

Course Catalogue

2025 Spring Semester

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

ZH01	Focus Tool (Dialog als Praxis II)		
Module type:			
Dates (from/until):	Weeks 11 and 12, Tue/Wed/Thu		
Times:	10:00-16:00, plus approximately 12 hours of independent study		
Room (if known);			
Number of participants:	4-10	ECTS:	2
Prerequisites:	Students enrolled in the MATch MA programme and partner schools		
Responsible:	Prof. Mira Sack		

Teacher:	Milena Meier
Learning objectives:	<ul style="list-style-type: none"> - Designing art mediation as a process of artistic dialogue - Expanding theory and practice in relation to artistic art education - Gaining a deeper understanding of the impact of cultural imprinting and socialisation on our own perceptions - Developing an understanding of art education based on counter-hegemonic interpretations - Developing processes of dialogue regarding individual perceptual experiences
Content:	<p>In this module, we will visit the exhibition spaces of the Kunsthau Zürich. By engaging with the institution and its works of art, we will search for our own cultural imprint and socialisation. The students will transform their individual experience of the artworks into an artistic response. These artistic responses, understood as try-outs, are intended to invite (selected) exhibition visitors to engage in a dialogue that transcends hegemonic interpretations. According to Eva Sturm and Virginia Thielecke, mediation is a process of artistic dialogue. In this workshop, we will work with both approaches as a basis for the design of trial dialogues. The module will largely take place at the Kunsthau Zürich and is offered in cooperation with the Kulturhaus Helferei.</p>
Literature used:	
Comments/biographies:	<p>Milena Meier Born in 1979 and grew up in Berlin 2003 Diploma in Social Work/Social Pedagogy, Alice Salomon University of Applied Sciences Berlin 2005-2010 Bachelor and Master studies in Theatre Education, ZHdK Since 2008, she has been working as a freelance theatre pedagogue at a number of institutions: Theater Basel, Junges Schauspielhaus Zurich, Vorstadttheater Basel, Tuchlaube Aarau and various schools; jury member of the Swiss Youth Theatre Festival, member of Firma für Zwischenbereiche 2012-2013 research assistant at the Institute for Performing Arts and Film, ZHdK, on the following projects: "Theatre as Research – Artistic Research", led by Dr. Jens Badura, and "Festivals Today – Meaning and Practice of a Controversial Form of Theatre", led by Yvonne Schmidt 2013-2016 collaboration on the research project "Calculus and Contingency" at the Institute for Art Education, ZHdK Since 2017, guest lecturer in theatre education, FHNW Muttenz 2018-2020 research assistant in the Master in Theatre Education, ZHdK, previously teaching in the BA Theatre Education, ZHdK Since the 2020 Autumn Semester, lecturer in the Master in Theatre Education, ZHdK</p>

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

ZH02	Focus Tool (collaboration with Theater Neumarkt)		
Module type:			
Dates (from/until):	Weeks 13 and 14, Tue/Wed/Thu		
Times:	10:00-16:00, plus approximately 12 hours of independent study		
Room (if known):			
Number of participants:	5-10	ECTS:	2
Prerequisites:	Students enrolled in the MATch MA programme and partner schools		
Responsible:	Prof. Stefanie Lorey		

Teacher:	Sylvia Sobottka
Learning objectives:	Research-related and process-based working methods
Content:	This module offers students the opportunity to deepen their engagement with artistic research methods and techniques by giving them an opportunity to practically implement these as part of a cooperation with the Theater Neumarkt in Zurich. Students will work together with artists from the Theater Neumarkt to contribute to a research-related, process-based performance format that will be presented at the theatre during the 2025 Spring Season.
Literature used:	
Comments/biographies:	Sylvia Sobottka has her own dramaturgy and directing practice (including at Staatsschauspiel Dresden, Theater Aachen, Nationaltheater Mannheim, Theater Bremen) and has also worked in Switzerland (Theater Luzern). In the independent theatre scene, she is associated with the Monster Truck collective. Previously, Sylvia studied scenic arts at the University of Hildesheim (diploma) and theatre directing at the Otto Falckenberg School in Munich. Her teaching and research focuses on the neo-avant-garde since the 1960s (Fluxus, performance art, scores), contemporary and experimental theatre forms, theatre and gender, theatre and disability, as well as strategies of theatre play development and artistic conception.

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

ZH03	Über das Zaudern	
Module type:		
Dates (from/until):	Week 17, 21. & 22 April, 10:00-16:00: classroom teaching Week 17 to 19: independent study Week 19, 8 May, 10:00-15:00: presentations and discussion	
Times:	See above	
Room (if known):		
Number of participants:	5-12	ECTS: 2
Prerequisites:		
Responsible:	Prof. Stefanie Lorey	
Teacher:	Prof. Stefanie Lorey	
Learning objectives:		
Content:	To pause, stall, delay, linger, drag on, stop, postpone, wait. This scenic project will be dedicated to the aesthetic dimension of hesitation: as a source of dramatic intensification, interruption or rhythm, or as a kind of void, a general pause, an omission. How can hesitation be approached as an aesthetic strategy? What is the inherent potential of passivity, of restraint, of non-action? How can this be separated scenically from silence, pauses and stillness? Joseph Vogl's text "Über das Zaudern" (On hesitation) will serve as the basis for this investigation, and we will also examine and question additional theoretical and artistic stances. The aim is to help the students develop an aesthetic approach that can serve as fertile ground for their own work.	
Literature used:	Vogl, Josef: Über das Zaudern (among other sources)	
Comments/biographies:	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 work has been shown at the Hebbel Theater Berlin, schauspielFrankfurt, Wiener Festwochen, Salzburg Festival, Schauspielhaus Bochum, Deutsches Theater Berlin, Caracas (Venezuela), Alexandria (Egypt) and Johannesburg (South Africa), among others. 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).	

