

Campusmodulwoche / HKB "Performance Art"

Campus-Kurse an der Partnerschule in Bern HKB

Angebot für

Bisheriges Studienmodell > Theater > Master Theater > Bühnenbild > Erkunden
 Bisheriges Studienmodell > Theater > Master Theater > Dramaturgie > Erkunden
 Bisheriges Studienmodell > Theater > Master Theater > Regie > Erkunden
 Bisheriges Studienmodell > Theater > Master Theater > Schauspiel > Erkunden
 Bisheriges Studienmodell > Theater > Master Theater > Theaterpädagogik > Erkunden
 Bisheriges Studienmodell > Theater > Master Theater > Partnerschulen > HKB, Hochschule der Künste Bern

Nummer und Typ	MTH-MTH-ERK-CAM.17H.006 / Moduldurchführung
Modul	Campus-Kurse
Veranstalter	Departement Darstellende Künste und Film
Leitung	Roberto Fratini Serafide
Ort	Zikadenweg 35, Bern
Anzahl Teilnehmende	2 - 12
ECTS	2 Credits
Zielgruppen	Alle
Inhalte	<p>In this brief theoretical workshop we'll try to reflect upon the conceptual archeology of performance (deducing it not only from the system of theatre, but also and mainly from the philosophical and theological thought of the western world), its poetical organization in a system during the sixties, through the writings and research of Peggy Phelan, Richard Schechner and Ann Halprin (between others), and the eventual links between the idea of performance and the general rethinking of creation, perception and reception in the theory of literature of the same period. We will also track the somehow paradoxical intertwining between the poetics of punctual postmodern performance as a genre and the turbulent landscape of contemporary performing arts (like dance, theatre and dance-teatre) and of the art itself as a general performance. We will actually study performance as the poetic "app" which contributed most to blur the lines between languages and protocols which had guaranteed in the last modernity the existence of art as a fix or eternal system of genres, searching out the connection between the idea of performance and the one of mobilisation and ephemerality, as a quite ambiguous strike against the civilization of consumism, or as its finest accomplishment. We'll pay special attention to the question of truth and reality with regard to the definition of what a performance actually is, and instead of focusing it justly on the aims and tasks of the performer, we'll try to find out which way and by which poetic (or political) means a certain "performative promise of truth" comes to etermine a peculiar task or responsibility for the spectators in the interactive proceedings of some recent creation, and how it positively challenges the truth of fiction to become at a second level (the one of the so called emancipated spectator), the cultural fiction of an artistic truth.</p> <p>Roberto Fratini Serafide (1972) works as a dramaturg and writer in contemporary dance and physical theatre. Since 2000, he has collaborated with Cie Caterina Sagna, Cie. Philippe Saire, Inesperada-Germana Civera, Roger Bernat-General Electrica, Taiat Dansa, Lanonima Imperial, Societas Raffaello Sanzio and others. At present, he works as a lecturer in dance theory, dance history and dance dramaturgy for the Institut del Teatre and Conservatori Superior de Dansa in</p>

Barcelona, where he also directs the Theory Department. Since 2009, he has superintended the “Dramaturgie chorégraphique” project supported by the SSDA. He has organised conferences and master classes in universities and theatres throughout France, Spain, Italy, Switzerland and Germany. He has written articles and essays about dance theory and dramaturgy. His book, “A Contracuento. La danza y las derivas del narrar” was published in 2012.

Termine	27. - 29.09.2017
Dauer	10.00 - 17.00 Uhr
Bewertungsform	bestanden / nicht bestanden
Sprache	Englisch