

Course Catalogue
2024/25 Autumn 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	Das wahrhaft unglaubliche Leben von Lulu und Nana! – (Um-)Rahmungen der Wirklichkeit im dokumentarischen Theater		
Module type:	SC: Workshop RE, DR, BN, TP: elective		
Dates (from/until):	Week 41/42 (7 to 18 October 2024)		
Times:	5 hours per day/week (Mon-Fri)		
Room (if known):	Rehearsal stage		
Numb of participants:	Max. 15	ECTS:	4
Prerequisites:	Enrolment in the MA Theatre, students from partner schools		
Responsible:	Dr Ramona Mosse, Head of Theatre		
Teacher:	Kai Tuchmann		
Learning objectives:	<ul style="list-style-type: none"> - To study documentary techniques (research, selection and montage of materials) - To study basic approaches to script development - To collaborate during rehearsals - To perform and embody not-mimetic texts - To reflect on the changes in documentary working methods - To become familiar with non-European approaches to documentary theatre - To discuss ethical/political assumptions and paradoxes of documentary theatre - To reflect on the theatrical use of concepts such as evidence/claims of truth/authenticity 		
Content:	<p>A specific document will be the starting point of this workshop: a YouTube video by Professor He Jiankui, a Chinese scientist, in which he declares that he has created, for the first time in history, two genome-edited human babies named Lulu and Nana. The workshop participants will develop strategies for retelling this document by applying three different literary genres to it: fairy tale, political manifesto and science fiction. They will develop performances that juxtapose the truth claims of Professor He's original document with their retellings.</p> <p>This workshop will equip theatre makers and artists with techniques and aesthetics for dealing with real events. It will do so at a time when almost every quest for truth intermingles with (social) media performativity – destabilising the logical contradictions between truth and lie, fact and fiction, real and fake. In this age of ubiquitous computing, real events are instantly transformed into media and data stored on servers - beyond the control and knowledge of the entity that classical philosophy refers to as 'the subject'. What does it mean to tell stories under the conditions of a shifting notion of subjectivity?</p>		
Literature used:	Will be announced prior to the seminar Link to He Jiankui's video: https://www.youtube.com/watch?v=th0vnOmFltc		
Comments/Biographies:	<p>Kai Tuchmann studied directing at the Hochschule für Schauspielkunst Ernst Busch in Berlin. He works as a dramaturg, director and academic. Kai's theatre work, which has been shown internationally, has explored the aftermath of the Cultural Revolution in contemporary China, the impact of urbanisation on migrant workers in Europe and Asia, and the role of the body in the face of digital technologies. His productions and dramaturgies have been invited to I Dance Hong Kong, Zürcher Theaterspektakel, Festival d'Automne à Paris and documenta-institute, among others. As a visiting professor at the Central Academy of Drama in Beijing, he helped develop the curriculum for the BA</p>		

	<p>Dramaturgy programme. Kai has also researched the history of dramaturgy as a Fulbright scholar at the Graduate Center of the City University of New York, and he is currently curator of the Ludics Seminar at Harvard University. He is the co-editor of www.connectingrealities.org, which explores Indian and Asian performance practices, both traditional and contemporary, as they relate to performing reality. He is also the co-translator of Li Yinan's "当代剧场访谈录. Juchang Performance in Contemporary Chinese Society (1980–2020)". His most recent publication is the edited volume "Postdramatic Dramaturgies-Resonances between Asia and Europe" (transcript, 2022).</p>
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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

ZH02	Schauspielpraxis – Physische Handlungen im Arbeitsprozess an der Rolle nach Stanislawski		
Module type:	SC: reflection, intensive training DR, RE, TP, BN: elective		
Dates (from/until):	Week 43 (21 to 23 October 2024)		
Times:	9:00-13:00		
Room (if known):			
Number of participants:	Max. 10	ECTS:	1
Prerequisites:	MA Theatre, partner schools		
Responsible:	Dr Ramona Mosse		

Teacher:	Kai Tuchmann
Learning objectives:	<ol style="list-style-type: none"> 1) This training will equip performers, directors and dramaturges with ways of reading plays that immediately precede the performance of roles in dramatic theatre. This includes identifying the plot, the conflict, the initial situation and the formulation of the roles and subtexts for the portrayal of the characters. 2) Based on this method of reading, the students will learn how to act out the physical plot actions. This will be done through practical scene studies involving 2-4 characters, in which all seminar participants will take part. 3) The observing participants will then describe the performance processes, creating a rehearsal atmosphere in which the students will learn to formulate concrete feedback and suggestions for staging. 4) In particular, we will look at the use of props and how they can be used as “material levers” to catalyse the performance process.
Content:	This intensive training is aimed at performers, dramaturges and directors who wish to gain a deeper insight into the working processes of acting. The methodological starting point is the curriculum developed by Konstantin Stanislavski for his Acting Studio in the last year of his life, which links the performance of roles with the execution of physical actions. With this concept, Stanislavski finally abandoned the “psycho-technique of experience” typical of his early work, based on the theory of “affective memory” made famous by Lee Strassberg, among others. This focus on physical action has the advantage of making performances reliably reproducible, regardless of the creativity of the actors and the type of day they are having. Participants in this course will be introduced to the foundations of Stanislavski's later methodology through practical scene work.
Literature used:	We will work with selected scenes from the dramatic canon. A precise selection will be made available before the start of the seminar.
Comments/biographies:	Kai Tuchmann studied directing at the Hochschule für Schauspielkunst Ernst Busch in Berlin. He works as a dramaturg, director and academic. Kai's theatre work, which has been shown internationally, has explored the aftermath of the Cultural Revolution in contemporary China, the impact of urbanisation on migrant workers in Europe and Asia, and the role of the body in the face of digital technologies. His productions and dramaturgies have been invited to I Dance Hong Kong, Zürcher Theaterspektakel, Festival d'Automne à Paris and documenta-institute, among others. As a visiting professor at the Central Academy of Drama in Beijing, he helped develop the curriculum for the BA Dramaturgy programme. Kai has also researched the history of dramaturgy as a Fulbright scholar at the Graduate Center of the City University of New York, and he is currently curator of the Ludics Seminar at Harvard University. He is the co-editor of www.connectingrealities.org , which explores Indian and

	<p>Asian performance practices, both traditional and contemporary, as they relate to performing reality. He is also the co-translator of Li Yinan's "当代剧场访谈录. Juchang Performance in Contemporary Chinese Society (1980–2020)". His most recent publication is the edited volume "Postdramatic Dramaturgies-Resonances between Asia and Europe" (transcript, 2022).</p>
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x									

Teaching language			
E	D	F	I
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ZÜRICH, ZHDK

ZH03	For the Love of – Non-Linear Storytelling for the Post-Digital Age		
Module type:	DR: dramaturgies of the digital / theatre and cultural criticism RE: technical immersion / independent research project / mandatory elective or elective SC: workshop or elective BN, TP: elective		
Dates (from/until):	Week 44/45 (28 October to 1 November 2024 and 4 to 8 November 2024)		
Times:	Every day, 10:30-13:30 and 14:30-18:00		
Room (if known):	Rehearsal stage		
Number of participants:	Max. 12	ECTS:	4
Prerequisites:	MA Theatre, partner schools		
Responsible:	Prof. Jochen Kiefer, Dr Ramona Mosse		

