

Pipelines

Press Kit

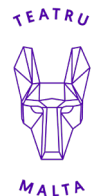


THÉÂTRE
DE LIÈGE



théâtre-s
de la Ville de
Luxembourg

SCHAUSPIEL
GRAZ



With thanks to the support of:



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Project Overview




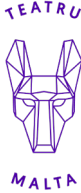

A cross-Europe theatre project about oil pipelines, corruption and fossil fuels.

Pipelines began in 2020 as an idea by German playwright Magdalena Schrefel. She had been commissioned by [Schauspielhaus Graz](#) (Austria) to write a text about oil pipelines, inspired by the essay “How to Blow Up a Pipeline” by provocative Swedish author and climate activist Andreas Malm.

Magdalena Schrefel and the team in Graz thought it would be interesting to consider the subject from a cross-European perspective. They approached ETC and suggested collaborating with other theatres in the network. In total, 5 theatres from 5 countries joined the project, each commissioning a local author to work on the subject of pipelines, energy supply, financial issues and daily consequences in Europe.

Pipelines aims to circulate words instead of oil, drawing energy from cultural exchange rather than fossil fuel. It also showcases how European collaboration and political engagement can foster visibility for burning issues - highlighting local perspectives on global issues, and helping to solve commonly-shared problems together.

Participating Theatres

Country	City	ETC Member Theatre
Austria	Graz	 <p>SCHAUSPIEL GRAZ</p> <p>Schauspielhaus Graz</p>
Albania	Tirana	 <p>TEATRI KOMBETAR</p> <p>National Theatre of Albania</p>
Belgium	Liège	 <p>THÉÂTRE DE LIÈGE</p> <p>Théâtre de Liège</p>
Malta	Valletta	 <p>TEATRU MALTA</p> <p>Teatru Malta</p>
Luxembourg	Luxembourg	 <p>théâtre•s de la Ville de Luxembourg</p> <p>Les Théâtres de la Ville de Luxembourg</p>

The Authors and Their Plays



Magdalena Schrefel

Working with Schauspielhaus Graz

Born and raised in Vienna, Austria, Magdalena lives in Berlin. She holds a degree in European Ethnology from the University of Vienna and later studied Literary Writing at the German Institute for Literature in Leipzig. Her plays have earned her invitations to festivals and are represented by Rowohlt Theater Verlag. Her recent play, *Ein Berg, viele*, was awarded the Kleist-Förderpreis 2020 and 3rd prize at Else-Lasker-Schüler-Stückepreis 2020. Pia Richter directed its world premiere at Schauspiel Leipzig, and Teresa Hoerl has adapted it for radio.

Was zündet, was brennt / What ignites, what burns

In the subsoil of Europe, a branched circulatory system of crude oil is relaxing. Pipelines run through the continent like lifelines and fuel our hunger for energy. Despite all efforts, global oil production has increased continuously over the past fifty years. Nothing, it seems, can stop the catastrophic cycle. "What ignites, what burns" is about two young women who try anyway. The Kleist Prize winner Magdalena Schrefel has taken on the Austrian part and designed a theatrical road movie along the Adria-Vienna pipeline. It shows the journey of its two heroines across Austria and the endless expanses of the Internet and describes their encounters with climate activists, various eccentric figures of the fossil age and their

radicalization: How can narrative means blow up a pipeline?

The play premiered in Schauspielhaus Graz in January 2022, staged by German director Marie Bues.

Press Coverage

"What ignites, what burns": Long standing on the line

The stuff of nightmares sets the world on fire. "What ignites, what burns" brings the climate crisis to the stage of the Grazer Schauspielhaus.

