

P E R F O R M A N C E P R A C T I C E S

(MA Theatre Practices)



Performance by Henry Alles // Photo by Marjke van den Berg

Intensive

Two-year, full-time Master's course (120 ECTS) with four intensive collective working periods (three to five weeks) and autonomous study.

Practice-as-Research

Students pursue a rigorous line of contextualisation and development of their own practice in order to advance performance practices.

International Artists

Workshops and lectures led by a team of highly experienced, nationally and internationally renowned artists and educators.

Who is it for?

A course for artists with a curiosity for learning, a spirit of experimentation, and an ambition to grow, who are committed to art-making as a life-long practice in dialogue with peers and audiences.

Student Portfolios

By the end of their course the students will have developed a portfolio of projects that advance notions and practices of the Body and the making of performance.

Independent Research

Students design the trajectory of research in close dialogue with a team of experienced tutors and inspiring guests from an international network in the performing arts.

A background photograph showing a group of young people in a theatre or rehearsal space. In the foreground, a young man with curly hair is smiling, and a young woman with curly hair is looking off to the side with her hands clasped. In the background, another person is visible, possibly a student or staff member, standing near a tripod. The overall atmosphere is warm and creative.

Hello & Welcome

We are delighted that you are considering joining our friendly artistic and academic community here at the Performance Practices.

I truly believe in the transformative power of higher education to help people achieve their full potential and at Performance Practices we aim to provide an experience that is academically rigorous, creative and engaging. We are proud of our reputation for providing a high-quality student experience underpinned by inspirational teaching. One of the best ways to help you decide if Performance Practices is for you is to visit us. We look forward to meeting you soon.

Performance Practices is a course for artists with a curiosity for learning, a spirit of experimentation, and an ambition to grow, who are committed to art-making as a life-long practice in dialogue with peers and audiences.

In the next pages, you will be able to read more about the vision of the course, the modules, teachers, audition and open days. We hope you find this exciting and we are looking forward to seeing you in one of our auditions.

Dr Pavlos Kountouriotis
Head of Master Theatre Practices



Photo by Marije van den Berg



Performance by Katie Ward // Photo by Marije van den Berg

OUR VISION

The programme's vision is to create de-disciplined, diverse thinking artists that promote performance making as a strategy for equitable societies and resilience. The programme achieves this vision by keeping the focus on the body in Performance and the locus on the studio practice.

De-disciplined study: Performance Practices brings together seemingly distinct disciplines, including but not limited to performance studies, performance practice, dance studies, social sciences, politics, psychoanalysis, philosophy a.o. and then supports students to use them as lenses while understanding their idiosyncracies and limitations. The disparate disciplines come together in the Performance Practices under the notion of studio practice and Practice-as-Research. The studio is a critical space that Phillip Zarrilli (2002) calls 'the metaphysical studio [. . .] a place of hypothesis, and therefore a place of possibility [. . .] where something can come out of nothing' (160). The studio favors becoming instead of being, a space of agency and at the same time an 'accumulator of subjectivity' (Lepecki: 2006; 28). The programme's goal is to puncture and transform knowledge by attending to "that-which-is-not-yet".

Diverse thinking both in terms of content and methods of delivery. Performance Practices perceives performance in its broad spectrum—mark identities, bend time, reshape and adorn the body. The body is understood as a stage where the scripting qualities of societal structures are rehearsed and performed in perpetuum and ad infinitum. By studying—in theory and practice—the normative disciplining of the body, PP's task is to enable performance practitioners to become aware of their own stance in relation to otherness and then take steps to maintain or change position. A strategic mission of PP is the development and expansion of the notion of Student as Producer to give the

opportunity to students to become independent artist-researchers and at the same time to build a multivocal and fluid powerhouse.

Equitable society. PP questions how to 'act' and 'move' in the world, that is, how does individual agency, political activism and artistic acting move—with and are moved by the world. Usually, in the performing arts, the studio is an isolated environment for experimenting, risking and discovering. PP is interested in developing a flow between the studio and the world, where the world can become a space for experimentation and discovery. This implies looking after the ecological collaboration of professionals and non-professionals, as well as between humans and non-humans. The situatedness of artists in society and in nature can lead us to think of renewed environments of collaboration, and emergent profiles of performance makers.