Teacher:	Janne Kummer
Learning objectives:	<p>Students will:</p> <ul style="list-style-type: none"> - develop an intuitive approach to their own artistic themes and questions - acquire methods for structuring and realising project ideas - gain knowledge of multimedia realisation strategies - gain a somato-political understanding of power structures - practice physical tools for reducing anxiety and stress and gaining agency (basics of Thai boxing, consent exercises, emotional freedom techniques (EFT))
Content:	<p>How do I approach a project? How do I intuitively identify my themes and put them into practice? What do I want to address in my work? How do I set boundaries? What state does my body need to be in to minimise anxiety and be able to work creatively?</p> <p>This seminar explores these fundamental artistic questions. You will be introduced to methods for intuitively developing your work. We will deal with the associative collection and generation of material and how to structure and condense this material in order to move on to concrete implementation. We will look at our nervous system and how it can be linked to both creative blockages and creative flow. You will learn somatic control techniques to better manage anxiety and stress – alone and in group configurations.</p> <p>You will get an overview of digital tools that can help you create aesthetic sketches and critically examine the use and potential of AI tools. We will discuss the politics of (re)presentation on both analogue and digital stages.</p> <p>The seminar consists of a variety of short workshops, theoretical input, daily somatic activations and time for individual work.</p> <p>At the end of the seminar, you will create performative, multimedia sketches that you can use as preparatory work / basis for your upcoming projects.</p>
Literature used:	TBA
Comments/biographies:	<p>www.jannekummer.com</p> <p>What to bring: a project idea that you want to work on (can be vague), a computer and gym clothes.</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	Webinare: Vielfalt im Film – Methoden und Perspektiven		
Module type:	Workshop		
Dates (from/until):	See below		
Times:	19:00 Uhr		
Room (if known):			
Number of participants:		ECTS:	1
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	
Learning objectives:	
Content:	<p>These webinars provide various inputs and opportunities for discussion on the following topics:</p> <p>Wed, 4 September 2024 Methods of film acting with various acting coaches</p> <p>Wed, 11 September 2024 Motion capture with motion capture actor and trainer Corinne Soland (https://ensemble-magazin.ch/2023/10/26/tanz-der-skelette/)</p> <p>Wed, 18 September 2024 Diversity in film with casting director Raquel Kishori Dupka (https://juenglinge-film.de/about-de/)</p> <p>Wed, 25 September 2024 Discussion with a film actor</p> <p>Wed, 9 October 2024 Digital theatre with Tina Lorenz (https://zkm.de/de/person/tina-lorenz)</p>
Literature used:	
Comments/biographies:	

Target group									
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Teaching language			
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BERN, HKB

BE05	LAB
Module type:	Creation 2 – laboratory
Dates (from/until):	18 November to 6 December 2024 Proposal due: 1 November 2024 Start of the LAB: 18 November 2024, 10:30-17:30 Interim presentations: 28 November 2024, 10:30-18:00 Final presentations: 4 and 5 December 2024, 10:00-20:00
Times:	All day, the presentations may stretch into the evening
Room (if known):	
Number of participants:	Max. 12
	ECTS: 5
Prerequisites:	All, ET students have preference
Responsible:	Florian Reichert

Teacher:	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 1 November 2024. The lab will start on 18 November 2024 with a joint event in which the students present their projects. The interim presentations will take place on 28 November 2024, and the final presentations on 4 and 5 December 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

Teaching language			
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x	x		

BERN, HKB

BE06		Master Thesis Modul – Einführung Konzept / Projektmanagement	
Module type:	Workshop		
Dates (from/until):	1. Introduction to the thesis concept: 30 September 2024, 10:30-14:00 4 October 2024, 10:30-14:00 (TBC) or 5 October 2024, 10:30-14:00 (TBC) 11 October 2024, 10:30-14:00 2. Project management: 16 to 20 September 2024, 10:30-14:30 (see course description BE13)		
Times:	See above		
Room (if known):			
Number of participants:		ECTS:	2
Prerequisites:	Mandatory for all students who will realise their MA project during the 2024/25 Autumn Semester. The Projektmanagement 1 module (BE13) forms part of this course and is also mandatory.		
Responsible:	Wolfram Heberle		
Teacher:	Wolfram Heberle, Sibylle Heim		
Learning objectives:			
Content:	<p>The following modules will accompany the students throughout the semester in which they realise their MA projects. They are mandatory for all students planning their MA thesis:</p> <ul style="list-style-type: none"> - Introduction to the thesis concept/project management - MA thesis concept - MA thesis realisation - MA thesis reflection <p><u>A draft outline for the project (MA thesis registration form) must be submitted by 30 August 2024.</u></p> <p>Introduction to the concept/project management In this module, we will clarify what makes a good concept, what it should contain and what formal and stylistic guidelines need to be taken into account. In parallel with the work on the concept, the students will develop and test strategic and planning methods for the development and implementation of their projects.</p> <p>The final concept must be submitted by 30 October 2024.</p>		
Literature used:			
Comments/biographies:			

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

Teaching language			
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BERN, HKB

BE07	Acting Portfolio 2		
Module type:	Creation 2		
Dates (from/until):	See below		
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 Audition tour: 2 ECTS
Prerequisites:	<ul style="list-style-type: none"> - Completion of the Acting Portfolio 1 module during the 2024 Spring Semester - Completion of the modules Voice & Speech a) und Physical Training during the 2024 Spring Semester 		
Responsible:	Johannes Mager		

Teacher:	HKB acting lecturers / guests
Learning objectives:	The students will develop a joint presentation programme as a group as well as individual audition material for applications to theatres in the autumn of 2024, namely for the director's auditions in Zurich, Berlin, Munich and Neuss, as well as for the ZAV examination in Zurich.
Content:	<p>1. Individual work on parts and supervised auditions in Zurich, Berlin, Munich and Neuss 26 August to 21 September 2024 Audition preparation: presentations on 20 and 21 September 2024 in Vidmar and Bern 14 to 21 October 2024 Rehearsals at the ZHdK in Zurich/Gessnerallee 17/18/19+21 October 2024 (TBC) Presentation of the audition programme in Zurich 22 October 2024, from 10:00 Individual interviews with ZAV at the ZHdK 8 to 16 November 2024 Resumption of the work and travel to auditions (Berlin/Munich/ Neuss)</p> <p>2. Voice and Speech b) Individual lessons take place by arrangement and in connection with the rehearsals</p> <p>3. Gesang (TBA) Individual singing lessons will take place by arrangement</p> <p>4. Physical Training See separate module description</p> <p>The purpose of the Voice & Speech b), Gesang and Physical Training modules is to train and maintain the students' performance skills in the areas of body and speech/voice. The students will also hone their ability to develop and implement an individual training programme in the areas of body and speech/voice.</p>
Literature used:	
Comments/biographies:	

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

Teaching language			
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BERN, HKB

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

Teaching language			
E	D	F	I
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BERN, HKB

