

Course Catalogue
2023/24 Autumn Semester
EN

Table of contents

Zurich courses

Campus-Woche.....	3
Workshop 3: “War, Freedom, Ignorance” – metaphors for an absent future.....	4
Beziehungsweisen: Zusammenarbeit in den freien performativen Künsten.....	6
Critical Ecologies	8

Berne courses

Kick-Off Tage.....	9
Manifesto – Solo	10
LAB	11
Master Thesis Modul – Einführung Konzept / Projektmanagement	12
Acting Portfolio 2	13
Physical Training.....	14
Master-Kolloquium	15
Stimm-Training für Nichtschauspieler*innen	16
M2ACT x Burning Issues – Performing Arts and Action.....	17
Projekt-Management	19
EXPANDED VOICE AND DEEP LISTENING	20
Theater als Probe: Ein Reflexionsraum.....	22
Audience guidance, agency & bewilderment	23
Dieser Workshop wird ein Albtraum werden!.....	24
Edge of Chaos.....	26
TIME IS OVER: a workshop on time in performance	27
Einführung Licht	28
Autorschaft – Autorität?.....	29
Back to the Future, or the Future of Seeing Differently	30
Was brennt: Die Generation YZ in den Künsten	32
EcoArtLab – Relational Encounters I: Zukunftsbilder	33
Fragezeichen: Was ist eine gute Frage?	34
Forschungs-Mittwoch.....	35
Kolloquium Institut Praktiken und Theorien der Künste	36

Verscio courses

Physicalising emotions for storytelling on stage.....	37
Artistic Biography.....	38
The physicality of an actor – the physicality of a puppet	39
Towards a carnivalesque body.....	40
Workshop with Marianne Denicourt.....	41

Lausanne courses

Workshop with Christian Geffroy Schlittler and Martin Reinartz	42
Workshop with Jean-Daniel Piguet and Fleur Bernet.....	43
Workshop with the Old Masters collective	44
Workshop with Olivier Neveux and others.....	45
Workshop with Philippe Gladieux.....	46

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
E	D	F	I
x	x	x	

ZÜRICH, ZHDK

ZH01	Campus-Woche		
Module type:	All fields of practice: Master Cluster		
Dates (from/until):	Week 39 (25 to 29 September 2023)		
Times:	All day		
Room (if known):	Zurich area (outside of the ZHdK)		
Number of participants:	Max. 40 - 45	ECTS:	2
Prerequisites:			
Responsible:	Réjane Dreifuss, Anne Andresen		

Teacher:	Anne Andresen, Tatjana Sebben, Sylvia Sobottka
Learning objectives:	
Content:	A description of the course content will follow at a later date. Students who sign up for the Campus Week will spend a week away from normal everyday life. It is not possible to arrive or depart during the Campus Week!
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
	x		x	x	x	x		x	

Teaching language			
E	D	F	I
x			

ZURICH, ZHDK

ZH12	Workshop 3: “War, Freedom, Ignorance” – metaphors for an absent future		
Module type:	SC: mandatory elective RE, DR: elective		
Dates (from/until):	Week 48/49 (27 November to 8 December 2023)		
Times:	11:00-16:00 / Mon, Wed, Thu, Fri / 4 x 4 hours		
Room (if known):			
Number of participants:	8 MA VSC + open to MA RE / MA DR + partners schools	ECTS:	2
Prerequisites:	Admission to the MA Theatre		
Responsible:	Ramona Mosse / Tatjana Sebben		
Teacher:	Bruno Fornasari		
Learning objectives:	The objective of the workshop is for the actors to explore the tools that are needed to develop creative and professional autonomy and to become aware of the theatrical phenomenon also from a dramaturgical and compositional point of view, so as to integrate these elements with the performative aspects and interpretations required by the construction of the role. The well-known concept of “given circumstances” will be expanded, by including in it the circumstances of representation and the relationship with the public, so as to broaden Stanislavsky's concept in order to apply it to dramaturgical structures of any genre and style.		
Content:	<p>Our main focus for dealing with elements of collective creation will be the exploration of dramatic and post-dramatic theatrical mechanisms, given the ever-increasing need for future professionals to be more creative entrepreneurs than hired actors.</p> <p>Ranging from work as an ensemble to the challenge of building an individual role, we will therefore explore the effectiveness of the use of time, space and rhythm, as well as the construction of lines of dramatic and humorous conflict, based on the three political slogans in George Orwell's novel “1984”:</p> <ul style="list-style-type: none"> - War is peace - Freedom is slavery - Ignorance is strength <p>By exploring the contemporary resonance of these paradoxical commandments through written, physical and verbal improvisations, the students will try to translate imaginative situations into three-dimensionality on stage, including a precise score of the psycho-physical actions that lead to concrete emotional states and their poetic equivalents.</p> <p>The work process will focus on unearthing dramatic potential in ideas, politics and concepts that we want to share with the audience. The group will pursue an artisanal approach to the compositions for the stage that considers the artistic result as a reward rather than as a given.</p>		
Literature used:			
Comments/biographies:	Bruno Fornasari is an Italian author, actor and director resident at the Teatro Filodrammatici in Milan, where he has also served as artistic director since 2011. His interdisciplinary experience ranges from prose to opera, musicals and multimedia. Among various international collaborations, he conceived and applied his “CON_TESTO” real-time theatre		

format at Dramatikkens Hus (The House of Playwrights) in Oslo and the Institut del Teatre in Barcelona and wrote and directed "IL BUMME", the only show representing Italy at the Dekalogas Dialogas Festival in Vilnius, the European City of Culture 2009. Specialising in contemporary drama, he has directed plays by Juan Mayorga, Roland Schimmelfennig, Marius Von Mayenburg, John Hodge, Edward Albee, Dennis Kelly and has translated and directed plays by Shelagh Stephenson, Barrie Keeffe, The Presnyakov Brothers and Philip Ridley as well as being associate director of "SHAKESPEARE IN LOVE", based on the screenplay by Tom Stoppard and the 7-time Academy Award-winning film. In the field of theatre training, he is a member of the Advisory Board of Ecole des Ecoles, a European network focused on training in the performing arts that connects 17 of the most prestigious theater schools in Europe. He conceived and leads the project THE DIRECTOR'S ACTION at the Accademia Teatro alla Scala in Milan and works as acting teacher at the Accademia dei Filodrammatici in Milan, the School of the National Theater of Tuscany headed by Pierfrancesco Favino, and the TESEO project, a masterclass programme offer by the National Theater of Veneto. As an author at home in various genres, many of his published plays have been translated and benefit from prestigious contributions: the preface of "NERDs" was written by Pierfrancesco Favino, "GIROTONDO.COM" was introduced by John Hodge (screenwriter of "Trainspotting" and "The Beach"), produced by Teatre Lliure in Barcelona and directed by Lluís Pasqual. A film version of "PROOF" is currently in the works, while "THE MEAT MARKET", already produced by the National Theater of Tuscany in 2018 and directed by Juan Carlos Martel (the new director of the Teatre Lliure in Barcelona), recently opened in a new production at the National Theater of Genoa. With his work "THE SCHOOL OF MONKEYS", published with a preface by Lluís Pasqual, he won the Franco Enriquez National Prize for dramaturgy in 2019.

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
E	D	F	I
x	x		

ZURICH, ZHDK

ZH32	Beziehungsweisen: Zusammenarbeit in den freien performativen Künsten		
Module type:	BN, RE, SC, TP, DR: elective		
Dates (from/until):	Week 39-51, on Thursdays during oddly numbered weeks (28 September / 12 October / 26 October / 9 November / 23 November / 7 December / 21 December 2023) Performance visits may also take place at other times		
Times:	Thursdays, 17:30-19:00		
Room (if known):	Seminar room / Studio Gessnerallee		
Number of participants:	10 - 20	ECTS:	1
Prerequisites:	DDK BA or MA students, partner schools		
Responsible:	Nadia Fistarol		

