HETSR / An Exercise of the Gaze

Campus Wahlmodul / Master Class / Kursangebot der Partnerschule (HETSR)

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 > HETSR, La Manufacture Lausanne

Nummer und Typ	MTH-MTH-WPM-03.20H.004 / Moduldurchführung
Modul	Master-Campus-Theater-CH 03 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	Responsible: Robert Cantarella T eacher: LBéatrice Houplain and Denis Fruchaud
Ort	La Manufacture, Studio V or VI, Lausanne
Anzahl Teilnehmende	1
ECTS	3 Credits
Zielgruppen	Alle
Lernziele / Kompetenzen	Find a common language, acting as a witness of the encounter between a director and a scenographer, which is why we will work in pairs or trios (depending on the proportion of directors and scenographers in the group). The exchange between a director and a set designer is one of the crucial links of theatrical creation. It is also a complex process because it must combine two disciplines that are different and yet very close in an inventively and harmonious manner. Imagining tandems made up of a director and a scenographer, or directors that themselves design the spaces where the actors will evolve, as well as scenographers who turn to staging, we can easily envisage the difficulty, the singularity and the delicacy of these encounters. It is crucial that this exchange be built on a common language developed around the reading of one play and the sharing of theatrical knowledge. Question the theatrical space and its mechanisms: building up the knowledge of the dramaturgy-specific vocabulary in order to acquire the technical language necessary for the construction of this common language. It will be as essential for young scenographers to discover as quickly, as possible, the need to approach the space by imagining the bodies of the actors, as it will be for directors to understand how to use the resources of a stage and a space.
Inhalte	Few professions bring together as many means of expression, different fields of knowledge, in such proximity as the theatrical stage. Consider a theatre, the building, in its very existence: the theatre as the place where an exercise of the gaze leads to a phenomenology of vision. The listening to the text occurs against a background of vision, the theatre is first and foremost a place of visual perception. What there is, primarily, is the visible, and everything that this notion implies or supposes, that is to say, the interplay of the visible and the invisible. We will start from the Greek etymology of the word “thea” – the goddess, the vision – to try our hand at image analysis; not an analysis of the concept that embraces them, but of what they tell us, of what they are. The project will start from a text and will offer the student directors and

scenographers the opportunity to form teams to develop hypotheses supported by a dramaturgical approach within the framework of a defined space of representation. After an initial phase of iconographic research that will allow for a first exchange, the scenographers will materialise their scenographic projects using drawing sketches and volume models in order to communicate their imaginary representations.
These hypotheses will allow us to discuss the question of the public gaze with the directors, regarding its position in relation to the scenic configuration: frontal, bi- or tri- frontal, as a device for spectator immersion. Based on drawings and story boards fragments, these hypotheses will also evoke the precise use of the space, the circulation of the actors, their proximity or, on the contrary, their distance, depending on how intimate the performance is, and the way in which the voices can resonate all the way to the audience. Scenery changes are of as much concern for scenographers as they are for directors: how can a change of place make sense, be spectacular or, on the contrary, be discreet, and altogether coherent within a dramaturgical discourse, how can it be staged? In order to achieve this, the means offered by the theatrical machinery, including lighting and videos, often varying according to the performance location, will be evoked in its diversity. We will organise moments dedicated to physically testing the current stage of research by implementing floor markings, light flats or practicals (of the Samia type).
Finally, it is essential in this work to be able to come face to face and mix the points of view of each team, to highlight the different readings, the singularities, the different feelings, to compare them in order to enrich the imagination of everyone, to challenge, to continue to develop the projects. This will be done in line with the advancement of the hypotheses, mid-way through the work as well as at the end of the research.

Termine	September 28 to October 9, 2020
Dauer	9:00-13:00 / 14:00-18:00
Bewertungsform	bestanden / nicht bestanden