BE09	Master-Kolloquium
Module type:	Encounters
Dates (from/until):	Mon, 30 September 2024, 15:00-18:00 Fri, 22 November 2024, 10:30-17:30 Fri, 20 December 2024, 10:30-17:30 Mon, 6 January 2024, 14:00-18:00
Times:	See above
Room (if known):	
Number of participants:	ECTS: 2
Prerequisites:	All students must attend the colloquium for two semesters
Responsible:	Wolfram Heberle

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

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

Teaching language			
E	D	F	I
x	x		

BERN, 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
x									

Teaching language			
E	D	F	I
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BERN, HKB

BE11	Multidisciplinary perspectives: watch & talk		
Module type:	Workshop		
Dates (from/until):	4 sessions between January 8 and 26, 2025 (Playtime Festival) Selected dates (TBC, depending on the participants' availability) Sat, 11 January: Kick-off, getting to know each other and introduction to the feedback method Sun, 12 January: Performance visit I – TRAFIC: composition and creative practice Fri, 17 January: Performance visit II – Erlacherhof lunchtime concert + Theatre BA project presentations + artist talk Sat, 18 January: Performance visit III – Playtime Main Night at PROGR + closing		
Times:			
Room (if known):			
Number of participants:		ECTS:	1
Prerequisites:	Open to all interested students from the departments of music and theatre		
Responsible:			

Teacher:	Led by: Daniela Ruocco, TBA
Learning objectives:	<p>In this module, the participating students will:</p> <ul style="list-style-type: none"> - expand their understanding of theatre and music through a multidisciplinary exchange and can classify terms such as “performativity” in a practice-oriented way. - learn to analyse different performances with the help of exemplary feedback methods. - learn to differentiate between “judgement” and “observation” and describe artistic mechanisms of action. - learn to proactively prepare and lead an artist talk, in which they reflect on the performance and rehearsal process with the artists and place it in the context of their own practice. - expand their network and identify potential new artistic partnerships.
Content:	<p>In order to position yourself artistically, it is important to be able to reflect and locate your own practice, and a multidisciplinary exchange is essential for expanding your network. This watch & talk format offers you the space to do this. As part of the HKB Playtime Festival and the BA and MA Theatre project presentations in January 2025, a small group of music and theatre students will attend 4 performances, get to know each other and evaluate what they have seen. The module consists of a meeting for getting to know each other, a short, applied introduction to feedback methods, a post- or pre-performance discussion with the artists and the performance visits themselves. The module is led by Daniela Ruocco and guests.</p> <p>Input: 1-2 selected tools from the DasArts feedback method, including a reading list on feedback methods. More about the DasArts feedback method is available here: DasArts Feedback Method</p> <p>Context: The Music and Theatre Departments seek to work more closely together and create opportunities for students and lecturers to meet. The aim is to promote multidisciplinary practice in the sense of an “expanded stage”.</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

BE12	Kurzfilm – Kooperation mit ZHdK		
Module type:	Workshop		
Dates (from/until):	Kick-off session: 7 September 2024 Reading rehearsal: 4 October 2024 Weeks 43-45 and 47/48: option to hold rehearsals at the weekend or by arrangement Shoot: 2 to 20 December 2024 Screening und feedback round: 6 June 2025		
Times:			
Room (if known):			
Number of participants:	6 - 8	ECTS:	6
Prerequisites:			
Responsible:	Wolfram Heberle, Sabine Boss		
Teacher:	Sabine Boss, Stefan Jäger		
Learning objectives:			
Content:	<p>In this short film seminar, the ZHdK screenwriting students will write scripts specifically for the acting students from Bern, which will then be produced in a professional setting by the directing and other students enrolled in the MA Film programme at the ZHdK in December 2024. Prior to developing the material, the students will get to know each other and select themes and content in order to combine the artistic expertise and narrative intentions of both groups at an early stage.</p> <p>Acting skills and staging approaches will be tested during the shoot. Over the course of 5 days of shooting, the participants will create a short film based on the scripts they have developed, which the acting students can then use for their show reels or to present their work.</p> <p>The aim is that a sufficient number of participants so that each student from Bern will have the opportunity to participate in at least one but no more than two of the short films that will be produced.</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

BE13	Projektmanagement		
Module type:	Management		
Dates (from/until):	16 to 20 September 2024		
Times:	10:30-14:30		
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 2024/25 Autumn 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									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, HKB

BE14	SZENISCHES SAMPLING		
Module type:	Workshop		
Dates (from/until):	1 to 3 and 7 to 10 October 2024		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Lukas Bangerter
Learning objectives:	<p>The students will:</p> <ul style="list-style-type: none"> - be able to recognise and consciously apply the fundamental mechanisms of the medium of theatre, independently of the information they convey. - expand the range of tools the use to generate, adapt and compose performative events. - gain practical experience from the artistic experiments conducted during the seminar, laying the foundations for new ideas that exploit the specific characteristics of theatre. - enhance their desire to play with all the parameters of this art form.
Content:	<p>The raw materials from which theatre is made are not primarily literary models or the reproduction of psychological processes, but time and space. We lend form to these raw materials through the visual and aural events we create.</p> <p>In this workshop, we will free our medium from the sole task of conveying content in order to make its formal structures visible and begin to play with them. After a theoretical overview of artists and movements that have explored this field (collage, sampling, cut-up, structuralism, etc.), we will analyse events and action sequences in practical laboratory work and break them down into their elementary components.</p> <p>We will process the resulting raw dramatic material using classical compositional methods and sampling techniques (time stretching, looping, inversion, editing, etc.). By modifying parameters such as pace, volume and positioning in space and time, we will explore the mechanisms of performative events and thus create tools that allow us to reassemble dramatic material. The micro-dramas derived from these experiments will ultimately be condensed into new chains of action; a remix that can be read as a scene as well as a concert or a sculpture; a score whose content is its form.</p>
Literature used:	
Comments/biographies:	<p>Lukas Bangerter (born in St. Gallen, Switzerland in 1971)</p> <p>After completing the preliminary course at the School of Design, he obtained a diploma in psychiatric nursing and then studied acting at the Bern University of the Arts. He was a member of the ensemble at the Theaterhaus Jena, where he also attracted attention with his first directorial work. In 2000, he founded the PLASMA group in Zurich, with which he created theatre projects as director, author and set designer for 15 years. He worked as a director at the Schauspielhaus Wien and developed theatre installations in Berlin and New York. He has taught and directed as a guest lecturer at the Norwegian Theatre Academy in Fredrikstad, the Danish National School of Performing Arts and the University of the Arts in Zurich. In addition to the Wiener Festwochen, the IMPULSE Festival, the Seoul Performing Arts Festival in Korea, the Fadjr Theatre Festival in Tehran, the International Festival for Experimental Theatre in Cairo, Baltic Circle in Helsinki, Reminiscencje Teatralne in Krakow, Spielart in Munich and Euroscene in Leipzig, his work has also been shown at festivals and</p>

	theatres in Ljubljana, Mumbai, New Delhi, Dresden, Berlin, Oslo, Skopje and Dublin, among others. Lukas Bangerter has been a lecturer at the Bern University of the Arts since 2014.
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Target group									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK

Teaching language			
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BERN, HKB

