

## **MA IN PERFORMING ARTS PRACTICES AND VISUAL CULTURE 2010-2011**

by Universidad de Alcalá (UAH), Madrid

**Directors: Pilar Lacasa / José Antonio Sánchez**

**Coordinators: Victoria Pérez Royo / Pedro Sarmiento**

Jointly offered by the University of Alcalá (UAH) and the National Museum Reina Sofia in Madrid in collaboration with University of Castilla-La Mancha (UCLM), Teatro Circo Price, La Casa Encendida and MATADERO Madrid.

Duration: One academic year / 60 ECTS

Starting: October 2010

Profile: practice-based research

More info: [practicaescenicayculturavisual@gmail.com](mailto:practicaescenicayculturavisual@gmail.com)

**Teaching staff:** Juan Domínguez, Óskar Gómez Mata, Mårten Spångberg, Los Torreznos, Cuqui Jerez, Amalia Fernández, Carlos Marquerie, Ingrid Wildi, Marlon Barrios Solano, Eugene van Erben, José A. Sánchez, Victoria Pérez Royo, Óscar Cornago, Christine Greiner, Zeynep Günsür, Bojana Kunst, Ana Vujanovic, Reinaldo Laddaga, Ric Allsopp, Alice Chauchat, Maral Kekejan, Marta Oliveres, Fernando Quesada, Isabel de Naverán, Amparo Écija, Isis Saz, Patricia Ruiz, Mercedes Pacheco, Eva López Crevillén, Pablo Palacio...

This MA proposes a practical approach to research in which a close collaboration is fostered between theory and praxis in the field of visual arts and performing arts. By means of the student's participation on a variety of formats such as laboratories, workshops and seminars, the student's creative praxis is integrated with relevant theoretical discourses, in order to reach a productive cooperation among conceptual methods, critical instruments and creative research practices. In this context the student's autonomous work is extremely relevant and is developed throughout the programme in a continuous dialogue with mentors, supervisors, teaching staff, invited artists and fellow students. It takes the form of an immersion in a process of interdisciplinary dialogue in

which students have the opportunity of collectively reflecting on their own work, as well as on research instruments and methodologies.

In this MA, performing arts are enhanced and enriched with visual artistic practices. In order to allow the emergence of this interdisciplinarity, the programme is structured around two lines of work: audiovisual work and relational practices. Addressing creative praxis in this crossdisciplinary way allows students to gain a comprehensive understanding of their field of research.

The participation of a great number of professionals coming from different areas within the field of performing arts such as creation, curating, critique, research and the academy offers the students an access to the reality of contemporary tendencies and developments, as well as to the professional world after completion of the MA.

This degree is based on the affirmation that creative practices can be considered research processes. The integration in Spain of arts education in the European system of higher education implies the consideration of the arts as disciplines that generate knowledge. The goal of this degree is to open a space for research conducted by artists, theoreticians and pedagogues in the field of performing arts, providing specific areas of work and methodologies that encompass the uniqueness of performance.

The field of performance practice has been transformed and today it shows a strong tendency towards research. While the 80s and 90s witnessed a praxis more focused on production and marketing of pieces for the stage, creative activities are understood, conceived, proposed and organized nowadays as research processes. This can be seen especially in the work of a number of artists who have explored and challenged the limits and the ways of functioning of the theatrical device. For such an exploration, they have made use of artistic fields and disciplines more or less connected with their work, which has taken performing arts practices to a radical interdisciplinary situation. Expressions such as “body arts” or “action arts” are a proof of this tendency; by using them we show how diverse the field has become and how it is admitted to use hybrid practices from different sources.

These transformations have generated new ways of working and acting in the areas of program design, cultural policies, production and aesthetic reflexion. On the other hand, education cannot stay unaware and should adapt its training programs in performance

practice to the changes described. Our degree in Performing Arts Practices and Visual Culture is the answer to these demands. It follows a multidisciplinary approach with an artist/researcher profile which acknowledges the changes we have described.

