

Course Catalogue

2024 Spring Semester

EN

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

Teaching language			
E	D	F	I
x	x		

ZÜRICH, ZHDK

ZH01	Luzerner Theaterfestival – Pitch Your Project		
Module type:	BN, DR, RE, SC, TP: elective		
Dates (from/until):	Week 15 (10 to 12 April 2024) Week 18 (3 to 5 May 2024 // «The Future is Now» festival in Lucerne)		
Times:	12:00-18:00		
Room (if known):			
Number of participants:	15	ECTS:	1
Prerequisites:	Enrolment in the MA Theatre and partner schools		
Responsible:	Dr Ramona Mosse		
Teacher:	N/A		
Learning objectives:	To prepare and rehearse a project pitch for the Walk & Talk formats of the 2024 Lucerne Theatre Festival		
Content:	Together we will develop and test short formats for pitching artistic projects and refine them in feedback rounds. This module serves as preparation for the Lucerne Theatre Festival's Walk & Talk formats, which give students the opportunity to present their artistic project ideas to artistic directors in short "speed dating" sessions lasting 5-7 minutes.		
Literature used:	Will be announced in advance		
Comments/biographies:	The possibility of contributions towards travelling expenses must be discussed with the respective institution. ZHdK students must pay at least half of their travelling expenses themselves.		

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

Teaching language			
E	D	F	I
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ZÜRICH, ZHDK

ZH04	Order and Chaos
Module type:	RE: theatre week including colloquium or independent research project BN, DR, TP, SC: theatre week including colloquium or elective
Dates (from/until):	Week 8 (19 to 23 February 2024)
Times:	11:00-13:00 and 14:00-18:00
Room (if known):	
Number of participants:	25 – 30 ECTS: 3
Prerequisites:	MA Theatre, MA Dance & partner schools If this module is to be credited as a “Theatre Week” or “Independent Research Project” (3 ECTS), a written essay text on the topic (3-5 pages) is a prerequisite for attendance
Responsible:	Prof. Stefanie Lorey, Jochen Roller

Teacher:	Prof. Stefanie Lorey, Jochen Roller
Learning objectives:	How approach an aesthetic phenomenon artistically and theoretically and integrate it productively into one’s own work
Content:	In this course we will look at the relation of order to chaos in art making. We will research how minimalist aesthetics try to find comfort in simplicity and oversight, and how deconstructivist aesthetics unleash a plethora of perspectives. We will inspect different forms of artistic archives, study the art practices of birds, lose ourselves in a dance piece by Bill Forsythe and get hypnotised by the dancing of Lucinda Childs, celebrate the writings of Czech-Brazilian writer Vilém Flusser, walk in a Situationist manner through the city of Zürich, compare Thomas Hirschhorn to Hanne Darboven, build a parliament of things and fight over the idea of curation.
Literature used:	
Comments/biographies:	Jochen Roller studied applied theatre studies in Giessen and choreography at the Laban Centre in London. Since then he has been working as a freelance choreographer, and his body of work includes more than 50 dance and performance pieces. Since 2018 he has been teaching in the BA Contemporary Dance and the MA Dance at the ZHdK. Stefanie Lorey has headed the Theatre Direction course at the ZHdK since 2018. She studied Applied Theatre Studies in Gießen. Since 2001, she has been collaborating with Bjoern Auftrag under the label “Auftrag : Lorey” on projects that straddle the border between theatre, performance and installative art. Her dissertation entitled “Performative Collections” was published in 2020 by transcript and subTexte (the publication series of the Institute for the Performing Arts and Film at the ZHdK).

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

Teaching language			
E	D	F	I
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ZÜRICH, ZHDK

ZH11	Das Festival als gesellschaftlicher Ausnahmezustand – Festival dramaturgie am Beispiel des Zürcher Theater Spektakels	
Module type:	DR: practical research or art of mediation – mediation of art RE: independent research project BN, SC, TP: elective	
Dates (from/until):	Week 11 / 22 11 to 15 March and 27 to 31 May 2024, plus a number of dates during the 2024 Zürcher Theater Spektakel (end of August 2024)	
Times:	10:00-13:30 / 14:30-17:30 (independent study)	
Room (if known):		
Number of participants:	5 – 15	ECTS: 4
Prerequisites:	MA Theatre & partner schools	
Responsible:	Prof. Jochen Kiefer	

Teacher:	Lea Loeb, Jochen Kiefer
Learning objectives:	<ul style="list-style-type: none"> - To get to know and discuss contemporary festival dramaturgies - To develop and realise artistic interventions and performances within the framework of the Zürcher Theater Spektakel
Content:	<p>The Zürcher Theater Spektakel is an institution of the city of Zurich's Department of Culture. Founded in 1980 as an international meeting of independent theatres, it quickly developed into a cultural event with international appeal. Today it is recognised as one of Europe's most important festivals of the contemporary performing arts. The Theater Spektakel takes place every August for three weeks in temporary theatre buildings on Zurich's Landiwiese. With around 40 international productions in the main programme, as well as a broad, freely accessible programme of street art, the Zürcher Theater Spektakel is the largest international festival of its kind in Switzerland.</p> <p>But what exactly does it mean to present an international and "intercultural" programme today? What criteria are used to put together the programme? When does an interested gaze turn into an exoticising, questionable desire for the "other" and "foreign"?</p> <p>Using theoretical texts and current discourses, we will first address questions relating to decolonisation, interculturality and (anti-)racism, which are decisive for the development of a contemporary international festival programme.</p> <p>Addressing the problems of "internationality" and "interculturality" is always linked to the issue of mediation: What does the "inter" stand for here? Who has the power to "explain" something? How does the festival itself shape the mediation, the "translation" to the audience? In the context of festivals, these are not mere questions of marketing, but rather crucial dramaturgical and curatorial considerations. We will look at examples of formats of mediation and interventions at festivals and ultimately devise our own activities for the festival site for the 2024 Zürcher Theater Spektakel.</p>
Literature used:	An electronic reader will be sent out in due time before the start of the course
Comments/biographies:	Festival passes will be available to participants. Prerequisites are active participation in the seminar and in the planning and implementation of activities on the festival grounds during the festival period from 15 August to 1 September 2024.

Lea Loeb is a dramaturge and curator. Since 2019 she has been part of the team responsible for the programme of the international performing arts festival Zürcher Theater Spektakel, under the artistic direction of Matthias von Hartz. Loeb studied philosophy in Zurich and Buenos Aires and holds a bachelor's degree in theatre dramaturgy and a master's degree in transdisciplinarity from the Zurich University of the Arts. Lea Loeb has worked as a programme dramaturge at the Neumarkt Theatre in Zurich and at Südpol in Lucerne. She has also worked as a dramaturge on various projects in the Swiss independent theatre scene. Together with the curatorial collective FRICTION, Loeb curated the art off-space Perla-Mode for two years and the art space Nordflügel on Gessnerallee for one season. Loeb also founded the performance and music festival Perlaton and helped curate a total of 12 festival programmes. In 2018, together with Maximilian Stern, Loeb launched the interdisciplinary residency project Cima Città in the Ticino Alps, which she has been co-directing ever since.

www.theaterspektakel.ch

www.cimacitta.ch

www.friction.ch

Jochen Kiefer is a dramaturge. From 2009 to 2022 he was head of the BA Dramaturgy specialisation in the Department of Performing Arts and Film at the Zurich University of the Arts, and since 2017 he has been professor of dramaturgy and head of the dramaturgy specialisation in the BA and MA programmes.