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BERN, HKB

BE05	LAB
Module type:	Creation 2 – laboratory
Dates (from/until):	10 to 21 March and 31 March to 5 April 2025 Proposal due: 27 February 2025 Start of the LAB: 10 March 2025 Interim presentations: 19 March 2025 Final presentations: 4 and 5 April 2025
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:	
Content:	<p>The lab module offers students the space to pursue personal investigations into artistic or theoretical topics, either individually or in groups. The students will question, work on and develop, discuss, present and evaluate working and creative methods, aesthetics, theories, a wide variety of artistic means of expression as well as materials in relation to the focus of their own work. The module will conclude with a presentation of the results. Depending on the topic being investigated, the presentation can take the form of a try-out, a practical presentation, a lecture presentation or a written text.</p> <p>In addition, the module also aims to serve as a forum for productive exchange between the students, to enable them to examine their perspectives and to expand them by engaging with other points of view. This exchange will take place on two levels:</p> <ul style="list-style-type: none"> - The students will choose a mentor (from a list of available ones) who will accompany them during their work - Peer-to-peer consultations: during dedicated peer consultation and presentation days (on which attendance is mandatory), the students will evaluate the (interim) results of their investigations on the basis of set feedback formats <p>The students may use this process of investigation to prepare their MA projects.</p> <p>At the beginning of the lab, the students need to formulate a concrete proposal for an investigation or a task, which has to be submitted in writing (using the form provided) by 27 February. The lab will start on 10 March with a joint event in which the students present their projects. The interim presentations will take place on 19 March, and the final presentations on 4 and 5 April.</p> <p>The timely submission of the research proposal and participation in the presentations are mandatory components of the course!</p>
Literature used:	
Comments/biographies:	

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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: 3 March 2025, 10:30-14:00 – followed by independent work 4 March 2025, 10:30-14:00 – followed by independent work 5 March 2025, 10:30-13:00 – followed by independent work 7 March 2025, 10:30-14:00 2. Project management: 24 to 28 February 2025, 10:30-15:30 (see course description BE11)		
Times:	See above		
Room (if known):			
Number of participants:		ECTS:	2 for introduction to the thesis concept
Prerequisites:	Mandatory for all students who will realise their MA project during the 2025 Spring Semester. The Management 1 module (BE11) 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 10 February 2025.</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 thesis concept must be submitted by 31 March 2025.</p>		
Literature used:			
Comments/biographies:			

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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:			
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:	Minimum attendance: 60%

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BERN, HKB

BE09	Master-Colloquium	
Module type:	Encounters	
Dates (from/until):	Mon, 3 March 2025 – 15:00-18:00 Fri, 11 April 2025 – 10:30-16:00 Mon, 28 April 2025 – 10:30-17:30 Fri, 16. May 2025 – 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									
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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	Management 1 – Projektmanagement		
Module type:	Management		
Dates (from/until):	24 to 28 February 2025		
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 2025 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									
All	BT	BN	MS	RE	ET	SC	TP	DR	LK
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Teaching language			
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BERN, HKB

BE12	Audience guidance, agency & bewilderment		
Module type:	Workshop		
Dates (from/until):	24 to 28 March and 22 to 25 April 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

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

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

BE13	Theatre with more than human actors		
Module type:	Theory		
Dates (from/until):	7 to 10 April 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	Max. 15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Yvonne Schmidt
Learning objectives:	
Content:	This theory workshop explores dramaturgies and collaborations between human and more-than-human agents in contemporary performance. While there are artistic works in eco-performance that deal performatively with the concept of the more-than-human, there is little examination of how this collaboration affects the position of the (human) performer. During the workshop, will analyse different artistic and academic voices in order to work out different strategies on how such collaborations between human and more-than-human performers can be developed and shaped within artistic processes.
Literature used:	<p>Literature:</p> <ul style="list-style-type: none"> - Bellacasa, Maria Puig de la. 2017. Matters of Care: Speculative Ethics in More-than-human Worlds. Minneapolis: University of Minnesota Press. - Ambayec, Alecks, Renata Gaspar, Sozita Goudouna, Jan-Tage Kühling, and Simon Probst. "Changing Perspectives on Performance Collaboration: Problematizing More-Than-Human Subjectivities." Global Performance Studies, vol. 4, no. 2, 2021. https://doi.org/10.33303/gpsv4n2a4
Comments/biographies:	<p>Yvonne Schmidt (researcher, theatre maker) is responsible for the art education research field at the Institute for Practices and Theories of the Arts at the HKB. She studied theatre and dance studies and received her PhD in theatre studies in 2013. She researches and teaches on artistic research, the arts and sustainability, ecological arts, performance and disability, digital theatres, and approaches to collaboration/participation. Since 2020, she has been creating the "EcoArtLab", which evolved into the transdisciplinary SNF research project "EcoArtLab: Relational Encounters between the Arts and Climate Research" (2023-2027). The SNF research project "Aesthetics of the im/mobile" (2022-2026) investigates, in collaboration with the festival auawirleben, among others, new curatorial formats of how theatre and dance productions can circulate while incorporating a disability perspective. She is active in various committees and juries and has worked for several performing arts festivals in Germany and Switzerland. She has worked at (art) universities in Canada, Germany, Switzerland, and the US and has led, as the Deputy Head of the Institute for the Performing Arts and Film, numerous projects at the Zurich University of the Arts (including "DisAbility on Stage" with Theater HORA). Since 2021, she has designed the international PEERS programme, which prepares artists for doctorates in the arts. She also founded the "Disability and Performance" Working Group of the International Federation for Theatre Research (IFTR), the world's largest network of researchers and theatre practitioners in this field, and facilitated annual events around the world for ten years.</p>

