

SPEAKERS

STEFAN FISCHER-FELS

After studying Acting, psychology and sociology, Stefan Fischer-Fels was dramaturg at GRIPS Theater Berlin (1993 – 2003), then Artistic Director at the Junges Schauspielhaus Düsseldorf (2003 – 2011). Since 2011 he has been Artistic Director of GRIPS Theater Berlin, one of Europe's leading dedicated to theatre for young audiences. Board-member of Assitej Germany and Vice-President of Assitej International.

TOPICS

- The unique story of Europe's most famous theatre for young audiences; GRIPS Theater Berlin
- German regi-theater vs. young audiences - success or problem?

www.grips-theater.de



ADAM BARNARD



Adam Barnard is Joint Director of Company of Angels, one of the leading theatre companies for young audiences in Great Britain. The award-winning, Arts Council-funded company makes bold and experimental new work for, with and about young people, in theatre and other media.

Barnard is a director, playwright and journalist. Directing credits include *Nordost* (UK tour), *Korttegrerens song* (Copenhagen), and *Look Back In Anger & Midsummer Night's Dream* (Lichfield Garrick Theatre). Writing credits include *Disconnected* (European tour), *How I Came To Be* (Theatre 503, London) and *A Much Much Much Better World* (RADA, London). As a journalist, Adam has done investigative journalism for both The Times and the Guardian.

TOPICS

- Difficult topics and young audiences - the ethical responsibility of theatremakers
- Telling the truth - theatre vs. journalism

TERESA ARIOSTO

Teresa is Joint Director at Company of Angels and Curator of the Theatre Café project.

She has an in-depth knowledge of theatre for younger audiences, having initiated and managed international projects in Italy, Switzerland and the UK. Teresa has worked at the Theatre for Children and Young People Department of the Italian Theatre Institute, *Astiteatro* Festival and *Blickfelder*, the Swiss international theatre festival for young audiences.

In the UK Teresa has completed an MA in Arts Criticism & Management at the City University of London and has worked as a freelancer for the Man in the Moon Theatre, Living Pictures Productions and the ATTIC Theatre Company, before becoming Company of Angels' Producer in 2002 and Dramaturge in 2007.

Teresa has translated *Piccoli Angeli (Little Angels)* for the Polka Theatre and Company of Angels' season *Young Europe* and Federica Iacobelli's episode of the European theatre serial *Ank!Ang!* for *Theatre Café* 2010.

TOPICS

- Theater Café - a decade of pan-European theatrical exchange
- Company of Angels - a different kind of theatre company
- Dramaturgy and curating - how to develop and discover the best possible drama for young audiences

www.companyofangels.co.uk

LIESBETH COLTOF



Director Liesbeth Coltof, artistic leader of de Toneelmakerij, creating performances for children, young adults and adults. Her work reveals a thorough engagement with the current world of this broad public. She uses humour and imagination to hold up to the light both small and large events from individual lives. That reveals in detail the individuality and courage some bring to the choices they must make in life.

Her well known performances for the former theatre company Huis aan de Amstel include *Storm*gek* (Storm*surge – about a girl whose parents are about to separate – nominated for the Gouden Krekel 2007 for best youth performance) and *Vernon God Little* (2005) about the merciless effect of the press, after the satire by Booker Prize winner DBC Pierre. For de Toneelmakerij, Liesbeth has so far created the razor-sharp *Spinoza* (text Roel Adam), the

smashing *Thaibox Verdriet* (Thai Boxing Sorrow to a text by Ad de Bont that plays itself out in a boxing ring) and, with the famous Dutch stage designer Rieks Swarte, a magical adaptation of Shakespeare's *De Storm* (The Tempest – a real theatre feast for everyone eight and older). *De Storm* (The Tempest) is nominated for the Gouden Krekel 2011 for best youth performance and is selected for the Dutch Theatre Festival 2011 for the best Dutch and Flemish theatre of the year.

In 1999, she received the Prince Bernhard Culture Prize for her oeuvre and her significance to Dutch theatre.

TOPICS

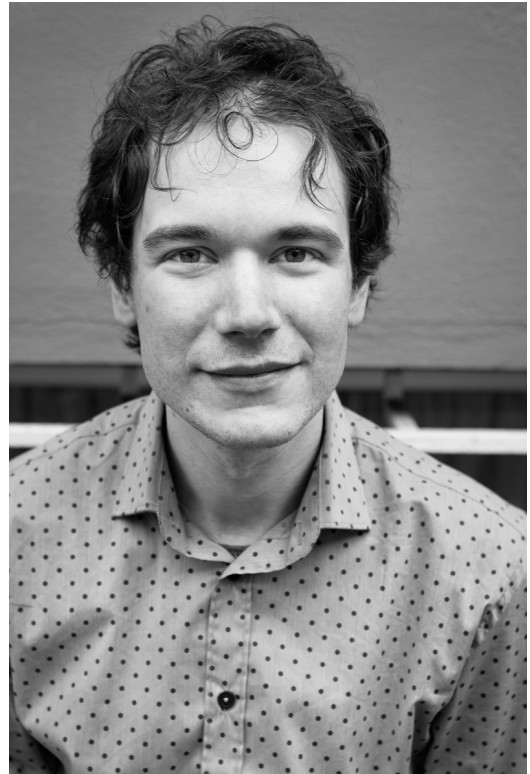
- The history and creation of Toneelmakerij
- From The Tempest to the boxing ring - tradition and modernity at the Toneelmakerij

