DIG / Intercultural Spaces: INVENTING NEW SPECIES AND SPACES FOR A SUSTAINABLE FUTURE (gLV)

Praxisfeld BN: Intercultural Spaces
Praxisfeld DR, RE, SC: Wahlmodul

Angebot für

Bisheriges Studienmodell > Theater > Master Theater > Bühnenbild > Praxisfeld
Bisheriges Studienmodell > Theater > Master Theater > Dramaturgie > Wahl
Bisheriges Studienmodell > Theater > Master Theater > Regie > Wahl
Bisheriges Studienmodell > Theater > Master Theater > Schauspiel > Wahl

Nummer und Typ	MTH-MTH-PM-04.20H.002 / Moduldurchführung
Modul	Praxisfeld 04 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	David Weber-Krebs, Prof. Michael Simon
Anzahl Teilnehmende	1 - 14
ECTS	4 Credits
Zielgruppen	MA BN/DR/RE/SC + Partnerschulen Für Studierende aus anderen Studiengängen der ZHdK: Anmeldung und Anfragen bezüglich Platzzahl an > Caroline Scherr / caroline.scherr@zhdk.ch Bitte unbedingt Vorname, Nachname, Semester und Hauptstudiengang angeben, danke.
Lernziele / Kompetenzen	Kompetenzen bei der Entwicklung neuer Theateransätze in Innen- und Aussenräumen im Zeitalter des Climate Change und der Einschränkung gängiger Theatermodelle durch die Schutzkonzepte nach der Coranakrise. Kompetenzen beim nachhaltigen Entwickeln dieser Theaterformen und schonender Umgang mit den Resourcen.
Inhalte	Wir wollen der Frage nachgehen, wer oder was steht im Zentrum einer Aufführung in der heutigen Zeit. Was bleibt vom Theater, wie wir es kennen, wenn seine Wände einstürzen und sich die Außenwelt einschleicht? Vielleicht entdecken wir eine Landschaft, in der Menschen nicht mehr im Vordergrund stehen und in der verschiedene Lebensformen und Agenten ihren Platz beanspruchen. Müssen wir verschiedene Arten der Aufmerksamkeit entwickeln, um diese mehr als menschlichen Akteure sowie unsere Verflechtung mit ihnen zu schätzen? Wie verhalten wir uns zu den materiellen Zeugen und Geistern der Unterdrückung und des Aussterbens, die in diesen aufstrebenden Ökosystemen verweilen? Wie können wir diese Beobachtungen sichtbar machen für ein mögliches Publikum, denn oft bleiben diese Transformationen unsichtbar - sie sind buchstäblich zu groß oder zu klein, als dass unsere Sinne und unsere Vorstellungskraft sie aufnehmen könnten. Wie können wir Geschichten, Ästhetik und Erfahrungsräume schaffen, um reflexiv und kritisch mit dieser Situation umzugehen? Den Inputs von David Weber-Krebs und Michael Simon folgen kurze Exkursionen in naturnahe Räume um die gemachten Erfahrungen dann in der 2. Woche installativ, medial oder szenisch umzusetzen.
Bibliographie / Literatur	http://davidweberkrebs.org/
Termine	KW47/48 // 16.11.-27.11.2020

Dauer	10h -17h
Bewertungsform	bestanden / nicht bestanden
Sprache	Deutsch
Bemerkung	David Weber-Krebs (BE/D) is an artist and a researcher based in Brussels. He studied at the University of Fribourg (CH) and the Amsterdam School of the Arts (NL). David explores various contexts as a basis for an experimental process, which questions the traditional relationship between the work of art and its public. Recent works for theatres are the performances Tonight, lights out! (2011/2013), Balthazar (2011/2015) and The Guardians of Sleep (2017), and the installations Immersion (2014) at the Weltkulturen Museum, Frankfurt and The Earthly Paradise (2017) at Museum für Neue Kunst, Freiburg. David collaborates on a regular basis with different artists and theorists and he teaches at different visual arts and performance academies.David is collaborating on the project Miniature with Alexander Schellow since 2005 and on the project Catalog of Situations with Jan-Philipp Possmann since 2007. David is regularly leading projects and mentoring at different visual arts and performing arts school among others Das Graduate school, the Dutch Art Institute (DAI) and at the Performance department of KASK. David is member of THIRD!, the third cycle research group of Das Graduate school (Amsterdam).He is affiliated as a doctoral artistic researcher to KASK & Conservatory / School of Artsis His research project (The Sublime in the Anthropocene, the Smallest Degree of Participation) is financed by the Arts Research Fund of University College Ghent. Michael Simon a german designer and director for ballet, drama and opera. His designs have been seen all over the world from Australia to Canada and the US, from Japan to China and throughout Europe. He has worked for many years with the choreographers Jiri Kylian and William Forsythe. The titles of some of the works are Isabel's Dance, Impressing the Czar, Limb's Theorem , Kaguyahime, Stepping Stones, Whereabouts Unknown, Wings of Wax, Arcimboldo, One of a kind, Doux Messonges and Zugvögel. His working relationship as stage designer with Pierre Audi, director of the Amsterdam Opera started in 1990 with Monteverdi's Il Ritorno d'Ulisse in Patria and continued until 2011 with the production of the two Iphigenie operas by Gluck. Amongst other designs the most important were Writing to Vermeer, directed by Peter Greenaway and Saskia Boddecke in the Amsterdam opera, Wozzeck at the Brussels opera, directed by David Freemann, Claudel's drama Tête d'or directed by Anne Delbee at Comédie Française, Paris, The Peony Pavilion, a ballet with choreography by Fei Bo directed by Li Liuyi for the National Ballet of China, Beijing. Michael Simon started directing his own projects with Elements of Crime (1988) at the Nederlands Dans Theater, Newtons Casino (1990), Roman Dogs(1991) - together with composer Heiner Goebbels - for Theater am Turm in Frankfurt and produced two Ballets for the Bayrischische Staatsoper In the country of last things 2006 an Der Gelbe Klang in 2014. The first opera he directed 1993 in Basel: Die Menschen, followed by Fliegender Holländer in Darmstadt and Moses and Aron in Bremen. At the Bonn opera he directed several contemporary operas between 1998 and 2002. He staged the world premiere of “L espace dernier” by Matthias Pintscher 2004 at the Paris Opera Bastille. His latest opera productions were Salome in Braunschweig and Freyschütz in Bern both 2013. Since his debut as drama director with Black Rider 1994 in Dortmund he has been invited to theaters like Schaubühne Berlin, Volksbühne Berlin, Burgtheater Wien, Düsseldorfer Schauspielhaus, Residenztheater München. Since 2005 he directed several plays by Elfriede Jelinek and Peter Handke in Karlsruhe, Freiburg and Graz where Immer noch Sturm was opening in February 2014. The latest production was in 2015 Das Schweigende Mädchen in Dortmund. Michael Simon has been teaching stage and lighting design 1998 to 2004 as Professor at HfG Karlsruhe and since 2008 at ZHdK Zurich. In 2016 he has given guest lectures at the National Academy of Chinese Theater Arts in Beijing. 2017 and 2018 he designed the stage for KING LEAR and HAMLET directed by Li Liuyi at the National Center for Performing Arts Beijing folowed by "Dunhuang, the light of heart" choreography by Fei Bo for National Ballet of China, Beijing, Tian Qiao Theater. Since 2019 Michael Simon is working on the NEW GREEN LAND Project in the Mojave Desert near Los Angeles..