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ZÜRICH, ZHDK

ZH13	Aufführungs- und Inszenierungsanalyse		
Module type:	DR: performance analysis BN, RE, SC, TP: elective		
Dates (from/until):	Week 18 (Monday to Tuesday, 29 to 30 April, and Thursday to Saturday, 2 to 4 May 2024)		
Times:	15.00-18.00 / performance visits in the evening / independent study in the morning		
Room (if known):			
Number of participants:	5 – 20	ECTS:	2
Prerequisites:	MA Theatre & partner schools		
Responsible:	Prof. Jochen Kiefer		

Teacher:	Joshua Wicke
Learning objectives:	The aim of the module is to practise the careful observation, description and analysis of performances in order to develop a way of speaking that avoids hasty judgements in favour of well-founded analysis.
Content:	<p>This module is concerned with artistic productions, approaching them from a dramaturgical perspective whilst practising alternative ways of talking and writing about them. What is the structure of such productions? What is the relationship between form and content? How do they organise the time and space of the performance? What modes of reception do they suggest, and what aesthetic strategies do they choose? What questions of representation do they raise?</p> <p>Together we will watch recordings of dance and performance and attend selected theatre performances (including student works as part of the “The Future is Now” festival in Lucerne on Friday, 3 May, which we will analyse on Saturday, 4 May 2024).</p> <p>The evenings are reserved for performances, and the mornings for individual work.</p>
Literature used:	
Comments/biographies:	<p>Joshua Wicke works as a dramaturge and curator in performance, dance and theatre. He studied philosophy, economics and dramaturgy in Berlin. As a dramaturge, he worked at the interface between municipal theatre and the independent scene with a focus on the various forms of performance. For several years, he co-directed “Dirty Debut”, a platform for up-and-coming performance artists. In 2018, he co-curated the “Palast der Republik”, a three-day festival at the Haus der Berliner Festspiele dedicated to a critical reappraisal of the events surrounding German reunification, before working as a dramaturge at Schauspielhaus Zürich with Moved by the Motion and Alexander Giesche, among others. He has lectured on representation strategies in crisis, the practice and theory of collaborative dramaturgy and the ecologies of theatre at the Academy of Media Arts Cologne, the Free University of Berlin and the ZHdK. Most recently, he co-edited a series of essays and online conversations on “Theatre in Lockdown” and “Haptic Entanglements” in the arts. He currently works as a curator at Gessnerallee Zurich.</p>

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ZÜRICH, ZHDK

ZH15	Swoosh Lieu: Feminist Nerdom (I): Stage		
Module type:	RE: artistic position BN, DR, SC, TP: elective		
Dates (from/until):	Week 18 (29 April to 3 May 2024) Except for 1 May		
Times:	10:00-14:00		
Room (if known):			
Number of participants:	15	ECTS:	2
Prerequisites:	MA Theatre & partner schools		
Responsible:	Prof. Stefanie Lorey		
Teacher:	Rosa Wernecke, Katharina Pelosi		
Learning objectives:	To engage with contemporary artistic working methods in the performing arts		
Content:	Technology takes centre stage in the stage projects of the queer-feminist collective Swoosh Lieu. Light, sound, video and stage serve as companions in the artistic process, acting as narrative actors and producing dramaturgical glitches. In this seminar, the collective will share their artistic methodology and invite participants to read some of the texts that have influenced them. At the end of the course, the students will be invited to develop project sketches in which stage technology opens up utopian spaces of perception.		
Literature used:			
Comments/biographies:	<p>The modules "Feminist Nerdom I" and "Feminist Nerdom II" can be taken individually or in combination.</p> <p>Swoosh Lieu Agents of theatrical means, explorers at the edges of form. The members of this queer-feminist collective create temporary spaces and images in real time and simultaneously investigate how they are produced. Through this form of performative practice, they open up the space of the theatre to socio-political analogies that are always negotiated and made tangible through its own means. They are constantly working on the construction of a machine for producing and dismantling images and narratives; its components are space, light, sound and video. Their blueprint consists of representational politics, political questions and audiovisual set-ups, which are continuously modified from a queer-feminist perspective while the machine is running. The machine is constantly overhauled in order to question the basic assumptions of theatre. The machinists work as equals, creating their compositions without hierarchy and beyond male notions of creativity. They dismantle the geeky postures of male technology nerds and tinker with grassroots working methods to constantly re-examine their own expertise in a situation of solidarity and community.</p> <p>SWOOSH LIEU (Johanna Castell, Katharina Pelosi and Rosa Wernecke) was founded in 2009 at the Institute for Applied Theatre Studies in Giessen and has been working continuously in various constellations and collaborations ever since.</p>		

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ZÜRICH, ZHDK

ZH16	Swoosh Lieu: Feminist Nerdom II: Audio and Video		
Module type:	RE: technical immersion BN, DR, SC, TP: elective		
Dates (from/until):	Week 19 (6 to 10 May 2024) Except for 9 May (Ascension Day)		
Times:	10:00-14:00		
Room (if known):			
Number of participants:	15	ECTS:	2
Prerequisites:	MA Theatre & partner schools		
Responsible:	Prof. Stefanie Lorey		

Teacher:	Rosa Wernecke, Katharina Pelosi
Learning objectives:	Focussed and critical use of technical equipment on stage
Content:	In addition to performative works, Swoosh Lieu have also realised radio plays, films and web-based projects. In this module, the collective will present these works and give short introductions to the technical work with sound and video applications (Final Cut, Ableton Live, Audacity). The students will then be asked to develop their own short projects, in order to translate the concepts of queer-feminist texts into audiovisual sketches.
Literature used:	
Comments/biographies:	<p>The modules "Feminist Nerdom I" and "Feminist Nerdom II" can be taken individually or in combination.</p> <p>Swoosh Lieu Agents of theatrical means, explorers at the edges of form. The members of this queer-feminist collective create temporary spaces and images in real time and simultaneously investigate how they are produced. Through this form of performative practice, they open up the space of the theatre to socio-political analogies that are always negotiated and made tangible through its own means. They are constantly working on the construction of a machine for producing and dismantling images and narratives; its components are space, light, sound and video. Their blueprint consists of representational politics, political questions and audiovisual set-ups, which are continuously modified from a queer-feminist perspective while the machine is running. The machine is constantly overhauled in order to question the basic assumptions of theatre. The machinists work as equals, creating their compositions without hierarchy and beyond male notions of creativity. They dismantle the geeky postures of male technology nerds and tinker with grassroots working methods to constantly re-examine their own expertise in a situation of solidarity and community. SWOOSH LIEU (Johanna Castell, Katharina Pelosi and Rosa Wernecke) was founded in 2009 at the Institute for Applied Theatre Studies in Giessen and has been working continuously in various constellations and collaborations ever since.</p>

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

Teaching language			
E	D	F	I
x			

ZÜRICH, ZHDK

ZH19	Workshop 1: “Who’s Afraid of Adaptation? – Devising Strategies with Inspector Sands”		
Module type:	SC: Workshop 1 BN, RE, TP, DR: elective		
Dates (from/until):	Week 11 & 12 (11 to 22 March 2024 // except for Tuesdays and weekends)		
Times:	10:30-12:30 and 14:00-16:00		
Room (if known):			
Number of participants:	Max. 20	ECTS:	2
Prerequisites:	Enrolment in the MA Theatre, partner schools		
Responsible:	Dr Ramona Mosse		

Teacher:	Lucinka Eisler and Giulia Innocenti
Learning objectives:	<p>To have explored deeply the participants’ understanding of and relationship to creating theatre through adaptation of a variety of textual materials.</p> <p>To have built new perspectives on and skills in improvisation, devising, physical expression and the forming of character – bringing both the collective and individual voice to each.</p> <p>To have immersed in working with the ensemble and discovered new possibilities within collaborative devising in terms of performance style, narrative making and theatrical form.</p>
Content:	<p>Inspector Sands’ work tends toward the tragi-comic; a state of turmoil that risks overflowing at any moment. We are interested in exploring the way the social and political bigger picture plays out in the tiny details of everyday human interaction. In our shows we have explored anxieties of many kinds, e.g., the fear of ageing, fear of political violence, fear of not living a happy enough life, fear of the ‘other’ – we’re drawn to exploring fear, as so much humanity is contained within it and so much in our world is shaped by it. We’re also drawn to that delicate space that exists between tragedy and comedy which can be both funny and painfully awkward to watch. We are interested in performance that asks the actor to find a particular kind of authenticity and presence to the moment, sometimes in direct relationship to an audience – deeply responsive and playfully alive to what is happening in the room. We are also interested in a making process that supports the actor to feel safe in this very open state. This workshop will be informed by these thematic and stylistic interests.</p> <p>We will focus our work on the idea of adaptation. When we adapt texts and stories for the stage, what is it we are really seeking? To make the story relevant for a new time and audience? To tell an entirely new story of our own, using the original one as a springboard? Or something else? How do we know that this story needs to be retold, what is it that makes it matter enough to us? We are fascinated by these questions of how artists across history take inspiration from one another and how stories are passed down and evolve across the generations, sometimes giving life to the radically new both in story and in form.</p> <p>We will work on a range of approaches to adaptation through writing, moving, improvising and devising. We will explore many different ways to capture the essence and world of a text, from the abstract to the more literal and back again. We will work through collaborative, ensemble-led approaches as well as physical approaches to exploring story, space and character. We will draw on the psychophysical work of Jacques Lecoq as well as on Inspector Sands’ own collaborative making process.</p>
Literature used:	Will be announced in class.