Target group									
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BERN, HKB

BE14	Künstlerbörse Thun		
Module type:	Workshop		
Dates (from/until):	Fri, 11 April 2025, 17:00-20:00: introduction at the Zikadenweg campus Sat, 12 April 2025, 9:00-22:00 in Thun		
Times:	See above		
Room (if known):			
Number of participants:	Open	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 (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>11 April 2025 Introduction to the mechanics of the exchange and the Swiss small theatre scene</p> <p>12 April 2025 Attendance at KTV events/evaluation</p>
Literature used:	
Comments/biographies:	

Target group									
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BERN, HKB

BE15	Theatre and Digitality		
Module type:	Theory		
Dates (from/until):	28 April to 1 May 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	15	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Yves Regenass
Learning objectives:	
Content:	<p>Although digital theatre is an innovative field of research that numerous theatre professionals have been exploring for many years, the coronavirus pandemic has given it an enormous boost. This is in no way limited to the shifting of theatrical phenomena to the internet and the dissolution of the co-presence between performers and audience for reasons of health policy. Digital theatre uses new technologies such as XR (extended reality), virtual reality (VR), augmented reality (AR), microcontrollers, the internet and many others to find new ways of telling stories using the modes of operation of the respective media. In this context, digital theatre makes an important contribution to the reflection and visualisation of social conditions that are changing as a result of digitalisation. Digital theatre brings with it completely new demands – the associated processes, technologies and interactive dramaturgies require new ways of thinking and working. A far-reaching transformation process is necessary to make this possible.</p> <p>In the course “Theatre and Digitality”, Yves Regenass will explore this phenomenon together with the students. We will analyse works of digital theatre and get to know their specific potential. We will rehearse alternative ways of working and explore how the underlying conditions are changing. We will question the status of digital theatre and reflect on its future role. We will get to know the sites and theories involved in the creation of digital theatre and dare to develop our own concepts and prototypes. The course strives to be a combination of theoretical and practical work.</p>
Literature used:	
Comments/biographies:	<p>Yves Regenass studied cultural studies and aesthetic practice at the University of Hildesheim and is a founding member of the theatre and media group machina eX. He has been exploring games in theatre for 10 years and worked as a programme dramaturge at ROXY Birsfelden for many years. From 2021 to 2022, he served as the first digital dramaturge at Theater Chur and in this capacity was part of the theaternetzwerk.digital. He works as a freelance theatre producer and is currently developing a large-scale game theatre project for the Fulldome of the Experimenta science museum in Heilbronn.</p>

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BERN, HKB

BE16	The Secrets of Sound – and why are they actually secrets?		
Module type:	Workshop		
Dates (from/until):	6 to 9 May 2025		
Times:	10:30-17:30		
Room (if known):			
Number of participants:	Max. 12	ECTS:	2
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Knut Jensen
Learning objectives:	
Content:	<p>Maybe “Talking about music is like dancing about architecture”, as a well-known quote says, implying the impossibility of consciously dealing with it? But how do you design the use of music in theatre? How do you discuss the effect of a soundtrack with the director? How does sound technology choose its means?</p> <p>The perception of music or, more generally, of sound is a process that requires very little conscious attention from the recipient. You can't close your ears, everything “enters” and has an effect. This is why the strength of sound in theatre (working effectively, but unconsciously) is also its greatest weakness. Because if you don't know what is happening, you can neither use these tools consciously nor exchange ideas about it. The most important part of the course will therefore be to raise awareness of the possible effects of sound in theatre.</p> <p>In addition to learning about basic phenomena, we will examine their practical consequences for theatre work. And in addition to music as a conventional way of intensifying or evoking emotions for example, less well-known means such as sounds or noises, recorded or produced live, spatial acoustics, sound processing and editing, etc. will be analysed and used. Or used first and then analysed.</p>
Literature used:	
Comments/biographies:	<p>Knut Jensen studied flute, chamber music and composition at the Musikakademie Basel, Switzerland. Along with his musical training, he worked for several years as a sound technician for a variety of theatres before striking out independently as a composer, sound designer, musician and producer, and founding his company <i>Knut Jensen Sound Design</i> (www.knutjensen-sounddesign.com). As a theatre musician he has composed music for theatres in Berlin, Hamburg, Frankfurt, Zürich and others. He has pursued his own band project, <i>Knut & Silvy</i>, which has brought out several prizewinning CDs and music videos with extensive coverage in Switzerland and Germany, and whose music is frequently licensed for film and television. As a composer and sound designer, he has set more than a hundred trade films and commercials to music, as well as countless video art pieces, documentaries as well as short and feature films. For several years now he has developed and produced sound designs for museums and exhibitions and as the head sound designer for <i>teamstratenwerth gmbh</i>, all audiovisual productions for the new <i>Mercedes Benz Museum</i> in Stuttgart and for the permanent exhibitions at the Swiss Landesmuseum Zürich. He also created the sound design for two pavilions at Swiss Expo .02. Until summer 2008, Knut Jensen was professor of audiovisual design at the HKB. He lives in Berlin.</p>

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

Teaching language			
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BERN, HKB

BE17	Grassroots
Module type:	Workshop
Dates (from/until):	Preparatory session: 10 April 2025, 19:00 Workshop: from 19:00 on 12 May 2025 until 19:00 on 14 May 2025
Times:	See above – 48 hours straight
Room (if known):	Zikadenweg
Number of participants:	Open ECTS: 2
Prerequisites:	
Responsible:	Wolfram Heberle