Teacher:	Joshua Wicke and guests
Learning objectives:	<ul style="list-style-type: none"> - To gain in-depth knowledge of contemporary working methods in the arts - To explore forms of working in and with groups - To become more aware of and engage with the politics of production - To broaden one's horizon in order to include diverse artistic approaches - To get to know methods for artistic research and enquiry
Content:	<p>We will explore the politics of production in the independent performing arts through conversations, studio visits and performance visits. The focus will be on working in groups. What are the challenges and methods of working together from the perspective of a critique of domination? What ambiguities does working in groups entail? How can political and ethical considerations be translated into a production's infrastructure and the cooperation with institutions? How do working methods and aesthetics influence each other? Is there a right way of doing things the wrong way?</p> <p>During the first few sessions, we will use readings to establish the context for our line of questioning. In the second part, we will get to know the working methods of selected artists, groups and producers through conversations, workshops and studio visits.</p> <p>Some of the readings will be in English. Depending on demand, the seminar may also be held in English.</p>
Literature used:	<ul style="list-style-type: none"> - Ethan Philbrick: Group Works - Kai van Eikels: Die Kunst des Kollektiven - Sandra Ruiz & Hypatia Vourloumis: Formless Formation - Starhawk: Empowerment Manual - Dean Spade: Mutual Aid - Lauren Berlant: The Inconvenience of Other People - Bini Adamczak: Beziehungsweise Revolution - Fred Moten / Stefano Harney: The Undercommons - Fred Moten / Stefano Harney: All Incomplete
Comments/biographies:	<p>Joshua Wicke is a curator and dramaturge working in the field of Performance, Theatre and Dance. He studied philosophy, economics and dramaturgy in Berlin and Potsdam. As a dramaturge, he has worked at the interface between city theatres and the independent scene in Berlin, moving between multiple disciplines and aesthetics. He curated a range of discursive programmes and developed the radio play "Funkstille" together with Anna Zett. Joshua Wicke has co-curated the "Palast der Republik", a three-day festival at Haus der Berliner Festspiele, moving between art, discourse and para-parliament, to address a critical</p>

revision of the events surrounding German reunification. Since 2018, he has been the co-host of “Dirty Debüt”, a platform for emerging performance artists. He held teaching positions at Academy of Media Arts in Cologne, Free University Berlin and ZHdK on representational strategies in and of crisis, the practice and theory of collaborative dramaturgy, and ecologies of theatre. Most recently, he co-edited a series of essays and conversations online on “Theatre in Lockdown” and “Haptic Entanglements” in the arts. Recently, Joshua Wicke has worked with Alexander Giesche and Moved by the Motion amongst others at the Zurich Schauspielhaus and currently works as a curator at Gessnerallee Zürich.

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
E	D	F	I
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ZURICH, ZHDK

ZH33	Critical Ecologies		
Module type:	BN, RE, SC, TP, DR: elective		
Dates (from/until):	Week 42/44/46/48 (18 October / 1 November / 15 November / 29 November 2023)		
Times:	4 sessions on Wednesdays, 17:30-19:00		
Room (if known):	Zoom		
Number of participants:	1 - 50	ECTS:	1
Prerequisites:	MA Theatre & BA Stage Design, partner schools		
Responsible:	Nadia Fistarol		

Teacher:	Nadia Fistarol und Barbara Ehnes
Learning objectives:	To gain expertise in the development of performative formats in the era of climate change
Content:	On six evenings, artistic approaches will be presented and discussed that deal with ecological issues in artistic contexts. In cooperation with stage design courses in Dresden, Düsseldorf, Munich, Hamburg, Vienna, Salzburg, Offenbach, Lucerne and Basel, we will organise talks with experts who address sustainable modes of working in theatre, art, design and architecture. The careful use of resources will play a central role, as will the discourse on intellectual property in the arts, which is essential for the impending transformation.
Literature used:	www.stuffincycles.com
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x			

BERN, ZHDK

BE02	Kick-Off Tage		
Module type:	Encounters		
Dates (from/until):	18 to 22 September 2023		
Times:	See below		
Room (if known):			
Number of participants:	Alle new students	ECTS:	2
Prerequisites:	Mandatory for all students starting their students in the 2023/24 Autumn Semester		
Responsible:	Wolfram Heberle		

Teacher:	Wolfram Heberle, Sibylle Heim and others
Learning objectives:	
Content:	<p>During the Kick-off days, the new students will receive general information about the organisation and content of the MA programme, including introductions to various modules and topics.</p> <p>18 September 2023 – Tour de HKB // matriculation ceremony (information provided separately by the HKB)</p> <p>19 September 2023 – 10:30-12:30: introduction for students // 14:00-18:00: colloquium</p> <p>20 September 2023 – 11:00-12:30: kick-off event for the Manifesto module</p> <p>22 September 2023 – 10:30-16:30: technical introduction</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x			

BERN, ZHDK

BE03	Manifesto – Solo		
Module type:	Creation 1		
Dates (from/until):	Preparatory session: 20 September 2023 Manifesto: 2 to 6 October // 16 to 28 October 2023 Presentations: 27.+28 October 2023 Evaluation discussions: 30 October 2023		
Times:	Preparatory session: 11:00-12.30 Manifesto: all day at Zikadenweg 35, from 10:15 Evaluation discussion: 10:00-13:00		
Room (if known):	Zikadenweg 35		
Number of participants:	Max. 12	ECTS:	10
Prerequisites:	Mandatory for all new HKB MA Expanded Theater students		
Responsible:	Wolfram Heberle		

Teacher:	Lukas Bangerter, Regine Fritschi
Learning objectives:	
Content:	<p>A manifesto (from Latin <i>manifestus</i>, 'made tangible') is a public declaration of aims and demands.</p> <p>In this module, the students will develop personal manifestoes in order to take an artistic stance. In contrast to the Futurists, Suprematists, Dadaists, Surrealists, Situationists and Stuckists, who printed manifestoes in the form of leaflets, published them in newspapers and shouted them from the rooftops, the students are called upon to publish their manifestoes in their respective artistic language – in other words, to perform them.</p> <p>The atmosphere is that of an intensive workshop, in which the students will create 15-minute solo projects that will communicate WHAT sort of theatre THEY want to pursue NOW. Through this exercise at the start of the MA programme, they have the opportunity to prove to themselves and the world where they stand artistically and to enter into a discourse about their respective positions. Throughout the process, the students will be supported by experienced theatre professionals and will regularly reflect on the progress of their work as a group. In this manner, they will jointly reflect on the different stages of project development, acquire and test new working methods and experience different approaches for turning an idea into reality. The solo projects will then be presented to the public.</p> <p>Timetable: The group kick-off meeting will take place on 20 September 2023. On this occasion, the module will be presented, and we will discuss possible working methods. From 2 to 28 October 2023, the students will work on the implementation of their solos, which will be presented to the public on 27 and 28 October 2023.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x			

BERN, ZHDK

BE05	LAB
Module type:	Creation 2 – Laboratory
Dates (from/until):	18 to 22 December 2023 // 8 to 24 January 2024 Proposal due: 1 December 2023 Start of the LAB: 18 December 2023 – 10:30-17:30 Interim presentations: 12 January 2024 – 10:30-18:00 Final presentations: 23.+24 January 2024 – 10:00-20:00
Times:	All day, the presentations may stretch into the evening
Room (if known):	
Number of participants:	Max. 12
ECTS:	5
Prerequisites:	All, ET students have preference
Responsible:	Florian Reichert

Teacher:	Leitung: Florian Reichert, Sibylle Heim and mentors
Learning objectives:	
Content:	<p>The lab module offers students the space to pursue personal investigations into artistic or theoretical topics, either individually or in groups. The students will question, work on and develop, discuss, present and evaluate working and creative methods, aesthetics, theories, a wide variety of artistic means of expression as well as materials in relation to the focus of their own work. The module will conclude with a presentation of the results. Depending on the topic being investigated, the presentation can take the form of a try-out, a practical presentation, a lecture presentation or a written text.</p> <p>In addition, the module also aims to serve as a forum for productive exchange between the students, to enable them to examine their perspectives and to expand them by engaging with other points of view. This exchange will take place on two levels:</p> <ul style="list-style-type: none"> - The students will choose a mentor (from a list of available ones) who will accompany them during their work - Peer-to-peer consultations: during dedicated peer consultation and presentation days (on which attendance is mandatory), the students will evaluate the (interim) results of their investigations on the basis of set feedback formats <p>The students may use this process of investigation to prepare their MA projects.</p> <p>At the beginning of the lab, the students need to formulate a concrete proposal for an investigation or a task, which has to be submitted in writing (using the form provided) by 1 December 2023. The lab will start on 18 December 2023 with a joint event in which the students present their projects. The interim presentations will take place on 12 January 2024, and the final presentations on 23 and 24 January 2024.</p> <p>The timely submission of the proposed investigation and participation in the presentations are mandatory components of the course!</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x	x		

BERN, ZHDK

BE06	Master Thesis Modul – Einführung Konzept / Projektmanagement		
Module type:	Workshop		
Dates (from/until):	1. Introduction to the thesis concept: 18 September 2023: 10:30-14:00 20 September 2023: 10:30-14:00 21 September 2023: 10:30-12:00 22 September 2023: 10:30-14:00 2. Project management: 3 to 6 October 2023: 10:30-14:30 (see module description BE12)		
Times:	See above		
Room (if known):	Workshop		
Number of participants:		ECTS:	2
Prerequisites:	Mandatory for all students who will realise their MA project during the 2023/24 Autumn Semester The Projektmanagement 1 module (BE12) forms part of this course and is also mandatory		
Responsible:	Wolfram Heberle		
Teacher:	Wolfram Heberle, Sibylle Heim		
Learning objectives:			
Content:	<p>The following modules will accompany the students throughout the semester in which they realise their MA projects. They are mandatory for all students planning their MA thesis:</p> <ul style="list-style-type: none"> - Introduction to the thesis concept/project management - MA thesis concept - MA thesis realisation - MA thesis reflection <p><u>A draft outline for the project (MA thesis registration form) must be submitted by 4 September 2023.</u></p> <p>Introduction to the concept/project management In this module, we will clarify what makes a good concept, what it should contain and what formal and stylistic guidelines need to be taken into account. In parallel with the work on the concept, the students will develop and test strategic and planning methods for the development and implementation of their projects.</p> <p>The final concept must be submitted by 30 October 2023.</p>		
Literature used:			
Comments/biographies:			