Resilience. PP understands resilience as the capacity for adaptation to adversity. In their independent artistic projects students learn how to risk assess, manage hazards and act swiftly when conditions change. PP fosters collective engagement as a way of building communities that debate and define ecological and social features of the system within which they operate and manage to design appropriate measure of action. By focusing on ecology, we promote the possibility to combine resources to realize a level of access, mobility and growth that would not otherwise be available to each artist alone.

WHO IS IT FOR?

A course for artists with a curiosity for learning, a spirit of experimentation, and an ambition to grow, who are committed to art-making as a life-long practice in dialogue with peers and audience.

The programme is specifically tailored and designed for performance practitioners, or professionals with extensive experience of:

- performance practice,
- theatre,
- choreography,
- live art,
- somatic or body practices,

or professionals who hold an equivalent degree with sufficient professional experience in the field.

Our students research and (re)position their heterogeneous practices in the expanded fields of Performance Art, Theatre, Dance, Choreography and Dramaturgy.

Performance Practices attracts candidates with interests in challenging their practice and therefore offers a vocational, rigorous, intensive residential teaching which facilitates the demands for learning and development for people working in the field. As a result, the programme caters for those already working as independent and responsible artist researchers and wishing to advance further and more rigorously their career in Performance Art, Live Art, Contemporary Theatre, Conceptual Choreography, Experimental Dance, Visual Art and Somatic and Body Practices.

The programme is a highly vocationally driven course that equips students with skills for further development of their artistic practices. The development of master's level skills of critical evaluation, synthesis of new ideas, management of people and resources in challenging and technologically complex situations, curation and dissemination of artistic practices, distance working and project working will provide a solid support for the enhancement of future careers.



Photo by Marjke van den Berg



Performance by Silas Neumann // Photo by Pedro Manuel



Development & Empowerment

Performance Practices challenges, supports and empowers artists to be self-critical, proactive, and able to sustain their artistic and professional singularity within the broad context of their practice. We engage with contemporary discourses and performative practices that rethink ecologies of acting in the world. We work with forms of expanded choreography and expanded acting attracted by new environments of play and co-presence. We value the ability of formulating innovative problem-making questions, together with problem-solving solutions.

Seeking to move beyond the binary model of theory versus practice, we acknowledge and

encourage plurality in artistic research and see research as a process involving practices that are dynamically related. Artistic processes, discursive development, documentation of practices and critical positioning in educational and artistic institutions are the sources for embodied and intellectual enquiry that can perhaps challenge, regenerate and go beyond traditional or hegemonic methods of artistic production and education.



Performance Practices is a rigorous partly taught, partly research driven study, which challenges and expands the notion of performance and interrogates how embodied actions create social meanings.

Photo by Marijke van den Berg



STUDY TRIPS & PARTNERSHIPS

From trips abroad, to regular theatre visits and collaborations with other disciplines and Universities

Performance Practices is a member of the ArtEZ Graduate School which gather the universe of Master programmes at ArtEZ. The Graduate School is dedicated to transcending the binary model of theory versus practice by acknowledging and encouraging plurality in artistic research beyond traditional or hegemonic methods of artistic production and education. Within the Graduate School, we are part of a cluster of Master dedicated to exploring views associated with practices of Studio, as well as we dialogue with programmes that are affiliated with the performing arts, such as the the MA Art Praxis, Artist Educator or Music Theatre.

International Partnerships

Internationally, Performance Practices has Erasmus bilateral agreements with, for example, HZT Berlin (SODA), Teak Helsinki, and Academy of Dramatic Arts Zagreb.



Performance by Monique van Hinte

Artistic Residence Abroad

Performance Practices also organises a two weeks artistic residency abroad for all first year students in the context of their module 'Studio Practice & Documentation'.

The Young

Every year, our students participate at 'The Young', an international postgraduate exchange platform dedicated to critical voices that are in the early stages of their research. These exchanges are primarily led, organized by and consisted of students who follow practice-based and theoretical MA studies in the performing arts. The Young is organized together with the University of Gent (BE), University of Roehampton (UK), Utrecht University (NL), Justus Liebig University of Giessen (DE), DOCH (SE), University of Antwerp (BE) and takes place in a different city every year.