Comments/biographies:

Inspector Sands

Established in 2005, Inspector Sands have become known for their irresistible mix of comedy and pathos in their detailed exploration of human behaviour. Their work integrates heightened realism with expressionistic theatrical form and physical theatre, often using direct audience address to create an intimate relationship with a broad range of audiences. Their shows include a recent adaptation of Emily Brontë's *Wuthering Heights*, in co-production with The Royal and Derngate and Oxford Playhouse. Their previous shows – the devised works *Hysteria*, *If That's All There Is*, *Mass Observation*, *The Lounge* and *Rock Pool* – have played extensively around the UK and internationally, including performances at the National Theatre, Almeida, Lyric Hammersmith, Bristol Old Vic (Mayfest), Traverse, Southbank Centre, Summerhall, London International Mime Festival, BAC and Soho Theatre. Their work has toured internationally as part of the Edinburgh British Council Showcase and for *Brits Off Broadway* at 59E59, New York City. Translations/cultural adaptations include *Sällskapsrummet* (Riksteatern, Sweden's national touring theatre) and *Seochon Odyssey* (HiSeoul, South Korea). Awards include the Edinburgh International Festival Fringe Award and the Total Theatre Award.

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

ZH21	Workshop 2: “Wir müssen reden!” – Monologe und Dialoge im Film und auf der Bühne		
Module type:	SC: Workshop 2 BN, RE, TP, DR: elective		
Dates (from/until):	Week 21 – 22 (22 to 31 May 2024) / except for Pentecost Monday		
Times:	11:00-18:00 (includes a one-hour break)		
Room (if known):			
Number of participants:	20	ECTS:	2
Prerequisites:	Admission to the MA Film or Theatre & partner schools		
Responsible:	Dr Ramona Mosse, head of the theatre programme		
Teacher:	Nora Fingscheidt and Sebastian Martin		
Learning objectives:	<ul style="list-style-type: none"> - To create and develop original monologues and dialogue on stage and screen - To become familiar with various acting and staging techniques - To analyse existing examples from film and theatre history 		
Content:	<p>Dialogues and monologues are among the most important similarities between screen and stage. We want to use the workshop to examine this craft in detail, to experiment with it in a practical way and, above all, to dissolve the boundaries between the two media and look beyond our own horizons. How do people talk to each other? How do they speak with or for the audience?</p> <p>In film, monologues are notorious for being too “theatrical”; on stage, normal dialogue is sometimes considered too simple or too classical. This is exactly what we want to explore by looking at examples from film and theatre history. We also want to examine these examples in practice, try them out and investigate the possibilities of acting and staging.</p> <p>In the second week, we will work with texts that the students write themselves and translate them in as many different ways as possible – both on stage and in front of the camera. What techniques are available for developing dialogue or monologues? How can we investigate what else lies behind the text? We want to explore the boundaries: How realistic can we get, and how abstract can we be?</p>		
Literature used:	To prepare for the seminar, students will be provided with a list of films and theatre productions/texts.		
Comments/biographies:	<p>Nora Fingscheidt was born in Braunschweig in 1983 and spent her school years in Germany and Argentina. She was involved in setting up the independent film school filmArche in Berlin and later studied directing at the Filmakademie Baden-Württemberg. Her graduation film, the documentary OHNE DIESE WELT, was shot in Argentina and won the Max Ophüls Prize and the First Steps Award, among others. Her feature film debut SYSTEMSPRENGER was screened at festivals around the world and won over 70 awards. In Germany alone, it was seen by almost 650,000 people. She then went on to direct the drama THE UNFORGIVABLE with Sandra Bullock for Netflix and the literary adaptation THE OUTFRAN with Saoirse Ronan, which will be released in cinemas in 2024.</p> <p>Sebastian Martin was born in Leverkusen in 1976 and studied philosophy and German at the University of Cologne and directing at the Ernst Busch Hochschule für Schauspielkunst in Berlin. From 2009 to 2012, he worked as an assistant director at the Bremen Theatre, assisting Robert Schuster and Volker Lösch, among others. Since then, he has worked as a</p>		

<p>freelance director in Berlin, Stuttgart, Weimar and Cologne, and since 2022 as a lecturer in directing and acting at the ADK Bayern. His adaptation of Scorsese's "Taxidriver" at Theaterhausjena was invited to the Thuringian Theatre Prize, where it won both the jury and audience awards. His world premiere of Karen Köhler's "Deine Helden – meine Träume" was nominated for the Wildwechselfestival Prize in Nordhausen and his adaptation of the classic Michael Kohlhaas at Deutsches Nationaltheater (DNT) Weimar received a nomination for the Günter Rühle Prize of the city of Bensheim. His next production will be "Moby Dick" at DNT Weimar.</p>
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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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ZÜRICH, ZHDK

ZH24	Theorie für die Praxis: In AI we trust – Paradoxien der Prognosen		
Module type:	SC: theory BN, RE, TP, DR: elective		
Dates (from/until):	Week 11 / 13 / 15 / 17 / 18 / 21 12 March, 26 March, 9 April, 23 April, 30 April and 21 May 2024 (includes a performance visit)		
Times:	10:30-13:30 (Week 11 / 13 / 15) 14:30-17.30 (Week 17 & 18) 16:00-19:00 (Week 21, includes a performance visit in the evening)		
Room (if known):			
Number of participants:	5 – 12	ECTS:	2
Prerequisites:	MA Theatre & partner schools		
Responsible:	Dr Ramona Mosse		

Teacher:	Maren Rieger
Learning objectives:	<ul style="list-style-type: none"> - The students will read essays that deal with algorithmic prediction and its performativity - They will exchange views on artistic and social agency - They will take a stance and reflect on it with their peers
Content:	<p>We join Helga Nowotny and Armen Avanessian in asking the following question: How does artificial intelligence change our idea of the future and our experience of time? We both mistrust and trust algorithms because we are aware that they can generate biases. This ambivalence will lead us to ask a number of questions: Are correlations becoming causalities? Is the digitalisation of society the answer to its complexity (Armin Nassehi)? Does Chat GPT threaten to change and take over our thinking? How can we generate (productive) conflict?</p>
Literature used:	<p>Selected bibliography:</p> <ul style="list-style-type: none"> - Avanessian, Armen: Konflikt. Von der Dringlichkeit, Probleme von morgen schon heute zu lösen. Berlin 2022 - Haraway, Donna: Unruhig bleiben. Frankfurt am Main 2016 - Nassehi, Armin: Muster. Theorie der digitalen Gesellschaft. München 2019 - Nowotny, Helga: Die KI sei mit euch. Macht, Illusion und Kontrolle algorithmischer Vorhersage. Berlin 2023
Comments/biographies:	<p>Please sign up for switchdrive.</p> <p>Maren Rieger brings together the theory and practice of theatre. She lectures at the Bern and Zurich Universities of the Arts, works as a freelance dramaturge and curator, and acts as a performance art expert on various committees and juries. From 1999 to 2004, she was the head dramaturge at the Theater Neumarkt in Zurich. Between 1997 and 1999, she worked as a freelance researcher on experimental theatre forms and performance art, among others with Forced Entertainment in Sheffield. She held permanent positions at the Schauspiel Staatstheater Stuttgart and the Freiburg Theatre in Germany and co-founded “Wüste Alma – Initiative für feministischen Wissensdurst und Tatendrang”.</p>

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

BE02	Kick-Off Tage		
Module type:	Encounters		
Dates (from/until):	20 to 23 February 2024		
Times:	See below		
Room (if known):			
Number of participants:	All new students	ECTS:	2
Prerequisites:	Mandatory for all students starting their students in the 2024 Spring 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>20 February 2024, 10:30-12:30: introduction for the students // 14:00-17:00: colloquium 21 February 2024, 10:30-12:30: kick-off Manifesto 23 February 2024, 10:30-16:30: technical introduction</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, HKB

BE03	Manifesto – Solo		
Module type:	Creation 1		
Dates (from/until):	Preparatory session: 21 February 2024 Manifesto: 4 to 8 + 18 to 28 March 2024 Presentations: 2 and 3 April 2024 Evaluation discussions: 4 and 5 April 2024		
Times:	Preparatory session: 10:30-12:30 Manifesto: all day at Zikadenweg 35, from 10:15 Evaluation discussion: 14:00-17:30		
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 and others
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 21 February 2024. On this occasion, the module will be presented, and we will discuss possible working methods. From 4 to 8 March and from 18s to 28 March 2024, the students will work on the implementation of their solos, which will be presented to the public on 2 and 3 April.</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, HKB

BE05	LAB
Module type:	Creation 2 – laboratory
Dates (from/until):	13 to 31 May 2024 Proposal due: 26 April 2024 Start of the LAB: 13 May 2024 Interim presentations: 22 May 2024 Final presentations: 30 and 31 May 2024
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:	Led by Florian Reichert, Sibylle Heim and mentors
Learning objectives:	<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 26 April 2024. The lab will start on 13 May 2024 with a joint event in which the students present their projects. The interim presentations will take place on 22 May 2024, and the final presentations on 30 and 31 May 2024.</p> <p>The timely submission of the proposed investigation and participation in the presentations are mandatory components of the course!</p>
Content:	
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, HKB

