

L'ANIMAL A L'ESQUENA - COS CREACIÓ PENSAMENT

Innovation and Formation University of Girona Foundation/

/ Fundació Universidad de Girona Innovación y Formación / Cátedra Unesco de Políticas Culturales y Cooperación Universidad de Girona

by Toni Cots

Contact:

L.G. Mas Espolla S/N

17460 Celrà

Girona, Spain

Tlf. 972 492634

Fax. 972 494287

info@lanimal.org

MACAPD, MA in Contemporary Arts Practice and Dissemination (Master en la Práctica de las Artes Contemporáneas y Diseminación)

Start: October 2007

Accredited University Degree by Foundation for innovation and formation of the University of Girona.

Professions: Cultural Administration and Production / Choreography / Contemporary Art Distribution and Critique/ Exhibition Commissioning / Cultural Cooperation and Development / Documentation and Cultural Archives / Performing Arts Publications Editor / Performing Arts Formation.

Profiles and objectives:

The MACAPD is a complete two year university MA, interdisciplinary and practice oriented.

The MA offers students a unique opportunity to explore strategies, ideas and practices involved in contemporary art, and is structured around a common schedule of intensive meetings and three-month residencies. The project also enables students to meet, work



and confront with contemporary art practice through a network of associated European Institutions:

- L'animal a l'esquena – Research and Formation Centre based on the practice of dance, choreography, and body-based performing arts in cooperation with the Foundation for innovation and formation of the University of Girona, Spain.
- Dartington College of Arts (network coordinator) – university specialized in the practice of contemporary performing arts, United Kingdom.
- Maska Ljubljana – Publication, Production and Education Institute- Theory of performing Arts and contemporary practice in association with the Institute for Comparative Studies of Ideas and Cultures, University of Nova Gorica, Slovenia.

The MACAPD represents a collaboration between artistic organizations (L'animal a l'esquena, MASKA), universities/academic institutions (Dartington, Girona), international status tutors from the sector (academics/ active artists).

Current number of students: 2 second year students and 3 first year students.

Maximum number of admitted students per year: 7 per institution

Maximum number of admitted students per degree: 35

Admission requirements for regular students:

University graduate degree or equivalent professional experience.

Experience (university or professional practice) related to practice and research on contemporary art: Commissioning and practice in Arts; theatre and performing Arts, choreography and body-based practice; writing and textual practice; studies in performing arts and critique theory.

Access procedure:

Portfolio and interview

Evaluation criteria :

- initial and/or professional practice with capacity to develop, communicate and carry out ideas.



- interest in interdisciplinary work and/or the practice of contemporary arts in other disciplines
- interest in contexts and cultural environments and the exploration of production and dissemination strategies
- aptitude for compromising and critical reflection, and practical and theoretical research
- familiarity and competence with computer use- (the MA is imparted remotely through network-based resources)
- mobility – one of the course requirements is to realize at least a three-month residency in one of the associated institutions.
- written and oral proficiency in English.

Enrolment fee: first year: 3.500 €; second year: 3.000 €

Travelling costs covered for the period of residency during the second year: 750 € per student

PROGRAMME DESCRIPTION

Duration: 2 years

Total number of ECTS: 120 ECTS – integrated evaluation / semi-distance learning studies

Modules / structure

FIRST YEAR:

Module 101: Diagnoses and Self-evaluation system – 20 ECTS

Module 102: Texts & Practice models – 20 ECTS

Module 103: Practice development & Research Methodologies – 20 ECTS

SECOND YEAR:

Module 201: Practical research & Residency / Mobility period – 20 ECTS

Module 202: Final project (written and practical research) – 40 ECTS

Course structure for the first year



Induction: The course begins with the induction of the students, providing them with information about the nature of the course and the opportunities it offers; the use of online team work in the network.

Modules:

Modules 101 – Self-evaluation methods:

This module is designed to provide students with self-evaluation criteria on their performing arts practice, to confront them with new ideas and endow them with tools to analyze ideas and artistic practice related to collaboration matters and interdisciplinary processes.

The main objective of the Module is to give the students the incentive to come closer to practice and theory from a productive relationship.

Integrated evaluation: Present a project proposal (1) for the Residency/Mobility period during the second year, which should include the motivation, the bibliography and comments. The student's access to the second year of the MA will depend on this proposal.

