

## FABULAMUNDI PLAYWRITING EUROPE NEW VOICES COMMUNITY



### MAGDALENA BARILE – Italy

Magdalena Barile is a playwright, screenwriter and dramaturgy teacher. Since 2020 she is the playwriting course coordinator at Civica Scuola di Teatro Paolo Grassi in Milan, Italy. As a playwright she has been working with some of the main artistic and productive realities in Italy e.g. Teatro dell'Elfo di Milano, Teatro Stabile di Torino, Biennale di Venezia, Piccolo Teatro di Milano, Il Mulino di Amleto (Turin), Accademia degli Artefatti (Rome), Attodue/Murmuris (Florence), Animanera (Milan), Motus (Rimini). Since 2012 she is a Fabulamundi author. Her plays have been

translated in French, English, Catalan, German, Swedish and Russian. She has been working for over ten years as screenwriter for the Italian Swiss Television (RSI) and for the majors Italian broadcasters in successful shows such as Camera Café and l'Albero Azzurro. For over ten years she also teaches screenwriting at the video design course at IED European Institute of Design in Milan. Her latest book *Gentleman Anne* and other feminist plays published by Vanda Edizioni is a collection of plays about queer identities.

**Click here to know more:** <https://www.fabulamundi.eu/en/magdalena-barile/>



### CONSTANCE DE SAINT REMY – France

Constance de Saint Remy is a playwright, dramaturge and stage director. After her studies at the Sorbonne-Nouvelle, she joined the 6th school year of the Ecole du Nord, under the supervision of Christophe Rauck. She graduated in 2021. Her play *M. in China / Made in Marilyn* was staged by Mikaël Serre at the Theatre du Nord. She is one of the laureates of the Premisses call for projects 2021. Her play for children, *D'où vient le nom des roses (From where the rose names come from)* was published in April 2022 by the Ecole des Loisirs. As a dramaturge, she is working with

Timothée Lerolle on a stage adaptation of *Lolita*, and with Guillaume Vincent on his last show : *Vertige* (2001-2021). She is also staging her last play, *Lettre à une deuxième mère (Letter to a second mother)*, exploring Simone de Beauvoir's legacy. The show will be put on in March 2023 at the Théâtre de l'Athénée.

**Click here to know more:** <https://www.fabulamundi.eu/en/constance-de-saint-remy/>



### NATHALIE FILLION – France

Nathalie Fillion is a writer, director, and originally trained as an actor. Her company is supported by France’s Ministry of Culture. She directs her own plays and her work is supported by many of France’s national theatres as well as other prestigious stages. *Alex Legrand*, her breakout play in 2004, was acclaimed by critics and the public. *À l’Ouest* premiered in 2012 at the Célestins, Théâtre de Lyon and the Théâtre du Rond-Point à Paris. It received the Fondation Barrière prize in 2011 and was given a public reading by the Comédie Française. In 2021, she wrote and directed

*In Situ, rêverie du siècle 21* (In Situ, rêverie of Century 21) at the Teatro Gustavo Modena (Italy), as part of the G8 Project initiated by the Théâtre National de Gênes (Genoa), which commissioned nine international authors and in which she represented France. She is frequently invited to give masterclasses in France and abroad, including a workshop in the summer school of the Academia Silvio d’Amico in 2019. In France she teaches at several national theatre schools including the ESCA in Asnières; the École du Nord in Lille; the ENSATT in Lyon; and the Académie in Limoges. Since 2012 she has directed a workshop at the Summer University of the European festival La Mousson d’Été, and more recently at the Université de La Sorbonne Nouvelle. In July 2016 she was named a Chevalier de l’ordre des Arts et des Lettres by the Ministère de la Culture of France. Her most recent piece *Sur le cœur* (On the Heart) is a play with music for three female and one male actor. The text was read at the 2022 Festival d’Avignon in the cloister of the Palais de Papes as part of the Souffle d’Avignon reading series of original works. A full production will premiere in January 2024.

