

Playing Shakespeare

Markus Kupferblum

Workshop

Shakespeare is revealing the human nature and is spotting out every weak point of his characters. These weak points are very often the key to the understanding of them and the way to give them life on stage.

We will use various exercises and skills from different theatre traditions, such as Nô theatre, Balinese masks, Commedia dell'Arte up to post-dramatic acting to find the right and vivid expression.

In most of his monologues Shakespeare is teaching his audience how to deal with emotions. His characters are passing from a strong emotion to analysis of the situation, then further to a hypothesis and the experiment, to check, if this is really true. The result of this experiment provokes the decision which action to undertake.

And after all, the greek tragedy teaches us, that we human beings are submit to fate and there is no way to escape it. This fate leads us to decay and pain. But Shakespeare tells us in his last 3 plays: human beings are submit to fate, but this fate is leading us to bliss.

Who can take part?

Actors, Drama Students (Acting, Directing), Teachers and everybody, who is interested in the Commedia dell'Arte and who wants to get some experience. No special skills required.

Markus Kupferblum is an Austrian theatre and opera director, playwright and clown. He founded the opera company "Totales Theater" in Vienna and is an expert in Commedia dell'arte and mask theatre. Since 2013 he is the founder and director of the interdisciplinary music theatre ensemble "Schlüterwerke" in Vienna.

He has directed and shown productions in France, Austria, Germany, England, Spain, Belgium, the United States of America, Korea, Armenia, Lebanon, Iran, Israel, Russia, Lithuania, Luxemburg, Peru, Switzerland, and Italy.

He was awarded the "1. Prix de l'Humour" at the Avignon Festival in 1993 and is known for working across the genres of opera, circus, theatre, and film.

In 2007 he received the "Nestroy Award" for the best German-speaking fringe production for his play "The Abandoned Dido".

Shakespeares Figuren

Anhand Shakespeares Monologe werde ich mit den TeilnehmerInnen die Denkstruktur seiner Figuren darlegen, die dem Publikum als Vorbild dienen. Zuerst steht meist die Emotion, dann die Reflexion, dann eine Hypothese, daraus entsteht eine Theorie, die an Hand der eigenen Erfahrung überprüft wird. Und schließlich folgt der Entschluss zu einer Handlung, der Aktion.

Lehrt uns die griechische Tragödie, dass wir Menschen dem Schicksal unterworfen sind und dieses uns unweigerlich ins Verderben führt, zeigt uns Shakespeare in seinen letzten drei Stücken, dass wir zwar dem Schicksal nicht entrinnen können, dieses uns aber ins Glück führt.