INTENSIVE BLOCKS OF ARTISTIC RESIDENCIES

Performance Practices is a rigorous partly taught, partly research driven study, which challenges and expands the notion of performance and interrogates how embodied actions create social meanings.



Performance by Jan Deboom // Photo by Pedro Manuel

The course applies a practice-as-research approach, balancing collective working periods with autonomous study. The programme is organized in intensive blocks of 3-5 weeks of studio investigations, workshops, lectures and mentoring sessions. The purpose and benefits of the intensive weekly blocks is threefold: (a) to provide the experience of learning and working in conditions similar to artistic residencies, (b) to facilitate a more concentrated and focused learning environment, and (c) to facilitate participation in the program of those

artists and practitioners who cannot physically attend lectures and seminars on a weekly basis due to their work and life outside Arnhem.

Research has shown that professionals in the field prefer delivery in intensive blocks, rather than on a weekly basis because it allows them to live and work outside Arnhem or the Netherlands and to commute to Arnhem only for a small amount of time. This mode attracts more mature and also international/EU students allowing a cross-cultural learning





Performance by Taru Mietinnen // Photo by Marije van den Berg

amongst the students. The blocks are allocated during periods when professional practitioners encounter usually a less heavy workload (summer time), giving them the opportunity to ask easier time off work and allowing them to concentrate fully to our course.

During the residential intensive collective weeks comprised of taught sessions,

mentoring , seminars and workshops, students work closely with each other, a small core team of tutors and inter/national guests. Assignments are structured around artistic research with the aim of developing an attitude of enquiry. The possibility to interact both locally (within ArtEZ or in Arnhem), nationally and internationally, offers a challenging and stimulating environment for students.

STUDY MODULES

The course is consisted of several modules that challenge you to open your horizons, interrogate your praxis, build your portfolio and contextualise your work.

1st Year Modules in 2018*

- *Practices and Challenges of Embodiment*
 - *Body in Performance*
 - *Artistic Research*
 - *Critical Encounters I*
 - *Bodies of Dissent*
 - *Feedback Frameworks*
 - *Studio Practice & Experimentation*
- *Dramaturgical Practice & Making Public*
 - *Wild Bodies I*



2nd Year Modules in 2018*

- *Post-Body Reflections*
- *Ecologies of Performance, Communities & Participation*
 - *Critical Encounters II*
 - *Developing Research Lens*
 - *Dissemination and Documentation*
 - *Wild Bodies II*
 - *Dissertation by Practice*



* Please note the taught modules listed above are intended to be offered by Performance Practices in the 2018-19 academic year. The taught modules offered may vary from year to year.

Photos by Marije van den Berg, Robert Benschop, Yuri Keukens and Pedro Manuel from our Open Days and Performances by Emillie Gallier, Pedro Manuel, Katie Ward, Taru Mietinnen and Constantinos Voudouris.

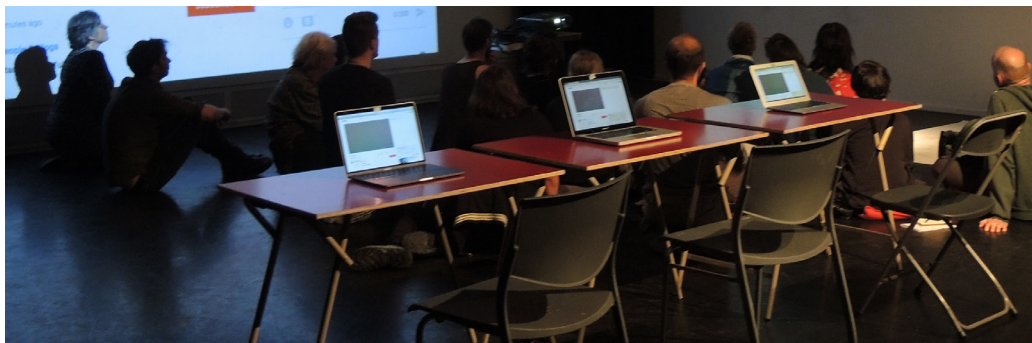




MTP Open Day photo by Yuri Keukens



Performance by Sabrina Zeleznik



Performance by Flora McMurtrie // Photo by Pedro Manuel



Faculty Teachers

Dr Pavlos Kountouriotis- Head of Performance Practices
Dr João da Silva- Senior Researcher ArtEZ
Dr Konstantina Georgelou
Dr Pedro Manuel
Prof Dr Nishant Shah- Dean Graduate School

