

MASTER IN PERFORMING ARTS PRACTICES AND VISUAL CULTURE MASTER EN PRÁCTICAS ESCENICAS Y CULTURA VISUAL

We propose this programme affirming the value of the arts practices as research processes. The inclusion of art education in the higher education system in Europe implies the recognition of arts as disciplines which generate knowledge. The objective of this program is to open research spaces for artists, theoreticians and pedagogues, creating an autonomous field of work and research methodologies adequate to the performing arts specificity.

The search of specificity is not in conflict with the inscription of these practices in the broader realm of visual (or audiovisual) culture. This inscription justifies the catalogue of theory courses and laboratories as well as the criteria to determine priorities in the complementary workshops. It is our intention to propose a concept of performing practice in dialogue with other dominant forms of communication in the contemporary culture: that's why we emphasize audiovisual and digital tools. But we also assume the impossibility of separating the artistic practice from other social and discursive practices: that's why we are interested in cultural studies, community arts and self management projects.

Information: www.cenah.es
www.artescenicas.es
www.uah.es

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The programme will begin with a Research Seminar, which will allow self-evaluation, the submission of previous experiences, definition of training projects etc. Modules coordinators and some of the artists responsible for the laboratories will be present in this seminar.

There are three sections:

1. Theory and history
2. Workshops and tools
3. Projects

The three sections will run in parallel. Sections 1. and 2. more intensively during the first semester. Section 3. more intensively during second semester.

The options in the interior of each section will allow the development of three itineraries:

- A. Performing arts practice and audiovisual media
- B. Community arts and performing arts pedagogy
- C. Research in performing arts

The dominant methodology in the first module will be lectures, seminars and discussions. It will provide an extensive overview of the theory and history of the performing arts, as well as an introduction to the current approaches to education, community arts, cultural studies and studies on visual culture.

Module 2 is designed to supply tools for the artistic practice as research. All participants should master the basics for networking and the use of audiovisual recording and editing.

Module 3 is designed as a space for the development of individual or collective research-artistic practice

Participants wishing to develop creative processes can register in one of the laboratories offered. These laboratories, coordinated by an artist, will be developed throughout the course, with three points of intensive activity in each quarter. Labs will provide a framework for the development of personal projects or for joint work in collaboration, which will be continued when completing the final project of the Masters degree. Artists in charge of Laboratories may invite other experts or artists in accordance with projects proposed or designed by participants.

Those participants wishing to develop a theoretical project can follow the permanent research seminar. This seminar will be coordinated by a professor at the Masters degree and it will developed throughout the course, with two points of intense activity in the second and third quarter, which may coincide with the completion of some type of event (conference, seminar with external guests, exchanges with other programs, etc.).

Specialized teachers in the areas of interest identified by participants during the first seminar will be invited to this seminar.

Total Credits in the catalogue	76 ECTS	
At least each student must get:		60 ECTS
RESEARCH SEMINARY 1:	4	
José A. Sánchez, Pilar Lacasa, Isabel de Naverán Bojana Kunst, Óscar Cornago, Amparo Écija Marina Garcés, Christine Greiner		
SECTION 1: THEORY AND HISTORY	15	
Historiography and criticism of the contemporary performing arts: analysis and models	3 (Obl)	
Óscar Cornago (CSIC), Jaime Conde Salazar Ángel Abuín (USC), Amparo Écija (UCLM)		
Critical approach to the contemporary art practice	3 (A, B and C)	
Lectures program in collaboration with MNCARS -UAM.		
Theories and debates on gender, identity and visual culture	6 (B and C)	
In collaboration with UAM-MNCARS Jesús Carrillo (UAM), Julio Seoane (UAH) Landry Wilfrid Miampika (UAH), Mercedes Bengoechea (UAH) Gabriel Villota (EHU/UPV), Pedro G. Romero (UNIA)		
Trends of contemporary aesthetic thought	3 (C)	
Lectures program in collaboration with MNCARS-UAM		
SECTION 2: WORKSHOPS AND PRACTICE	21	
Audiovisual and digital practice	6 (Obl.)	
Ingrid Wildi (visual artist, Geneve), Guillermo Navarro (UCLM) José M. Lozano (UAH, Alcalá), Jesús Domínguez (video artist, León)		
Performance practice	3 (A y B)	
Óskar Gómez Mata (theatre director, Geneve) Juan Oriente (actor, Madrid)		
Body practices	3 (A y B)	
Muriel Romero (CPD, Madrid) Eva López Crevillén (CSD, Madrid)		
Performance space: sound and architecture	3 (A y B)	
Fernando Quesada (architect, Madrid) Pablo Palacio (musician, Madrid)		
Projects Self Management	3 (A, B y C)	
Marta Oliveres (artists manager, Barcelona) Paz Santa Cecilia (director of Escena Contemporanea) Pablo Berástegui (coordinator of Matadero, Madrid)		
Pedagogy of arts	3 (B y C)	
Pilar Lacasa (Pedagogy Professor, UAH)		