Click here to know more: <https://www.fabulamundi.eu/en/nathalie-fillion/>



### EVA GEATTI – Italy

Eva Geatti (1981). She studied art. She designs, performs and builds constructions. With Nicola Toffolini in 2003 she founded Cosmesi theater company, presenting their work in many national and international institutions and festivals – Santarcangelo Festival, Drodeseera and Short Theatre among others. She has worked for research companies such as Masque Teatro, Motus, Ateliersi, Teatrino Clandestino; played the accordion on the roof of the Angelo Mai; she held workshops at IUAV in Venice and in Palazzo Strozzi (Florence), while she currently teaches at

the Academy of Fine Arts in Bologna. She built a shrine of smoke bombs for Ateliersi; accompanied a group of “Wild Detectives’ with Silvia Bottirololi for a year and renewed the collaboration with Bottirololi in the frame of the project Fuori (ERT). She designed the cover of a BeMyDelay record and made pirouettes for Jérôme Bel at the Venice Biennale; she had two solo shows with bizarre titles in Bologna and Santarcangelo; she collaborated as assistant director with Giuliana Musso. She contributed with her poetic text to the guide on the Italian region Friuli Venezia Giulia called “On the regimentation of water and baby dragons”; she organized the Conferenze Santarcangioline (Lectures on Santarcangelo) and held a workshop on Trap and Russian Romance with Dario Moroldo; she is part of the musical project Donna Circo; is an associated artist of Spazio Kor (Asti) and has recently contributed with a performance to Civitonia Festival, curated by Giovanni Attili and Silvia Calderoni. For her last works as Cosmesi she dug a hole and produced and sang in a pop record, while in 2022 she debuted as solo director with the show “La Vaga Grazia”.

Click here to know more: <https://www.fabulamundi.eu/en/eva-geatti/>



**ALEXANDRA KOCH – Austria**

Alexandra Koch is an author, theatre pedagogue and director. She writes mainly plays and prose, both for adults and also for young audiences. Her texts have been performed in theatres (including Dschungel Wien/ Kleines Theater Salzburg/ Landestheater Niederösterreich) or published in magazines (including Lichtungen/ Jenny/ Edition Goldstück). She has received several prizes and scholarships for her writing. For example, the Mira-Lobe-Stipendium, the Dramatikerinnen-Stipendium, the Peter-Turrini-Stipendium or the Rauriser Förderpreis für Literatur. Alexandra

has been giving theater and writing workshops for the cultural association Gutgebrüllt and in various schools in Vienna for ten years. She considers the promotion of children and young people, especially accessibility, in the areas of writing and theater performance to be incredibly important! As a certified educator, working with people is very close to her heart. She is currently pursuing her Master's degree at the Institute for Language Arts at the University of Applied Arts Vienna.

**Click here to know more:** <https://www.fabulamundi.eu/en/14745-2/>



**DAVID KOŠŤÁK - Czech Republic**

David Košťák was born in 1991 in Prague. He works as dramaturg in Theatre LETÍ. He started to write his own plays during his studies but he debuted in 2013, when Theatre LETÍ performed his short play *Fresh Love*. The play already dealt with topics that he works with quite often in his work – man responsibility at the level of interpersonal relationships, but also his responsibility for a state of today's world. In his plays he often works with remarkable metaphor and with elements of magic realism, that are at a starting point of a plot. His genre range is quite varied. His

plays include post-dramatic texts, intimate relationship drama, plays for youth, adaptations of literature and he regularly writes scripts for immersive theater. To this date, he has had three plays performed internationally: *Bird Woman* (Catalan Sala Beckett), *Lajka* (Romania), *Over the Spilled Milky Way* (Italy). At the moment he is working on an opera libretto for the opera of the South Bohemian Theater and a play about Bertolt Brecht for Theatre LETÍ. David Košťák belongs to the authors of the youngest generation, yet he has written a respectable number of plays, both original topics and author's adaptations of classic literature. His plays mostly touch interpersonal relationship, the fate of individuals in today's society, criticism of consumerism and other phenomena of today, he often refers to childhood memories and inner world of person. His plays are characterized by a poetic language, with a slight touch of playfulness and humor, but also pathos and tenderness.