Support Team

Maeve O'Brien Braun- Programme Coordinator
Ulrike von Meier- Learner Coordinator



Guest Teachers (2014-2019)

Verena Stenke (DE)
Andrea Pagnes (IT)
Fenia Kotsopoulou (UK/GR)
Daz Disley (UK)
Astarti Athanasiadou (GR/NL)
Fransien van der Putt (NL)
Joachim Robbrecht (NL)
Michael Laub (BE)
Janez Jansa (SI)
Jacoba Bruneel (UK)
Danae Theodoridou (GR)
Judith Wambacq (BE)
Dood Paard (NL)
Bruno Listopad (PT/NL)
Liesbeth Groot-Nibbelink (NL)
Eva Karzcag (NL)
Mirjan van Imschoot (NL)

Meg Stuart (US)
Benjamin Verdonck (BE)
Alana Jelinek (AU/UK)
Lotte van den Berg (NL)
Jonathan Burrows (UK)
Matteo Fargio (UK)
Andrea Božić (NL/HR)
Ant Hampton (UK),
Zhana Ivanova (BU/NL)
Sarah van Lamsweerde (NL)
Halory Goerger (FR)
Dominique Gilliot (FR)
Lara Staal (NL)
Rainer Hoffman (DE)

amongst many others



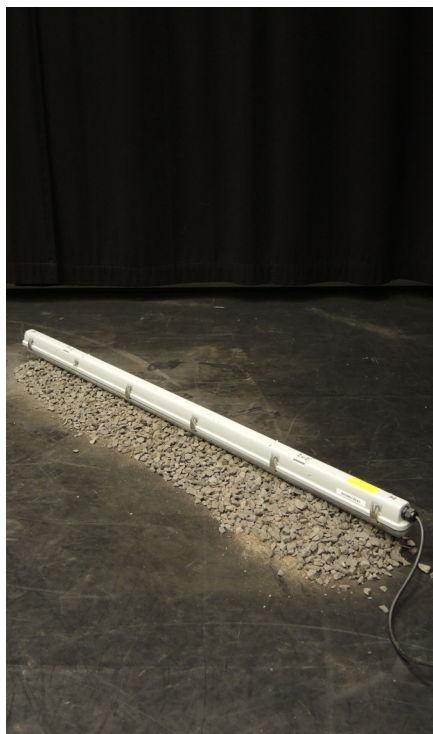


Performance by Henry Alles // Photo by Marije van den Berg

LEARNING & TEACHING STRATEGIES

Practice and theory meet and permeate each other in an ongoing artistic research. The focus is on advanced knowledge of practices and theories around the body in/of performance and on challenging students to engage physically in the development of the body in/of performance in the 21st century.

Participants are invited to explore practices of artistic experimentation, writing, mentoring and peer-feedback as modes of critically investigating and developing their art-making practice and research.



Performance by Mariella Nestora // Photo by Pedro Manuel

Performance Practices places contemporary performance making and critical thinking at its core with students' produced work and reflective analysis being instrumental to progress on all modules on the programme. A wide range of subject specific approaches to teaching

and learning are used within Performance Practices which reflect the diversity and expertise within the teaching team.

Reflective practice and critical reflection of theory into practice are the paramount modes of enhancing learning. Teaching and learning of a critical and creative understanding of

different forms, methodologies and processes in the field of contemporary performance is achieved by lectures, in-class discussion, the presentation of seminar papers and their staff and student-led feedback, oral and written critical feedback on essays, presentations, artist's workshops, work-in-progress and completed performances, portfolios, websites and blogs. Guest artists and practitioners will be invited to share their practice with the students, as appropriate throughout the course of the degree. Students will work independently and in groups to develop and examine seminal and personal making and facilitative approaches, analyse texts and produce performances, presentations, documentation and essays. Active participation of all students is encouraged in all teaching and learning contexts. Peer-assessment and formative feedback will be crucial in engaging and supporting the students' development. Group and individual tutorial support is available at specified times throughout the course, and at the students' request.