BE06	Master Thesis Modul – Einführung Konzept / Projektmanagement		
Module type:	Workshop		
Dates (from/until):	1. Introduction to the thesis concept: 19 February 2024: 10:30-14:00 – followed by independent work 21 February 2024: 10:30-14:00 – followed by independent work 22 February 2024: 10:30-12:30 – followed by independent work 23 February 2024: 10:30-14:00 2. Project management: 4 to 8 March 2024: 10:30-14:30 (see module description BE12)		
Times:	See above		
Room (if known):			
Number of participants:		ECTS:	2 for the module Einführung Konzept
Prerequisites:	Mandatory for all students who will realise their MA project during the 2024 Spring 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>A draft outline for the project (MA thesis registration form) must be submitted by 10 February 2024.</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 March 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, HKB

BE07		Acting Portfolio 1	
Module type:	Creation 2		
Dates (from/until):	16 February 2024: 14:00-17:00 – presentation of the parts 3 April 2024: talk with Jörg Bitterich from ZAV (time to follow) 13 to 17 May 2024: preparation week for the period of independent study 17 May 2024: presentation of the results of independent study 17 June to 5 July 2024: preparation for the auditions 5 July 2024: final presentations		
Times:	TBA		
Room (if known):	TBA		
Number of participants:	10	ECTS:	Acting Portfolio 1: 7 ECTS Voice & Speech a: 2 ECTS Physical Training: 3 ECTS
Prerequisites:	Completion of the BA Acting or another suitable qualification		
Responsible:	Wolfram Heberle		

Teacher:	N/A
Learning objectives:	Elaboration, compilation and public presentation of the audition repertoire
Content:	<p>The audition preparation module consists of the sub-modules Acting Portfolio 1, Acting Portfolio 2 (Autumn Semester), Voice & Speech and Physical Training. Successful participation in these modules is a prerequisite for participation in the 2024 auditions.</p> <p>Acting Portfolio 1 To module will start with a four-day period of independent study, and will conclude with the presentation of new or previously developed dramatic works or performances by the students. From this repertoire, they will then compile and further develop their own presentation programme.</p> <p>Passing the module requires active participation, continuous attendance and successful completion of the interim presentations at the end of the semester (in June).</p> <p>Voice & Speech Individual voice and singing lessons take place on a weekly basis by prior arrangement. Passing the module requires active participation, 80% attendance and the presentation of a musical piece/song during the interim presentations at the end of the semester.</p> <p>Physical Training See separate module description</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, HKB

BE08	Physical Training		
Module type:	Workshop		
Dates (from/until):	All semester, Monday to Thursday		
Times:	8:30-9:45		
Room (if known):			
Number of participants:		ECTS:	3
Prerequisites:	Mandatory for students participating in the auditions during the 2024/25 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 2024/25 Autumn Semester - Minimum attendance: 60%

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

BE09	Master-Kolloquium	
Module type:	Encounters	
Dates (from/until):	Tue, 20 February 2024 – 14:00-17:00 Mon, 11 March 2024 – 10:30-17:30 Thu and Fri, 4 and 5 April 2024 – 10:30-17:30 Tue, 14 May 2024 – 14:00-18:00 Mon, 3 June 2024 – 10:30-17:30	
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
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Teaching language			
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BERN, HKB

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
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Teaching language			
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BERN, HKB

BE11	New Technologies for Stage Production		
Module type:	Workshop		
Dates (from/until):			
Times:	27 February to 1 March 2024		
Room (if known):	10:30-17:30		
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Andrew Sempere		

Teacher:	New Technologies for Stage Production is a four-day, practice-based course where we will discuss the theory and application of new technologies in the context of narrative. What does it mean to mediate a performance? How does an audience accustomed to performing on social media encounter a stage play? Drawing on theory and examples of work done both in and outside of Switzerland, students will discuss the impact that contemporary technologies have had on both the way that theatre is both produced and consumed, receive an introduction to various technologies including projection mapping and stage control software such as Millumin and Qlab. Finally, students will work in groups to produce a scenography using the skills we cover during the course.
Learning objectives:	
Content:	Andrew Sempere is a designer and artist who works primarily with technology, location and narrative. Andrew graduated with a BFA from the School of the Art Institute of Chicago in 2001, a Masters in Media Arts and Science from the MIT Media Lab with a focus on epistemology and learning in 2003 and a PhD in Architecture from the EPFL in Switzerland, with a focus on computational shifts in theatrical space. Andrew has worked professionally at large and small tech companies, including IBM research from 2007-2012. He is currently head of engineering for the Toasterlab Mixed Reality Performance Atelier and Director of Special Projects for The Place Lab Ltd. where he produces location-based digital stories and research tools. https://s3.wasabisys.com/assets.andrewsempere.org/pdf/asempere_cv.pdf
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, HKB

BE12	Management 1 – Projektmanagement		
Module type:	Management		
Dates (from/until):	Mon, 4 March to Fri, 8 March 2023		
Times:	10:30-15:30		
Room (if known):			
Number of participants:	16	ECTS:	2
Prerequisites:	This course forms part of the MA thesis module and is compulsory for students undertaking their MA project in the 2024 Spring Semester		
Responsible:	Wolfram Heberle		

Teacher:	Wolfram Heberle
Learning objectives:	
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.</p> <p>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. From 1995 to 2001, he worked as an actor at various German-speaking theatres. As a producer, he worked with various independent groups in Austria, Germany and Switzerland. Since 2007, he has headed the Theatre Studies Department at the HKB.

Target group									
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Teaching language			
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BERN, HKB

BE13	Management 2 – Keine Angst vor Verhandlungen/Kommunizieren		
Module type:	Project management		
Dates (from/until):	18 to 22 March 2024		
Times:	Mon, 10:30-13:30 – communication Tue, 10:30-17:30 – negotiation theory Wed, 10:30-17:30 – negotiation in practice Thu, 10:30-13:30 – communication Fri, 10:30-17:30 – negotiation in practice		
Room (if known):			
Number of participants:	Max. 12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Christoph Haering / Julia Schiller
Learning objectives:	
Content:	<p>Don't be afraid to negotiate.</p> <p>“The Other is not the problem on the road to my solution, the Other is the solution to my problem.”</p> <p>Those who communicate, negotiate. As artists, we are confronted with partners in many situations, in the context of work commitments, contracts, events, etc. But negotiating is not only about haggling over numbers. Every negotiation consists of many different components that are well worth talking about.</p> <p>Differentiated, structured preparation, awareness of the different phases of the negotiation process and practical tips and tricks for different situations will enable the students to conduct every negotiation calmly and confidently and to obtain the best possible outcome for both sides.</p> <p>After a theoretical introduction to negotiation techniques, the course participants will have the opportunity to gain practical experience through experimentation. We will simulate different negotiation scenarios and play them out through role play. The negotiations will be recorded, and we will then discuss and critique them as a group.</p> <p>Communication</p> <p>Project managers need to ask themselves numerous questions, many of which have to do with communication: Who is my audience? How do I explain my piece to promote it? How do I create awareness for my project? In this part of the module, we will run the gamut of communication: from good writing to a strong delivery.</p>
Literature used:	
Comments/biographies:	Christoph Haering is a director and was head of the performing arts and literature department in the cultural and social affairs directorate of the Migros-Genossenschafts-Bund for 23 years. As a project manager for the international dance festival Steps and as a board member of the International Theatre Institute (ITI), he has conducted countless negotiations with companies, organisers and communication partners. In addition to the productions he stages, Christoph Haering also works as a coach and organisational

consultant. He is a board member of the Swiss Theatertreffen and the BAFF puppet theatre in Basel.

www.christopphaering.ch

Julia Schiller-Günter studied international cultural management and completed a Master's degree in Arts Management and Policies in London. After working in the independent cultural scene in Berlin, she moved into the field of strategic communications consultancy and then spent ten years at the HKB. For the past year, she has been Co-Head of Communications at the Psychiatric Centre in Münsingen (PZM).