**Click here to know more:** <https://www.fabulamundi.eu/en/david-kostak/>



**PATRIK LAZIĆ – Serbia**

Theater director and playwright who graduated with honors from the Faculty of Dramatic Arts in Belgrade, where he also completed his master's degree in directing. He graduated in 2019 at the Belgrade Drama Theatre with the play *Fine Dead Girls* by Mate Maticic. Some of the plays

he directed include: Animal Farm (City Theatre Cacak), Can't pay? Won't pay! (Istrian National Theatre – City Theatre Pula), The Stone (Belgrade Drama Theatre/Zagreb Youth Theatre). He stepped into the field of complete authorship with the plays All Happy Families Look Alike Unhappy Families (National Theatre Pirot) and Our Son (Heartefact) in which he presented himself as a complete author. He won the annual award of the Belgrade Drama Theatre for directing the play Fine Dead Girls, the same play won the award for best play at the 9th Festival of Premiere Plays in Aleksinac. He was also awarded a special prize for establishing innovative approaches at the 58th Joakim Vujic Festival and the award for best young director at the TNT festival in Krajoiva.

**Click here to know more:** <https://www.fabulamundi.eu/en/patrik-lazic/>



**MIHAELA MICHAILOV – Romania**

Mihaela Michailov holds a PHD in Theatre Studies at the National University of Drama and Cinematography I.L.Caragiale, București, where she coordinates the Master of Playwriting. Mihaela Michailov is a playwright, a performing arts critic and a cultural educator. She is one of the co-founders of the independent space Replika Center for Educational Theatre, based in Bucharest, where she initiated, together with the other members, platforms of educational art, programs of cultural intervention, shows on themes related to education. She has written more than 20

plays focused on social and political themes: work force migration, relations of power in the educational system, marginalization of vulnerable categories in post socialist times, history of LGBTQ+ communities before and after 1989. Her plays and fragments of plays have been translated in Bulgarian, French, Hungarian, Italian, German, Greek, Spanish, Portuguese. She has taken part, in 2009, in the playwriting residency offered by Royal Court Theatre, London. Her play „Bad Kids” had a public reading in July 2014 at the Festival d’Avignon. The play was staged in Bulgaria, France, Luxemburg, Germany. In 2016 the play was published at Solitaires Intempestifs Publishing House. In 2022 and 2013 she is the main curator of the National Theatre Festival, together with Oana Cristea Grigorescu and Călin Ciobotari.

**Click here to know more:** <https://www.fabulamundi.eu/en/mihaela-michailov/>



**EWA MIKUŁA – Poland**

Ewa Mikula – dramaturg, director, author based in Poland. A graduate of Theater Studies (specialization: performative studies) at the Jagiellonian University and Theater Directing (specialization: dramaturgy) at AST National Academy of Theater Arts in Kraków (Poland). In her works she focuses on intimate, local narrations, perceiving them as lenses of larger processes. As a dramaturg she collaborated with directors in state theaters as well as independent initiatives creating the texts and dramaturgy for plenty of shows among others: autobiographical “Work,

work” (2020), “Dialog” monthly, co-written with Piotr Froń; “The Lost Years” (2021) Gdańsk Shakespeare Festival; “Tales of the Blocks of Flats” (2022) dir. M. Streker, Wrocław Puppet Theater. Director of documentary play „Adulthood” (2023) in Divadlo Ludus (Bratislava) based on three-year documentary process with youth and adults about alternative ways of education. In 2022, she

became a participant of “Future Laboratory” – European project focused on missing European narratives and social integration – where she searches the topic of local identity and ethnic minorities during residencies in: Teatrul Tineretului in Piatra Neamț (Romania), Théâtres de la Ville de Luxembourg (Luxembourg) and Théâtre National de Strasbourg (France).