From a professional point of view, educational programmes in performing arts need to adapt to the developments that the concept of artistic creation has undergone in recent years. The artist is no longer a virtuoso in one or two specialties, but a researcher accustomed to moving between interdisciplinary fields, who knows different methodologies and who has the ability to adapt to different forms of action. The professional interest of the Master in Performings Arts Practices and Visual Culture lies on its capacity to prepare new generations of artists and researchers for the interdisciplinary conditions which define contemporary practice. Our program sets a kind of research which is closely related with contemporary creation and allows the student to acquire first hand knowledge about artistic processes and contemporary tendencies, while providing the flexibility and scope needed to adapt to this changing reality.

Both the interdisciplinary approach and the integration of creative and research practices allow the program to establish a framework for the generation of new artistic research projects in the field of performing arts. The student finds the conditions in which he/she can question methods and models, expand the boundaries of theatre and dance through dialogue and interaction with other creative areas, with forms of communication and expression of contemporary culture and with social and discursive practices.

### **Previous experience**

INARTIS: Institut del Teatre (Barcelona) and UAH (Madrid) commissioned ARTEA to write a [Report of research in the performing arts](#) about practice-based postgraduate studies, which included the analysis of methodologies and structures developed by twenty Universities in Germany, Belgium, Holland, France, Portugal, United Kingdom, Poland, Canada, United States and Colombia. This report also included documentation about independent centres outside the academy in which rigorous and constant artistic research takes place and which offer very original formulas to conceive the figure of artist-researcher.

A second phase of this project consisted of editing a compilation of a series of texts, [Cairon 13. Practice and research](#), which tackle the issue of artistic research and that show the fundamental positions in the debate around this subject in the field of performing arts. The compilation consists in a series of contributions in which different ways of understanding the creative process as research in performing arts are presented, both in the field of the academia and in the field of the artistic work itself. This two documents helped us to a great extent in conceiving and creating this MA programme.

On the other hand, we have already gained experience in the previous academic year: this MA was first offered in the 2009-10 year as a non official degree in collaboration with Museo Nacional Centro de Arte Reina Sofia, La Casa Encendida and Matadero Madrid. Courses and related activities took place in Madrid, Alcala de Henares and Sigüenza in spaces of the institutions mentioned before as well as in Medialab-Prado, Off-Limits art gallery and the surrounding neighbourhood of Matadero, el Pico del Pañuelo. The collaboration of the British Council and ARTEA made it possible to offer specific activities. The fact that these are offered in different settings is a defining element of the study, which is conceived as a floating academic space: certain organizational difficulties are highly compensated by the possibility of interacting with a privileged critical and artistic environment in the context of the cultural life of the city of Madrid.

During this first year, one of the laboratories was directed by La Ribot at MNCARS (Reina Sofia Museum) and the other by Rolf Abderhalden in Matadero. Students could take different courses and workshops around these laboratories: Workshop in audiovisual and digital tools, History and critique of contemporary staging, Workshop in body experimentation, Workshop in performance practices, Theory and critique of performance practices, Debates and theoretical models on gender, identity and visual culture, Trends in contemporary aesthetics, Stage space and sound space, Project management, Pedagogy in the arts, Art and disability.

Participants also could benefit from parallel activities outside the program like SISMO Festival, that took place at the same time of the opening of the academic year, the Performance Forum in ARCO, talks about artistic research organized by ARTEA in Off Limits ad MOVS. Gallery Off Limits offered a space for the presentation of projects and Casa del Doncel in Sigüenza was a meeting point for an intensive seminar in February where students and teachers could share the process of every research project. After this seminar, students received mentorship from those artists present in the seminar: Cuqui

Jerez, Amalia Fernández, Carlos Marquerie, Juan Domínguez, Óscar Cornago and Maral Kekejian.

## **CURRENT PROGRAMME**

The new program starts with a Research Seminar that allow participants for self assessment, presentation of previous experiences, formulation of projects and work proposals. Some of the artists in charge of the laboratories and workshops, as well as other teachers in the master's degree will be present.