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
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BERN, ZHDK

BE07		Acting Portfolio 2	
Module type:	Creation 2		
Dates (from/until):			
Times:	TBA		
Room (if known):	TBA		
Number of participants:	10	ECTS:	Acting Portfolio 1: 5 ECTS Voice & Speech b): 2 ECTS Physical Training: 3 ECTS
Prerequisites:	<ul style="list-style-type: none"> - Completion of the Acting Portfolio 1 module during the 2023 Spring Semester - Completion of the modules Voice & Speech a) und Physical Training during the 2023 Spring Semester 		
Responsible:	Tomas Flachs		

Teacher:	HKB acting lecturers / guests
Learning objectives:	The students will develop a joint presentation programme as a group as well as individual audition material for applications to theatres in the autumn of 2023, namely for the director's auditions in Zurich, Berlin, Munich and Neuss as well as for the ZAV examination in Zurich.
Content:	<p>1. Individual work on parts and supervised auditions in Zurich, Berlin, Munich and Neuss</p> <p>21 August to 24 September 2023 Audition preparation: presentation 23.+24 September 2023 in Vidmar + Bern</p> <p>16 to 19 October 2023 Rehearsals at the ZHdK in Zurich/Gessnerallee</p> <p>24 October 2023 Individual discussions with ZAV at the ZHdK</p> <p>19/20/21+23 October 2023 Presentation of the audition programme in Zurich</p> <p>10 to 19 November 2023 Resumption of the work and travel to auditions (Berlin/Munich/ Neuss)</p> <p>2. Voice and Speech b) Individual lessons take place by arrangement and in connection with the rehearsals</p> <p>3. Gesang (TBA) Individual singing lessons will take place by arrangement</p> <p>4. Physical Training See separate module description</p> <p>The purpose of the Voice & Speech b), Gesang and Physical Training modules is to train and maintain the students' performance skills in the areas of body and speech/voice. The students will also hone their ability to develop and implement an individual training programme in the areas of body and speech/voice.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x			

BERN, ZHDK

BE08	Physical Training		
Module type:	Workshop		
Dates (from/until):	All semester, Monday to Wednesday		
Times:	8:30-9:45		
Room (if known):			
Number of participants:		ECTS:	3
Prerequisites:	Mandatory for students participating in the auditions during the 2023/24 Autumn Semester		
Responsible:	Wolfram Heberle		

Teacher:	Kiri Haardt, Renata Jovic and others
Learning objectives:	<ul style="list-style-type: none"> - To train the students' physical and mental flexibility - To achieve / maintain concentration through repetition - To make the body available as an instrument of expression - Presence: through mental and physical awareness - Permeability: to achieve balance in the tension between muscle tone and breathing - To develop the students' ability to work independently
Content:	<p>The training will focus on basic principles of movement. It will draw the students' attention to the movements involved in breathing, improve their body awareness, develop their ability to concentrate and spark their imagination.</p> <p>The ritual repetition of the exercises will allow the students to explore their inner selves in greater depth.</p> <p>The Physical Training module will emphasise the processes of arriving, of opening up and of perception. We will thus fine-tune and balance the body as an instrument on a daily basis.</p>
Literature used:	
Comments/biographies:	<ul style="list-style-type: none"> - Completing the module is compulsory for all students taking part in the auditions in the 2023/24 Autumn Semester - Minimum attendance: 60%

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
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BERN, ZHDK

BE09	Master-Kolloquium	
Module type:	Encounters	
Dates (from/until):	Tue, 19 September 2023 – 14:00-18:00 Mon, 9 October 2023 – 10:30-17:30 Mon, 30 October 2023 – 14.00-18:00 Mon, 27 November 2023 – 10:30-17:30 Mon, 8 January 2024 – 14:00-16:00	
Times:	See above	
Room (if known):		
Number of participants:		ECTS: 2
Prerequisites:	All students must attend the colloquium for two semesters	
Responsible:	Wolfram Heberle	

Teacher:	Wolfram Heberle, Sibylle Heim and guests
Learning objectives:	
Content:	<p>The Master colloquium will serve as a forum for discussion of artistic questions, allowing the students to present and discuss their respective projects. Guest lecturers will be invited to talk about relevant topics and excursions will also be held. The content of the sessions will be tailored to the precise needs of the students, with emphasis on the following topics:</p> <ul style="list-style-type: none"> - Reflection on their own artistic work - Specific inputs on current topics <p>In addition, the Master colloquium also serves as a forum for discussing organisational issues and for continuous evaluation of the courses.</p> <p>For the two day-long sessions, guests will be invited – ideally people who have nothing to do with theatre. By engaging with different fields of knowledge, subject areas and (artistic) disciplines, the students will gain new insights into their own work while also sharpening their own point of view.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
E	D	F	I
x	x		

BERN, ZHDK

BE10	Stimm-Training für Nichtschauspieler*innen		
Module type:	Workshop		
Dates (from/until):	5 individual sessions by arrangement		
Times:			
Room (if known):			
Number of participants:	Max. 12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Marianne Oertel
Learning objectives:	<ul style="list-style-type: none"> - To practice using voice and language as conscious means of expression and actively develop them further - To use the basic individual means of expression made possible by speech and voice - To practice auditory perception and the perception of the processes related to tension and relaxation - To get to know the basics of speech (breathing, support, indifference, how to use the voice) - The students will get to know and learn how to apply different approaches for handling their own texts and those of others
Content:	<p>This module is explicitly aimed at students who have not had any voice/speech training.</p> <p>The regular sessions of this course will focus on the basics of speech (breathing, voice/articulation), in line with the students' individual needs. The students will practice auditory perception and the perception of the processes of tension and relaxation, as well as the connection between body and voice. They will also test and reflect on how to use their voice in various settings and performative formats. Rather than developing a professional voice, the students will explore their individual use of this instrument in a group setting while testing their own creative approaches.</p> <p>In exceptional cases and in consultation with the lecturer, the individual lessons may also take place online.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
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BERN, ZHDK

BE11	M2ACT x Burning Issues – Performing Arts and Action Conference, marketplace, workshops, party and art		
Module type:	Workshop, Theory		
Dates (from/until):	15 to 17 September 2023		
Times:	<p>Friday, 15 September 2023: 14:00-17:00: Young Burning Issues 18:00: reception 19:30: opening ceremony 21:30: concert and party</p> <p>Saturday, 16 September 2023: 10:00-13:00: conference 15:00-18:00: market place</p> <p>Sunday, 17 September 2023: 10:00-16:00: workshops</p>		
Room (if known):	Bern city stages, Schlachthaus Theater Bern, Dampfzentrale Bern		
Number of participants:	Open	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	
Learning objectives:	
Content:	<p>“M2ACT x BURNING ISSUES – Performing Arts & Action” offers a platform for burning issues around social sustainability in the performing arts. From 15 to 17 September 2023, m2act, the Migros Kulturprozent support and networking project for the performing arts, and BURNING ISSUES, a German grassroots movement for (gender) justice and diversity in the performing arts, will organise a three-day networking event in collaboration with IntegrART, the Bern city stages, the Dampfzentrale Bern and the Schlachthaus Theater Bern.</p> <p>The following questions will be raised:</p> <ul style="list-style-type: none"> - How can we enable fairer working conditions, real participation and accessibility in the cultural sector? - What can we do to combat structural exhaustion? - And how can we reconcile (self-)care and artistic creation? <p>Over one weekend, national and international actors will gather in Bern to work hands on towards a fairer and more sustainable cultural sector. The opening party and concert and a marketplace of opportunities featuring various associations and initiatives will take place at the Dampfzentrale. The Stadttheater Bern will host the conference with keynote speeches and a panel. Workshops and forums on topics such as care, compatibility, equality and fair working conditions will be held at the Schlachthaus and other venues. There will be sessions on feminist leadership, aesthetics of access, theatre and activism, negotiation and finance, and reconciling art and care.</p> <p>On the afternoon of Friday, 15 September, the young artists’ conference YOUNG BURNING ISSUES will kick off the festival. Young artists and students from Swiss art schools will bring their own burning issues and questions of justice and diversity in education to the table. The</p>