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

BE14	Dramaturgie als kompositorische und analytische Praxis		
Module type:	Theory		
Dates (from/until):	12 to 15 March 2024		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Regula Schröter
Learning objectives:	
Content:	<p>How does a theme, a topic, an initial idea take on a dramaturgical form? At the beginning of the creative process, we are usually confronted with a vast amount of material from previous research, and keep asking ourselves the same questions: how and what should we select, omit, develop or distil? Should favourites be saved or not?</p> <p>This course will examine dramaturgical questions and practical dramaturgical strategies as tools of creation. We will approach various contemporary dramaturgies and explore them as tools or spaces of reflection for artistic research – by reading theoretical texts and analysing video sequences, but also through practical exercises on our own material and that of others.</p>
Literature used:	Recommended reading: Postdramaturgien. Hrsg von Sandra Umatham, Jan Deck. More readings to follow
Comments/biographies:	<p>Regula Schröter studied theatre studies, German studies and Spanish literature at the University of Berne and the Free University of Berlin. From 2009 to 2012, she worked at the Schauspielhaus Graz and taught at the Institute for German Studies of the University of Graz. Among others, she worked with Boris Nikitin, Anna Sophie Mahler, Anna Badora, and Viktor Bodó and his independent group "Szputnyik Shipping Company Budapest", and developed several co-productions with the independent group "Theater im Bahnhof", as well as the "steirischer herbst" festival and Mariano Pensotti. From 2012 to 2015 Regula Schröter was active at Theater Bremen where she was dramaturgically responsible for the world premieres of two works by Elfriede Jelinek, "Aber sicher!", directed by Alexander Riemenschneider, and "Todkrank.doc" directed by Mirko Borscht, in addition to Alexander Giesche's Visual Poems "Der Perfekte Mensch", "Lost" and "World of Reason". Furthermore, she served as curator on a series of events dedicated to refugees and migration, entitled "in transit?". In the 2016/17 season, Regula Schröter headed the artistic direction of the drama section of the Lucerne Theater, under the directorship of Benedikt von Peter. Currently, she works as a freelance dramaturge, mostly for the Theater Bremen, and as a project developer for m2act, a networking project sponsored by Migros Kulturprozent for the performing arts.</p>

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

BE15	Der Red Herring und der Rote Faden		
Module type:	Workshop		
Dates (from/until):	8 to 12 April 2024		
Times:	10:30-17:30		
Room (if known):	Zikadenweg 35		
Number of participants:	Max. 15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Ralf Samens
Learning objectives:	
Content:	<p>Ralf Samens is a visual artist and describes the content of his course as follows:</p> <p>“We will examine strategies, tricks, methods and compositional patterns in various media and languages that keep a narrative going, in the broadest sense of the word. Two are quoted in the title above: laying a false trail (Hitchcock) and losing the proverbial thread (Tristram Shandy).</p> <p>The keywords here are allusion and concealment, repetition and variation, quotation and retraction.</p> <p>Repetition gives birth to rhythm and timing.</p> <p>Through different games on sound, facial expression, gesture, colour, material and number, this course will show how order can be established even amidst the greatest confusion using very simple means.</p> <p>To prevent the ship from sinking.”</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, HKB

BE16	Künstlerbörse Thun		
Module type:	Workshop		
Dates (from/until):	18 April 2024: introduction, 16:00-20:00 19 April 2024: all day and in the evening		
Times:	See above		
Room (if known):			
Number of participants:	Offen	ECTS:	1
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Florian Reichert
Learning objectives:	
Content:	<p>There are probably few countries where small, privately run theatres are as well financed as in Switzerland. But how can artists and troupes find the money? How can they find a theatre for their works? And how does art ultimately find its audience? A traditional format of "job placement" for Switzerland's independent theatre scene in is the annual KTV Artists' Exchange in Thun.</p> <p>https://www.kuenstlerboerse.ch</p> <p>KTV stands for "Künstler*innen – Theater – Veranstalter*innen" (artists – theatres – organisers) and involves the presentation of a dense programme to an internal audience over a period of three days. Theatre groups and individual artists showcase excerpts from their work; theatres and organisers orientate themselves; contacts are made, agreements are reached, dates are coordinated, just like a stock exchange. One of the many questions is: what happens to art?</p> <p>18 April 2024 Introduction to the mechanics of the exchange and the Swiss small theatre scene</p> <p>19 April 2024 Attendance at the events/evaluation</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, HKB

BE17	Becoming – über textiles Embodiment in der performativen Praxis		
Module type:	Workshop		
Dates (from/until):	22 to 26 April and 6 to 8 May 2024		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Nils Amadeus Lange
Learning objectives:	In addition to a theoretical introduction to the historical use of costumes, the aim of this course is to enable the students to experiment with the communicative effects of costumes by developing a solo.
Content:	The use of costumes has a decisive impact on the aesthetic experience and the creation of images. Although costumes can be used to create entire dramaturgical and emotional arcs, they take a back seat in the performing arts. In addition to shaping corporeality, costumes intervene in the movement of performers and thus employ choreographic methods. Over the years, extensive research has been conducted on the subject of performance and performativity, as many academic fields and disciplines search for moments that create reality. These range from linguistics and ritual studies to gender studies. Most of the available research on performativity within the fashion discourse is relatively recent and often examines the disappearing boundary between fashion and performance art, with little discussion of the performativity of fashion itself. Although fashion increasingly draws on the performative or narrative practices of art, a discussion of its own performativity is missing from the discourse. However, fashion and costumes do create their own reality and therefore need their own vocabulary.
Literature used:	
Comments/biographies:	Nils Amadeus Lange (born in Cologne, Germany in 1989) works as an artist, performer and lecturer in Zurich. After studying theatre at the Bern University of the Arts he has expanded his practice to various media, while still keeping a focus on dance and performance, and developing numerous international projects. At the centre of his practice is the body, which functions as a means of deconstructing social conventions and gender stereotypes. For the past seven years he has been teaching and developing curricula in various universities, within departments varying between fashion, acting, fine arts, photography and performance; implementing alternative forms of learning and experimental approaches. He has been awarded with several art prizes of which the Swiss Art Award in 2023 and the Art Award of Canton Zurich 2022 stand out. His works have been shown at various institutions such as Kunsthalle Basel, Kunsthalle Zürich, Manifesta Zürich, Ujazdowski Castle Centre for Contemporary Art Warsaw, Istituto Svizzero Rome, Belvedere 21 Vienna, Centre d'Art Contemporain Genève, Swiss Dance Days, Zürich moves!, Gessnerallee, Frascati Amsterdam, ZÜRICH TANZT, Berliner Festspiele, Kunsthalle Bern, Les Urbaines Lausanne, Südpol Luzern, Tanzhaus Zürich und CounterPulse San Francisco, Cabaret Voltaire Zürich.

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

BE18	Burlesque writing: from the comedy of life to the comedy of theatre		
Module type:	Workshop		
Dates (from/until):	29 April to 3 May 2024		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Jos Houben
Learning objectives:	
Content:	The workshop takes as its starting point the observation of our behaviour in daily life. Each creative process, be it making music, choreography or drawing, is born out of our fundamental sensorial and spatial perceptions of the body in motion. We will consider how 'comic' movements, which play with distortions of time, form or proportion, can be a guide to producing comic theatre.
Literature used:	
Comments/biographies:	Jos Houben was born in Belgium and studied theatre at the Ecole Jacques Lecoq, and with Philippe Gaulier, Monika Pagneux and Pierre Byland. As an original membre of Complicité, he co-created and starred in the landmark play <i>A Minute Too Late</i> which changed the landscape of British theatre in the mid-1980s. Jos collaborated on several successful shows with Complicité, and then went on to write and direct for the comic cult duo The Right Size (winner of Laurence Olivier Award for Best Show in 1999 and Best New Comedy in 2002), who put audiences in stitches on London's West End and on Broadway. Jos also co-produced and starred in British the comedic television series <i>Mr. Fixit</i> for Thames TV and <i>Brum</i> for Ragdoll Productions. In France, as a performer, Jos has collaborated regularly with a number of leading directors and composers, such as Georges Aperghis, in <i>Commentaires</i> (Paris/Avignon 1996), <i>Zwielicht</i> (Munich 1999) and <i>Paysage sous Surveillance</i> (Bruxelles 2003); Peter Brook, in 2008 with <i>Fragments</i> by Samuel Beckett and Jean- François Peyret in <i>RE:Walden</i> for the Festival d'Avignon and the Théâtre de la Colline as well as <i>Citizen Jobs</i> for Vidy-Lausanne and the104 in Paris. With Marcello Magni, Jos created the comedy <i>Marcel</i> for the Bouffes du Nord which went on to tour extensively including a four week run in New York ash Theatre For a New Audience. Jos frequently collaborates on opera and contemporary musical theatre shows with Emily Wilson including <i>Répertoire</i> by Mauricio Kagel for the Théâtre d'Arras and The Bouffes du Nord <i>La Princesse Légère</i> , by Violeta Cruz for the Opéra de Lille and the Opéra Comique, <i>La Petite Messe Solennelle</i> for the Opéra de Rennes, the <i>Mécanique des Sentiments</i> at the Opéra Comique and <i>Cupid and Death</i> at the Théâtre de Caen and the Athénée. The duo is currently working on <i>The Overcoat</i> , a jazz opera based on the famous story by Gogol. Jos' celebrated one-man show <i>The Art of Laughter</i> has been touring worldwide for more than fifteen years and continues to fill houses from Paris to Buenos Aires and New York. Jos has taught at École Jacques Lecoq since the year 2000.