BE15		Voguing & Waacking	
Module type:	Workshop		
Dates (from/until):	15 to 18 October 2024		
Times:	Tue-Thu, 14:00-17:00 Fri, 15:00-18:00		
Room (if known):			
Number of participants:	Max. 20	ECTS:	1
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Archie Burnett
Learning objectives:	
Content:	<p>Voguing is a style that originated in the 1980s and uses the posing of photographic models and even influences from the dance halls of the 1930s in Harlem. Linear, angular and jagged movements are combined. Archie Burnett grew up with these styles and is responsible for pioneering the Vogue Culture in Europe. He's also known as the Grandfather of the House Of NINJA. To quote him, "Come, experience, get some, and get lit!"</p> <p>The goal is for the dancers to experience the real-life connections and inspirations that create this movement as tied to their own life journey to create a real-life representative of the visual truths of the art form.</p> <p>Teaser: https://www.youtube.com/watch?v=_9GHZBJU2FM</p>
Literature used:	
Comments/biographies:	Archie Burnett , Club Dancer and Ambassador of Urban dance social styles, is a well-known master of varied styles of club dancing. Going on well over 40 years now, he teaches and performs worldwide. He is best known for sharing the dance styles of Whacking, Waacking, Hustle, Vogue, and Freestyle, aka House aka Club Dance all over the world in such places as Indonesia, Brazil, Italy, France, Finland, Stockholm, Taiwan, UK, Scotland, Romania, Russia, Estonia, Switzerland, Argentina, and the list goes on and on.

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	CRASH II – Humor und Narrativ als performative Strategien		
Module type:	Workshop		
Dates (from/until):	22 to 25 October and 28 October to 1 November 2024 Workshop presentations: 1 November 2024		
Times:	10:30-17:30 The presentations on 1 November 2024 may take a little longer		
Room (if known):			
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		
Teacher:	Teresa Vittucci		
Learning objectives:			
Content:	<p>In this workshop, we will explore the power of narratives and the performative potential of physical and emotional states through humour. By engaging with various physical and written scores and tasks, we will delve into ways of accessing our personal stories, unconscious archetypes and spontaneous compositions. This workshop will focus on solo work.</p> <p>CRASH is an invitation to practitioners in the fields of dance, theatre and other performative media to expand, share and question their own practices while working intimately with their bodies. In this process, becoming is the possibility of transforming into something through presence, bringing it into the here and now to experience the extraordinary within the ordinary.</p> <p>Participants will investigate humour, narrative and affect as tools for performance composition, examining dramaturgy and the art of hacking their own failures through a queer feminist lens. By integrating autofiction and archetypes, we construct unique pathways that interconnect systems of thought, emotion, impulse and intuitive movement.</p>		
Literature used:			
Comments/biographies:	<p>Teresa Vittucci is a Vienna-born artist who is currently based in Zurich. Teresa's practice is rooted in the field contemporary dance performance and choreography and investigates queer and feminist perspectives on pop culture, history and religion. Bad jokes are always part of the process – in fact, humour is as much a political tool as a claimed space and a performative strategy. Teresa works as a solo artist, but also collaborates frequently with others, most recently with Annina Machaz, Theater HORA, Marilú Mapengo Namoda, Nils Amadeus Lange, Michael Turinsky, Melanie Jame Wolf, Colin Self and other. Their works ALL EYES ON, WE BODIES, DOOM, HATE, ME TENDER as well as their newest works RIDE (commissioned by the Centre Pompidou) and SACRE!, a collaboration with Theater HORA and Annina Machaz, are shown widely. Teresa received the Swiss Dance Prize for HATE ME, TENDER, teaches at various art Universities and is Young Associate Artist at Tanzhaus Zürich. www.teresavittucci.com</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

BE17	Eine Strategie für meine Persönlichkeit als Künstler*in		
Module type:	Project management		
Dates (from/until):	4 to 7 November 2024		
Times:	10:30-16:30 + time for preparatory work		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Johannes Kram
Learning objectives:	
Content:	<p>Today, performers not only have to choose between different characters and stages. Familiar genres are merging, and new platforms are emerging. Positioning oneself artistically is a feat in itself: whatever the piece, project or text, performers are linked to an image, to visible and invisible themes and to their own and other people's expectations, which they can fulfil, bend or break. Every decision an artist makes shapes his or her artistic personality. The workshop aims to enable performers to make these decisions as autonomously as possible, in harmony with their own rational and intuitive motivations and goals. In order to do this, it is necessary to recognise these motivations and goals. In a second step, however, it is also important to look at them from different perspectives, both one's own and those of others. This not only creates new options and opportunities, but also enables existing options and opportunities to be better recognised and strengthened. In the best case, a reflection (What do I want? What can I do? How am I seen? To what extent do I fully realise my artistic projects as a performer?) into a strategy: How can I make myself independent of platforms? And what do I need to do to reach people through my work? Can I identify my own criteria that will help me to do so?</p> <p>This toolbox contains both theoretical inputs and practical workshop elements. Participants will receive more information in advance to help them prepare for the course.</p>
Literature used:	
Comments/biographies:	<p>Johannes Kram is familiar with artistic work from two different angles. On the one hand, he is himself an artistic theatre and screenplay writer. On the other hand, he has coached, advised and promoted artists and other public figures for over 20 years. He deals with the power and perspectives of the media from various points of view. He was one of the founding editors of the media think tank Vocer and is writes about topics relating to society, media and communication. His Nollendorfblog was nominated for the Grimme Online Award in 2016. As a marketing strategist, he has worked for various PR and advertising agencies. His media work for Guildo Horn's Eurovision appearance in 1998 was described as one of the best PR campaigns of the 1990s. Since February 2020, Kram has been running the Queerkram podcast in cooperation with queer.de, which was recognised by Apple as one of the 10 best new podcasts of 2020. In June 2021, Queerkram was the first queer project in the award's twenty-year history to receive the Grimme Online Award.</p>

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

Teaching language			
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BERN, HKB

BE18	OUT OF PLACE
Module type:	Workshop
Dates (from/until):	Mon, 9 December to Sat, 14 December + Mon, 16 December to Thu, 19 December 2024 Workshop presentations: Wednesday, 18 December 2024
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>Have you ever felt out of place, uncomfortable, or struggled to find a space for your own body? Can theatre, a space traditionally confined to a stage, also be 'out of place'? How do we understand representation and performance concerning other functional or dysfunctional habitats? Can theatre procedures be transferred to public spaces, whether in the heart of a bustling city or amidst the serenity of nature? What kind of narrative unfolds when we step outside the theatrical conventions of time and space? What kind of experience do we have when we become spectators outside the theatre? Are we merely spectators, or do we become participants, performers, or perhaps all of these roles at once?</p> <p>This workshop explores theatrical modes of inhabiting space through performative works that transform the public and private spaces of the city into ephemeral stages, draw imaginary spaces in the forms of nature, and build performance spaces in the most unthinkable places. From analysing different ways of performing space, participants will develop their own project for a space outside the theatre.</p> <p>The workshop is intended for artists of all disciplines.</p>
Literature used:	
Comments/biographies:	<p>Lola Arias (Argentina) is a writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, former communists, migrant children, etc.) in theatre, film, literature, music and visual art projects. Arias studied literature at the Universidad de Buenos Aires, and dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires), the Royal Court Theatre (London) and Casa de América (Madrid). In 2014, she completed the Film Laboratory Programme at the Universidad Di Tella (Buenos Aires). Arias' productions play with the overlap between reality and fiction: "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives, wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history." (Etchells, in <i>Re-enacting Life</i>, 2019). In 2024, she won the International Ibsen Award.</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