**Click here to know more:** <https://www.fabulamundi.eu/en/ewa-mikula/>



### **ORIOI MORALES I PUJOLAR – Spain**

Oriol Morales i Pujolar (1990) trained in performing arts management and playwriting at the Institut del Teatre de Barcelona, from where he graduated, and at the Obrador Internacional de Dramatúrgia de la Sala Beckett. Previously he had trained in acting, completing the studies plan of the Col·legi de Teatre de Barcelona. Professionally, he works in playwriting, stage directing and teaching in the field of theatrical writing and acting. As a creator, he has written and directed shows of his own such as *Com destruir una casa* (Festival Temporada Alta/Sala La Planeta); *Articulado ligero* (Teatre Tantarantana); *Bruels*, winner of the Adrià Gual Award (Teatre Lliure/Festival Grec) and *Granotes* (La Pedrera/Festival TNT/Sala Beckett). He has undertaken commissions for companies such as *Unter den Linden* (directing *Aprendre a nedar*, by Sasha Marianna Salzmann, and *Amor. Un exercici argumentatiu*, by Sivan ben Yishai, both premiered at the Teatre Tantarantana), *La Llarga* (company for which he wrote the play *Llançament*, which won the Sala Sandaru Award and premiered at the Sala La Planeta) and *Agitart* (the company with which he collaborated on the dramaturgy for the dance show *Dust*, directed by Roger Fernández and which premiered at The Place, London.) He is also the author of the plays *Port llevant* (Festival Temporada Alta playwriting trophy); *Lume* (that won a Sala Beckett writing grant); *A la vall* (that deserved the Carlota Soldevila creation grant awarded by the Teatre Lliure) and *Com es moren els ocells* (that was awarded the Carme Monturiol writing grant by Barcelona City Council). He has been assistant director to Helena Tornero for the shows *Kalimat* and *El Futur*, both premiered at the Teatre Nacional de Catalunya, and to Julio Wallovits at the show *Argentinamiento*, premiered at the Sala Beckett. From the year 2016 until 2021 he formed part of the editorial committee of the journal (*Pausa.*), linked to the Sala Beckett. In the publishing sector he has collaborated with Editorial Vicens Vives and Enciclopèdia Catalana.

**Click here to know more:** <https://www.fabulamundi.eu/en/oriol-morales/>



### **KATEŘINA SOUČKOVÁ – Czech Republic**

Kateřina Součková works both as playwright and dramaturge on independent projects, she writes scripts for theater and radio plays. Her PhD research is focused on reception of theatre. Currently, she works as dramaturg of theatre Činoherní studio in Ústí nad Labem and as a pedagogue at the theater faculty of the Academy of Arts in Prague (DAMU). In her scripts and dramaturgical work, she is interested in exploring different possibilities of theatrical language. As a playwright and dramaturg, she has participated in, for example, theater projects for theatres Meetfactory, Alfréd ve dvoře, Divadlo v Dlouhé, Činoherní studio, Jatka78, as well as many

site-specific productions for the Pomezí association, of which she is a co-founder. In her own work, as a playwright and director, she devotes herself to the genre of sound walks (audiowalk) in public space, which include the projects Invisible market (Market in Holešovice), Above the city (emergency colony Kotlaska) and White painting (Winternitz villa). In 2016/2017, her show Pomezí was awarded by the Divadelní noviny Award in the category of alternative theater category and the Next Wave Festival honored the same show as a Project of the Year. Due to her focus on experimental and immersive projects the opportunity to participate in Fabulamundi is an opportunity for her to lead creative dialogue and to explore new means of theater expression and writing forms.

**Click here to know more:** <https://www.fabulamundi.eu/en/katerina-souckova/>



**ROBERTO SCARPETTI – Italy**

Graduated in Screenwriting at Centro Sperimentale di Cinematografia, he won the Mention Franco Quadri at Premio Riccione 2011, with the play *Viva l'Italia, le morti di Fausto e Iaio*, that was later produced by Teatro dell'Elfo. With this play, he also won the prize Franco Enriquez for best playwriting and received a nomination at Premio Le Maschere del Teatro Italiano. *Viva l'Italia* was aired in a French radiophonic version on France Culture, and in 2023 produced by RadioRai as a 6 episodes podcast. Under the direction of Antonio Calbi, he was designed as resident playwright at Teatro di Roma. For Teatro di Roma, he wrote: *Prima della bomba*, for which he received a second nomination at Premio Le Maschere del Teatro Italiano; *Ritratto di una capitale*; *Ritratto di una nazione*, as dramaturg; *28 battiti*, which he also directed. For Compagnia Lumen he wrote *Falafel express* and *Samir*, both produced by Campo Teatrale. For Compagnia del Sole he wrote *Secondo Federico*. Since 2019 he works with Lacasadargilla as playwright for the festival *IF/Invasioni dal futuro*. For the screen, he wrote *Magic Island*, *Tra le onde*, *Dove non ho mai abitato*, *Summer Games* and *Quello che non sai di me*. *Summer Games* was Switzerland's choice for Academy Awards' Best Foreign Film pre-selection in 2012 and it won the Swiss Film Prize for Best Screenplay. He has led several playwriting workshops, for PAV and for Lacasadargilla, and since 2022 he teaches playwriting at Scuola di Perfezionamento del Teatro di Roma.