Module 102 – Texts & Practice:

This module begins during the first gathering, from which several matters will arise to be explored along the line. This module seeks to expand the conceptual frame of artistic practice from the student's own practice, and has the purpose to include the theory generated from this practice in the current discourse of contemporary arts. This Module studies both the methodological implications of the theoretical search realized by the artists and the specific theoretical studies.

Integrated evaluation: Reflection and participation in the first gathering; Essay (5000 words), bibliography and reference notes.

Module 103 – Practice development and research methodologies:

This module will bring students in contact with the contextualization and dissemination of performing practices and body-based techniques and its relation to other artistic practices and discourses. The students will develop their own practices within a frame of research methodologies, practice study and analysis, conferences, seminars and workshops. This module is connected with the second intensive gathering during which they will be requested to do a presentation of their process.

Integrated evaluation: Presentation of the documentation and the dossier from a critical basis; self-evaluation and analysis of own practice.

Gatherings:

The meetings are common points in the programme of MACAPD, where both students and teachers will meet at the host institution of the network. These meetings will deal with general topics on the student's own practice and with other MACAPD specific matters, which will establish the agenda the students will use back at their respective institutions and/or three-month residency. They, also, offer students the chance to visit other institutions and cultural contexts. The duration of the meetings is between 5 and 7 days and are organized rotatively by the institutions of the network.

During the **intensive gathering 1** the **Texts and Practice Models (module 102)** will be presented and different perspectives and topics around presentation and dissemination will be explored.

The **intensive gathering 2** will deals with the presentations of **Practice Development and research methods (Module 103)**.

During the **intensive gathering 1** Module 102 will be presented (**Texts and Practice models**) and different perspectives and topics around presentation and dissemination will be explored; the MACAPD network and the cultural context of the host institution will be presented, as well as being a chance for students and teachers to exchange points of view and/or discuss possible collaborations in the future. Active teaching is a crucial part of the gathering, and will take shape as presentations and conferences with an invited audience, as well as group workshops for students on different topics.

The **intensive gathering 2** deals with Module 103, **Development practices and research methods**. The main focus of the Second gathering will be research methodologies in relation with the student's own development practice. All students will do a presentation centered on the research process and critical questioning. It will, also, include conferences open to the public and to invited artists.

The **intensive gathering 3** (which corresponds to the Second gathering of the first year) constitutes an opportunity for the students of the second year to inform about their progress with the Final Project. Following the model of the second meeting, the feedback

of the final projects entails a combination of presentations and group debates moderated by a team of two tutors from different disciplines, as well as individual tutoring.

Structure of the second year

Modules:

Module 201 - Residency / Mobility period

(Socrates/ Erasmus programme)

The Residency is a period of continuous work during three months (minimum), normally from October to December of the second year. The Residency is centered on dissemination processes, artistic or commissioning research in a new work environment. It consists of a combination of independent research- with the support of a specific work environment/ technical and tutorial facilities- and several courses, workshops and/or conferences offered by the host institution. The terms for the student's practical research will have been stated in the First proposal (MACAPD 101) and the residency/ mobility period will constitute the basis and starting point for the Proposal of the Final Project (2). This Proposal (2) will include: An evaluation of the research and the learning process during the residency; a research proposal on production and dissemination concepts connected with the prior practice and development of the student; relevant research methods and references; an indication of the purposed results; an indication of the necessary resources to carry out the research.

Integrated evaluation: Proposal 2 (Final Project – practical and written research); Report and Presentation of the Residency/ Mobility period; proposal on the evaluation criteria of the final project.

Module 202 – Final Project (practical and written research)

The final project (both practical and written research are included) represents the culmination of the MA. The student is expected to use his/her theoretical search, and his/her experience during the residency period for the practical and written research to be related and stated in Proposal 2. This final project does not have to be a finished art piece, but has to imply practical research, different test stages and exploration. The final presentation (public) has to be done with the means and in a manner appropriate to the research and practice of the student, and should make reference to the dissemination topics, context, place, platform and audience.



About the written research of the MACAPD Final Project. It represents the capacity of the student to develop research methodologies and to analyze the sustaining concepts of practice. The student is expected to integrate practical and written research explicitly, through theory and his/her own artistic process

Final project financing: the centre will fund the project.

Integrated evaluation: Public presentation of final practical work (30 / 20 / 10 ECTS respectively). An essay between 8.000 and 12.000 words, depending on the number of credits (10 / 20 / 30 ECTS respectively).

Participation in the Intensive gathering 3, documentation and reflection. The number of credits has been evaluated in Proposal 2 (MACAPD 201).