Science fiction atmosphere in the Grazer Schauspielhaus: a grandstand stage wrapped in aluminum foil with nine monitors, lots of white wig hair, pitch-black days in artificial light, as if the sun had been switched off....[Keep reading on Kleine Zeitung](#)

A play about the climate crisis with wit and moral club

The climate is the burning issue of our days. In the Schauspielhaus, Magdalena Schrefel has now presented a play that has its finger on the pulse with "was brennt, was brennt". Director Marie Bues and the ensemble have conjured up a dynamic evening of theater from the text, which is almost overflowing with information... [Keep reading on Krone](#)





Elsa Demo

Working with the National Theatre of Albania

Elsa Demo (PhD in literary studies) has been engaged with reports and analysis on arts and culture in Albanian daily media for two decades. She lectures journalism and Story of Art at University of Elbasan. She was co-editor with Ardian Klosi of two documentary and literary anthologies, the first about life under dictatorship in Albania: “Shqipëria kujton. 1944-1991” (“Albania remembers. 1944-1991”), and the second about post-communist era “Shqipëria tregon 1991-2010” (“Albania confesses 1991-2010”). She has co-written her first feature screenplay “The Vain” in collaboration with director Bujar Alimani. Elsa is author of the program “Artes” on RTSH1 (Albanian Public Broadcaster). She lives in Tirana.

E gjelbër hiri në të zezë / Grayish Green Into Black

One winter day, an oil well bursts, in the triangle between the houses, the village cemetery and the ghost cinema. The house, the cemetery, the cinema, come as witnesses of a time that is older than the one the contemporary family lives in. Thus times join the wings, the past echoes the present, places echo people to say that the need for survival controls and challenges the spiritual needs within people of same kin, who are also the miniature of a polarized society.



Alex Lorette

Working with Théâtre de Liège

Alex holds a degree in sociology, economics, theatre science and dramaturgy. He also has an actor's training degree. He began his career in acting and directing before devoting myself to playwriting. His theatrical writings take various forms (monologues, landscape plays, and documentary theatre). They are always rooted in an analysis of the way in which the social fact influences the construction of our identity and our reading of the world around us. His plays have won several prizes in many countries, and are translated in German, English, Italian, Romanian. They are staged in Belgium, France, Italy.

Sauvages / Wild Animals

In a small, remote village, the inhabitants are bored. All it would take is one project, one big splash, to restore the village to its former glory of its rich industrial past. But nothing happens... until the weakened old mayor discovers a call for projects that could change everything: the construction of a pipeline highway. It is the promise of new growth. But also the promise of new conflicts... because the resistance is getting organised!

A scenic and choral reading will take place in Liège on 12 November 2022 during the "[Forum Sans Transition!](#)".



Simone Spiteri

Working with Teatru Malta

A writer, director and actor. She set up her own theatre company, Dù, in 2004 and her written and directed work has been performed in Denmark, Egypt, Sicily, Spain and Macedonia, the US and France. She won first prize in the National Francis Ebejer contest for playwriting and is a published author with Merlin Publishers. She recently won the National Book Prize 2020 for her plays *Repubblika Immakulata* and *Appuntamenti*. She is currently the Director of Learning of Studio 18 and a freelance writer and theatre-maker. She is also an Associate Director with the national theatre company Teatru Malta, an acting member on the MEIA (Malta Entertainment Industry Association) theatre sub-committee and an advisory artist for Write Local Play Global.

Lupu/Nagħġa / Wolf/Sheep

The fuel industry is fueled by corruption, corruption fuels the fuel company. Corruption fuels us all and we fuel it back. Even if we don't think we do, or refuse to accept that we do. Wolf/Sheep is a play about this vicious cycle: a massive iceberg, not its tip ... we all know who those people up there are, but its base is Us. You. Me. And how we all, by doing nothing or thinking there is nothing to do, have allowed these things to happen. Things of all sorts: the trivial, the inconsequential, but the horrific too. Malta loves a nationwide blackout. Despite very recent state-of-the-art new fuel storage systems. But lack of actual light every now and then is not the only thing keeping us in the dark. Allegorical, satirical, political ... the play evaluates, observes and pushes the limits of a country (perhaps a world?) that can be as surreal as it is confused, noisy, passive, passionate and chaotic. Ultimately, we are all anesthetized, by the wolf, maybe? But the real question is what kind of fuel is our new opium and who are the real wolves and the real sheep?