The programme is organised around three modules:

1. Methodologies of artistic research

2. Research tools

3. Projects

All three modules take place during the whole academic year. Nevertheless, Research tools is more intense in the first semester, whereas the other two are distributed equally during both semesters.

Within this structure the student is able to choose between two itineraries:

A. Performing arts creation and audiovisual media

B. Performing arts creation and relational practices

Work methodologies in all laboratories, seminars and workshops are mainly participative. This is fundamental for the development of the first module, in which students will go through a constant process of self-evaluation in the different frames proposed by artists and theorists. From the ideas and material developed during this first stage and once possible problems are localized, the contents and formats of successive sessions will take shape in a continuous dialogue of all people involved and around the students' research projects.

The second module focuses on theoretical-practical subjects, as well as theoretical-historical contents. With a participative methodology and a problem solving methodology, its aim is to offer students a broad perspective of theory and historiography of performing arts, as well as to introduce them to current approaches of cultural studies, community arts and visual culture studies. Practical seminars in this module will guarantee a common basis

for the development of research projects in two areas: performative / physical work and audiovisual and net-based work.

The third module is conceived as a space for comunal reflection. The goal is to create a conceptual framework for the development of collective research works that at the same time could be useful for students' individual projects.

Itineraries will be two: Performance creation and audiovisual media, and Performance creation and relational practices. The first itinerary is organised around the laboratory conducted by Juan Dominguez at La Casa Encendida. The second one will be articulated around the lab directed by Oskar Gomez Mata in Matadero Madrid. Seminars in theory, critique and history will take place in Reina Sofia Museum, as well as some workshops offered by international artists.

### **Colaborations and exchanges**

There are already permanent agreements with following institutions:

1. Museo Nacional Centro de Arte Reina Sofía, Madrid
2. Casa Encendida, Madrid
3. Matadero, Madrid
4. Circo Price, Madrid

There are also agreements for specific collaborations with:

1. Medialab Prado (Madrid)
2. Festival Escena Contemporánea (Madrid)
3. British Council
4. Galería Off Limits (Madrid)
5. Festival En tránsito (Madrid)

## SUBJECT DISTRIBUTION BY ITINERARY

Subject	ECTS	Semester	Itineraries	
			A.1. Performance creation and audiovisual media	A.2. Performance creation and relational practices
Research Seminar 1	4,5	1	6	6
Research Seminar 2	3	2	3	3
Lab 1	4,5	1	4,5	4,5
Lab 2	4,5	2	4,5	4,5
Historiography and critique of the contemporary performing arts: analysis and models	4,5	1	4,5	4,5
Critical approach to the contemporary performance practices	4,5	1	4,5	4,5
Audiovisual and digital practice	4,5	1	4,5	4,5
Workshop in performance and body experimentation	4,5	1	4,5	
Performance space: sound and architecture	3	2	3	
Arts education	3	2		3
Workshop in relational practices	4,5	2		4,5
Internship	3	2	3	3
Personal project	12	2	18	18
<b>TOTAL ECTS</b>	<b>67,5</b>		<b>60</b>	<b>60</b>