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

Teaching language			
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BERN, HKB

BE19	The Future is now – Ein Theaterfestival in Luzern		
Module type:	Workshop		
Dates (from/until):	3 to 5 May 2024		
Times:			
Room (if known):	Lucerne Theatre, Südpol Luzern		
Number of participants:		ECTS:	1
Prerequisites:			
Responsible:			

Teacher:	
Learning objectives:	<ul style="list-style-type: none"> - The course will strengthen the students' analytical thinking and observation skills and their capacity to engage in dialogue. - They will learn how to critically approach and reflect on artistic creations, both their own and those of others.
Content:	<p>The festival "the future is now" was launched in 2022. This year, it is being held for the second time and has already grown: it is now organised by the Lucerne Theatre and Südpol Lucerne, and with the Accademia Dimitri from Ticino, one more university has also joined.</p> <p>Over the course of a weekend, eight graduation projects from the ZHDK, the HKB and the Accademia Dimitri will be shown. The participants of this module will jointly attend the performances and talk about them. In addition, there will be an opportunity for exchange with representatives of Swiss theatres on each day of the festival.</p> <p>https://www.luzernertheater.ch/thefutureisnow</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, HKB

BE20		Impulse Akademie im Rahmen des Impulse Festivals	
Module type:	Workshop		
Dates (from/until):	Two to three days from 29 May to 9 June 2023 (plus the day of arrival and the day of departure) – the exact dates will follow		
Times:			
Room (if known):	FFT Düsseldorf		
Number of participants:	Max. 8	ECTS:	2 – if students submit a written reflection
Prerequisites:			
Responsible:	Impulse Akademie		
Teacher:			
Learning objectives:			
Content:	<p>This year, the Impulse Theatre Festival will once again include an academy with workshops. As the dates and contents of the workshops have not yet been finalised, we can only make provide a general announcement for the time being. The descriptions of the specific workshops will follow. The academy will take place either during the first or second weekend of the festival.</p> <p>For over thirty years, the Impulse Theatre Festival has been the most important platform for independent theatre in the German-speaking world. It takes place every year in Düsseldorf, Cologne and Mülheim an der Ruhr, each time with a different focus.</p> <p>The Impulse ACADEMY is one of the main venues for the reflection within the independent performing arts. For this edition of the festival, the final one under the artistic direction of Haiko Pfost, theoretician and practitioners will once again come together over two weekends to explore issues shaping the production, aesthetics and social positioning of independent theatre.</p> <p>To mark the occasion, one academy will look back on the topics of the academies since 2018, to examine how the discourse has changed and how the accumulated knowledge can be passed on. A second academy will explore the impact of recent political developments and right-wing tendencies on the cultural scene.</p>		
Literature used:			
Comments/biographies:	The costs for travel and accommodation and the participation fee will be covered by the HKB. Accommodation will be provided in mixed dorm rooms.		

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

BE21		Backstage: Meet the Artists	
Module type:	Workshop		
Dates (from/until):	28 to 31 May 2024 Plus at least four performance visits during this period, depending on the festival programme		
Times:	10:30-17:30 Performance visits in the evenings		
Room (if known):			
Number of participants:	6 – 12	ECTS:	2 (upon submission of the written analysis)
Prerequisites:	The students need to be ready and willing to describe their own perceptions		
Responsible:	Wolfram Heberle		
Teacher:	Maren Rieger (dramaturge, HKB lecturer)		
Learning objectives:	<ul style="list-style-type: none"> - To understand both analytical and creative working methods in the context of a performance, to reflect on them and to link them to contemporary social developments - The students will learn how to reflect on contemporary theatre aesthetics and how to put the contemporary international theatre practice into context - They will expand their professional networks through dialogue with other students and artists 		
Content:	<p>The course can be summed up as follows: extraordinary performances, exclusive access to theatre professionals and excitement about applied theory. Through in-depth conversations – with each other and with the theatre professionals involved – we will describe and analyse contemporary forms of theatre, based on the performances at the AUAWIRLEBEN festival in Bern. In doing so, we will examine various methodological approaches and concepts. How and why do we conduct performance analysis? What effects do the terminologies of theatre semiotics, performance aesthetics and post-dramatic theatre produce?</p> <p>The students will work in small groups to prepare for the performance visits. The whole class will then draw up a catalogue of questions for the discussions with the artists, which the students will lead themselves. In the following, we will reflect on our insights and any questions that may arise in the process.</p> <p>The detailed timetable for the “Backstage” workshop will be announced as soon as the festival programme has been published.</p>		
Literature used:	<p>Preparatory reading:</p> <ul style="list-style-type: none"> - www.auawirleben.ch (please consult the archive of previous festival materials!) - Balme, Christopher: Einführung in die Theaterwissenschaft. Berlin 1999 (4. Analyse: S. 72-113). - Pavis, Patrice: Fragenkatalog zur Inszenierungsanalyse (copies will be provided) - Siegmund, Gerald: Theater- und Tanzperformance zur Einführung. Hamburg 2020 <p>Additional readings will be added once the festival programme has been announced.</p>		
Comments/biographies:	After the seminar, the students will prepare a written analysis (max. two pages) of a scene from one of the performances that inspired them. This will be followed by feedback.		

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

BE22	LIVE ARCHIVE: an approach to the documentary method		
Module type:	Workshop		
Dates (from/until):	Tue, 4 June to Sat, 8 June 2024 and Mon, 10 June to Fri, 14 June 2024 , Presentations: 13 June 2024, 20:00		
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>How to do research for a documentary project? Where to start? How to do field work? Who to interview? How to organize the material? How to bring an archive to life?</p> <p>In this workshop, we start from an investigation to write a documentary work based on archival material (found footage, interviews, or any kind of personal research).</p> <p>During the various steps, the workshop members develop a common concept. The group work of research and organization of the material will be the starting point of a scenic exploration of the archive. Through procedures such as playback, audiovisual projection of materials, storytelling and re-enactment, the performers will find performative strategies to make of this archive a living creature.</p> <p>TASK. Choose one of the three options.</p> <p>PERSONAL ARCHIVE Make your personal archive based on research, a radical experience, a story that secretly obsesses you. You can use photos, letters, videos, diaries or any kind of collection that you have never worked with before. It can be a folder in your computer, a collection of objects, your old notebooks, or your message history.</p> <p>ARCHIVE ON SOMEONE ELSE. Make an interview with someone you don't know. Write the questions beforehand (but don't necessarily use them!) Make a recording of the interview with audio or video, or text. If you have the chance, collect some proof that the facts the person tells are real.</p> <p>ARCHIVE OF A SPACE, A PLACE, A COMMUNITY Collect the material about a specific space, community, or institution. It can be the story of a house, your Street, or a village in the middle of nowhere. Please collect stories, documents, photos, and all kind of material that can help reconstruct this space's story</p>
Literature used:	
Comments/biographies:	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

	<p>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>
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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, HKB

BE23	Eutony Unleashed: Amplifying Body-Voice Performance		
Module type:	Workshop		
Dates (from/until):	17 to 20 June 2024		
Times:	10:30-13:30		
Room (if known):			
Number of participants:	12	ECTS:	1
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Joscha Bernath
Learning objectives:	
Content:	<p>Our workshop offers a holistic experience in the performing arts. It combines body-voice training, Eutony, and power voice techniques to help participants strengthen their physical presence, develop their voices, and gain a deeper understanding of the connection between body and voice in performance.</p> <p>Eutony, a foundational component of our workshop, focuses on awareness and harmonious integration of movement and body tensions. Participants will explore Eutony techniques to develop a heightened sensitivity to their body, allowing for a more balanced, relaxed, and efficient use of their physicality in artistic expression. This practice encourages a deeper understanding of how body alignment and tension affect voice production and overall performance quality.</p> <p>We will bridge these techniques and these elements into the realm of performance. Participants will explore how these practices directly translate into the art of theatrical expression and character embodiment. By merging these techniques, individuals will learn to harness their physical and vocal abilities to enhance their expressive capacities in the performing arts, fostering a more compelling and authentic stage presence.</p>
Literature used:	
Comments/biographies:	<p>Joscha Bernath is a university lecturer at the University of Music Franz Liszt in Weimar in stage speaking and as a voice coach with a focus on performing arts. His profound knowledge and passion for the subject have led him to conduct masterclasses at various prestigious international universities. His commitment to empowering students in honing their expressive capabilities through the integration of body, voice, and performance has garnered him recognition as a influential practitioner in the field.</p>