The play will premiere at Teatru Malta during the season 2022/2023.



Ian De Toffoli

Working with Les Théâtres de la Ville de Luxembourg

A writer, playwright and academic. He has published some twenty scientific articles about drama and multilingualism (a.o.) in international journals, and was author-in-residence at the Théâtre national du Luxembourg, as well as at the Literarisches Colloquium Berlin. His plays are performed, published and translated in several European countries.

Léa et La Théorie Des Systemes Complexes / Lea's Complex Systems Theory

According to the prediction of the chief economist of the International Energy Agency, who says that without a sufficient supply of oil, "the wheels will come off the economy". Léa et La Théorie Des Systemes Complexes / Lea's Complex Systems Theory is a multilingual play that mixes epic and poetic saga, documentary theatre and narrative theatre, deals with the link between the oil industry and the European and Luxembourgish economic structures.

In the Grand Duchy, the fiduciary management of the fortunes of the Big Oil Companies, hidden in offshore accounts, has a long tradition, from the slush funds of Elf Aquitaine in the 1980s to the tax rulings of today, revealed by the Luxembourg Leaks affair in 2014. Among the hundreds of advantageous tax agreements concluded by audit firms with the Luxembourg tax authorities are several giants of the oil industry such as the Russian SA Gazprom, the sulphurous Koch Industries, the second largest American multinational and the China Petrochemical Corporation, the second largest employer in the world.

Léa et La Théorie Des Systemes Complexes / Lea's Complex Systems Theory, in the continuity of the author's political, documented and narrative plays, such as

AppHuman and Terres arides, attempts to trace the course of complex economic mechanisms and to show not only how the Luxembourg economy has been able to make the country prosper thanks to deals with the Big Oil Companies, but also how everything is always intertwined in the opaque world of big money.

The play will premiere at Les Théâtres de la Ville de Luxembourg in the season 2023/2024.

New European Bauhaus Festival: The Drama of Climate Crisis - Narratives for the Future

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On 09-10 June 2022, ETC will take part in the prestigious New European Bauhaus (NEB) Festival with a two-part arts and sustainability event, "**The Drama of the Climate Crisis – New Narratives and Tools for the Future**".

9 June 2022, 15:00 - 16:30 CET:

This event will see sustainability experts from the ETC Green Theatre Committee discuss the creation of a new, comparable assessment tool to reduce the theatre sector's carbon footprint. They will set out the principles and shared standards across Europe that are driving the guidance for the cultural sector, with a focus on the Theatre Green Book and an update on the development of the ETC Sustainable Action Code for Theatres.

10 June 2022, 16:00 - 17:30 CET:

This is an artist-led discussion about the ETC project Pipelines. The 5 participating authors will discuss their plays and the challenges of writing on the climate crisis. The event will take place in-person during the Dramatikerinnen-Festival at Schauspielhaus Graz, but will be recorded and made available to watch back on demand. It will be moderated by Elisabeth Tropper, Dramaturg at Schauspielhaus Graz.

Related Events

30 April 2022: [A reading of Ian de Toffoli's play](#), formerly titled 'The Wheels Will Come Off'

12 November 2022: A scenic and choral reading of 'Sauvage / Wild Animals' by Alex Lorette will take place during the "[Forum Sans Transition](#)"!

Press Contact

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About ETC

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Founded in 1988, the European Theatre Convention (ETC) is the largest network of public theatres in Europe. It is an arts organisation that promotes European theatre as a vital platform for dialogue, democracy and interaction that responds to, reflects and engages with today's diverse audiences and changing societies. ETC's programme of grants and events support networking, professional development and artistic collaborations for theatre staff across Europe – championing theatre as a key European art form for the 21st century.

ETC has 54 member theatres from 30 countries and is supported [by the Creative Europe Programme of the European Union](#).

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