## COURSE DESCRIPTION

Subject	ECTS	Teachers	Description	Venue	Semester
Research Seminar 1	6	Óscar Cornago Victoria Pérez Royo Isabel de Naverán Christine Greiner  + Guests: Alice Chauchat, White Horse...	Students' self-evaluation, evaluation of personal trajectories. Testing of learning methodologies and applied research throughout the program. Definition and discussion about the artistic creation as research.	MNCARS	1
Research Seminar 2	3	Victoria Pérez Royo Isabel de Naverán Zeynep Günsür  + Guests: Catarina Saraiva, Lurdes Fernández	Research methodologies applied to the artistic creation. Artistic methodologies conceived as research processes. Treatment of theoretical and methodological issues related specifically to the concerns raised by participants during Research Seminar 1 as well as to the needs of the individual projects. It includes the organization of workshops, conferences, meetings with artists or with participants in other partners masters programs, collaboration with partner institutions.	MNCARS / Sigüenza	2
Lab. 1	4,5	A: Juan Domínguez Amalia Fernández Cuqui Jerez B: Óskar Gómez Espe López Maral Kekejan  + Guests	Approach to a conceptual framework for the development of an artistic individual or collective work. Led by a one-artist of international renown, will consist of three intensive working sessions, one each quarter, allowing the monitoring of projects in every phase. There will be two parallel working groups. One with an emphasis in stage creation and audiovisual methods, other with an emphasis in stage creation and relational practices.	LCE Matadero	1
Lab. 2	4,5	A: Juan Domínguez Amalia Fernández Cuqui Jerez B: Óskar Gómez Espe López Maral Kekejian  + Guests	This lab will give continuity to the work started during the first semester and will create a research space for the development of projects in their stage of realization. It will include workshops on management and specific practices to support projects.	LCE Matadero	2
Historiography and criticism of the contemporary performing arts: analysis and models	4,5	José A. Sánchez Óscar Cornago Amparo Écija	Historiographic proposals for the study of the contemporary performing arts. Study of the history of the performing arts practice since the sixties. Theatricality and performativity. Interdisciplines. Regional histories and times of history. Body and visuality. Trends of contemporary European and non European performance practice. Methodologies for performance analysis. Criticism.	MNCARS	1
Critical approach to the contemporary performing arts practices	4,5	Ric Allsopp, Ana Vujanovic, Reinaldo Laddaga and more.	Lecture series of international guests at MNCARS. Current developments in the theory on the performing arts, introduction to the main methodological approaches, description of facilities and current research groups, analysis of concepts. Models for the application of theory for a better understanding of the contemporary scene.	MNCARS	1

Audiovisual and digital practice	4,5	José María Lozano Ingrid Wildi Marlon Barrios	Introduction to audiovisual language: script, recording, editing. Shooting practices applied to the performance: documentary recording, closed circuits, editing for the performance. Introduction to Internet resources 2.0. Tools for development of creative work in Web and for using the web as an extension of the performance practice Interactive program proposals for work on stage.	MNCARS / UAH / Medialab	1
Workshop in performance and body experimentation	4,5	Mårten Spånberg Los Torreznos Amalia Fernández Cuqui Jerez	Practical workshops to experience body techniques used in contemporary practice, discussion about methodologies and aesthetic connotations of each of them.	UAH  LCE	1
Performance space: sound and architecture	3	Fernando Quesada Pablo Palacio Carlos Marquerie	Introduction to the concepts of space in the contemporary stage. The physical space: flows, mobility, energy. Body and architecture. Building the space through sound, movement and presence.	MNCARS UAH	2
Arts education	3	Pilar Lacasa Pedro Sarmiento Eugen van Erven	Examples of new educational proposals for artistic practice in the international environment. Pedagogical models adapted to social change: participatory pedagogy, social responsibility, cultural mediation, projects methodology, and so on. Project planning and participation in innovative educational projects concerned.	MNCARS	2
Workshop in relation practices	4.5	Mercedes Pacheco + Guests	Exposition of methodologies with specific groups and with specific experiences by artists. Realization of projects with arts and disability.	Matadero MNCARS	2
Internship	3		Collaborations with institutions connected with contemporary creation for the stage	Madrid	2
Personal project	18	Mentors: Victoria Pérez-Royo Cuqui Jerez Juan Domínguez Amalia Fernández Óskar Gómez	Development of a research project in one of the proposed lines: artistic practice, community arts or critical research. It will be an original work, combining practice and theory.	LCE Matadero MNCARS	2
	67,5				

## CALENDAR

Enrollment	
Place	Postgraduate Schoos of the UAH
Documentation	<ul style="list-style-type: none"><li>- Photocopy of the passport</li><li>- Photograph</li><li>- Certified copy of a BA degree</li><li>- CV</li><li>- Bank receipt of the payment of registration fees</li></ul>
Deadline	Pre-enrollment: 1st to 31st of July Enrollment: 1st to 15th of September

### Admission Requirements:

University degree (BA)

**Registration fees:** 2500 €

The amount can be paid in installments: 70 % in September and 30% in February.