	<p>conference will be independently designed, curated and organised by the students and will take place at the Dampfzentrale Bern.</p> <p>Event website: https://m2act-x-burningissues-2023.events.migros-kulturprozent.ch/?lang=de</p>
Literature used:	
Comments/biographies:	<p>m2act m2act is committed to fair and sustainable practices, promotes cultural co-creation and supports open knowledge transfer in the performing arts. The Migros Kulturprozent's promotion and networking project for the performing arts supports co-creation projects that contribute to fair and sustainable practices. The m2act events offer a platform for exchange and collaboration between cultural practitioners and other specialists. The main focus is on the joint creation, development and testing of pioneering ideas and approaches in the performing arts. A digital toolbox with the findings, insights and practical tips gained from the events and funded projects is available to all interested parties.</p> <p>BURNING ISSUES BURNING ISSUES is a grassroots movement that has been campaigning for greater (gender) justice in the performing arts since 2018. On the initiative of Lisa Jopt (founder of ensemble-netzwerk) and Nicola Bramkamp (founder of SAVE THE WORLD), the movement organises an annual conference with different partners at various locations, most recently in 2022 as part of the Theaterreffen Berlin, in cooperation with the German Academy of the Arts and the German Centre of the International Theatre Institute. BURNING ISSUES is hosted by the SAVE THE WORLD association. Founded in 2014 by Nicola Bramkamp and others, SAVE THE WORLD focuses on future global issues together with actors from the fields of art, science and politics and combines scientific know-how with artistic spectacle. The association's overarching goal is to disseminate and promote the UN's seventeen Sustainable Development Goals.</p> <p>Organising team: Bern city stages: Felicitas Zürcher, Elisa Elwert, Julia Fahle, Schlachthaus Theater Bern: Ute Sengebusch, Maria Spanring, Dampfzentrale Bern: Anneli Binder, Karin Bitterli, IntegrART: Inga Laas, BURNING ISSUES: Nicola Bramkamp, Luca Sonnen, Franziska Bald, Anna Tenti, m2act: Mathias Bremgartner, Regula Schröter, Saima Sägesser, Rebecca Frey, Outside Eye: Anisha Imhasly (coach), Curatorial advice: Valérie Niederoest (Théâtre Sévèllin 36, Lausanne), Ermela Haile (festival les créatives, Geneva).</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
E	D	F	I
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BERN, ZHDK

BE12	Projekt-Management		
Module type:	Management		
Dates (from/until):	3 to 6 October 2023		
Times:	10:30-14:30, followed by independent study		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:	Mandatory for students realising their MA project in the 2023/24 Autumn Semester		
Responsible:	Wolfram Heberle		

Teacher:	Wolfram Heberle
Learning objectives:	<ul style="list-style-type: none"> - The students will learn to define and plan a project in terms of the required people, tasks, time, material and financial resources - They will learn to implement, manage and evaluate such a project - They will learn to identify the relevant project stakeholders and to actively shape the cooperation and communication with them - In addition, they will also receive an introduction to marketing
Content:	<p>When it comes to art, almost everything seems to be a project. This usually means that things are new, complex, dynamic and above all uncertain. We have the romantic notion that after we are done with our studies, we will engage with nothing but art – but that is a lie. Rather, we will spend a large part of our time and energy on “taming” uncertainty and the projects we are working on.</p> <p>This course will focus on how to “tame” projects so that art can remain “wild”. It thus addresses the basics of project management in an artistic context. How can projects be defined? What models and tools are available for their professional implementation? Using examples taken from specific projects, the course will impart a basic knowledge of project management whilst highlighting the most important aspects of handling a project.</p> <p>In addition, we will also consider the role of money: where does it come from and where does it go (i.e., fundraising and financial planning)? We will examine how we should deal with those who are affected by our project (communication), and finally, we will reflect time and again about how we can tame the animal inside us (self-management). The students’ active participation and contribution of their own projects are an important factor in ensuring that this introduction to project management will be enjoyable.</p>
Literature used:	
Comments/biographies:	Wolfram Heberle studied acting, medicine and cultural management. He worked as an actor and producer in Switzerland, Germany and Austria, then as managing director of Medienfalle Basel. Since 2007, he has been head of the Theatre Studies Department at the BUA. In this role, he initiated the research project “Practical Acting Knowledge”, which he also co-directs.

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE13	EXPANDED VOICE AND DEEP LISTENING		
	The universe of sound and creation from the body and its subjectivity		
Module type:	Workshop		
Dates (from/until):	10 to 13 October 2023		
Times:	10:30-15:00		
Room (if known):			
Number of participants:	10 - 15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		
Teacher:	Juanita Delgado Jaramillo		
Learning objectives:			
Content:	<p>This lab is designed to explore the concept of expanded voice through the practice of somatic techniques, improvisation and philosophy of the voice, with a focus on the approaches of Pauline Oliveros, Adriana Cavarero and Pascal Quignard. Participants will engage in a series of activities and exercises that aim to develop their awareness and sensitivity to the voice as a tool for expression, communication, connection and creation.</p> <p>Expanded voice is a concept that encompasses a wide range of vocal techniques and styles beyond traditional singing and speaking. Scholars like Adriana Cavarero and Pascal Quignard have contributed to the study of the voice and its singularity. The voice is a deeply personal and intimate mode of communication that can reveal our innermost desires and fears, and connect us to a deeper sense of self. To allow the singularity of the voice to appear, one must create platforms and ask questions that facilitate this process.</p> <p>Somatic techniques and the concept of deep listening of Oliveros can help performers develop an embodied and authentic approach to vocal expression, allowing the unique singularity of the voice and listening to become fundamental, unique, unrepeatable and forceful.</p> <p>The four sessions of this Expanded Voice and Deep Listening workshop aim to help performers explore the possibilities of their voice, develop deep listening skills and enhance their performance through somatic techniques and improvisation. The workshop is designed for performers of all levels who are interested in expanding their vocal range, possibilities of creation with sound and voice, voice and movement, and developing their performance skills.</p>		
Literature used:			
Comments/biographies:	<p>Juanita Delgado is a transdisciplinary artist, singer, composer and voice researcher who explores various vocal and stylistic universes. She creates diverse musical projects, public space interventions, sound performances and theater and expanded theater productions. For Juanita, the voice is in the spectrum of the most complex sounds, and with her work, she seeks to delocalise the voice as a bridge of speech, looking to develop layers of meaning that go beyond language. She also seeks, through her creations and workshops, to create platforms for personal and a profound subjective listening that promote the experience of singular perception and creation. Juanita dedicates her efforts to propose strategies for the dissemination of free improvisation, inter- and transdisciplinary projects, new music and practices of listening to one's own body in a somatic and poetic sense that become creation. This allows her to be a ProHelvetia scholar-in-residence in 2023 in Basel, Switzerland. She</p>		

has collaborated with choreographers, theater directors, performers, video artists and composers, such as: Xavier Le Roy (FR), Omar Porras (CH), María José Arjona (COL), Haydée Schwartz (ARG), Mario Lavista (MX), Pedro Sarmiento (COL), Carmen Gil Vrolijk (COL), Apichatpong Weerasethakul (TH) and the actress Tilda Swinton (SCT), among others. Delgado was the director of the Musical Theater Programme at Sergio Arboleda University. She currently teaches at Javeriana University (Performing Arts Programme) and in the Interdisciplinary Master in Theater and Live Arts of the National University of Colombia, where she directs the Voice and Body Research Centre. For more than six years, she has been working with Santiago Botero (double bass player, improviser, composer and cultural manager) as BoteroDelgado, a duet dedicated to interdisciplinary creation and expanded music. One of the duet's multiple goals is to promote new music in the expanded field and research free improvisation, as well as to promote the composition of pieces.

www.juanitadelgado.com

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
E	D	F	I
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BERN, ZHDK