Student work is supported by formative and summative feedback throughout their study. The evaluation and development of the individual student's performance production and the ability to define their

practice are achieved through tutorials with commentary on works in progress across a variety of media accompanied by oral and written critical feedback. Supporting and connecting these evaluation strands is the creation of a critical community of peers.

Instruction on appropriate methodologies for research through practice is provided by the Research module. Tutorial dialogue, critical, analytical, and self-reflective expression within a group, and peer-group discussion are the foundation of all learning and teaching in the programme.

Students will be encouraged to support each other and maintain conversations and collaboration outside of the module delivery via technology (Skype, blogging, Sharepoint etc.) and face-to-face encounters. Students will be encouraged to consider such interaction vital to their ongoing development, group cohesion and effectively enriching the trail of documentation. Studio time will be allocated to the cohort outside of the taught delivery hours in order to provide a communal or independent working space where collaborative/ personal discoveries can take place.



Photo by Marije van den Berg





PERFORMANCES & ASSESSMENTS

Practice-as-Research, critical reflection and contextualisation are at the heart of this degree and assessments modes are connected to studio based work and students' critical reflection of their own work.

Assessment will be by means of performance presentations, essays, artefacts, portfolios, reflective journals and lecture demonstrations. Performance outputs are presented in every intensive block with a culmination of a performance festival towards the end of the academic year.

Critical reflection, contextualization and Practice-as-Research are at the heart of this degree and so assessment modes may be connected to studio based work and critical reflection/examination of the students' own work and that of others. Students will be assessed through their artefacts, formal written papers, documentation and lecture-demonstrations. The students ongoing progress and engagement throughout the modules will be considered also.

Students will receive oral and/or written formative feedback throughout the course of study. All of the modules interlink, and consequently students will be encouraged to weave knowledge from one module

into their practice and thinking for another. Frameworks for constructive peer- feedback will also be developed.

Students are encouraged to focus on the constructive alignment that creates a seamless link between programme, module and assessment outcomes. Using the well-established notion of criterion-reference grids students will be fully aware, and in many cases active in creating the content of the assessment grids, thereby shaping the learning and assessment process. Students will receive oral and/or written formative feedback throughout the course of study. Frameworks for constructive peer- feedback will also be developed.

All students complete the programme with the presentation of a graduation research project in a form that they develop during their second year of study. Each student is carefully mentored individually throughout the programme by internal and external mentors, during collective and one-to-one sessions.

By the end of their course the students will have developed a portfolio of projects that advance notions and practices of the Body and the making of performance.



Performance by Mariella Nestora // Photo by Pedro Manuel

OPEN DAY

A great opportunity to find out more about the programme and the University and help you to decide whether Performance Practices is the right choice for you

Performance Practices organises an Open Day for you to get closely acquainted with the programme, its spaces, students and staff.

This event is taking place on Friday 7th of December 2018. The programme is as follows:

10:00-10:30	Registration with Ulrike v. Meier, reception by Pedro Manuel, at the ArtEZ Theatrium (Onderlangs 9, Arnhem)
10:30-13:00	Warm Up Workshop by Dr Pavlos Kountouriotis: Tuning the Body in Performance
13:00-13:30	Walk together to MTP space at Kortestraat 27, in Arnhem
13:30-14:30	Lunch
14:30-15:00	Discussion/ Feedback on workshop
15:00-16:00	Presentation of MTP Programme by Pedro Manuel
16:00-17:00	'Drinks and Nibbles'–Q&A

In case you are interested in this event, we would kindly ask you to confirm your participation by email (mtp@artez.nl)



Performance by Conrad Uselding et al. Photo by Robert Benschop

CONTACT US

For further inquiries feel free to contact:

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phone: +31 026 353 0918



Performance by Katie Ward // Photo by Marije van den Berg

Visit us on <http://www.artez.nl/en/course/theatre-practices>

or

Follow us on <https://www.facebook.com/ArtEZMasterTheatrePractices>

AUDITIONS

1st call

Round 1: 14 January 2019

deadline for online application: motivation, research proposal, portfolio

Round 2: 25 -26 February 2019

interviews on invitation only

2nd call

Round 1: 11 March 2019

deadline for online application: motivation, reasearch proposal, portfolio

Round 2: 8 - 9 April 2019

interviews on invitation only



Photo by Marijke van den Berg



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Performance Practices 2018