Teacher:	Yan Duyvendak
Learning objectives:	
Content:	<p><i>“Now we could almost teach children in schools how the planet will die, not as a probability but as the story of the future. They would be told that fires, blazes and meltdowns had been discovered that man had started and was unable to stop. That it was like that, that there were some types of fire that could not be stopped at all. Capitalism had made its choice: destruction rather than surrendering its reign.”</i></p> <p style="text-align: right;">Marguerite Duras, 1986</p> <p>And that is exactly what we will NOT do.</p> <p>Grassroots Grassroots is about thinking from the bottom up, something that we structure together. That’s who we are. This is us today. 48 hours that will bring together all students and teachers of the Theatre Department, all disciplines included.</p> <p>That’s what this workshop is about: a 48-hour improvisation that we will carry out together. Just as if we were building/filling a house together, we will use and share our knowledge. Without any top-down hierarchy, not as teachers or students, but as individuals who all share their knowledge and know-how – how to be political, how to and what to eat together or not, what films to watch, what to do. Not to produce anything. Nothing.</p> <p>The idea is to spend 48 hours inside the HKB buildings, to grow, learn, share, get out of our comfort zone, work with people we don’t know well. Anyone and everyone can propose, set up or carry out anything they like. We are proposing a framework, but the structures (group lessons, individual readings, film screenings, etc.) and the content (dance, knitting, crafts, philosophy, etc.) will be proposed by ALL of us.</p> <p>Together, we will fill these accumulated 48 hours, like one big improvisation: the aim is to hold on to the hollow moments and to anything that overflows. Without any of those obligations. If anyone finds it too challenging to sleep at school, no problem. If anyone doesn’t want to propose anything and just wants to learn things, no problem. Anything goes as long you can classify it as being part of this improvisation.</p> <p>Inspired by the commitment of people and groups around the world to different causes, we feel that it is urgent, useful and necessary to examine how we can work on processes of joint learning and apply organising principles that enable empowerment.</p>

	<p>The work will be divided into two parts:</p> <p>10 April 2025 Introduction for all participants (management, administration, technical staff, students, etc.), as well as information about the logistical and technical aspects. This will be followed by the preparation of activities, courses, interventions, structures, etc. until the date of the workshop.</p> <p>12 May 2025, 19:00, to 14 May 2023, 19:00 48-hour workshop with participating HKB students and staff from the Theatre Department.</p>
Literature used:	
Comments/biographies:	<p>Yan Duyvendak, originally from the Netherlands, lives in Geneva and Marseille. Trained at the École cantonale d'art du Valais and the École supérieure d'art visuel de Genève, his career as a performance artist began in 1995 with the staging of his first live artwork "Keep It Fun For Yourself". Since then, he has shown a number of creations and performances in venues all over the world: in Switzerland, the USA, India, Russia and Hong Kong, to name but a few countries. In particular, his art highlights how the overwhelming quantity of analogue, digital and mental images, as well as our social codes and the other rituals of our pleasure-based society compress the curtain between us and reality. Yet his work never fails to affirm human dignity and to show how much it is controlled by our image-dominated society. His works "Still in Paradise", "Please, Continue (Hamlet)", "Sound of Music" and "ACTIONS" highlight how we as citizens struggle with social and political models and activism. By drawing on playful processes, both "invisible" and "VIRUS" address how collectives are constituted and how collaboration and empathy can contribute to empowerment. Co-authorship and collaboration are an integral part of all his projects: "Still in Paradise" (2008, reimaged in 2016) was created in collaboration with Omar Ghayatt; "Please, Continue (Hamlet)" (2011), with Roger Bernat; "ACTIONS" (2017), with Nicolas Cilins and Nataly Sugnaux Hernandez; "invisible" (2019) was developed in collaboration with 31 authors from four different countries; and "VIRUS" (2020) is the result of a collaboration with Dr Philippe Cano and the game design collective Kaedama. In addition to his work as an artist, he was the coordinator of the "art/action" programme at the Haute Ecole d'Art et Design (HEAD) in Geneva, where he also taught contemporary performance from 2004 to 2014, together with Christophe Kihm, Maria La Ribot and Lina Saneh, among others. Since September 2020, he has once again been teaching at HEAD, specialising in horizontal educational approaches. From 2025, his "company" will transform into the Dreams Come True collective, enabling all staff members to develop their administrative, production-specific and technical expertise in projects that serve the cultural milieu. One example is www.collectivetoolsproject.org, which was launched after three years of research to provide free tools that simplify collaboration. He won the Swiss Art Award three times in a row (2002, 2003 and 2004), the Namics Art Prize for New Media in 2004 and the Network Culture Prize in 2006. He has also been awarded several artist-in-residence programmes, for example at the Cité des Arts in Paris, the Atelier Schönhauser in Berlin and Pro Helvetia's Swiss Artistic Studio in Cairo (2007, 2008, 2009). He received Switzerland's two most prestigious art prizes: the principal contemporary art award, the Meret Oppenheim Prize, in 2010, and the principal theatre and live art award, the Hans Reinhart Ring, in 2019. Since 2012, the Compagnie Yan Duyvendak has been supported by the City of Geneva, the Canton of Geneva and Pro Helvetia, the Swiss Arts Council.</p>

Target group									
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Teaching language			
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BERN, HKB

BE19	TIME IS OVER. A workshop on time in performance		
Module type:	Workshop		
Dates (from/until):	19 to 23/24 May and 26 to 28 May 2025		
Times:	10:30-17:30		
Room (if known):	Zikadenweg 35		
Number of participants:	Max. 12	ECTS:	4
Prerequisites:			
Responsible:	Wolfram Heberle		

