology, feminist discourse, environmentalism, harmonizing, and challenging the status quo.



Jeton Neziraj (1977), former Artistic Director of the National Theatre of Kosovo, is a playwright from Kosovo.

He has written over 15 plays which have been staged and performed in Europe and USA, as well as being translated and published in other languages, such as: English, German French, Macedonian, Slovenian, Croat, Romanian, Bosnian, Spanish, Turkish, Bulgarian, etc.

Neziraj is the founder, and director of Qendra Multimedia, which focuses on contemporary theatre and dramaturgy. Neziraj's plays have been performed in many important theatre festivals in Europe.



Kamelia Nikolova (b. 1959) is a research fellow at the Theatre Department at the Institute of Art Studies, Bulgarian Academy of Sciences, Head of the Department *Theatre Studies* and professor of History of European Theatre at the Bulgarian National Academy of Theatre and Film Arts, Sofia and visiting professor at other universities.

The list of her books includes *The Other Name of Modern Theatre. Stage Director*, 1995; *Scars of Nothingness* (Theatre Essays), 1998; *Expressionist Theatre and the Body Language*, 2000; *New Bulgarian Drama* (ed., collection), 2001; *Modern European Drama staged in the Bulgarian National Theatre*, 2004; *The Theatre on the Border of 20th and 21st Century*, 2007; *British Drama 1945-1989*, 2009, *History of Bulgarian Theatre. Volume IV*, 2011 (in a research team).

Kamelia Nikolova has also numerous publications in the national and international specialized issues. She is a member of the editorial board of *Homo Ludens* theatre magazine, deputy editor in chief of *Art Studies Quarterly* and she has a specialized weekly page for theatre criticism in *Litarary newspaper*, Sofia. She is also a member of PCC of OISTAT, International Association of Theatre Critics (AICT), and The Fence.



Mia Törnqvist was born in Stockholm 1957.

She has a degree in dramaturgy and playwriting from the Institute of Dramatic Arts.(Dramatiska Institutet) .She works both as Playwright and dramaturge in the theatre, the last years she has been employed at the city theatre of Stockholm

(Stockholms stadsteater). She has written many plays, some of them for children. Her play "The dreamed life of Nora Schahrazade " was rewarded both with the critics award and the governments award in Sweden. Some of the plays are translated to other languages such as english, german and italian. She has also translated plays :Ibsen, Pirandello Eduardo de Filippo etc, and adapted classics like Brand, Peer Gynt, Macbeth and Hamlet. Since 2001 she is responsible for the education of playwrights at the Swedish Academy of Dramatic Arts (former Dramatiska Insitutet) in Stockholm.

A few of her plays:

- 1990 Medea, a monodrama (adults)
- 1994 The Dreamed Life of Nora Schahrazade (children)
- 1998 The Dinosaurs (children)
- 2001 Clandestino (adults)
- 2007 Your Istanbul (adults)
- 2012 The Intensive Care (adults)

Liste non exhaustive de compagnies et théâtres rattachés à des participants de FENCE

France

Quai des arts

Grande Bretagne

Arcola Theatre, London
West Yorkshire Playhouse, Leeds
Tinderbox, Northern Ireland

Hollande

MC Amsterdam

Italie

Afrodita Compagnia, Italy
Teatro valle occupato

Roumanie

Dramacum, Bucharest, Romania
National Theatre of Timisoara

Allemagne

Die Theater Chemnitz
Schauspiel Leipzig

Lithuanie

Vilnius Chamber Theatre

Kosovo

Qendra Multimedia, Prishtina, Kosovo

USA

Lark Play Development Center, New York
The Play Company, New York

Canada

Nightswimming, Toronto

Turquie

Oyun Yaz, Talmihane Tiyatrosu, Istanbul

Suède

Riksteatern, Stockholm

Autres connections internationale des membres de FENCE

Algérie, Maroc, Egypte, Liban, Syrie, Libye, Palestine, Israël, Jordanie

Grèce, Chypre, Bulgarie, Serbie, Monténégro, Slovénie, Belarus, Pologne, Estonie, Slovaquie, République Tchèque, Autriche, Hongrie