**Click here to know more:** <https://www.fabulamundi.eu/en/roberto-scarpetti/>



**BILJANA SRBLJANOVIĆ – Serbia**

Author, playwright, tenured professor at the University of Arts, Belgrade, chair of the Department of Dramaturgy at the Faculty of Dramatic Arts, PhD Student Theory of Dramatic Arts, Media, and Culture – Cinema Studies. Srbljanović is a Fulbright alumna 2002/2003., when she was a guest lecturer at NYU, Tisch School of the Arts in New York. Biljana Srbljanović has written more than 10 plays, all published and produced in theaters all over the world, translated in 25. Six times winner of the Sterija Awards for a new play, most important national recognition for playwriting, as well as the Joakim Vujić award for lifetime achievement in Theatre, City of Belgrade Award, Slobodan Selenić and Ernst Toller Awards and Premio Europa – New Theatrical Reality

Award, all for her different texts. Author and creator of a TV series “Open Doors” that marked a turn in a contemporary television program in Serbia, with a long-lasting legacy. She is an author and a co-presenter of more than 200 episodes of one of the first Serbian serialized podcast “Pleasure in the text”, an hour long interpretation and analysis of contemporary cinema and screen media texts that is in its 5th year of broadcasting. For more than a decade, Biljana Srbljanović has been a program editor at Heartefact Fund, an independent regional cultural organization dedicated to fostering a creative, critical and responsible rethinking of emerging artistic, social and political issues and phenomena at national, international level. She is a permanent jury member of the most important regional Competition for the best contemporary socially engaged texts that is in its 13th edition. She is an activist for LGBTI+, women and minority rights for which she has received several awards: Sarajevo Days award, Winning of Freedom Award, Icebreaker of the Year etc. She published many critical commentary in national and international newspapers (Blic, Javni Servis, Peščanik, Le Monde, La Repubblica, Der Standard, Der Spiegel etc). Srbljanović was the first godmother of Belgrade LGBT Pride 2014, recognized as an most important ally of the year and recipient of the French Order of Arts and Letters (Chevalier des Arts et des Lettres).

**Click here to know more:** <https://www.fabulamundi.eu/en/biljana-srbljanovic/>



**BERNHARD STUDLAR – Austria**

Born in Vienna in 1972, studied theatre studies, philosophy, German literature and journalism at the University of Vienna from 1991-96. During this time he attended several classes at the School of Poetry in Vienna. Among others, with H.C. Artmann, Wolfgang Bauer, Allen Ginsberg and Blixa Bargeld. Between 1995 and 1998 he works as dramaturge and assistant director at the Theater der Jugend in Vienna. 1998-2002 followed the study of “Scenic Writing” at the University of the Arts (UdK) Berlin. In 2001 Bernhard Studlar won the prize of Heidelberg Stückemarkt with “Transdanubia-Dreaming”, the play premiered at the Burgtheater Vienna in 2003. Since then he has been working as a freelance author. Commissioned works for the Vienna Burgtheater followed: “Mariedl Kantine”, a homage to Werner Schwab, and “Zwischentöne”. He has also written plays for the Deutsches Schauspielhaus Hamburg (“Spieltrieb”, “Me and You and the EU”), the Schauspielhaus Graz (“Sonne, Wolke, Amerika”) and the Schauspielhaus Wien. In 2017, his play “Nacht ohne Sterne” (Night without Stars), commissioned by the Slovak National Theatre in Bratislava, premiered there and was performed at Theater Kosmos in Bregenz and Schauspiel Leipzig. In 2020 he was awarded the Prize of the Austrian Theatre Alliance for his play “Lohn der Nacht”. The play was premiered at the 2021 Bregenz Festival, directed by Jana Vetten. Bernhard Studlar writes plays and radio plays for adults as well as for children and young people. His texts have been translated into more than ten languages and performed by theatres in Europe. He lives as a freelance author in Vienna. His plays are represented by henschel Schauspiel Berlin. <https://henschel-schauspiel.de/de/person/128>