Eugene van Erven (Univ. De Utrecht)
Pedro Sarmiento (musician, UAH)

Arts and disability 3 (B)
Patricia Ruz (theatre director, Madrid), Mercedes Pacheco (CSD, Madrid)

SECTION 3: PROJECTS 36 24

Lab 1 (choreography and visual arts) 6 (A)
Maria Ribot, coreógrafa – Ginebra
Amparo Écija (UCLM)

Lab 2 (theatre and community arts) 6 (B)
Rolf Abderhalden, theatre director, Bogotá
Pilar Lacasa (UAH)

Research seminar 2 6 (C)
José A. Sánchez (UCLM), Isabel de Naverán (EHU/UPV)
Bojana Cvejic (writer and professor, Belgrad),
Jaime Conde-Salazar (dance critic, Madrid)

Individual Project 18 (Obl)

Research lines:

A. Art practice and research: María Ribot / Isabel de Naverán / Cuqui Jerez
/ Juan Domínguez

B. Community Arts: Pilar Lacasa / Patricia Ruz / Pedro Sarmiento

C. History, theory and critic: José A. Sánchez / Óscar Cornago / Amparo Écija

PROGRAM

A. OBLIGATORY

Title	ECTS			Brief descripción
	Total	Theo Ry	Prac tice	
Research Seminar	4	2	2	Self-evaluation of the participants in the Masters, valuation of personal trajectories. Exposure of learning methodologies and applied research throughout the program. Definition and discussion of the concept "artistic research process" Theoretical proposals: theories of the body / theories of the public sphere
Historiography and criticism of the contemporary performing arts: analysis and models	3	2,5	0,5	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. Transdisciplin. Regional histories and times of history. Body and visibility. Scene and technology. Trends of contemporary European and non European performance practice. Methodologies for analyzing the event stage. Criticism practice
Audiovisual and digital practice	5	0,8	4,2	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.
Personal project	18		18	Development of a research project in one of the proponed lines: artistic practice, community arts or critical research. It will be an original work, combining practice and theory.

B. OPTATIVES

Title	ECTS			Brief description
	Total	Theo Ry	Prac tice	
Critical approach to the contemporary performing practices	3	3	0	State of the theories about the performing arts, exposure of the main methodological approaches, description of facilities and current research groups, analysis of concepts. Models of application of theory to understanding the contemporary scene
Tendencies of contemporary aesthetic thought	3	3	0	Series of lectures by artists, critics and professors of universities scheduled by the Reina Sofia National Museum and the Master of Visual Culture at the Autonomous University of Madrid.
Theories and debates on gender, identity and visual culture	6	4	1,5	Introduction to the concept of cultural studies. Introduction to gender studies. Introduction to postcolonial Studies. Introduction to the concept of visual culture and exposure of the main approaches to visual studies. Presentation of research projects that apply methodologies of visual studies. Application of this methodologies to the analysis of performing arts projects.
Performance practice	3	0,4	2,6	Performance practice: the actor as Performer, the actor as an artist.
Body practices	3	0.4	2,6	Movement analysis. Proposals of creation from the body.
Performance space: sound and architecture	3	0,8	2,2	Introduction to the concepts of space in the contemporary scene. The physical space: flows, mobility, energy. Body and architecture. Building the space through sound, movement and presence.
Projects self management	3	1,2	1,8	Management of artistic projects: making a project, business issues, relation to administration, funding, visibility, organization. Management of cultural projects, the institutions point of view: cultural venues, festivals, etc..
Arts education	3	1,4	1,6	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.
Arts and disability	3	1,4	1,6	Workshop dedicated to the exhibition of art work methodologies with disabled and non-disabled persons. Exposure of concrete experiences on the part of artists. Projects working in relation to the disabled.
Lab 1	6	1,4	4,6	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.
Lab 2	6	1	5	This lab will take the same approach as above, but will focus on community art practice and will present a project related to a specific group. In the context of the laboratory it will be address the issue of artistic practice as a tool for social transformation. Presentation of reference projects and discussion about its relationship with social, cultural and educational.

Seminario de investigación 2	6	1,8	4,2	Academic research methodologies applied to the arts. Artistic methodologies conceived as research processes. Treatment of theoretical and methodological issues related specifically to the concerns raised by participants during Workshop 1 as well as the needs of the individual projects. It includes the organization of workshops, conferences, meetings with artists or with participants in other partners masters programs.
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Collaboration and exchanges

Credits may be validated by following courses or seminars in other programs. Among the institutions that have already expressed interest in collaboration are:

1. Casa Encendida, Madrid.
2. Festival Escena Contemporánea, Madrid
3. Conservatorio Superior de Danza, Madrid
4. Museo Nacional Centro de Arte Reina Sofia, Madrid
5. Matadero, Madrid
6. Fundación ONCE, Madrid
7. Mecat de les Flors, Barcelona.
8. Centro Coreográfico Gallego, A Coruña.

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