BE14	Theater als Probe: Ein Reflexionsraum		
Module type:	Theory		
Dates (from/until):	31 October to 3 November 2023		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	Max. 15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Ivna Žic
Learning objectives:	
Content:	<p>This course serves as a space for reflection on rehearsal processes. What is the idea behind a rehearsal? What are its aims? And above all: How do we get there?</p> <p>Rehearsals are rituals. Rehearsals are about strategy. Rehearsals are about discourse. Rehearsals are a form of creation. Rehearsals are a collective process. Rehearsals are solitary spaces. Rehearsals are intimate spaces. Rehearsals are protected spaces. Rehearsals are about the unexpected. Rehearsals are about concepts. Rehearsals are about vision. Rehearsals are about failure. Rehearsals are spaces in which we understand ourselves as artistic beings and test our artistic identity. Rehearsals are about periods of time; processes; communication; conflict; blockages; repetition; change; and so much more.</p> <p>Creation is an individual artistic process that we all need to figure out for together. How to we create together? What are the challenges involved? How do we find a structure in which we can be artistically active? What questions and demands do we have vis-à-vis the rehearsal space? What kind of theatre should be created in it? What kinds of dramaturgies are we interested in? In this workshop, we will investigate these questions through a reflective exchange of ideas, while simultaneously looking for practical approaches and applications.</p>
Literature used:	Recommended and preparatory readings for the seminar will follow
Comments/biographies:	<p>Ivna Žic was born in Zagreb in 1986 and grew up in Zurich. She studied Applied Theatre Studies, Acting Direction and Scenic Writing in Giessen, Hamburg and Graz. Since 2011, she has been working as a freelance author, lecturer and director for the Maxim Gorki Theater Berlin, the Schauspielhaus Vienna, the Lucerne Theatre, the Theater Neumarkt in Zurich, the Theatre St. Gallen and uniT. As a director, she has collaborated with Sophie Reble and Matija Schellander for many years. As part of the Vienna-based translator collective Versatorium, she staged the translation "DIE, SHOULD SEA BE FALLEN IN" (after "Die Schutzbefohlenen" by Elfriede Jelinek) in cooperation with the Refugee Protest Camp. Among other awards, she received the Austrian Federal Chancellery's Scholarship for Playwrights in 2015 and a work grant from Pro Helvetia. Together with the authors Katja Brunner, Daniela Janjic, Gerhild Steinbuch and Darja Stocker, she writes and performs individual and collective works under the name "Institut für Chauvinistische Weiterbildung" (Institute for Chauvinist Further Education). Since autumn 2020, she has been part of the management team of Theater HORA in Zurich. Her debut novel "Die Nachkommende" (Matthes&Seitz) was nominated for the Austrian Book Prize and the Swiss Book Prize in 2019 and won the Anna Seghers Prize in 2020.</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE15	Audience guidance, agency & bewilderment		
Module type:	Workshop		
Dates (from/until):	6 to 10 November 2023 and 20 to 24 November 2023		
Times:	10:30-17:30, except for 10 November 2023, 10:30-13:00		
Room (if known):			
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Kate McIntosh
Learning objectives:	
Content:	<p>This is a practical seminar focused on exploring relationships with audiences, particularly in the context of works that invite an audience to physical or social involvement. The early sessions of the seminar include an introduction and analysis, in discussion with the students, of existing interactive works from my own practice.</p> <p>The following sessions focus on a possible methodology for approaching the design of interactive formats. These are methods that I am continually developing through my own practice and can be offered as mutable tools for others. They map a working flow – from initial questions that inform the design of audience invitations and situations, through to the subsequent ethical and artistic questions that are likely to arise, and strategies to address them. This includes discussions about audience agency and autonomy, transgression, exposure, implicit and explicit instructions, refusal, collaboration, sensorial situations and thinking-through-doing.</p> <p>After this theoretical groundwork, the main part of the seminar involves students proposing their own designs for audience interactions, on different scales and in varying formats and durations. Through accumulative tasks and guided conversations, these designs are tested, developed and refined. Some will be fully realised within the workshop, others will be considered as hypothetical proposals.</p> <p>A vital element of the seminar is developing techniques for exchanging with colleagues and “test” audiences to gain insight into one’s own and others’ work. Students will have the option to work alone or in small groups, but tools for a collaborative culture of feedback and co-development will be introduced across the whole group. I will also suggest strategies for relating with test audiences, whose responses become a key element in understanding and refining the interactive proposals.</p>
Literature used:	
Comments/biographies:	<p>Kate McIntosh (1974, Aotearoa New Zealand) is an artist who works across the boundaries of performance, theatre and installation. Her work often focuses on the physicality of both performer and public, the misuse of objects and materials, and developing direct relations with and between audience members. She has ongoing fascinations with the sensory, transformation, collectivity, animal-human connections, destruction, mess, humour, care. https://spinspin.be/about/kate-mcintosh/</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
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BERN, ZHDK

BE16		Dieser Workshop wird ein Albtraum werden!	
Module type:	Workshop		
Dates (from/until):	13 to 17 November 2023		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Annina Machaz
Learning objectives:	
Content:	<p>Goosebumps, tingling fingers and waking up drenched in sweat. Who doesn't know this feeling of sheer horror! It frightens us and yet has always had its own special charm. We will explore the art of horror. We will look for inspiration in horror films, talk about our experiences, let ourselves be guided by bad dreams and process this material directly. How can horror be used aesthetically in theatre? What potential does horror hold in store, between casual fun and release on the one hand and real suffering on the other?</p> <p>Through Annina's collaboration with various artists and her own practice, she has developed a special way of approaching text and characters with humour. By means of various humorous methods, we will unconventionally generate our own text material and then use it directly. There will be no time to think and be blocked – instead, we will produce a lot of material and then quickly revise, discard and rewrite it. In a further step we will interweave absurd movements with the texts.</p> <p>The participants will develop their own personal "horror character", if possible with a costume they will make themselves. Bring creepy, disgusting, curious objects, be prepared to scream and keep your eyes and ears open: Where is horror to be found in theatre? Where do you encounter horror in your everyday life? Where does the fun begin, and where does it stop? Get ready, close your eyes and go...</p>
Literature used:	
Comments/biographies:	<p>Annina Machaz was born and raised in Zurich. After completing her Matura at the Unterstrass High School of Music, she earned bachelor's and master's degrees in acting and dramatic arts at the Bern University of the Arts. During her studies she received a Migros Kulturprozent grant, as well as the Swiss newcomer award Premio, together with Mira Kandathil, for her play about the icons Amy Winehouse and Marilyn Monroe. With her other works "Ask the Oracle" and "Nora oder ein Altenheim", she was invited to various festivals. For her productions, Annina Machaz creates her own stage designs, papier-mâché figures and absurd texts. As a performer, she has toured with various renowned artists such as Ivo Dimchevs and Ann Liv Young. Together with Florentina Holzinger, Vincent Riebeek, Nils Amadeus Lange and Manuel Schweiwiller, she created the online series "Body & Freedom". In Florentina Holzinger's show "Apollon", Annina Machaz embodied the character of Calamity Jane and in the play "TANZ" the part of the witch. For her play "A Divine Comedy" at the Volksbühne Berlin, Annina developed the character of Dante, among others. In 2020, she co-directed the children's fairy tale "Gretel und Hänsel" with Nils Lange at Theater Neumarkt, as well as taking on the part of the evil gallery owner. In Florentina's play "Ophelia's got Talent", she plays Captain Hook. In the autumn of 2022, Annina also reinterpreted "Le Sacre du Printemps" together with Teresa Vitucci and the HORA Theatre</p>

	(performers with cognitive impairments). SACRE celebrated its successful premiere at the Tanzhaus Zürich.
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Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE17	Edge of Chaos Structures of storytelling (dramaturgy)		
Module type:	Theory		
Dates (from/until):	Tue, 28 November to Fri, 1 December 2023		
Times:	10:30-16:30		
Room (if known):			
Number of participants:	15	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Julia Reichert (co-director of Theater Neumarkt, dramaturge)
Learning objectives:	Which form for which story? Dramaturgy refers to the art, knowledge and procedures of giving form to an artistic output (or, vice versa, developing content based on form). Drawing on Spike Jonze/Charlie Kaufman's "Adaptation" and Ursula K. Le Guin's "Carrier Bag Theory", other practical examples and theoretical texts, we will examine various tools, strategies and modes of storytelling and how they can be harnessed for our own practice.
Content:	
Literature used:	Recommended readings and preparatory reading/assignment for the seminar follows.
Comments/biographies:	Julia Reichert (born in Munich in 1983) has been working at various city theatres in Germany and Switzerland since 2008, including the Munich Kammerspiele and the Heidelberg Theatre and orchestra. She is particularly interested in theatre as a social form of art and the peripheries of the institutional theatre business, performative learning and situational understanding. From 2011 to 2013, she worked as a dramaturge at the Theater Neumarkt (working with Barbara Eeber, Rafael Sanchez, Milo Rau and others), then at the Schauspielhaus Zurich (with Réne Pollesch, Antu Romero Nunes, theatre Hora/Monstertruck and others) and at the theatre Freiburg (with Heike M. Goetze, Sylvia Sobottka and others). In 2016, she accepted Regula Schröter's invitation to help reorient the acting section of the Lucerne theatre as dramaturge (working with Bruno Cathomas, Felix Rothenhäusler, Ivna Žic, among others). In the 2017/18 season, she took over the drama section of the Lucerne theatre on an interim basis.