Teacher:	Lola Arias
Learning objectives:	
Content:	<p>We are used to seeing plays that last between one and four hours, have a beginning and an end and are repeated over and over again in the same way. We find it reassuring to know how long things last and to be able to calculate the time we will spend there and the time we have left. But what happens when a performance lasts ten minutes or six hours or a day or a week and has no beginning and no end? Is it possible to reformulate time to create another kind of narration? How can we think outside the temporal formats we already know?</p> <p>In this workshop, we will explore durational performances: looping performances, marathons that last for days and miniature performances that are unrepeatable. And we will reflect how the relationship between spectator and performer changes when time expands or condenses. Taking as inspiration the work of other artists, we analyse strategies and procedures that pit the duration and the chronological narrative against each other. And based on a series of tasks, the participants will explore different ways of making their own durational performances.</p>
Literature used:	
Comments/biographies:	<p>Lola Arias (Argentina) is a writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, former communists, migrant children, etc.) in theatre, film, literature, music and visual art projects. Arias studied literature at the Universidad de Buenos Aires, and dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires), the Royal Court Theatre (London) and Casa de América (Madrid). In 2014, she completed the Film Laboratory Programme at the Universidad Di Tella (Buenos Aires). Arias' productions play with the overlap between reality and fiction: "Sitting in the theatre, wandering a site-specific location or watching a film, we are inculcated into others' narratives, wound into their complexities, joys and disappointments. At the same time, we are also invited and at times confronted, in an extraordinary and acute way, to reflect on the contingencies and fragilities of our own stories, individual and collective, as well as on our shifting, unresolved relation to the precarious and dangerous machinery that is social and political history." (EtcHELLS, in <i>Re-enacting Life</i>, 2019). In 2024, she won the International Ibsen Award.</p>

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BERN, HKB

BE20	Artistic Citizenship		
Module type:	Research – MYY T115		
Dates (from/until):	14 to 17 April 2024 Presentations: Fri, 13 June 2024, 10:00-12:00		
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 und musical 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”? For this, we engage with society building, musicking, arts in social work, service learning, co-creation, community music, and corresponding megatrends such as 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 7 June 2025.</p>
Literature used:	
Comments/biographies:	

Target group									
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BERN, HKB

BE21	Forschungstoolbox zum Jahresthema: Codes of War		
Module type:	Research – MYY T121		
Dates (from/until):	14 to 17 April 2024		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:		ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Darija Davidović (HKB researcher), Priska Gisler (head of the HKB's Institute of Art Practices and Theories)
Learning objectives:	
Content:	<p>Since the Russian invasion of Ukraine, the combination of light blue and yellow colours has become a symbol of support for Ukraine, while the letter “Z”, despite its unclear origin and meaning, represents support for Russia. The acoustic code “Woman, Life, Freedom” is interpreted as protest against the leaders of the Islamic Republic of Iran, and the watermelon turned into a code for solidarity with Palestinians.</p> <p>On one hand, a “code of war” refers to rules that state-armed combatants must follow in order to comply with humanitarian law. However, codes also function as political communication systems in form of symbols, slogans, or encrypted protest signs that extend far beyond actual conflict zones. Considering the ambivalence and multiple functions of symbols as codes and conveyors of specific messages, they can be understood as expressions of hidden meanings or reflections of experiences.</p> <p>In this course, we intend to explore these “codes of war”, whose performative power resonates even in artistic works. Harun Faroki’s handling of codes is evident in his engagement with games, for example in his artwork “Serious Games”. The “machine gun” receives attention in plays directed by Milo Rau or Mapa Teatro; skull masks are employed in the performative works of Party of the Dead, and the “radio” now also became a codified meaning in literary works. Art and artists exhibit a special affinity for the design, use, and reflection of codes that play a role in violent conflicts.</p> <p>We will delve into the complex meaning of codes as rules and symbols of wars. Both the political and societal implications of an artistic approach to codes will be critically discussed. Through the examination of individual or researched case studies, possibilities for action and new perspectives can be practiced and reflected upon.</p>
Literature used:	
Comments/biographies:	

Target group									
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BERN, HKB

BE22	Research in the Arts II: Sharing and Presentation Skills		
Module type:	Research – MYY T122		
Dates (from/until):	14 to 17 April 2025		
Times:	9:30-16:30		
Room (if known):	Ostermundigenstrasse 103		
Number of participants:	Max. 20	ECTS:	2
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Yvonne Schmidt (IPTK, HKB) Guests: heads of HKB PhD programmes and HKB PhD students
Learning objectives:	
Content:	<p>Do you have a research idea and would like to apply to artistic-scientific doctoral programmes or other research contexts? Are you interested in formats for presenting and sharing research in the arts in different media? This Y toolbox deals with practices of sharing and presenting research projects in the arts. Using examples from current research and doctoral projects, the aim is to experiment – in contrast to academic research – with presentation formats that meet the needs of practice-oriented research in the arts and involve different target groups.</p> <p>After practical inputs, participants will work on short, project-related presentations of their own research projects using various media. Other topics include preparing for an interview in the context of a doctoral programme admission, methods of documenting research processes and publication tools for research in the arts (e.g. research catalogues). Priorities can be set in line with the interests and needs of the participants.</p> <p>This Y toolbox is a compulsory component of the new predoc programme “Research in the Arts” and is open to other Master’s students from all degree programmes. It is aimed at Master’s students and participants in further education who are interested in applying for a doctorate or research program in the arts or people who are about to start their doctorate in cooperation with the HKB. The prerequisite is a research project or idea, or an interest in getting involved in the development of other research projects.</p>
Literature used:	
Comments/biographies:	

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BERN, HKB

BE23		Forschungs-Mittwoch	
Module type:	Research – MYY F001		
Dates (from/until):	Approximately every other Wednesday		
Times:	17:00-19:00		
Room (if known):	See the HKB event calendar for the individual sessions		
Number of participants:		ECTS:	1 – if students attend at least six sessions
Prerequisites:			
Responsible:	Y-Institut		

Teacher:	Led by: Sebastian 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:	