**Click here to know more:** <https://www.fabulamundi.eu/en/bernhard-studlar/>



**HELENA TORNERO – Spain**

Helena Tornero Brugués (1973) holds a bachelor’s degree in Tourism from the UdG and is a graduate in Directing and Playwriting from the Higher School of Dramatic Art at the Institut del Teatre in Barcelona. She currently also forms part of the ESAD management team as head of the Speciality in Directing and Playwriting. For theatre she has written, among others: *Submergir-se en l’aigua* (SGAE Award 2007), *Suplicants* (2008), *Apatxes* (14 d’Abril Award 2009), *De-sideris. Looking for happiness?* (Teatre de Ponent, 2010), *No parlis amb estranys* (2013), *F/M (devil is alive and well)* (2015), *Fascinación* (Lope

de Vega Award 2015), *El Futur* (2019), *Demà* (Sala Beckett, 2020), *Nosaltres/A nosotras nos daba igual* (Teatro Español/TNC, 2021) and *Paraíso Perdido* (Festival Grec, 2022). She has also written the libretto of *Je suis Narcissiste* (2019), an opera that won an Alícia Award from the Catalan Music Academy, being runner-up of the Max Awards and the International Opera Awards. She has often worked with young people in theatre workshops or artistic projects: the Ponent Youth Company at the Teatre de Ponent in Granollers, the *Un dia al TNC* programme at the Teatre Nacional de Catalunya, the *EN RESIDÈNCIA* project by Barcelona City Council, Festival La Mousson d’Hiver and Festival Regards Croisés in Grenoble. She is a founding member of PARAMYTHADES, a group of performing arts professionals who have run dance, theatre and music workshops for children and young people at refugee camps in Greece. Within this context, she wrote the adaptation of *Kalimat* (2016) based on eye-witness reports from the refugee camp of Nea Kavala – premiered at the TNC as part of a social project – and *Trees never get tired* (2017), premiered at the Policastro Theatre (Tessalònica) with a cast formed by people from the region and people awaiting refugee status originating from Syria, Iraq, Eritrea and Somalia, among others. In November 2023, she will publish the French version of *F/M (devil is alive and well)*, with a translation by Laurent Gallardo, in Les Éditions Théâtrales – Jeunesse.

**Click here to know more:** <https://www.fabulamundi.eu/en/helena-tornero/>



**INGEBORG VON ZADOW – Germany**

Ingeborg von Zadow, playwright and Librettist, was born in Berlin and spent her childhood in Germany, the USA, and Belgium. She studied Applied Theater Studies in Giessen and holds a Master of Arts degree in Theater from the State University of New York at Binghamton, USA. She worked as Assistant Director on various operas and plays and translated English language plays. Her plays have had numerous productions and were translated into eleven different languages. Ingeborg von Zadow won the Brother-Grimm-Prize of the State of Berlin and was granted a

One-Year-Scholarship of the Kunststiftung Baden-Württemberg, a Fulbright-Grant and the “Nah dran”-Grant of the Children’s and Youth Theater Center Germany and the German Literary Fund. She was nominated for the National German Children’s Theater Prize and the Mülheimer Children Plays Prize. Ingeborg von Zadow is represented through Verlag der Autoren, Frankfurt a.M., Germany.