BE19	BETWEEN DRAMATURGY AND PROCESS – Dramaturgien als künstlerische Strategie		
Module type:	Theory		
Dates (from/until):	Tue-Fri, 7 to 10 January 2025		
Times:	Tue-Thu, 10:30-16:30 – also keep the evenings free on these days for theatre visits Fri, 10:30-14:00		
Room (if known):			
Number of participants:	15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Regula Schröter
Learning objectives:	
Content:	<p>What story do I want to tell and how? How does a theme, a material, an initial idea take on an aesthetic form? Chaotic or rigorous, homogeneous or diverse - everything that wants to be perceived must choose and structure its means of expression: every creation is based on a dramaturgy. How do I develop a dramaturgy for my project? And what impact does a chosen dramaturgical structure have on the aesthetic result, also in terms of consciously interacting with the creation process itself, the working methods or the rehearsal setting in order to shape and structure them?</p> <p>This course examines dramaturgical strategies as tools of creation. Using productions and choreographies, we will approach various contemporary dramaturgies and explore them as tools for artistic explorations, enter into dialogue with theatre and dance professionals and reflect together with them on the interactions between dramaturgy, process and aesthetic outcome..</p>
Literature used:	<p>Recommended readings (not mandatory):</p> <ul style="list-style-type: none"> - Postdramaturgien. Eds.: Sandra Umathum, Jan Deck - Moralische Anstalt 2.0, Über Theater und Politische Bildung, ed.: Heinrich Böll Stiftung, available for download on the Böll Foundation homepage - Netztheater; Positionen, Praxis, Produktionen, eds.: Heinrich Böll Stiftung and nachtkritik.de, available for download on the Böll Foundation homepage - Theater und Macht, Beobachtungen am Übergang, eds.: Heinrich Böll Stiftung and nachtkritik.de, available for download on the Böll Foundation homepage <p>Other readings to follow</p>
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,</p>

	<p>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>
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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

BE20	Der Writers' Room – Kollektives Imaginieren		
Module type:	Workshop		
Dates (from/until):	13 to 17 January 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	10	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Jana Burbach (screenwriter)
Learning objectives:	
Content:	<p>The concept of the writers' room comes from serialised storytelling for television and was originally developed in the US. Since then, this way of working has gradually become established in Europe as well. The obvious advantage of a writers' room is efficiency: given the large number of episodes in a season, it is often not possible for one writer to write all the scripts. A team of writers is therefore needed who are equally familiar with and understand the story and all its characters. In this way, the story is developed collectively before the actual writing work is distributed to the individual writers.</p> <p>Alongside this pragmatic advantage, there is also a qualitative one, as different people with different life experiences, perspectives and strengths work together on a story. In the best case, this results in a more complex story than one written by just one person.</p> <p>In this workshop, we will develop a story together and then reflect on how the writers' room method can be used to make theatre. Whether you are developing a series or a play, collective imagination is a highly interesting and creative practice that is worth exploring.</p>
Literature used:	
Comments/biographies:	<p>Jana Burbach is a screenwriter who was born in Munich in 1985 and now lives and works in Berlin. From 2004 to 2007, she completed a BA in Classics and English at Oxford University and from 2009 to 2011 an MA in Scenic Arts Practice at the Bern University of the Arts. Her theatre experience includes working as an assistant director, director, actress and dramaturge. From 2010 to 2013, Jana Burbach worked with 400asa in Switzerland. One of the projects created during this time was "Der Polder", a science fiction transmedia project that was developed in a writers' room she led. This project marked the transition from theatre to screenwriting, with a particular focus on working in a writers' room. From 2013 to 2014, Jana Burbach received a scholarship from Drehbuchwerkstatt München before taking part in the Serial Eyes programme the following year. Since then, Jana Burbach has been working as a screenwriter (Bad Banks, Just Push Abuba, Die Heiland, Tribes of Europa, Breaking Even, Anywhere).</p>

Target group									
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Teaching language			
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BERN, HKB

BE21	Einführung Licht		
Module type:	Workshop		
Dates (from/until):	21 to 24 January 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

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

Target group									
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Teaching language			
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BERN, HKB

BE22	Forschungstoolbox zum Jahresthema: CC – Culture Codes		
Module type:	Research toolbox – code: MYY T117		
Dates (from/until):	11 to 15 November 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103 and external sites of individual research		
Number of participants:		ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Hanna B. Hölling (HKB conservation and restauration lecturer), Johannes M. Hedinger (Zurich-based artist and curator)
Learning objectives:	
Content:	<p>Have you ever immersed yourself in the world of nail salons, football ultras or doomsday preppers? Codes are symbols, languages and have meaning. They create identities, form groups and shape collectives. A “code of conduct” defines the rules of interaction. Culture – and art – consists of such codes, conventions, regulations and orders. Having their own histories and foundations, codes facilitate communication within “internal” groups, while their meanings remain obscure to “outsiders”.</p> <p>After introductory lectures and accompanying readings – from genetic codes through sign language, Braille, image and colour codes, and Chinese whispers – we will dissect and transform the medium of code into potential meanings, applications and creative interventions.</p> <p>Participants will work in teams on a brief cultural exploration of a self-selected cultural code, its aesthetics and its rules. Throughout the rest of the week, the working groups will create their own codes and implement them in a form and medium of their own choosing. In practical-theoretical explorations, we will gain insights into the dynamic world(s) of cultural codes and the countless meanings and conventions that shape artistic expression.</p> <p>A significant part of the week will be dedicated to the participants’ own artistic practice and research. Each participant, individually or collaboratively, will develop their own project: an audio-visual production, a performance, an object-based work, a textual intervention, or a small research project. Mentoring will be provided both in terms of artistic practice (Hedinger) and theory (Hölling). On the final day, all projects will be presented and concluded with peer feedback.</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

BE23	Forschungstoolbox zum Jahresthema: Encoding and Decoding through digital means – on arts, culture and computation		
Module type:	Research toolbox – code: MYY T118		
Dates (from/until):	11 to 15 November 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Paola Pieri (Institute of Design Research, HKB)
Learning objectives:	
Content:	<p><i>“Historically the word ‘codes’ refers to the laws that govern our social life. But code today is more likely to evoke the notion of computational codes of which the software is made: What is surprising is the fact that software is code, that code is – has been made to be – executable, and that this executability makes code not law but rather what every lawyer’s dream of what law should be: automatically enabling and disabling certain actions and functioning at the level of everyday practice. Code as law is code as police.” (Wendy Hui Kyong Chun, 2011).</i></p> <p>This toolbox will explore the concept of codes in digital societies, how digital technologies are increasingly used to encode and decode our social and cultural practices, as well as the implications thereof. Building on Stuart Hall’s famous framing of encoding and decoding in communication, we know that (i) meaning is not fixed by the sender; (ii) the message is not transparent; and (iii) the audience is not a passive recipient. Distortion is built into the system and is unavoidable. Different socio-cultural layers are involved in the process of producing a message (encoding) and consuming it (decoding).</p> <p>Codes and the process of building and understanding them are thought to be inherently human practices that are relational, historical and societal. A certain code (e.g., a symbol, an image, a message) has meaning in its context and is the result of a collective and intersubjective hermeneutic act. But with the growing use of software and algorithms to develop new meanings and generate new content, including in the arts, this process of encoding and decoding is becoming blurred.</p> <p>Based on these reflections, the course will explore the following questions: What is the role and power of the computational code in new artistic and creative practices? How is human input interpreted by the machine, and how do we as humans interpret the output of the machine? What considerations (for production, consumption and the future of cultural practices) should be taken into account when using digital tools and AI to create art?</p> <p>The course will be highly interactive, to allow students to learn from each other, reflect and debate the key topics. It will be structured as follows:</p> <ul style="list-style-type: none"> - Part 1: Introduction to the theoretical context for exploring the course theme of “coding and decoding in the arts” - Part 2: Students will reflect on artistic examples of how the relationship between humans and algorithms (including AI) unfolds, and will be presented with different socio-technical

