

HKB / "MY DOCUMENTS"

Kursangebot der Partnerschulen HKB

Angebot für

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

Nummer und Typ	MTH-MTH-WPM-05.19F.002 / Moduldurchführung
Modul	Master-Campus-Theater-CH 05 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	Leitung: Wolfram Heberle Dozierende: Lola Arias
Zeit	10:15 - 17:15 Uhr
Ort	Bern
Anzahl Teilnehmende	5 - 12
ECTS	5 Credits
Zielgruppen	Alle
Inhalte	<p>MY DOCUMENTS has a minimal format: the artist on stage with his or her documents: a way of bringing to light the kind of research that often gets lost in a nameless folder in a computer.</p> <p>The lecture performance as a genre was created by Joseph Beuys and Robert Smithson as a way of turning a speech into a work of art. In recent years, the format has proliferated in theatre, dance and the visual arts, becoming one of the variants of conceptual performance.</p> <p>Since 2012, Lola Arias has been curating a lecture performance programme in which she explores the relationship between research and art, personal stories and history, teaching and performance.</p> <p>Among others, filmmaker Julian d'Angiolillo presented Official Pirate, a look at the art of piracy operating in Buenos Aires's open-air markets; installation artist Ana Gallardo made a portrait of her father through his passion for collecting cockerels in Cockerel Collection; poet and performer Tálata Rodríguez rescued from the damp letters written by her father, a shaman, rocker and tarot-card reader from the Colombian guerrilla conflict, in Postcard Father; artist Roberto Jacoby re-staged his conference Look How I Shiver!, based on the connections between fear and the media both in the past and the present; the playwriting-directing duo Walter Jakob and Agustín Mendilaharsu presented the life of the objects they resist throwing away in Our Beloved Objects; in How Did I Become a Feminist? My Legal Case, artist Fatima Pecci re-staged the legal case for</p>

which she and other women activists are being prosecuted.

The workshop invites artists from different backgrounds to develop their own lecture performances based on recent personal research, a radical experience, a story that secretly obsesses them. MY DOCUMENTS seeks to delve into the genre in search of a contagion among conceptual art, research, and theatre. A space where speeches, formats and audiences can come together from different disciplines.

Termine	23.04.-26.04 und 30.04.-03.05.2019 Präsentation am 03.05.2019
Dauer	10.15-17.15 Uhr
Bewertungsform	bestanden / nicht bestanden
Sprache	Englisch
Bemerkung	Lola Arias is a writer, theatre and film director and performer. She collaborates with people from different backgrounds (war veterans, former communists, Bulgarian children, etc.) in theatre, literature, music, film and art projects. Her productions play with the overlap zones between reality and fiction. Since 2007, she has developed her work in the field of documentary theatre. Her last theatre plays are Minefield (2016), which brings together British and Argentinian veterans of the Falkland / Malvinas war to share their experience of the conflict and life since, and Atlas des Kommunismus (2016), which puts together stories of women between the ages of 8 and 84 with GDR backgrounds (Maxim Gorki Theater, Berlin). Her feature film Theatre of War (2018), starring the same protagonists as her theatre project Minefield, was selected for the 68th Forum of the Berlinale Film Festival. Together with Ulises Conti, she composes and plays music and released the albums Love is a Sniper (2007) and Those Who Do Not Sleep (2011), and together with Stefan Kaegi, she developed the projects Chácara Paraíso (2007), Airport Kids (2008) and Ciudades Paralelas (2010), a Festival of urban interventions in Berlin, Buenos Aires, Warsaw, Zurich and other cities. She has published poetry, fiction and plays: Love is a sniper (2007, Entropía), The Postnuclear Ones (2011, Emecé), My Life After and Other Plays (2016, Penguin Random House) and a bilingual edition of her play Minefield (2017, Oberon Books).