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VERSCIO, ACCADEMIA DIMITRI

T101	Myths and Origins in Western Theatre		
Module type:	Seminar		
Dates (from/until):	3 to 7 February 2025		
Times:	Mon, 10.00 – 12.00 and 13.00 - 16.00 Tue to Fri, 10:00-12:00 and 13:00-16:00		
Room (if known):	Accademia Dimitri, Avegno		
Number of participants:	18	ECTS:	2
Prerequisites:	None		
Responsible:	Anna Gromanova		
Teacher:	Mathieu Horeau, Marek Turošik		
Learning objectives:	<ul style="list-style-type: none"> - To introduce the students to the most important historical and cultural aspects related to the presence and use of the myths in theatre and other narrating practices today and in the past - To lead them to reflect about myths and their structure as material for their own practical stage and written works 		
Content:	<p>The seminar consists of several parts presenting various topics related to myths and mythical inspirations in so-called Western theatre. It begins with a presentation of the different variants of the myth of Dionysus and their interpretation in contemporary anthropology. On this basis, the first part of the weeklong course focuses on an investigation of the notion of the tragic in modernity. Beginning with Schopenhauer and Wagner, the emphasis will be on the Apollonian and Dionysian in Nietzsche's work, before concluding with an introduction to the Nietzschean physiology of art.</p> <p>The second part of the week will focus on the function of myths in the structures of primal societies. Then, we will move towards the phenomenon of the mythological hero / heroine and how its reflection can be traced in ancient and modern dramatic and narrative works. This part of the seminar will be accompanied by the screening of video material (a recording of a theatrical performance) that will watch and analyse together.</p>		
Literature used:	<ul style="list-style-type: none"> - Joseph Campbell, The Hero with a Thousand Faces - Robert Graves, The Greek Myths - Maureen Murdock: The Heroine's Journey: Woman's Quest for Wholeness - Friedrich Nietzsche, The Birth of Tragedy - Friedrich Nietzsche, The case of Wagner and Nietzsche contra Wagner - Friedrich Nietzsche, The Gay Science - Arthur Schopenhauer, The World as Will and Representation - Jean-Pierre Vernant and Pierre Vidal-Naquet, Myth and Tragedy in Ancient Greece - Jean-Pierre Vernant, The Greek Religion, in Encyclopedia of Religion - Christopher Vogler: The Writer's Journey: Mythic Structure for Writers - Richard Wagner, Art and Revolution - Richard Wagner, The Artwork of the Future 		
Comments/biographies:			

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VERSCIO, ATD

T103	Composition		
Module type:	Workshop		
Dates (from/until):	14 to 25 April 2025		
Times:	Mon 14.4, 12:30-17:30 / Mon 21.4 free Tue to Fri, 8:00 -12:00 and 13:00-16:00		
Room (if known);	Avegno		
Number of participants:	16	ECTS:	4
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Nicolás Noreña
Learning objectives:	The first objective of this workshop is to render our body and mind alert for the creation and structuring of movement. How do we train our capacity to perceive, activate and appreciate the different levels of movements as a way to rewire our creativity? How do we think, interact, improvise and compose with our body's intelligence? Our main goal is to discover the richness of movement and its potential within theatre as a medium.
Content:	<p>Each day will start with an intensive training based on Steve Paxton's Material for the Spine, Bonnie Bainbridge Cohen's Body Mind Centering, Allan Wayne Work, and Hamilton Floor Barre exercises. We then transpose this work into exercises of improvisation and short sequences based on Mary Overlie's Six Viewpoints Practices. By deconstructing theatre into its fundamental materials – Space, Shape, Time Emotion, Movement and Story – each student will develop their own approach, sensibility and investigation of the medium of performance, based on which we will then create compositional exercises, scores and exercises.</p> <p>I will share Mary Overlie's lecture, which articulates the philosophical core of The Six Viewpoints and proposes a non-hierarchical way of approaching theatre. We will investigate the relationship between improvisation and composition, exploring and re-arranging the ever-present forces of Chaos, Form and Change through scores and compositional exercises inspired by Robert Ellis Dunn and John Cage. This will challenge and reveal our ideas about scores, creation processes, collaboration and the relationship with the audience.</p> <p>Each student will develop their own compositional investigation, arising from their own physical curiosity as well as be part of other students' compositional experiments.</p> <p>During the workshop, we will work with some theories about composition and visual material in order to enter into a dialogue about movement and creation.</p>
Literature used:	<ul style="list-style-type: none"> - <i>Standing In Space</i> by Mary Overlie - <i>Essays and Manifestos</i> by Richard Foreman - <i>Robert Ellis Dunn Stories in Motion</i> by Danielle Marilyn Belec - <i>Silence</i> by John Cage <p>The reading material will be handed out during the workshop.</p>
Comments/biographies:	Nicolás Noreña is a Colombian theatre maker living in New York City. He creates highly visual and physically eccentric theatre works that investigate the action and form of theatre. Through density, multi-directionality and juxtaposition, he generates fields for the audience to notice, think and reify modes of perception, organisation and understanding.

He is the artistic director of THE MILLION UNDERSCORES. He also performs and works with artists such as Richard Foreman, Object Collection, Jeff Weiss and The Talking Band. He worked, studied and co-taught with Mary Overlie for twelve years and currently teaches her Six Viewpoints at New York University, MIT, Williams College, Juilliard, Playwrights Horizons and Universidad de Los Andes, among others. He is the Archive director of The Mary Overlie Archive.

“I believe Theatre is a re-arrangement of the elements of reality; an architecture that invites a particular way of seeing.”