Evaluation Tribunal de evaluación: 50% internal, 50% external.

The **intensive gathering 3** is an opportunity for the students to inform about their progress in the Final Project.

Learning methodologies: seminar, laboratory and workshop, as well as experimental teaching methods during the second year of the MA, with both external and internal tutors.

Student evaluation and follow-up:

Thorough evaluation (specified in the programme)

Tutorship during the Modules 201 and 202.

Modular and Final exam of Module 202

Group or individual Presentation and critique on a regular basis.

CONTEXT

Academic networks:

Dartington College of Arts (Devon, UK) and Maska Ljubljana (Slovenia).

Available courses for students not enrolled in the centre:

Theoretic or practical Seminars with teaching staff of the MACAPD.

Examples:

The Practice of Theory. About performance and its relation to theory.

From 16 to 20 March at Escuelas Viejas de Celrà (Schools of Celrà, Spain).



Directed by Bojana Kunst, philosopher, theoretic and playwright from Slovenia. The relation between theoretic reflection and creation practices on stage can be described with a joke. *In theory, practice and theory are the same, but in practice it has been proven that they are completely different.* However, in the joke it is understood in a very concrete manner. On the one hand, we have theory as reflection, an abstract process, where every single thing can be related to everything else; on the other hand, we have practice, like phronesis, that can only be distinguished from experience. The seminar will reflect this division between practice and theory, contrasting theory and playwriting, with the status of current critique, stressing, theory as a very important element during the creation processes in performing arts. During the last decades, we have witnessed the vanishing of the division between several professions, such as dancers, choreographers, playwrights, directors, producers, critics...Which reflects changes occurred in the political and cultural conditions surrounding work in contemporary art. For instance, the status change of contemporary critique and the existing processes of affection and embodiment approaches in performative art.

The cultural, social, economic and aesthetic role of the human body in interactive art.

From 2 to 6 March at Escuelas Viejas de Celrà (Schools of Celrà, Spain)

Directed by: Roc Parès, Doctor in Audiovisual Communication, Lecturer at the University of Pompeu Fabra, Spain and artist.

Formal, conceptual, contextual and relational analysis of artistic proposals, which require computers and networks for their reception processes. The studies of the cases will be based on the presentation and discussion of experimental and innovative examples from different creation fields, such as architecture, performance, net.art, robotics, or virtual reality.

Topics, like the human body in Person Computer Interaction (PCI) the dematerialization of art and the body, virtual subjectivity or how to inhabit interfaces will be subject to reflection. The seminar will consist of two practice sessions, based on several activities ranging from the multiuser interaction generated in real time through standard interfaces to designing an avatar with Second Life, as well as a complete body experimental interaction.

Workshop example / practice laboratory:

LAB 'TUNING'

From 29 October to 9 November



Coordinated by Lisa Nelson.

The Tuning Project at *L'animal a l'esquena* is a platform, where different artists from the performing arts meet with the purpose to revisit the fundamental premises of stage dance through related tools to Lisa Nelson's Tuning Scores.

These scores have been developed during the past 20 years by performers such as Lisa Nelson and Scott Smith. These scores define the communication frame for the group. Where does the image of dance: Dancer, choreographer or audience come from? Is there only one dance experience, where both performers and audience can identify with? Which is the relation between us -performers- as audience, composers and performers?

We feed our search on the perception we have of the body, as performers, as containers and generators of images on stage, in thought and in emotions. This laboratory is documented on video and in the writings of the artists and observers of the process. Since the nineties, these score projects have been carried out in different European countries, North America, South America, Australia and Israel. Each project is a result of the environment it takes place in, and entails the collaboration between the artists of different cultures, languages and artistic practices.

The participants alongside Lisa Nelson are amongst others, dancer and musician, Scott Smith (UK/USA), choreographer and spacial artist Charlie Morrissey (UK), choreographer and visual artist Pep Ramis (Catalonia, Spain), and choreographer and performer Maria Muñoz (Catalonia, Spain).

Facilities: spaces for theory, spaces for individual work, library and videotheque, theatre/ auditorium for the presentations, archive and database. The facilities are not shared with other degrees.

Self-evaluation

Feedback questionnaires for the students, external supervision, internal supervision, discussion groups.

Frequency: During Module 101 (first year) and the respective 1 and 2 MACAPD gatherings. During the second year: Mobility period or residency tutorships and gathering 3.