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

BE24	Music, poems, paintings and emotions in <i>Ragamala</i>		
Module type:	Research – MYY T116		
Dates (from/until):	15 to 19 April 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103 and Rietberg Museum Zürich		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Sonika Soni (curator, Rietberg Museum Zürich), Rajiv Satapati (composer, HKB lecturer)
Learning objectives:	
Content:	<p>“Ragamala” is a multi-disciplinary concept that developed in the erstwhile kingdoms of princely India. Ragamala literally means a garland of musical melodies and, as a theme, it combines Hindustani classical music, poems and traditional courtly paintings.</p> <p>This workshop will focus on the paintings which were originally made as a series. These paintings depict that which is otherwise unseen – they lend poems and abstract musical melodies a personage, giving spoken word and lyrical renditions a visual identity as the Raga and Ragini – the male and female. Each of these paintings encase an emotion or trigger a mood, coded in the representation of an episode or story, and have strong associations with different seasons, times in the day and scent.</p> <p>This workshop will invite students to immerse in different art forms of Ragamala and understand the context in which they were produced and experienced. It will also provide them with a rare opportunity to understand the emotions through codes and metaphors in these paintings often seen as the rumbling of clouds, the presence of a giant swing, the proximity of gazelles, lurking snakes, the call of peacocks and much more. As an outcome of the workshop, students will be expected to respond to this theme, either through music, words, colours or painting, or even a dance piece. These responses will be incorporated as “interventions” in an upcoming multi-sensory exhibition (scheduled for September 2024 to January 2025) on the theme of Ragamala at the Rietberg Museum Zürich.</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, HKB

BE25	Forschungstoolbox zum Jahresthema: Artistic Citizenship		
Module type:	Research – MYY T115		
Dates (from/until):	15 to 19 April 2024 Presentations: Fri, 7 June 2024, 17:00-19:00		
Times:	9:30-16:30		
Room (if known):	Papiermühlestrasse 13a		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Barbara Balba Weber (cultural educator, HKB), Zoë Gordon (musician and music educator, HKB)
Learning objectives:	
Content:	<p>As artists, we find ourselves in a context of rapid and turbulent global changes. This triggers uncertainty and disorientation among cultural creators – but it can also lead to a creative search for new roles of art in society. In this toolbox, we explore theoretically and empirically whether the model of Artistic Citizenship is suitable for this purpose: Can concepts like artistic citizenship, social responsibility and civic mission be combined fruitfully with artistic excellence, imagination, and creativity? What happens to our art when we understand its practice as a social process or as a “tool in society”? To this end, we will engage with society building, musicking, arts in social work, service-learning, co-creation, community music and corresponding megatrends such as the Silver Society, Global Migration, Social Business, Holistic Health, Liquid Youth, Downageing, Resonance or Free Creativity.</p> <p>During the toolbox week, students from all disciplines will gain insights into the fundamentals of scientific thinking and action based on this subject. In May, they will conduct their own qualitative experiment as field research, which they can self-determine to connect with one of the discussed megatrends. The results, including performances, project and workshop concepts, will be publicly presented on June 7, 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, HKB

BE26	Forschungstoolbox zum Jahresthema: EcoArtLab Relational Encounters II: Migration – Klima – Gerechtigkeit		
Module type:	Research – MYY T114		
Dates (from/until):	15 to 19 April 2024		
Times:	9:30-16:30		
Room (if known):	HKB and the Ballenberg Open-Air Museum, including an overnight stay in Brienz		
Number of participants:	Max. 15	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Yvonne Schmidt (EcoArtLab, HKB), Anna van der Ploeg (educational expert, Helvetas) as well as climate, disaster prevention and migration experts
Learning objectives:	
Content:	<p>The effects of climate change are not distributed fairly. Global warming is reinforcing the inequality between the global South and the global North. One of the consequences is climate-induced migration. Climate justice therefore means fairer global relations. The EcoArtLab at the HKB is a transdisciplinary think-and-do tank that promotes and investigates collaborations between the arts and sciences on issues related to climate justice. The independent Swiss development organisation Helvetas is collaborating with the Ballenberg Open-Air Museum to create an exhibition on the annual theme “On the move around the world” (working title). One important aspect of this is migration due to climate change.</p> <p>Based on this collaboration, the EcoArtLab toolbox offers students the opportunity to critically analyse the interwoven issues of migration, climate and justice. The toolbox is centred on a transdisciplinary exchange between HKB students and students from the Institute of Geography at the University of Bern. Following contributions from experts and field research during an excursion to the exhibition opening at the Ballenberg Museum, the students will be able to develop their own project ideas, which will be presented and discussed as part of the toolbox. We will try out transdisciplinary methods from arts-based research and the arts. The course will be supported by researchers from EcoArtLab and Helvetas.</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, HKB

BE27	Forschungstoolbox zum Jahresthema: Is your art future-proof? Do you care? Explorations in art and eternity		
Module type:	Research – MYY T113		
Dates (from/until):	15 to 19 April 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 102 and external sites of individual research		
Number of participants:		ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Hanna B. Hölling (conservation and restoration lecturer, HKB), Aga Wielocha (researcher, conservation and restoration, HKB)
Learning objectives:	
Content:	<p>What if we told you that the making of works of art, including music, performance, poetry, installation, electronic media, sculpture and painting, doesn't conclude with the act of creation? Art continues into an unpredictable and unjust future, closer than you think. To ensure art's endurance beyond its conception and/or first realisation, we invite you to consider environmental, economic, political, social and material factors.</p> <p>This workshop explores the concept of care as a conservation tool, drawing from feminist new materialisms (Joan Tronto, Puig de la Bellacasa and others). Learn how to care meaningfully for artworks, and gain insight into the process of collecting, musealising and archiving of contemporary art. How can you future-proof your art in the age of sustainability? Is it ethical or necessary? Is the work's demise permissible or even, at times, desired? What timescales do cultural institutions offer? Do artists care for their art's future, and can this care become an artistic gesture in its own right?</p> <p>This workshop is a must for those who are serious about ensuring that their work outlives the present. Through research-based activities as well as hands-on practice, group discussions and readings, we will address the environmentally sensible artmaking and future-planning. Interactive activities and exercises dominate the week. Through an interactive kiosk/advisory, you will discuss your work's preservation and conservation with experts, turning your own work into a "case study" for how to future-proof art. Individually or collaboratively, you will develop a project on the longevity of art or to address environmental issues. On the final day, these projects will be showcased with peer feedback. Mentoring will be offered by instructors with extensive conservation experience. Open to students from all specialisations.</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, HKB

BE28	überSetzen. traDuire. transLation		
Module type:	Research – MYY T040		
Dates (from/until):	15 to 19 April 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:		ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Annette Kappeler (Institute of Interpretation, HKB), guests: Noémie Favennec Brun (theatre), Pesche Eigenmann (intercultural communication), Leo Miucci (music), Francesco Miceli (literature), Heike Fiedler (performance)
Learning objectives:	
Content:	<p style="text-align: center;">English version</p> <p>Translation is an essential cultural tool for transferring things from one language to another, from one culture to another or from one medium to another. It always involves appropriation as well as communication. On the basis of examples taken from HKB research projects, this toolbox engages with different concepts of translation in the areas between literature, music and the performative arts. Students of music (classical and jazz), theatre, literature and CAP are invited to join. Within the scope of the toolbox, you will be asked to realise inquiry and reading assignments. In addition, you will prepare a personal project in your domain. These assignments can be personalised according to your needs and interests.</p> <p style="text-align: center;">Deutsche Version</p> <p>Übersetzen ist eine zentrale Kulturtechnik, ob es sich um den Transfer von einer Sprache in die andere, von einem kulturellen Kontext in den anderen oder von einem Medium ins andere handelt. Immer geht es dabei auch um eine Aneignung durch eigenes Tun und um dessen Vermittlung. Auf der Basis von Forschungsprojekten der HKB beschäftigt sich diese Toolbox mit unterschiedlichen Auffassungen von Übersetzung in Bereichen zwischen Literatur, Musik und den darstellenden Künsten. Sie richtet sich an Studierende der Musik (Klassik und Jazz), des Theaters, der Literatur und des CAP. Es werden Problemstellungen und Lektüreaufgaben gestellt, sowie kleine Projekte im eigenen Betätigungsfeld realisiert. Die Aufgaben werden auf die Wünsche der Teilnehmenden individuell abgestimmt.</p> <p style="text-align: center;">Version française</p> <p>La traduction est un outil culturel essentiel, qu'il soit question du transfert d'une langue à une autre, d'un contexte culturel à un autre, ou d'un médium à un autre. Il s'agit toujours d'une appropriation par une action personnelle et de sa transmission. Sur la base d'exemples tirés des projets de recherche de la HKB, cette toolbox traite des différentes conceptions de la traduction dans les domaines compris entre la littérature, la musique et les arts performatifs. La toolbox s'adresse aux étudiant :es en musique (tous styles confondus), en théâtre, en littérature et en CAP. Dans le cadre de cette toolbox, il vous sera demandé de réaliser des travaux de recherche, d'analyse et de lecture proposés par les différents intervenant :es. En outre, vous élaborerez un petit projet qui peut être personnalisé en fonction de vos besoins et de vos intérêts.</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