	<p>imaginaries in order to introduce the role of power and normativity inscribed in the computational code</p> <ul style="list-style-type: none"> - Part 3: Students will be introduced to simple AI/machine learning tools and mechanisms for encoding and decoding, and will have the opportunity to use and explore AI tools for artistic production - Part 4: During this workshop day, the students will apply the methods and tools they have learned and produce artistic interventions using digital means (including simple AI tools) - Part 5: In this part, the students will have the opportunity to perform and exhibit AI-generated/supported art, including a joint reflection on the challenges and opportunities of digitality for coding and decoding in the arts
Literature used:	
Comments/biographies:	

Target group									
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Teaching language			
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BERN, HKB

BE24	Forschungstoolbox zum Jahresthema: Künste und Codes – Entschlüsseln oder verschlüsseln?		
Module type:	Research toolbox – code: MYY T119		
Dates (from/until):	11 to 15 November 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Barbara Balba Weber (cultural educator, HKB), Francesco Micieli (author)
Learning objectives:	
Content:	<p>We want to take an interdisciplinary look at the code systems used in the various arts, from Arnold Schönberg to Kae Tempest, and whether we communicate in plain language or secret code within our own art form. But we will also ask ourselves which audiences held or hold the keys to past and present art forms – which audiences have access, and which are structurally excluded from decoding?</p> <p>We start from general knowledge, which defines a code as a system of rules and conventions that allows for signs and sequences of signs to be assigned: keys that can be used to translate a coded “text” – in visual, literary or musical form – into plain text. “Magic books”, old texts such as “Critique et vérité” by Roland Barthes, “Wahrheit und Methode” by Hans-Georg Gadamer or “When gesture becomes event” by Judith Butler will help us in this endeavour.</p> <p>During the toolbox week, students from all disciplines will gain insights into the basics of scientific thought and action based on the topic and conduct their own qualitative experiment in the form of field research, which they will then realise and evaluate independently in December. The resulting performances and installations will be presented to the public at Festival Playtime on 15 January.</p>
Literature used:	
Comments/biographies:	

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

Teaching language			
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x			

BERN, HKB

BE25	Music, poems, paintings and emotions in Ragamala		
Module type:	Research toolbox – code: MYY T116		
Dates (from/until):	11 to 15 November 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103 and Rietberg Museum Zurich		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Sonika Soni (curator, Rietberg Museum), 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
x									

Teaching language			
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BERN, HKB

BE26	Forschung in den Künsten I – Exploring: Wie beginne ich ein Doktorat in den Künsten?		
Module type:	Research toolbox – code: MYY T120		
Dates (from/until):	11 to 15 November 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:		ECTS:	2
Prerequisites:	An interest in conducting research in the arts Theis Y-Toolbox is a mandatory part of the new PreDoc programme “Research in the Arts” and is open to MA students from all degree programmes		
Responsible:	Y-Institut		
Teacher:	Led by Yvonne Schmidt (IPTK, HKB) Guests: heads of doctoral programmes and HKB PhD students		
Learning objectives:			
Content:	<p>Have you ever thought about doing a PhD in the arts? Or are you interested in research-based approaches to artistic practice, for example as part of an artistic-scientific residency programme? Various PhD programmes, some of which are organised in cooperation with the HKB, offer graduates of art schools access to doctoral studies. In addition, there are more and more opportunities to conduct artistic research outside of universities or to participate in transdisciplinary collaborations between art and science.</p> <p>This Y-Toolbox provides an overview of the different methodological approaches, discourses and contexts of research in the arts, with a special focus on doctoral programmes as an emerging field in Switzerland. Participants will gain a practical and project-oriented insight into different PhD programmes in different artistic disciplines, their requirements and characteristics, as well as into non-university research contexts and networks in Switzerland and internationally. Short inputs from representatives of different doctoral programmes and encounters with PhD students serve as an initial orientation in the search for suitable partner universities, PhD supervisors/mentors, collaborations and funding opportunities. As a next step, the students will work in small groups to further develop their own research outlines. This can serve as a basis for the development of a doctoral thesis or research proposal.</p> <p>The Y-Toolbox is aimed at Masters students and participants in continuing education who are considering applying for a PhD in the arts, or who are interested in developing their research skills as part of their artistic practice. Students who are about to start their doctoral studies in cooperation with the HKB and are developing their dissertation are also welcome.</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

BE27		PreDoc Research in the Arts	
Module type:	September 2024 to July 2025		
	Kick-off : 18 September 2024, 15:00 to 16:00 (via Microsoft Teams)		
	Get-togethers (2 to 3 times per semester, half a day each): Fri, 4 October 2024, 13:30 to 17:00 Wed, 4 December 2024, 13:30 to 17:00 Fri, 24 January 2025, 13:30 to 17:00 Fri, 7 March 2025, 13:30 to 17:00 Fri, 16 May 2025, 13:30 to 17:00		
	Y Toolboxes: Research in the Arts I: 11-15 November 2024 Research in the Arts II: 14-17 April 2025		
Dates (from/until):			
Times:	See above		
Room (if known):			
Number of participants:	During the first round of the programme, 5 places are available for MA students and 5 places for HKB continuing education students. Students from other universities can be considered on an individual basis.	ECTS:	
Prerequisites:			
Responsible:	Y-Institut		
Teacher:	Contact/information: yvonne.schmidt@hkb.bfh.ch		
Learning objectives:			
Content:	<p>Are you planning to apply for a doctorate in the arts? The new PreDoc programme "Research in the Arts" offers HKB MA students and participants in continuing education the opportunity to develop an initial artistic research project. This research project can form the basis for a doctorate in the arts, or can be further developed as part of the students' own artistic practice. Participants gain a practical and project-oriented insight into artistic research, networks and various doctoral programmes and non-university research contexts. They will be supported in their search for suitable partner universities, PhD supervisors and funding opportunities. On this basis, they will develop a concept for their own artistic research project, with the option of starting to implement it, accompanied by individual advice and exchange in the peer group. Finally, different forms of sharing (appropriate formats for presentation and documentation) will be tested.</p> <p>The programme starts in September 2024 and includes two block weeks (one in the Autumn and one in the Spring Semester), 3 get-togethers per semester and individual mentoring by the programme leadership and HKB researchers (8 sessions per participant).</p>		