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
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BERN, ZHDK

BE18	TIME IS OVER: a workshop on time in performance		
Module type:	Workshop		
Dates (from/until):	Mon, 4 to Sat, 9 December 2023 + Mon, 11 to Thu, 14 December 2023		
Times:	10:30-17:30		
Room (if known):	Zikadenweg 35		
Number of participants:	Max. 12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Lola Arias
Learning objectives:	
Content:	<p>We are used to seeing plays that last between one and four hours, have a beginning and an end and are repeated over and over again in the same way. We find it reassuring to know how long things last and to be able to calculate the time we will spend there and the time we have left. But what happens when a performance lasts ten minutes or six hours or a day or a week and has no beginning and no end? Is it possible to reformulate time to create another kind of narration? How can we think outside the temporal formats we already know?</p> <p>In this workshop, we will explore durational performances: looping performances, marathons that last for days and miniature performances that are unrepeatable. And we will reflect how the relationship between spectator and performer changes when time expands or condenses. Taking as inspiration the work of other artists, we analyse strategies and procedures that pit the duration and the chronological narrative against each other. And based on a series of tasks, the participants will explore different ways of making their own durational performances.</p>
Literature used:	
Comments/biographies:	<p>Lola Arias (Argentina) is a writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, former communists, migrant children, etc.) in theatre, film, literature, music and visual art projects. Arias studied Literature at the Universidad de Buenos Aires, and Dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires), the Royal Court Theatre (London) and Casa de América (Madrid). In 2014 she completed the Film Laboratory Programme at the Universidad Di Tella (Buenos Aires). Arias' productions play with the overlap between reality and fiction. "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives, wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history." (Etchells, in <i>Re-enacting Life</i>, 2019).</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE19	Einführung Licht		
Module type:	Workshop		
Dates (from/until):	Wed, 3 January to Sat, 6 January 2024		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Ursula Degen
Learning objectives:	<ul style="list-style-type: none"> - The students will learn to understand light as a means of visualising, supporting and extending their scenographic designs - After the course, they will be able to develop images and commit them to paper in the form of a basic lighting plan - The aim is also to learn what light can and cannot do and to develop a vocabulary that will enable them to talk to professionals about lighting and how to implement it
Content:	<p>This workshop aims to sharpen the students' awareness of the use of light, by exploring the following questions, among others:</p> <ul style="list-style-type: none"> - How can light determine a space (in terms of structure, altering the dimensions, blurring or dissolving)? - How can light convey moods and support my space and its materiality and atmosphere? <p>We will work in small groups and in a practical manner to stage atmospheres with light in the theatre space. In addition, the students will also acquire basic technical knowledge about light sources, spotlights, positions, light directions and colours.</p>
Literature used:	
Comments/biographies:	<p>Ursula Degen has been working with light and shadow as a means of visualising and experiencing dramaturgical space for over 25 years. Currently she works as a lighting designer for performances and exhibitions, as a project manager for urban lighting at Opticalight and as a freelance lecturer in scenography at the Zurich University of the Arts. After many years as a tour and event technician, she spent five years at the Schauspielhaus Zurich and completed her lighting master qualification. In the following, she worked as a lighting designer and technical director for the Origen Festival Cultural, Zimmermann & de Perrot, Christoph Marthaler and many others in the independent theatre scene. In 2017, she graduated from the Zurich University of Applied Sciences with a CAS degree in lighting design for architecture.</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE20	Autorschaft – Autorität?		
Module type:	Research – code: MYY T017		
Dates (from/until):	13 to 17 November 2023		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	3 - 4	ECTS:	2
Prerequisites:	Expanded Theater students have preference		
Responsible:	Y-Institut		

Teacher:	Led by: Mathieu Corajod (musical theatre, HKB) and guests
Learning objectives:	
Content:	<p>Declared dead and many times resuscitated – the figure of the author has been through highs and lows: discrete transmitter in the Middle Ages, celebrated genius in the 19th century, deconstructed by postmodernity, sometimes powerless in today's globalised world. Why these fluctuations of power and evaluation? Which concepts of authorship have been and are played out against each other? How do contemporary composers, writers and artists conceive of their role as authors and what status does society give them?</p> <p>On the basis of examples taken from HKB research projects, we will engage in transdisciplinary encounters with various author types, historical contexts and possible scenarios for the future through inputs, discussions and practical experiments. This toolbox is suitable for MA students interested in artistic creation of the past and present in music, theatre, performance, CAP and literature. Active participation and a short presentation (oral or written) will be required.</p> <p>Participating lecturers: Xavier Dayer (composer and SUISA President), Julia Pelta Feldman (art historian, performance), Heike Fiedler (literature, performance), Marina Haiduk (art historian)</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE21	Back to the Future, or the Future of Seeing Differently Research toolbox on the annual theme		
Module type:	Research – code: MYT109		
Dates (from/until):	13 to 17 November 2023		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103 and external sites of individual research		
Number of participants:	3 - 4	ECTS:	2
Prerequisites:	Expanded Theater students have preference		
Responsible:	Y-Institut		

Teacher:	Hanna B. Hölling (HKB conservation and restauration lecturer), Johannes M. Hedinger (artist and curator, Zurich)
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Learning objectives:	
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Content:	<p><i>... your future hasn't been written yet, no one's has. Your future is whatever you make it. So make it a good one.</i> Doc Brown in the final scene <i>Back to the Future 3</i>, 1990</p> <p>In the common use of the word, the future is the time that will come after the present, or the events that will take part therein. While abstaining from facts, the future carries conjectures, estimates, guesses and predictions. It also holds infinite potential and power. When we find ourselves searching for meaning amidst the struggles with the present, we turn and look to a future, always better and bright. But what is the future? Where does the future come from, and what does it mean? How can we imagine future? To venture down this path, we need to think about time in a different way than as a mechanistic measurement of time with clocks and calendars.</p> <p>This module takes on the idea of the future from the perspectives of art, (pop) culture, philosophy and science. The questions we will pose include: How have people, and especially artists and creators, engaged with the concept of the future from the historical avant-gardes to the twenty-first century? How do futurology, futurism and science fiction help us see the future by producing anticipatory knowledge and expectations, hopes and fears? How does the future relate to eternity, the afterlife, metaphysics and spacetime? In artistic practice and narration, what tools and media do we need to imagine, grasp, tell, mediate and communicate the future? How can we see the future differently, for instance through queer philosophy and alternatively able bodies, and what is the future of seeing differently? Using the knowledge acquired from the introductory lecture, group discussions and selected readings, the participants will be sent out to explore future projections, aesthetics and psychologies. We will use the future tense, draft clairvoyant projections of the future, draw Tarot cards, reflect critically on technological progress and environmental trends and finally write/compose/draft a concept for a different future.</p> <p>A major part of the week will be devoted to the participants' own artistic practice and research. Individually or in collaboration, each participant will develop his/her own project: an audio-visual performance or object-based work, a textual intervention or a mini research project. Mentoring in both artistic practice (Hedinger) and theory (Hölling) will be offered. The final day of the course will see the presentation of all projects, concluded by peer feedback. This seminar is open to students from the visual arts, music, theatre, performance and literature.</p>
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Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
x									

Teaching language			
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x	x		

BERN, ZHDK

BE22	Was brennt: Die Generation YZ in den Künsten		
Module type:	Research – code: MYY T111		
Dates (from/until):	13 to 17 November 2023, plus presentations on 17 January 2024, 17:00-19:00		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	3 - 4	ECTS:	2
Prerequisites:	Expanded Theater students have preference		
Responsible:	Y-Institut		

Teacher:	Led by: Barbara Balba Weber (art mediator, HKB), Jasper Luithlen (social anthropologist and film producer)
Learning objectives:	
Content:	<p>In the current climate crisis, young cultural creators often aim to speak to people with whom they will share a future that is increasingly difficult to imagine: their generation and those to follow. Often, however, both real and imagined publics remain stubbornly dominated by the demographic of their grandparents. In this research week, we want to analytically and empirically investigate the reasons and consequences of this discrepancy – and thus find out how today's artists can create performances, exhibitions or texts for "their" world of tomorrow.</p> <p>To this end, a representative of that generation will join us, who not only works as an artist but also as an activist, developing and promoting decolonial and anti-colonial narratives in the European environmental movement as part of a climate justice collective. Through participant observation and self-reflection, we will jointly explore the following questions: How (un)willing are we to change things? How do we get to an honest engagement with the present, the self, and the collective "us" as a starting point for individual and collective agency and creativity? Over the course of one week, students from all disciplines will gain insights into the basics of scientific thinking and action and conduct a qualitative experiment through field research.</p> <p>The results, including performances, project and workshop concepts, will be presented to a wider audience on 17 January 2024.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, ZHDK

BE23	EcoArtLab – Relational Encounters I: Zukunftsbilder		
Module type:	Research – code: MYY T110		
Dates (from/until):	13 to 17 November 2023, plus a later date for the public presentation of the works, in cooperation with ProClim		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103 and external sites of individual research		
Number of participants:	3 - 4	ECTS:	2
Prerequisites:	Expanded Theater students have preference		
Responsible:	Y-Institut		