Target group									
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VERSCIO, ATD

T104_1	BUILDING PRECISE IMAGES		
Module type:	Stagecraft workshop		
Dates (from/until):	28 April to 3 May 2025		
Times:	Mon, 12:30-17:30 Tue to Sat , 09:00-12:00 and 13:00-16:00 (Thursday 1.5 free)		
Room (if known):	Avegno		
Number of participants:	16	ECTS:	2
Prerequisites:	The content of the students' own MA projects		
Responsible:	Anna Gromanova		

Teacher:	Prof. Till Velten
Learning objectives	Awareness training for the stage space
Content:	<p>What does it take to create a precise image? How can we achieve the same precision and accuracy of body language scenographically on stage?</p> <p>We will explore the composition of the elements of body, space, movement, form, object, colour, light and sound through practical exercises. We will examine the laws of materials, forms and colours in discussion and concrete works. The starting point will be the students' individual Master's projects.</p> <p>Materials used: wood / paper / the body / wire / colour / nails / cardboard / hands / minds / thoughts / language / speech / breath</p>
Literature used:	<ul style="list-style-type: none"> - Boris Groys, The art of installation - Till Velten, Mirrors, Chains, Transitions - Ilja Kabakow, The man who flew into space from his apartment
Comments/biography:	Till Velten lives and works in Zurich and Berlin (www.velten-berlin.org)

	<p>2. Progressive acting techniques in contemporary dramatic theatre</p> <p>The first part of the course will be accompanied by fragments of usage of the contemporary acting methods and techniques connected with the drama theatre. The methodological elements will be organically included in the teaching process and will lead to imminent practical results. Examples will help to lay a common creative ground for so-called forms of dramatic and physical theatre.</p>
Literature used:	<ul style="list-style-type: none"> - Susana Bloch, Alba Emoting: A Scientific Method for Emotional Induction - Alison Hodge, Core Training For The Relational Actor - Jean Newlove, Laban for Actors and Dancers - Włodzimierz Staniewski, Alison Hodge, Hidden Territories: The Theatre of Gardzienice
Comments/biographies:	<p>Júlia Rázusová is a prominent Slovak drama and radio director, winner of a number of theatrical awards and a Ph.D. student at DAMU (Theatre Faculty of the Academy of Performing Arts) in Prague. She is a founder of two independent theatre companies in Slovakia, and an artistic director of one of them. She is interested in researching the connections between dramatic and physical theatre.</p>

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VERSCIO, ATD

T104_2	Dialogues of Drama and Physical Theatre		
Module type:	Stagecraft workshop		
Dates (from/until):	5 to 9 May 2025		
Times:	Mon, 12:30-17:30 Tue to Fri, 09:00-12:00 and 13:00-16:00		
Room (if known);	Avegno		
Number of participants:	18	ECTS:	2
Prerequisites:	None		
Responsible:	Anna Gromanova		

Teacher:	Júlia Rázusová
Learning objectives:	<p>To lead participants to a basic understanding of:</p> <ul style="list-style-type: none"> - possible connections in the act of creation in so-called drama and physical theatre - the analysis of dramatic and non-dramatic texts and transposing this on stage in verbal and non-verbal form - how a text can creatively influence the action on stage, and vice versa - acting methods and techniques in contemporary dramatic theatre - the basic principles of the creative process, based on the interpretation of a (pre-) written text
Content:	<p>Very often, a clear distinctive line is drawn between drama theatre, physical theatre and other forms. Contrary to this, we believe that creative dialogue can be part of theatre without the final show being genre-specific and necessarily conforming to the category of dramatic, alternative, movement or physical theatre, since we – the authors – choose and name the active principles, procedures and starting points for our work.</p> <p>In this course, our goal will be to examine some of the possible connections and mutual sources of inspiration. Specifically, the course will be focus on two main areas:</p> <p>1. Physical actions and text Our goal will be to examine the functionality and openness of the interaction, communication and connection between physical action and written and/or spoken text.</p> <p>We will be dealing with the following artistic questions:</p> <ul style="list-style-type: none"> - What extended possibilities of action exist that are not implicitly given by a text? - What does the performer's communication with the subject look like through the stage situation, and what connections are immediately created in relation to the space, the partner and one's own body? - How can a director's concept be created in the face of the complexity of the internal processes and the relationships between creative components? - How can authorial stance, composition, semantics, actualisation, performativity, identity and activism manifest in stage actions? - What forms of communication are there between the content/formal components and the performers, space and audience? <p>We will uncover the staging potential of the answers on these questions through the analysis of a specific dramatic text (and also collectively composed texts, sociological questionnaires, etc.), practical exercises and improvisations and work on selected themes in space, after gaining a better understanding of the participants' artistic goals.</p>

Target group									
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VERSCIO, ATD

T106	Project Management		
Module type:	Theme week		
Dates (from/until):	16 to 21 June 2025		
Times:	Mon, 12:30-17:30 Tue to Sat , 09:00-12:00 and 13:00-16:00 (Thursday 19.6 free)		
Room (if known);	Avegno		
Number of participants:	16	ECTS:	2
Prerequisites:			
Responsible:	Anna Gromanova		

Teacher:	Katrin Walde
Learning objectives:	<ul style="list-style-type: none"> - How to define projects and understand their characteristics, risks and opportunities - How to gain familiarity with the different project phases - How to prepare a project structure and a time plan - How to create a budget - How to access sources of funding - How to structure 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 that you want to work on, please bring your questions and materials with you.