	<p>Depending on the status of the research project, the programme can also be completed in a condensed form or within one semester in consultation with the programme leadership.</p> <p>The Y Toolbox modules are also open to other MA students. They are aimed at MA Expanded Theatre, CAP, Art Education and other students (after consultation with the programme leadership) who are curious about research processes and practices, as well as continuing education participants. Prerequisites are practical experience in the arts (with a focus on performative practice) and a research idea that can be developed over the course of the programme.</p> <p>Application: A single PDF file containing the following documents must be submitted:</p> <ul style="list-style-type: none"> - Brief outline of the research idea (2 pages) - CV with portfolio (3 examples of artistic work, such as a video or a description shared via a link or QR code) <p>Application deadline: 1 June 2024, 10:00 CET. Selection interviews will take place on 24 June 2024, either at HKB or via Microsoft Teams. Candidates are kindly requested to save the date. Interview invitations will be sent out on 20 June 2024.</p> <p>Upload link for applications: https://nextcloud.bfh.science/index.php/s/Ac93XXkPHDZyrDs</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		Forschungs-Mittwoch	
Module type:	Research – code: MYY F001		
Dates (from/until):	Wednesdays, approximately every two weeks		
Times:	17:00-19:00		
Room (if known):	See the HKB event calendar for the individual sessions		
Number of participants:		ECTS:	1 – if students attend at least six sessions
Prerequisites:			
Responsible:	Y-Institut		

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

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

Teaching language			
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BERN, HKB

BE29		Kolloquium Institut Praktiken und Theorien der Künste	
Module type:	Research		
Dates (from/until):	12 December 2024		
Times:	9		
Room (if known):	Schwabstrasse 10		
Number of participants:		ECTS:	1 – in conjunction with the “Forschungs-Mittwoch” module (5 Forschungs-Mittwoch sessions + participation in the colloquium = 1 credit)
Prerequisites:			
Responsible:	Y-Institut		
Teacher:	Fabiana Senkpiel (researcher at the Institute of Art Practices and Theories)		
Learning objectives:			
Content:	<p>Doctoral students and researchers from the Institute of Art Practices and Theories will report on their current artistic and scientific research projects. We will discuss aesthetic practices and shifts from one medium to another in the context of social developments, alongside the relationship between art and medium. In particular, we will focus on processes of artistic design and cognition, performative and body-related forms of representation as well as pedagogical-didactic, scientific and artistic investigations into the mediation of art.</p> <p>The aim of the colloquium is to discuss possible questions, methods, theoretical approaches and artistic approaches, as well as open questions and (where applicable) the results of the respective projects and thereby to foster productive exchanges. The students will gain insights into the institute’s projects, receive an introduction to research methods and have the chance to participate in stimulating discussions.</p> <p>The programme of the colloquium will be announced on the website of the Institute of Art Practices and Theories (https://hkb-iptk.ch) and that of the Y-Institut.</p>		
Literature used:			
Comments/biographies:			

Target group									
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Teaching language			
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VERSCIO, ATD

T103	Musicality in physical and vocal actions		
Module type:	Art Lab		
Dates (from/until):	7 to 18 October 2024		
Times:	9:30-12:00 and 13:00-15:30		
Room (if known);	Accademia Dimitri, Avegno		
Numb of participants:	16	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Anna Gromanova
Learning objectives:	Workshop participants will work on the stage physicality of actors in connection with rhythm, selected texts, intonations and songs. The goal of the course is to create physical and voice actions, individual and collective scores, reactions to partners, spaces or texts, as well as to remain authentic and present.
Content:	<p>By getting to know various approaches and exercises, participants will search for original, individual and collective self-presentation using physical and voice actions in space. They will be introduced to the basic forms of montage and to various ways of transforming the collected material or personal experiences into a theatrical language. The possibility of applying this approach to both classical and physical theatre will be demonstrated.</p> <p>Participants will work on the common group flow, mutual connections and on emphasising the synchronisation and precision of movement depending on changes in the outer and inner rhythm tectonics. We will dedicate time to grounding the body and voice and to the quality of individual body part movements and intentions, which are themselves able to create expression and meaning. A focus on the relationship between inner structure and outer composition will culminate in the final individual and collective scores in space.</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

T104	Performance Interpretation Theory and Major Chapters in 20th Century Western Theatre I		
Module type:	Seminar		
Dates (from/until):	21 to 25 October 2024		
Times:	10:00-12:00 and 13:00-16:00		
Room (if known):	Accademia Dimitri, Avegno		
Number of participants:	15	ECTS:	2
Pre-requisites:	None		
Responsible:	Prof. Anna Gromanova, PhD		
Teacher:	Mathieu Horeau, PhD, Marek Turošík, PhD		
Learning objectives:	<ul style="list-style-type: none"> - To offer the students a theoretical and practical introduction to the process of interpreting a theatrical play, with an emphasis on phenomenology and semiotics applied to the field of performance - To introduce the students to the most significant creators in European 20th century theatre, from the beginning of the century until the 1970s 		
Content:	<ul style="list-style-type: none"> - General theory of interpretation of artistic artefacts - Watching a live performance and then analysing and interpreting it - Introduction to the creative concepts and major works of the most significant figures and movements in European theatre from about 1900 to about 1970 (most notably K. S. Stanislavski, V. E. Meyerhold, Russian theatre studios and European avant-garde, A. Artaud, second theatre reform, J. Grotowski, E. Barba, T. Kantor and R. Wilson), including analysis of excerpts from their writings and video recordings of their works - Identifying a personal research topic relating to the presented themes, with the task of writing a short paper (about 3 to 5 pages) on it 		
Literature used:	<ul style="list-style-type: none"> - Commentaries and works by Christopher B. Balme, Marvin Carlson, Colin Counsell and Laurie Wolff, Umberto Eco, Erika Fischer-Lichte, Patrice Pavis, Daniel Sander - Excerpts from the writings of V. E. Meyerhold, A. Artaud, J. Grotowski, E. Barbra, T. Kantor and from various theatre history books 		
Comments/Biographies:			

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

Teaching language			
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VERSCIO, ATD

T105	Physicality of an actor, physicality of a puppet		
Module type:	Toolbox		
Dates (from/until):	11 to 22 November 2024		
Times:	9:30-12:00 and 13:00-15:30		
Room (if known);			
Number of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		
Teacher:	Pavel Stourac / Alexei Vancl		
Learning objectives:	This course focuses on a theatre form that uses puppets, objects and material as its basic means of expression, and on a basic understanding of animation of inanimate matter. It connects the practical and creative aspects of theatre of animation with the historical and theoretical contexts of this specific theatre field.		
Content:	<p>We will discover various possibilities of using inanimate matter in a theatre action, with a strong emphasis on the presence of the actor's body and the possible combination of the expressiveness of the human body and inanimate matter.</p> <p>The course will include:</p> <ul style="list-style-type: none"> - physical warm-ups - various exercises on how to work with material and objects - laboratory of animation and - practical workshops on puppet technology <p>As the workshop will progress, it will grow from small exercises into bigger ones, in which we explore the creation process in object theatre in greater detail, from the initial idea to how to research it and how to choose what to focus on during the development phase.</p>		
Literature used:			
Comments/biographies:			