Teacher:	Coordination and teaching: Yvonne Schmidt (Head of EcoArtLab, research HKB). Guests: Johanna Paschen (human geographer, EcoArtLab), Riikka Tauriainen (artist, EcoArtLab) in cooperation with ProClim, Severin Marty
Learning objectives:	
Content:	<p>Fridays for Future, climate crisis, net zero – the debate about climate change and ecological sustainability has reached the heart of society. This poses the question of what options for action exist and what conditions must be in place for a societal transformation towards greater sustainability to be possible. Images, videos and other representations on social media and in media reporting play an important role in this.</p> <p>But what do these images of the future have to look like in order to reach us? Which narratives of the future give us the feeling that we are not powerless but capable of action?</p> <p>“What kind of Switzerland will we be living in in 2050? And what does a climate-neutral future look like?”. To answer this question, ProClim, the forum for climate and global change, is conducting the project “Zukunftsbilder Netto Null”: https://proclim.scnat.ch/de/activities/zukunftsbilder</p> <p>In this toolbox, students from the HKB will work together with students from the Institute of Geography of the University of Bern. In small groups or pairs, they will develop visions of the future and storyboards that address future visions of a climate-neutral Switzerland in an artistic way.</p> <p>The interdisciplinary team of the EcoArtLab will provide inputs and mentoring during the project week (www.ecoartlab.ch).</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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x	x		

BERN, ZHDK

BE24	Fragezeichen: Was ist eine gute Frage?		
Module type:	Research – code: MYY T022		
Dates (from/until):	13 to 17 November 2023		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	3 - 4	ECTS:	2
Prerequisites:	Expanded Theater students have preference		
Responsible:	Y-Institut		

Teacher:	Led by: Tine Melzer (CAP lecturer) and guests
Learning objectives:	
Content:	<p>Any attempt at research requires a research question, ideally a good one. What makes a good question? This toolbox will examine how questions function, how they are formulated and how we can play with them productively. What questions do (already) exist, and what sources exist that deal with good questions? Using the lens of interdisciplinary art research, our starting point will be examples from literature and the fine arts. Guest lecturers from various disciplines will present their own approaches to the art of asking good questions.</p> <p>Each participant will elaborate a catalogue of questions that is relevant for their own work. All approaches are welcome, but the students should be interested in working with texts. At the end of the week, they will produce a joint publication that brings together their contributions and experiments. The course will take the form of various inputs, guest contributions and practical experiments.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
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(x)	x		

BERN, ZHDK

BE25		Forschungs-Mittwoch	
Module type:	Research – code: MYY F001		
Dates (from/until):	Approximately every other Wednesday		
Times:	17:00-19:00		
Room (if known):	See the HKB event calendar for the individual sessions		
Number of participants:		ECTS:	1 – if students attend at least six sessions
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Sebastian Dobrusskin, Priska Gisler, Arne Scheuermann, Martin Skamletz
Learning objectives:	
Content:	<p>The “Forschungs-Mittwoch” or Research Wednesday offers insights into the HKB’s research work and provides a forum for discussion. On-going and completed HKB projects will be presented, and national and international guest speakers will be invited. Furthermore, the students will get a chance to present their own work and to ask any questions they may have as budding researchers. Alongside the projects, we will also discuss the possible meanings of research in the context of the university’s various artistic disciplines, as well as the potential of research within the arts.</p> <p>The students will gain insights into the research currently being conducted at the HKB and also have the opportunity to participate in interesting discussions.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
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(x)	x		

BERN, ZHDK

BE26		Kolloquium Institut Praktiken und Theorien der Künste	
Module type:	Research		
Dates (from/until):	7 December 2023		
Times:	9:30-16:30		
Room (if known):	Schwabstrasse 10		
Number of participants:		ECTS:	1 – in conjunction with the “Forschungs-Mittwoch” module (5 x FoMi sessions + 1 x participation in the colloquium = 1 credit)
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Fabiana Senkpiel (researcher at the Institute of Art Practices and Theories)
Learning objectives:	
Content:	<p>Doctoral students and researchers from the Institute of Art Practices and Theories will report on their current artistic and scientific research projects. We will discuss aesthetic practices and shifts from one medium to another in the context of social developments, alongside the relationship between art and medium. In particular, we will focus on processes of artistic design and cognition, performative and body-related forms of representation as well as pedagogical-didactic, scientific and artistic investigations into the mediation of art.</p> <p>The aim of the colloquium is to discuss possible questions, methods, theoretical approaches and artistic approaches, as well as open questions and (where applicable) the results of the respective projects and thereby to foster productive exchanges. The students will gain insights into the institute’s projects, receive an introduction to research methods and have the chance to participate in stimulating discussions.</p> <p>The programme of the colloquium will be announced on the website of the Institute of Art Practices and Theories (https://hkb-iptk.ch) and that of the Y-Institut.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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VERSCIO, ACCADEMIA DIMITRI

T101	Physicalising emotions for storytelling on stage		
Module Type:	Toolbox		
Dates (from/until):	11 to 22 September 2023		
Times:	All day		
Room (if known);	Accademia Dimitri, Avegno		
Numb of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		
Teacher:	Mirabelle Gremaud		
Learning objectives:	<ul style="list-style-type: none"> - To recognise how to translate an emotion physically in each individual body - To expand the students' vocabulary of movement in order to create a storytelling choreography led by a theatrical approach 		
Content:	Highly physical dance and movement training sessions and Laban theory every day in the morning + choreographic tools and tasks. Afternoon sessions focused on linking dance and theatre. Individual and group creative work.		
Literature used:			
Comments/Biographies:			

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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VERSCIO, ATD

T104	Artistic Biography		
Module type:	Art Lab		
Dates (from/until):	9 to 20 October 2023		
Times:	9:30-12:00 and 13:00-16:00		
Room (if known);			
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		
Teacher:	Raul Vargas Torres		
Learning objectives:	Create an event based on one's artistic auto-biography. Any specific expression, demonstration, cultural manifestation, ritual act, installation may qualify as an 'event'.		
Content:	<p>In a multi-cultural context, this workshop manifests itself as a place to share, interchange, explore and examine the origins, the source and positioning of the students' artistic practice.</p> <p>We will reflect theoretically and practically on some elements that constitute the spine of our artistic life experience, such as: process, failure, contradictions, the visible and the invisible, craft, technique, the future, the market, etc., trying to go beyond psychological and factual aspects.</p> <p>Simultaneously, we will revisit some basic aspects of our cultural background, for example the colour of our flag, territories, weather, etc., to determine whether or not these aspects form part of our artistic biography and how they influence and are intertwined with our practice.</p> <p>We will work with some instructions and task-led exercises, plus small texts and discussions. Based on this reflection and exploration, we will gather the material for creating our final event.</p>		
Literature used:			
Comments/biographies:			

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
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VERSCIO, ATD

T106	The physicality of an actor – the physicality of a puppet		
Module type:	Toolbox		
Dates (from/until):	15 to 29 November 2023		
Times:	9:30-12:00 and 13:00-15:30		
Room (if known);			
Number of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Pavel Stourac
Learning objectives:	The course focuses on a theatre form that uses puppets, objects and material as its basic means of expression, and on a basic understanding of animation of inanimate matter. It connects the practical and creative aspect of theatre of animation with the historical and theoretical contexts of this specific theatre field.
Content:	<p>We will discover various possibilities of using inanimate matter in theatre, with a strong emphasis on the presence of the actor's body and the possible combinations of the expressiveness of the human body and inanimate matter.</p> <p>The course will include: physical warm up, various exercises on how to work with material and objects, a laboratory of animation and practical workshops on puppet technology.</p> <p>As the workshop will progress, it will grow from small exercises into bigger ones, in which we explore the creation process in object theatre in greater detail, from the initial idea to how to research it and how to choose what to focus on in the development phase.</p>
Literature used:	
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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VERSCIO, ATD

T107	Towards a carnivalesque body		
Module type:	Workshop		
Dates (from/until):	4 to 15 December 2023		
Times:	9:30-12:00 and 13:00-16:00		
Room (if known);	Avegno		
Number of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Raul Vargas Torres
Learning objectives:	The aim of the workshop is to propose a methodology, tools and devices for composition and creation, by offering different ways to explore, deal, shape and transforms text, objects, energy-movement and space-time.
Content:	<p>Is it possible that the body becomes an author, or it is just the mind constantly giving meaning or pathologising every single desire, affect or action of the body?</p> <p>This course is inspired by the historical form of the carnival and its relation to the grotesque. During the carnival period, the usual prohibitions and restrictions that regulate social life are lifted, giving way to a kind of <i>counterculture</i>. During carnival, the body takes agency and expands to incorporate all its physiological, emotional and discursive needs.</p> <p>By identifying and extrapolating the elements and concepts that constitute the <i>carnivalesque</i> and integrating them into our artistic practice, this workshop will stimulate, examine and explore the creative potential of our moving body – enabling us to experience the body in an unfinished, provisional state of constant <i>'becoming'</i>, oscillating between de- and reconstruction.</p> <p>We will approach the world of carnival and the grotesque by way of task-led, thematic exercises focusing on such themes as laughter, the erotic, disharmony, penance, the sacred and the profane, employing objects, texts, and above all movement. Within the frame of the workshop's transversal activity, participants are invited to create little <i>events</i>, either improvised or fixed. Any specific expression, demonstration, cultural manifestation, ritual act or installation may qualify as an 'event'.</p> <p>We will reflect on the notion of carnival as counterculture in the 21st century and try to perceive the carnivalesque in contemporary society.</p> <p>Is there still a social need for subversion?</p>
Literature used:	- Rabelais and his World, Bakhtin. Affects, Actions and Passion in Spinoza, Chantal Jaquet
Comments/biographies:	