www.toneelmakerij.nl

PHILIP THORNE

Philip is joint artistic director of Imploding Fictions and Oslo International Theatre, sharing the position with Øystein Ulsberg Brager. Apart from productions directed with Imploding Fictions and OIT (*The Preditiions, White rabbit, red rabbit, Hamletmachine, Norway.Today, Flap and Fear, You are invited...*) Philip has worked as assistant director in London at the National Theatre, Royal Court and Almeida Theatre working with directors such as Ramin Gray and James Macdonald. Philip is also a translator of plays from German into English and has translated plays by Darja Stocker, Anne Rabe, Anja Hilling, Ewald Palmetshofer and others for the Arcola, Royal Court and Soho Theatre. Philip has taken part in two of the Royal Court's international residencies and his translation of *Nightblind* has been published by Oberon Books. In 2011 Philip collaborated with Darren Lerigo on a new work, part theatre, part stand up comedy *This is your government speaking* which played at Studio 101 in Kingston.

Philip currently lives in Paris and divides his time between directing and dramaturging for OIT, translating and practicing magic.



TOPICS

- A users guide on how to implode fictions... who we are, what we do and why we do it
- Theatre and digital media - about Imploding Fictions' Skype-show *You are invited*
- Lost in translation - is it possible to successfully translate a play?

www.implodingfictions.com / www.oslointernasjonaleteater.com

DO YOU WANT TO BOOK A TALK?

Contact us at: oslointernasjonaleteater@gmail.com

ABOUT THE COMPANIES

GRIPS THEATER

The GRIPS Theatre has been developing realistic plays with head and heart for youngsters since the 1960ies. GRIPS founder Volker Ludwig describes his theatre concept as "showing reality, forming perspectives on life, and offering encouragement". Quite obviously, he's got the right mix to offer: his brand of imaginative visualisation of every-day life issues has been emulated and staged in around 50 countries over 1800 times – and was translated into 40 languages.

With is four to five premieres per year, the GRIPS Theatre caters for all age groups. Among the classics are 'Max and Millie', a tale of turbulent adventures in the every-day life of kids, and also the musings of 10-year-old Nico: "Rosinen im Kopf" (A head full of raisins). Most adults, on the other hand, will be familiar with 'Eine linke Geschichte' (A dubious story) and the cult musical "Linie 1" (Line 1) about (West) Berlin's U-Bahn passengers from the widows of Wilmersdorf to the punks of Kreuzberg. In 2009, on the occasion of its 20-year-anniversary, the theatre finally staged the long awaited sequel "Linie 2" (Line 2).

In 2009, GRIPS opened a second venue at the Podewil on Klosterstraße in Berlin's Mitte district. Just like at the venue in the Hansa quarter, this theatre expects cross-generational laughter and merriment, foot-stamping and whistling from its audiences.



COMPANY OF ANGELS

Company of Angels is at the cutting edge of new work for and about young people, in theatre and other media.

For eleven years the company has toured groundbreaking plays to young people nationally and internationally. Meanwhile, through a range of research projects and development schemes, the company explores and documents new ideas, encourages the next generation of theatremakers and directly engages young people, including 'hard-to-reach' groups both within and outside school settings. The company is strongly influenced by European theatre practice, and is especially interested in work that revolves around advocacy and social change.

The company curates Theatre Café, a regular festival of new work for young people from around Europe, and has an outstanding track record in participatory projects in schools with The Commissioners, working with asylum seekers, young mothers and troubled teenagers. Through its celebrated Young Angels programme, the company offers opportunities, mentorship and bursaries to emerging practitioners. Company of Angels is one of Arts Council England's National Portfolio Organisations and has received regular funding since 2004.



DE TONEELMAKERIJ

De Toneelmakerij is a repertory company for children, young people and adults. De Toneelmakerij makes multi-disciplinary and socially involved performances for the stage and schools, and for both young and old throughout the country. All our productions are made from a young audience's point of view: How would a child experience this? What does this mean for today's youth? Children and young people have to deal with such questions, dilemmas and ambivalent feelings, just as much as adults do. New texts and compositions and being open to new forms of theatre are fundamental to our work. Humour, musicality and the pleasure of acting are our building blocks.



Another distinguishing characteristic is that we initiate joint projects abroad in which the focus is on face-to-face encounters with other cultures. We represent the Netherlands in the European Theatre Convention, a network of theatres, troupes and festivals. At a time when the idea of a single Europe and the status of the cultural sector are both under pressure in many countries, the ETC stimulates exchange of ideas and collaboration. The Young Europe project has given De Toneelmakerij the opportunity to produce the trilingual *I / Ik / Eg* together with Det Norske Teatret from Oslo, which received the Hedda Award 2013 for best performance for young audiences. Outside Europe, contact is also being made with countries where freedom of speech is not always guaranteed.