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

Teaching language			
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VERSCIO, ATD

T106	Immersion in Puppets		
Module type:	Workshop		
Dates (from/until):	25 to 29 November 2024		
Times:	10.00-12:00 and 13:00-15:30		
Room (if known);			
Number of participants:	15	ECTS:	2
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Pavel Stourac
Learning objectives:	
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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VERSCIO, ATD

T107	Towards a carnivalesque body		
Module type:	Workshop		
Dates (from/until):	2 to 13 December 2024		
Times:	9:30-12:00 and 13:00-16:00		
Room (if known);	Avegno		
Number of participants:	15	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Raul Vargas Torres
Learning objectives:	The aim of this workshop is to propose a methodology, tools and devices for composition and creation, by offering different ways to explore, deal, shape and transforms text, objects, energy-movement and space-time.
Content:	<p>The laws, prohibitions and restrictions that determine the established structure and organisation of official culture and normal life are interrupted during carnival time. It is during carnival that bodies take agency and take on their more primitive forms, giving space to all their physiological, emotional and discursive needs.</p> <p>In this context, and by extrapolating the carnivalesque elements in our artistic practice, this workshop proposes improvisations, discussions and explorations, with the aim of identifying and deepening the potential of our moving body, unfinished and in a permanent (de)construction, a body in a continuous state of becoming.</p> <p>We will work with different task-led exercises inspired by the notion of carnival and the grotesque, such as the erotic, laughter, the decomposition of harmony, religion, penance, and the profane and the sacred, via objects, texts and emotions.</p> <p>As a transversal activity, participants are invited to create events (fixed or improvised). By event, mean an artistic piece or product, a ritual, a cultural manifestation, an installation, an expression or a demonstration. We give space to arbitrariness, intuition, uncertainty, causality, energy conservation and metamorphosis, in order to open up a discussion around composition and dramaturgy.</p> <p>While keeping in mind that carnival is now an institutionalised activity, we will reflect on the notion of carnival as 21st century countercultural manifestations, wondering if there is still a space or need for subversion and ritual... and if the performing arts could be that space.</p> <p>Keywords: immanence, grotesque, ambivalent, unstructured</p>
Literature used:	<ul style="list-style-type: none"> - Rabelais and his World, Bakhtin - Affects, Actions and Passion in Spinoza, Chantal Jaquet
Comments/biographies:	

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

Teaching language			
E	D	F	I

LAUSANNE, LA MANUFACTURE

LM06	Workshop with Philippe Gladieux		
Module type:	Scenography and relation to space		
Dates (from/until):	14 to 22 November 2024 (not including the weekend)		
Times:	10:00-13:00 // 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			

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

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

Teaching language			
E	D	F	I

LAUSANNE, LA MANUFACTURE

LM07	Workshop with Rudy Decelière		
Module type:	Stage technology and related arts		
Dates (from/until):	12 to 18 December 2024 (not including the weekend)		
Times:	10:00-13:00 // 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Rudy Decelière
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Rudy Decelière was born in Tassin-la-Demi-Lune (FR) in 1979 and lives and works in Geneva. He studied at the Ecole des Beaux-Arts de Genève with Carmen Perrin (1999-2003), and explores sound art primarily through the medium of installation, creating both outdoor and indoor spaces, in perpetual relation to their situations, their architectural components and their native soundscapes (Archipel 2003, Bex & Arts 2011, Abbatale de Bellelay 2012, Musée Jenisch 2013). His parallel work as a sound engineer for the cinema and as a sound designer for interdisciplinary pieces (Maya Bösch, Nicolas Leresche & Anne Delahaye, Jean-Louis Johannides) has given rise to a number of reflections on sound, sound space and the relationship or limits between sound and music, occasionally giving rise to performances or multi-track pieces. Enriched by his cinematic experiences, Rudy Decelière works mainly with concrete sounds rendered in a variety of abstract forms, challenging the listener's perceptive limits.</p>

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

Teaching language			
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LAUSANNE, LA MANUFACTURE

LM08	Workshop with Charlotte Clamens and Amber Vandenhoeck		
Module type:	Scenography and relation to space		
Dates (from/until):	13 to 17 January 2025		
Times:	10:00-13:00 // 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Charlotte Clamens and Amber Vandenhoeck
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Charlotte Clamens (born in Paris in 1957) attended the Ecole de Chaillot for three years with Antoine Vitez. After that, she worked mainly with Marcel Bozonnet, Alain Françon, Tilly, Laurent Pelly, Yann-Joël Colin, Lambert Wilson, Simon Abkarian, Jean François Sivadier, Robert Cantarella, Pierre Huygues and more recently Christoph Marthaler. At the Festival d'Avignon, where she has performed seven times, she took part in the collective staging of Partage de midi in 2008 with J.F. Sivadier, Valérie Dréville, Nicolas Bouchaud and Gaël Baron in the Carrière de Boulbon. She has also appeared in films with Tilly, Solveig Anspach, Philippe Garrel, Pierre Trividic and Patrick Mario Bernard, Brice Cauvain, Philippe Lioret, Christian Vincent, as well as in several TV movies. She teaches at ERAC, EPSAD (Lille), TNT (Toulouse), La Manufacture in Lausanne and the Conservatoire Royal de Liège. In 2016, she co-created Moeder, her first collaboration with Cie Peeping Tom.</p> <p>Amber Vandenhoeck is a stage, lighting and set designer based in Antwerp, Belgium. In 2009, after several studies and jobs, she embarked on a world tour with the renowned Peeping Tom dance company. She soon began designing their remarkable sets. It was then that she learned what she loved doing most: creating fascinating spaces for untold stories, taking elements of reality and transforming them into other bizarre worlds of the imagination, as big as possible. That's what she's been doing ever since. She designs by making sketches and architectural models. Using foam board, paper, Sketchup and Photoshop, she creates a space that is both interesting as an image and offers possibilities for the director to stage the piece. Feeling comfortable with graphic techniques, she deploys them as design tools and stage material, using large-scale realistic prints, collages, stencils or silkscreens. She enjoys wandering through cities, absorbing atmospheres, observing people, being intrigued by architecture and urban development, staring at spaces and photographing empty walls.</p>

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

Teaching language			
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LAUSANNE, LA MANUFACTURE

LM09	Workshop with the Old Masters collective		
Module type:	Scenography and relation to space		
Dates (from/until):	23 to 31 January 2025 (not including the weekend)		
Times:	10:00-13:00 // 14:00-18:00		
Room (if known):			
Number of participants:	2 max.	ECTS:	2
Prerequisites:			
Responsible:			

Teacher:	Marius Schaffter, Jérôme Stünzi, Sarah André
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	Old Masters is a middle-aged collective formed by Marius Schaffter (performer and geographer), Jérôme Stünzi (set designer and artist) and Sarah André (author, artist and set designer, aka André André). Since 2014, they have been appropriating and rearranging a wide range of discourses, whether banal or expert, scientific, political, artistic or everyday. Conceiving the theatrical performance as a total plastic work, they create universes with an aesthetic that is always strong, unusual and radical. Using their favourite weapons of absurdity, sincerity, benevolence, irony, beauty, sadness and gentleness, Old Masters offer us a collective experience of what freedom could be today, a freedom that is situated, changing, and always in search of itself.