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM02m	Workshop with Marianne Denicourt		
Module type:	Direction of actors		
Dates (from/until):	30 October to 3 November 2023		
Times:			
Room (if known):	10:00-13:00 and 14:00-18:00		
Number of participants:	Max. 2	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Marianne Denicourt
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	Marianne Denicourt is an actor, director and screenwriter. She trained in dramatic arts at the Ecole des Amandiers in Nanterre with Patrice Chéreau and Pierre Romans. She has acted under the direction of prestigious directors (Jacques Rivette, Jacques Doillon, Benoît Jacquot, Claude Lelouch) and has also had a career in the theatre (classical and contemporary plays) and on television (television films and series).

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM02m	Workshop with Christian Geffroy Schlittler and Martin Reinartz		
Module type:	Direction of actors		
Dates (from/until):	6 to 10 November 2023		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	Max. 2	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Christian Geffroy Schlittler and Martin Reinartz
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Christian Geffroy Schlittler Christian Geffroy Schlittler is an actor and director based in Geneva. With his company L'agence Louis-François Pinagot (L'aLFP), in residence at the Théâtre Saint-Gervais in Geneva from 2007 to 2017, he freely appropriates the history of theatre to reformulate contemporary aesthetic and social issues. aLFP articulates its projects around the legacy of drama and its aesthetic and political stakes. It alternates the creation of shows with the setting up of "building sites", giving rise to tests and public sketches. The company distinguishes itself by an approach resolutely turned towards stage writing with a strong focus on involving the actors in the creative process. A regular lecturer at La Manufacture in the BA in theatre and dance, he has also been involved in several research projects: "Matériau Pathos" (2009), "Vocabulaire" (2014-2016) and "Opérations" (2018-2019). In January 2020, he started a research project in collaboration with Julie-Kazuko Rahir, entitled "Theatre and Feldenkrais: How are the tools of the Feldenkrais method relevant to the work of actors?".</p> <p>Martin Reinartz Born in 1991, Martin Reinartz earned a bachelor's degree in literature and arts in Paris before training as an actor at La Manufacture. Dividing his time between writing, research and performance, he created his first play, an autofiction entitled "Recoudre", with the help of playwright Claire de Ribaupierre in 2019. The following year, they worked together on the text of the show "Dans la forêt", performed at the Théâtre Vidy-Lausanne. He is also a resident at LEAST (the Ecology and Arts for a Society in Transition Laboratory), which sets up co-creative and sustainable artistic projects in Switzerland.</p>

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM04	Workshop with Jean-Daniel Piguet and Fleur Bernet		
Module type:	Applied dramaturgy		
Dates (from/until):	20 November to 1 December 2023		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	1	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Jean-Daniel Piguet and Fleur Bernet		
Learning objectives:			
Content:			
Literature used:			
Comments/biographies:	<p>Jean-Daniel Piguet Jean-Daniel Piguet studied philosophy and documentary filmmaking before joining the master's degree in stage direction at La Manufacture in Lausanne. During his training, he met Robert Cantarella, Philippe Quesnes and Oscar Gomez Mata, who shaped his desire to direct. He has assisted Jean-Michel Rabeux, Jeanne Candel and Frank Verduyssen on their productions at various universities. For his graduation from La Manufacture, he directed "Pas Perdus", which relates the life of five old people waiting on the benches of the Lausanne train station. His practical and theoretical research focuses on the fictional potential of reality. In 2017, he assisted Magali Tosato on her piece "Amour/Luxe" at the Théâtre de Vidy Lausanne and then Oscar Gomez Mata on his play "The Direktor" at the Festival de la Bâtie. He accompanies the actress Mélina Martin in a project, "Le zébékiko d'hélène", for which they were selected for the semi-final of the Premio competition. In January 2018, he put on "Passe" at the Théâtre de Sierre and the Théâtre Vidy-Lausanne.</p> <p>Fleur Bernet After earning a bachelor's degree in visual arts from ECAL, Fleur Bernet began her work as a set designer in 2019 by designing the set and costumes for Margot Van Hove's "Mama", which won the Premio prize that year. She obtained her master's degree in set design at La Manufacture in 2021 and designed sets for various directors, such as Dylan Ferreux's "Neil", Anouk Werro's "Vautours", Juliet Darremont's "Toutes les petites choses que j'ai pu voir" and Jeanne Kleinman's "Meliàn 2856". She participated as a set designer in the short film "Doosra" by Keerthigan Sivakumar, which won the Visual Arts Excellence Award and the "Upcoming" prize at the Solothurn Film Festival. One of her latest projects was the scenography for "Ainsi va la vie" by Samuel Perthuis, a production put on by the TLH in Sierre. She is also Philippe Quesne's assistant for "Fantasmagoria" and works with Daria Deflorian and promotion L of La Manufacture on the scenography of their show "En finir". In her personal research, she aims to grasp to what extent spaces is about more than walls and a floor. What singular atmosphere emerges from them, how can they be used to project stories, how do we feel physically and emotionally in them? She uses these singularities, which she calls the "charge" of a space, to imagine her scenography designs.</p>		

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM05	Workshop with the Old Masters collective		
Module type:	Scenography and relation to space		
Dates (from/until):	5 to 15 December 2023		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			
Teacher:	Marius Schaffter, Jérôme Stünzi, Sarah André		
Learning objectives:			
Content:	<p>Old Masters is a middle-aged collective formed by Marius Schaffter (performer and geographer), Jérôme Stünzi (set designer and artist) and Sarah André (author, artist and set designer, aka André André). Since 2014, they have been appropriating and rearranging a wide range of discourses, whether banal or expert, scientific, political, artistic or everyday. Conceiving the theatrical performance as a total plastic work, they create universes with an aesthetic that is always strong, unusual and radical. Using their favourite weapons of absurdity, sincerity, benevolence, irony, beauty, sadness and gentleness, Old Masters offer us a collective experience of what freedom could be today, a freedom that is situated, changing, and always in search of itself.</p>		
Literature used:			
Comments/biographies:			

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM05m	Workshop with Olivier Neveux and others		
Module type:	Theory slot		
Dates (from/until):	22 to 26 January 2024		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			
Teacher:	Olivier Neveux		
Learning objectives:			
Content:			
Literature used:			
Comments/biographies:	Olivier Neveux holds a doctorate in performing arts (Paris 10, 2003), is a professor of history and aesthetics of theatre at the University Lumière Lyon-2 and teaches at the École nationale supérieure des arts et techniques du théâtre (ENSATT). Among other works, he is the author of <i>Contre le théâtre politique</i> (La Fabrique, 2019).		

Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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LAUSANNE, LA MANUFACTURE

LM06	Workshop with Philippe Gladieux		
Module type:	Scenography and relation to space		
Dates (from/until):	11 to 19 January 2024		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Philippe Gladieux
Learning objectives:	
Content:	<p>Light is an actor in its own right when creating a show. Everyone discovers their own light; you have to open the door and watch it enter, enter into dialogue with it and find a resonance within yourself.</p> <p>There will be a theoretical part and a practical part on the stage where the students will be able to put into practice the notions they have learned in relation to their intuitions and imaginations. It will be a matter of listening to the space, to the dramaturgy, to the other in the spotlight.</p> <p>Here are some of the main themes: Volumes in space, the impact on the body, space in light. Light as something organic. Colour, associations of colours, the palette, the field of possibilities. Emotions in relation, resonances and vibrations. What light awakens in us. It is a question of movement, of travel.</p> <p>Light is also alive because we invite it to blossom in us, in space.</p> <p>Language & writing, the material of light, the body of light. The correspondence between gravitational, atmospheric, dreamlike, meaningful, naturalistic light or light in itself.. What the students will be able to recognise in a language, an organism through improvisation and the writing of small pieces. Light in space will make the work on listening perceptible: rhythm, colorimetry, intentions, symbolism, incidences. Through four-hand improvisation with two sets of organs, we will work through layers of intentions, in order to feel at ease with a new tool, light. Dreaming and then conceiving a lighting design, a free space with connections between staging, dramaturgy, scenography and acting. Playing with light by breathing it and interpreting a score.</p>
Literature used:	
Comments/biographies:	