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

Teaching language			
E	D	F	I
		x	

LAUSANNE, LA MANUFACTURE

LM01	Atelier avec Aristide Tarnagda		
Module type:	Writing and composition		
Dates (from/until):	7 to 17 April 2025		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	Max. 2	ECTS:	4
Prerequisites:			
Responsible:			

Teacher:	Aristide Tarnagda
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Aristide Tarnagda, born in Ouagadougou in 1983, studied sociology, then became an actor at the Théâtre de la Fraternité. His encounter with Koffi Kwahulé was decisive. Since then, writing has taken root at the heart of his life. "Alors, tue-moi" was his first work. Other texts followed: "De l'Amour au Cimetière" (2008), "Les Larmes du ciel d'août" (2011), "Et si je les tuais tous Madame" (2012), "Sank ou la patience des morts" (2016), "Terre rouge" and "Façons d'aimer" (2017), winner of the 2017 Grand prix littéraire d'Afrique noire. He regularly collaborates with director Marie-Pierre Bésanger. Together, they created "Vêenem ou l'attachement" (2009) and "Terre rouge" (2012), at the Festival des francophonies. "Et si je les tuais tous Madame" premiered in 2012 at the Festival Les Récréâtrales in Ouagadougou, and was presented at the Festival d'Avignon in 2013. As part of Les Récréâtrales 2016, he adapted Hakim Bah's "Gentil petit chien" for the stage, together with students from the Comédie de Saint-Etienne and trainee artists from Labo ELAN 2014/2016. His text "Sank ou la patience des morts" was read at the 2017 Avignon Festival as part of RFI's Ça va, ça va le monde! reading series. He co-directed it with Pierre Lambotte and presented it at the 2017 Avignon Festival Off. As an actor, he has worked with directors Christian Schiaretti (Une Saison au Congo, La Tragédie du Roi Christophe), Alexandre Koutchevsky (Ciel dans ma ville, Mgoulsda yaam) and Eva Doumbia (La Traversée). Since 2014, he has been the coordinator of Les Récréâtrales' Labo ELAN and, in 2016, took over from Etienne Minoungou by becoming general manager of Les Récréâtrales.</p>

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

Teaching language			
E	D	F	I
		x	

LAUSANNE, LA MANUFACTURE

LM02m	Atelier avec Robert Cantarella et Olivier Neveux: autour de Brecht		
Module type:	Theory slot		
Dates (from/until):	24 February to 7 March 2025 (including the weekend)		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	Max. 3	ECTS:	4
Prerequisites:			
Responsible:			

Teacher:	Robert Cantarella and Olivier Neveux
Learning objectives:	
Content:	
Literature used:	
Comments/biographies:	<p>Robert Cantarella After studying Fine Arts in Marseille, Robert Cantarella trained at the École du Théâtre national de Chaillot, directed by Antoine Vitez. He set up his first venue in 1983, the Théâtre du Quai de la Gare in Paris, then founded the Compagnie des Ours, with whom he met writer Philippe Minyana and created his play Inventaires – the start of a long partnership. Alternating between contemporary plays and the repertory, Robert Cantarella has directed Lars Norén, Michel Vinaver and Noëlle Renaude, as well as Shakespeare, Chekhov and Strindberg. He was director of the Théâtre Dijon Bourgogne from 2000 to 2004, then of the new Centquatre in Paris, co-directing with Frédéric Fisbach from 2005 to 2010. He is currently in charge of the Master programme in directing at La Manufacture. He is the author of the performance Faire le Gilles. In 2023, he will present his latest creation, Un prince de Hombourg, at Vidy.</p> <p>Olivier Neveux Olivier Neveux is Professor of Theatre History and Aesthetics at the École Normale Supérieure in Lyon, and a member of the Joint Research Unit 5317 (IHRIM).</p>

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

Teaching language			
E	D	F	I
		x	

LAUSANNE, LA MANUFACTURE

LM04m	Atelier avec Antoine Pirotte		
Module type:	Applied dramaturgy		
Dates (from/until):	18 to 28 March 2025 (including the weekend)		
Times:	10:00-13:00 and 14:00-18:00		
Room (if known):			
Number of participants:	Max. 2	ECTS:	4
Prerequisites:			
Responsible:			

Teacher:	Antoine Pirotte
Learning objectives:	
Content:	<p>From interior to exterior</p> <p>This is a workshop on observing, writing and filming from interior to exterior spaces outwards. Through film studies, the workshop will explore possible ways for young artists to live and create with breaches, cracks, windows, passages and holes. As a young cinematographer often involved in collective film projects, I feel I've come to understand that I need to conduct more personal, solitary image research, so that I can better embrace teamwork. For this, it's important to find a shelter, a workshop. The idea is to make the world resonate from a fixed point, to create a desire for the outside world. To live in it? To offset our way of representing the world, perhaps as a starting point for fiction? How can the position of the motionless filmmaker nourish theatrical creation? In my opinion, these years of study have allowed me to discover my desire and to tinker with things around it. Encountering the desires of others helps us to better situate our own.</p>
Literature used:	<p>Imagined filmography:</p> <ul style="list-style-type: none"> - Voyage autour de ma chambre, Olivier Smolders - La vie après la mort, Pierre Creton - La cabane de Dieu, Pierre Creton - Anticipation of the night, Stan Brakhage - Je, tu, il, elle Chantal Akerman - Là-bas, Chantal Akerman - Un homme qui dort, Bernard Queysanne et Georges Perec - Le point aveugle, et tous les films de Sophie Roger - Dieu sait quoi, Jean Daniel Pollet - Blue, Apichatpong Weerasethakul - Le songe de la lumière, Victor Erice - La chambre de Vanda, Pedro Costa - Power of tens, Charles et Ray Eames - Sans soleil, Chris Marker - Film stenopeico, Paolo Gioli <p>Literature for reflection:</p> <ul style="list-style-type: none"> - Le cinéma intérieur, Lionel Naccache - Les chambres du cinéaste – Pedro Costa, Jacques Rancière - Espèces d'espaces, Georges Perec - La poétique de l'espace, Gaston Bachelard - Emily Dickinson
Comments/biographies:	