**Click here to know more:** <https://www.fabulamundi.eu/en/playwrights/ingeborg-von-zadow/>



**ANNA WAKULIK – Poland**

Anna Wakulik was born in Gdańsk, Poland, and studied at the Playwriting School (Szkola Dramatu) of Teatr na Woli in Warsaw and at the Institute of Polish Culture at the University of Warsaw. She was a dramaturge associated with Teatr Dramatyczny, Warsaw (2017-2020). From 2012-2014 she was the Literary Manager at Teatr im. L. Solskiego, Tarnów. From 2022 she works as a dramaturge in Teatr Wybrzeże, Gdańsk. She is the author of the play *Zażyńki (A Time to Reap)* (Teatr Polski, Poznań, dir. Katarzyna Kalwat; The Royal Court Theatre, London, dir. Caroline Steinbeis; the play was nominated for a London Evening Standard Theatre Award in 2013, received the Journalist's Prize in Teatr Polski Poznań's playwriting contest *Metafory Rzeczywistości*, and was shortlisted for the All Poland Staged Contemporary Play Contest [Ogólnopolski Konkurs na Wystawienie Polskiej Sztuki Współczesnej]), and *Bohaterowie (Heroes)* (Teatr im. L. Solskiego, Tarnów, dir. Ewelina Pietrowiak). She was a finalist for the Gdynia Dramaturgy Award (Gdyńska Nagroda Dramaturgiczna) multiple times: in 2010 for her play *Krzywy domek (Crooked House)* (in collaboration with the Teatroteka series, dir. Anna Wieczur-Bluszcz, 2016; Polish Radio Theatre, dir. Janusz Kukuła), in 2014 for *Wasza wysokość (Your Highness)* (which premiered at Teatr WARSawy, dir. Katarzyna Kalwat; in collaboration with the Teatroteka series, dir. Agnieszka Smoczyńska, 2015; Polish Radio Theatre, dir. Julia Mark, 2017), in 2015 for *Dziki Zachód (The Sentence)*, in 2016 for *Błąd wewnętrzny (Internal Error)*. Her other awards and nominations include: 2009 finalist for her text *Sans Souci* in Teatr Polski Poznań's playwriting contest *Metafory Rzeczywistości*; 2011 winner of Teatr Wybrzeże's playwriting contest for *Elżbieta H. (Elizabeth H.)*. She has been published in the dramaturgical monthly *Dialog (Dialogue)* (including the plays *Sans Souci*, *Elżbieta H.*, *Zażyńki*, *Wasza wysokość*, *Dziki Zachód*). She was a Grant Recipient of the Polish Ministry of Culture and Cultural Heritage in 2013. She also taught creative writing at Collegium Civitas, Szkoła Dramatu, and the Warsaw School of Photography and Graphic Design.

**Click here to know more:** <https://www.fabulamundi.eu/en/anna-wakulik/>

**ELISE WILK – Romania**

Elise Wilk, born in Braşov and growing up bilingual (German and Romanian) is one of the most performed playwrights of the young generation in Romania. She studied journalism in Cluj-Napoca, creative writing in Braşov and playwriting in Târgu Mureş. In 2020, she defended her PhD thesis at the University of Arts in Târgu Mureş, on the topic of Youth Theatre in Romania. Currently she is teaching Playwriting at the University of Arts in Târgu Mureş. In 2008 she received the Romanian dramAcum award for her first play *It happened on a Thursday*. Since then, her plays have been staged both in Romania and abroad and have so far been translated into 13 languages. In Romania, her plays won the Irish Embassy Award for emerging playwrights (*The Green Cat*, 2013), the Romanian Drama Prize (*Paper Airplanes*, 2015), Best monologue play (*Crocodile*, 2017). She took part in international writing programs such as the Forum of the Young Authors at the Wiesbaden Theater Biennale (2014), *Hot Ink* at the Lark in New York (2015) and *Fabulamundi.Playwriting Europe* (2013-2020). Her plays were also adapted for the radio. In 2017 and 2018, the play *Explosive*, a production of Radio Romania, won important prizes on three

continents: Winner of the Asia-Pacific Broadcasting Union Award 2017, Grand Prix Marulic (2018) and Gold Medal at the New York Festivals (2018). Other awards include: Trendsetter of the Year 2014 (Forbes Magazine Romania), 100 people for the Romania of tomorrow (2018, Decât o Revistă), German Diaspora Personality of the Year (2019, International Media Aid), Premio Carlo Annoni Italy (2021), Aurora Prize for Playwriting (2022, Poland).

**Click here to know more:** <https://www.fabulamundi.eu/en/elise-wilk/>



### **STEFAN WIPPLINGER - Germany**

Stefan Wipplinger was born in Upper Austria in 1986. He studied Experimental Design at the University of Fine Arts in Linz and started working as an assistant director in independent theatre productions. He moved to Berlin in 2010 to make movies and sign up for Theatre Studies, then studied Dramatic Writing at Berlin's University of the Arts. 2014 he was selected for a play development by Grips Theater for the Berlin Childrens' Theatre Award. His first full-length play "Hose Fahrrad Frau" (Engl. *Taking Care of Things*) was nominated for Stückemarkt of Berliner

Theatertreffen and Heidelberger Stückemarkt and premiered in 2016 at Volkstheater in Vienna. He's now working in theatre as a playwright, director, dramaturg, and translator and writes adaptations in close collaboration with directors. He's a founding member of a network of playwrights focusing on exchange, solidarity, transparency, and fair payment and has initiated a podcast for german contemporary drama in 2021.

**Click here to know more:** <https://www.fabulamundi.eu/en/playwrights/stefan-wipplinger/>