Arménie, Azerbaïdjan, Géorgie, Russie

Suède, Norvège, Finlande, Irlande

Espagne, Portugal

Afrique du Sud

Guadeloupe, Martinique, Sainte-Lucie, Dominique, Haïti, Jamaïque, Cuba

WONDERLAND

LE PROCHAIN GRAND PROJET DE FENCE

Canada-EU POPE un Programme Culturel en Partenariat

Ce document reprend succinctement les discussions relatives aux propositions et aux appels d'offres entre les partenaires impliqués dans le projet

**Glasgow – Belfast – Paris - Rome – Bucharest – Toronto –
Banff – Montreal**

Pays partenaires – UK, France, Italie, Roumanie, Canada

- Playwrights Studio, Ecosse (PSS), Stellar Quines, Ecosse The Fence – Londres. Tinderbox, Belfast
- Afrodite Compagnia, Rome
- Dramacum, Bucarest
- Maison d'Europe et d'Orient (MDEE), Paris, Chantiers Nomades
- Playwrights Guild of Canada (PGC), Nightswimming, Toronto, Banff Playwrights Colony, Canada Centre des Auteurs Dramatiques (CEAD), Montreal

Perspective

Il s'agit de créer les conditions d'échanges entre l'Europe et le Canada plutôt qu'entre les pays pris individuellement, de créer des liens qui ne soient pas seulement de simples échanges de spectacles, mais une véritable relation artistique permettant des échanges en profondeurs autour de l'expression artistique. Explorer l'impact des spectacles vivants dans différents contextes culturels et les possibilité d'enrichir sa propre culture à travers ces échanges ainsi que de développer de nouvelles façons d'opérer au sein de l'Europe et au-delà.

1 - Un réseau de résidences et d'échanges entre les membres postulants.

Mobilité Transnationale.

2 - Certains ou l'ensemble des pays/organisations participants proposeront aussi un texte fini qui fera l'objet d'interprétations, de discussions, de traductions, de lectures et de spectacles par d'autres pays participants - et/ou un auteur travaille de façon collaborative afin de répondre au thème abordé par le projet Wonderland. Une banque des textes sera créée sur un réseau en ligne afin que tous puissent y avoir accès et y travailler.

Circulation Transnationale d'œuvres culturelles et artistiques.

3 - Lors des rencontres les acteurs du projet échangent leur expériences et discutent des textes connus de tous pour déterminer comment ceux-ci auront été interprétés et ré imaginés entre les mains d'autres professionnels évoluant dans des contextes différents.

Dialogue Interculturel

Le projet répond aussi au changement de priorités des politiques culturelles de L'UE. Ces dernières se sont déplacées du capital social vers une politique culturelle durable et la création de capacités. Wonderland se voit comme une réponse créative pour faire vivre l'art dramatique en période de restrictions...

Le projet Wonderland permettra:

- A) L'échange d'artistes qui pourront être en résidence dans un autre pays pour y développer des projets.
- B) Les projets sont menés dans l'optique d'une coproduction transnationale répondant ainsi au thème de Wonderland

- C) Explorer les structures et systèmes actuels permettant à des auteurs et les acteurs culturels d'être mobile dans le cadre d'un engagement plus large en faveur du dialogue interculturel et repenser la collaboration dans un contexte de restrictions budgétaires.
- D) En plus des échanges de personnes à personnes, nous créons et gérons une plateforme d'échange en ligne qui hébergera le processus du projet et servira à disséminer la production et l'engagement de manière plus large.
- E) Produire et publier les traductions des textes
- F) Etablir des liens avec d'autres initiatives internationales en cours parmi lesquelles Fence USA, Afrique du Sud et le Sud de la Méditerranée