Guernica - our mirror? - PROBIEREN_(SC)

Angebot für

Bisheriges Studienmodell > Theater > Bachelor Theater > Dramaturgie > Level 2 (2./3./4. Semester) > Wahl
Bisheriges Studienmodell > Theater > Bachelor Theater > Regie > Level 2 (2./3./4. Semester) > Wahl
Bisheriges Studienmodell > Theater > Bachelor Theater > Schauspiel > Level 2 (2./3./4. Semester) > Level 2
Bisheriges Studienmodell > Theater > Bachelor Theater > Theaterpädagogik > Level 2 (2./3./4. Semester) > Wahl

Nummer und Typ	BTH-BTH-L-0021.19H.004 / Moduldurchführung
Modul	Modulvorlage VSC/VTP/VRE/VDR_2
Veranstalter	Departement Darstellende Künste und Film
Leitung	Sebastijan Horvat (SeHo)
Anzahl Teilnehmende	4 - 9
ECTS	2 Credits
Lehrform	Kreativkurs/Forschung
Zielgruppen	L2 VSC (4/7) Wahlmöglichkeit (CR2): L2 VTP / L2 VRE / L2 VDR
Lernziele / Kompetenzen	We will analyze “Guernica”, in it’s historical and artistic context – we will question “the surface” of the picture and try to connect it with (and rethink) the political power of theatre today...
Inhalte	Guernica is one of the most important pieces of visual art created in the twentieth century. It is a picture that you can have for a turning point in the life of Pablo Picasso, which – although it is upon its realization have already celebrated the 55. birthday – right after Guernica become a political artist, and an important figure within the left political movement. Picasso was initially experiencing the creative blocade. At the beginning of the thirties he was experiencing personal, creative crisis and a crisis of his own socio-political orientation. But the bombing of Guernica 26. in April 1937 change this. It is an image that, as a product of the Spanish Civil War, calls for rethinking the prelude to the Second World War and the collision of totalitarian ideologies that marked the postwar period.After the First World War all the great painters found that the idea of the avant-garde, which was supposed to change the world, was utopian and that it would not work. When the pre-war tension began, the artists realized that they had to step out of their imaginary world, out of their room, in order to cope with the world and talk about it in a much more explicit way. Picasso began to transform his painting right under these guidelines. To do this, he had to step outside. He had to step out of the security of his own space, from his petite bourgeoisie, from the frames of the first avant-garde. He broke the idea of a dead, intimate nature that is self-sufficient. It breaks up with theatrical nature when the characters begin to disintegrate…
Leistungsnachweis / Testatanforderung	gem. Angaben der/des Modulverantwortlichen
Termine	Raum: 1 grosser Proberaum + 2 grosse Tische, 10 Stühle, Beamer & Medien Rack
Dauer	Anzahl Wochen: 2 (HS: Wo:50/51) / Modus: 5x3h/Wo_Mo-Fr, 10.30-13.30h + 4x3h/Wo_Mo/Di/Mi/Fr, 16.30-19.30h Selbststudiumszeit pro Semester: ca. 6h

Bewertungsform	bestanden / nicht bestanden
Bemerkung	Sebastijan Horvat. In 1995 finished his studies at the Academy of Theatre, Radio, Film and Television Ljubljana in the class of theatre direction. Two years later he founded E.P.I. CENTER, independent theatre group where he started to produce experimental theatre. In 2005 started to teach theatre direction and acting at the Academy for Theatre in Ljubljana. He got Montblanc Young Directors Award – Salzburger Festspiele (2005) for theatre project ALAMUT.