T101	Title to be defined		
Module type:	Forum		
Dates (from/until):	12 to 16 February 2024		
Times:	Weekdays, 10:00-12:00 and 13:00-16:00		
Room (if known):	Accademia Dimitri, Avegno		
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Veronica Provenzale und andere
Learning objectives:	
Content:	Western theatrical art has origins dating back at least seven centuries, and roots in myth and ancient history. The earliest forms of theatre appear in Greece, in Athens in particular, and are linked to mythological episodes and figures, first and foremost to the god Dionysos, as well as to rituals connected to him. Ancient evidence – painted vases, mosaics, literary texts, etc. – allow us to discover this path that led to the birth of theatre and to understand how it then penetrated deeply into the society of the time, in Greece and then in Rome, until it assumed the role of a vector of moral principles and identity.
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

T102	Composition		
Module type:	Workshop		
Dates (from/until):	19 February to 1 March 2024		
Times:	Weekdays, 9:00-12:00 and 13:00-16:00		
Room (if known):	Avegno		
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Corinna Vitale
Learning objectives:	<p>The first objective of this workshop is to render our body and mind alert for creating and structuring movement. How do we train the capacity of perceiving, activating and appreciating the different levels of movements and gestures? And how do we organise and develop our movement material?</p> <p>Our main goal is to discover the richness of movement and its potential within theatre and narration.</p>
Content:	<p>Each day will start with an intensive training based on an alignment work and floor-bar exercises. We then take this work into exercises of improvisation and short sequences that we will develop together. The physical and mental preparation will help the performer in a second step to approach different tasks of composition. By understanding the use of the basic materials of movement such as space, shape, time, dynamics and emotion we will explore different ways of travelling from improvisation to writing, from writing to improvisation. Starting with rather abstract tasks we will gradually move to more concrete situations, trying to overcome the moments where concreteness inhibits our physical impulses.</p> <p>During the workshop we will use some theory about composition and visual material in order to enter into a dialogue about movement and creation.</p>
Literature used:	Material used will be handed out during the workshop.
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	Myths and Origins in Western Theatre		
Module type:	Seminar		
Dates (from/until):	15 to 19 April 2024		
Times:	Weekdays, 10:00-12:00 and 13:00-16:00		
Room (if known):	Accademia Dimitri, Avegno		
Number of participants:	15	ECTS:	2
Prerequisites:			
Responsible:	Anna Gromanova		
Teacher:	Marek Turošík, Mathieu Horeau		
Learning objectives:			
Content:	Student task: a 3-5 page essay/reflection on one of the topics discussed in the Forum		
Literature used:	Reading assignments during the course of the week (handouts)		
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

T105	Artistic Research Projects		
Module type:	Art Lab		
Dates (from/until):	22 April to 31 May 2024		
Times:	Weekdays, 9:00-12:00 and 13:00-16:00		
Room (if known):	Verscio/Avegno		
Number of participants:	12	ECTS:	12
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Pavel Stourac, Raul Vargas
Learning objectives:	<ol style="list-style-type: none"> 1) The students will learn the basics of dramaturgy and the principles of composition for the specific genre of physical theatre and Teatro di Figura. 2) Through practical exercises, the students will learn how to transpose the initial theme into theatrical language. 3) Through group work, the students will learn the basic principles of creative teamwork, different strategies of peer leadership and the use of feedback opportunities from classmates and teachers.
Content:	The six-week course focuses on practical research into the methods, practices and strategies of creating theatrical composition. Its main purpose is to enable students to become familiar with the basic skills of transcribing an initial theme through theatrical language into a final theatrical form. The course is divided into two parts: in one, students will work under the guidance of tutors on an assigned topic, which they will then transpose into various forms of theatrical actions and situations; in the other, students will develop their own small theatre projects based on their own ideas. In both parts, students will work in small groups that will emerge during the process. The whole course is practically oriented. Its main aim is to give students the opportunity to try out different forms and methods of practical theatre work. Students will try out all the roles they may encounter in the creative process, i.e., author, dramaturge, director and performer.
Literature used:	-
Comments/biographies:	The students must be present for the duration of the whole course.

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	Project Management		
Module type:	Theme week		
Dates (from/until):	17 to 21 June 2024		
Times:	9:00-12:30		
Room (if known):	Baden		
Number of participants:	10	ECTS:	2
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	
Learning objectives:	<ul style="list-style-type: none"> - How to define projects and understanding their characteristics, risks and opportunities - To gain familiarity with the different project phases - Preparation of a project structure and a time plan - Creating a budget - How to access sources of funding - How to structure of a project dossier
Content:	<ul style="list-style-type: none"> - The purposes and goals of project management - Understanding the opportunities and risks inherent in a project - The various project phases - How to plan and organise a project - Project documentation
Literature used:	
Comments/biographies:	If you have your own project you would like to work on, please bring your questions and materials.

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

Teaching language			
E	D	F	I

LAUSANNE, LA MANUFACTURE

LM01m	Workshop with Caroline Detournay		
Module type:	Applied dramaturgy		
Dates (from/until):	4 to 8 March 2024		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	1	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Caroline Detournay
Learning objectives:	
Content:	Film editor, director and screenwriter Caroline Detournay will lead a week-long workshop on editing in cinema. The material used will be rushes from performance recordings, in particular those of choreographer and artist Gisèle Vienne, whose work she has edited.
Literature used:	
Comments/biographies:	

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

Teaching language			
E	D	F	I

LAUSANNE, LA MANUFACTURE

LM01s + LM02s	Workshop with Joan Ayrton + Laurent Valdes		
Module type:	Conceptualisation + material and plastic experimentation		
Dates (from/until):	16 to 26 April 2024		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	1	ECTS:	4
Prerequisites:			
Responsible:			

Teacher:	Joan Ayrton + Laurent Valdes
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Joan Ayrton (born in 1969, Switzerland) is an English artist based in Paris, whose work – painting, photography and film – examines the issues of gaze and representation through a process of reflection that primarily brings together colour, architecture and landscape. In recent years, she has turned her attention more specifically to the geological character of the landscape, a research process that has led her to consider the instability of the contemporary physical and political world. From 1993 to 2004, Joan Ayrton worked with directors and choreographers at the Théâtre du Quartz in Brest, the Théâtre de Vidy in Lausanne, the Théâtre de la Ville and the Théâtre de la Colline in Paris. She conducted dramaturgical work in drawing and painting, research and proposals on the “scenic landscape”, and produced material for reflection on stage direction and scenography, as well as posters and various visual aids. She teaches at the Villa Arson (Nice), and in 2020 began a creative PhD at EUR Cergy on the links between geology, psychedelia and environmental drift.</p> <p>Laurent Valdès' artistic work can take the form of performances, installations, stagings or books, and aims to examine our relationship to space, narratives and the imaginary. In addition to his personal projects, he regularly collaborates with musicians, directors and choreographers on collective projects, particularly in connection with the performing arts.</p>

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

Teaching language			
E	D	F	I

LAUSANNE, LA MANUFACTURE

LM07	Workshop with Maya Boesch		
Module type:	Applied dramaturgy		
Dates (from/until):	4 to 12 June 2024		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	2	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Maya Boesch
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Maya Bösch was born in Zurich in 1973 and has made a name for herself on the artistic and cultural scene for the exploratory and innovative nature of the theatrical forms she creates. After studying directing at Bryn Mawr (Pennsylvania, USA), she founded the Compagnie sturmfrei in Geneva in 2000. With the company, she has created over thirty shows, including theatre, performance, installation, exhibition and film. Alongside her creations, Maya is developing an editorial project, a series of four publications entitled: ON SPACE (2014), ON BODY (2016), ON SOUND (2019) and ON TIME (scheduled for 2020), which reveal her approach, research, visions and perspectives. From 2006 to 2012, Maya Bösch and Michèle Pralong directed GRÜ / Transthéâtre Genève, an experimental, multidisciplinary theatre stage. In 2011 and 2014, Maya was responsible for the programme of two performance art festivals entitled "Jeter son corps dans la bataille" and the 17th edition of the BONE Festival in Berne, where she invited artists from French-speaking Switzerland and abroad. Maya Bösch has been awarded several grants and received the Swiss Theatre Prize in 2015 from the Swiss Federal Office of Culture for her body of work as an artist, director and curator.</p>