IMPLODING FICTIONS

Imploding Fictions is a globe trotting theatre company drawn to lively, unusual and adventurous theatre. Since the beginning in 2007 we have created four stage productions, one online theatre show, and a busy side-programme of readings, workshops, and scratch projects. Imploding Fictions kicked off with a production of Hamletmachine at London's BAC, a show that won international acclaim and toured to Egypt, Italy, France and the Netherlands.

In 2011 we created the online theatre experience You Are Invited... for the Anywhere Theatre Festival in Brisbane. The show took place simultaneously in Spain, Germany, Norway, Britain and the USA and viewers were sent on a route through the different performances via web-cam. In March 2012 we presented the Iranian play White Rabbit Red Rabbit, a performance event which took place six times, in six different theatres across Oslo with six different actors.

April 2013 we performed THE PREDICTIONS in Oslo. For exactly one year Sammy Metcalfe wrote one prediction every day about the world on 13th April 2013. The 365 predictions formed the basis of a durational show performed at Cafeteatret/Nordic Black Theatre in Oslo.

OSLO INTERNASJONALE TEATER

Currently Imploding Fictions' main activity is in Norway. In 2009 we set up Oslo International Theatre (OIT). OIT is a platform for contemporary international drama in Norway. OIT's work so far has featured plays by Maya van den Heuvel-Arad, Lydia Adetunji, Bruce Norris, Ewald Palmetshofer, Toshiki Okada, Jordan Seavey, Ivor Martinić, Darja Stocker, Niklas Rådström, Anja Hilling, Caryl Churchill, Wallace Shawn, Richard Stirling, Chay Yew, Sara Stridsberg, Esther Gerritsen and Martin Crimp. At the end of 2011 we brought renowned British playwright Simon Stephens to Oslo, as well as theatre and opera director Ramin Gray, for an in depth seminar week with actors, writers and directors from around the world. 2012 saw OIT based at one of Scandinavia's largest theatres, Det Norske Teatret.



Fem dagar i mars av Toshiki Okada, OIT på Det Norske Teatret, 2012



THEATER CAFÉ FESTIVAL OSLO

Theatre Café Festival is a unique new writing festival aimed at premiering and distributing the best new European plays for young audiences in an accessible and exciting way.

The festival has an established track record for attracting some of the most exciting playwrights in contemporary European theatre from a wide range of countries and for generating stimulating and challenging discourse about content and format of plays for young audiences.

HISTORY

Since 2004 Theatre Café Company of Angels have been organizing a number of Theatre Café Festivals, proving it to be a successful and fruitful format. The first Theatre Café took place in 2004 at the Arcola Theatre, followed by Theatre Café Europe in 2007, featuring events in France, Estonia, the Netherlands and the UK and supported by the EU Commission for Culture; Theatre Café Sweden, a special edition funded by the Embassy of Sweden; Theatre Café Festival 2008 and 2010 at the Unicorn Theatre and Southwark Playhouse and Theatre Café Germany, a specially-curated event supported by Goethe-Institut London.

THEATRE CAFÉ FESTIVAL IN EUROPE 2014 & 2015

Generously supported by the EU, Company of Angels have joined forces with GRIPS Theater (Berlin), Toneelmakerij (Amsterdam) and Oslo International Theatre / Imploding Fictions (Oslo) to make a number of Theatre Café Festivals and related events happen in all four countries.

Theatre Café Festival Oslo will take place at Cafeteatret / Nordic Black Theater from the 25th - 27th April 2014.

CONCEPT

The festival features a mixture of plays performed as rehearsed staged readings in a special Theatre Café setting as well as full productions of new European plays from guest companies. The programme is supplemented by a series of post-show discussions, workshops for young people and an International Symposium for theatre professionals from the UK and abroad.

A 'Theatre Café' is a theatrical space designed to create an informal, intimate atmosphere where audiences can relax and feel involved. The closeness of the public to the actors makes post-show discussions natural.

Theatre Café Festival has three starting points:

- it is very difficult for new plays to break language barriers and be enjoyed by UK audiences, especially with regards to theatre for young people
- new writing is mainly shared using staged readings as a medium, but readings are generally perceived as static and make little impact, especially on young audiences
- young audiences rarely have the opportunity to meet playwrights from different countries, drawing reflection and inspiration from the encounter

Theatre Café Festival aims to address these by:

- curating and commissioning translations of outstanding contemporary European plays for young people
- creating an innovative way to present new writing, in a special environment in which a staged reading becomes a unique, exciting event
- promoting the distribution of these plays through the International Symposium for industry professionals, dedicated to the exchange and translation of European plays for young people
- promoting intercultural dialogue between artists from different European countries involved as playwrights, cast or directors
- actively involving young audiences in every aspect of the festival through pre- and post-show discussions and workshops with writers, directors and cast
- furthering young peoples' cultural understanding, critical assessment skills and knowledge of different countries' approaches to theatre through a specially created Young Ambassadors programme

The Theatre Cafe concept is a unique format; it fills an essential gap in the provision of new European writing and theatre for young audiences.

