

Academic Year: (2023 / 2024)

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Department assigned to the subject: Humanities: Philosophy, Language, Literature Theory Department

Coordinating teacher: CONTE IMBERT, DAVID

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 1

OBJECTIVES

This course will propose the bases for the analysis and critique of the most relevant performative practices on the current scene, in which the elements that make up the paradigm studied by Erika Fischer Lichte in her Aesthetics of the performative are predominantly observed, in which the theories of Lehman on post-dramatic theatre or Abuín on the stages of chaos and non-linear representational dynamics are perfectly accommodated. The methodological proposals of P. Pavis for the analysis of performances will also be followed.

The use of non-conventional spaces, the new discursive value of the body and the creation of rhizomatic proposals give the performative discourse full validity to address different questions of special relevance, such as the political meaning of performance, the problem of representation: mechanisms of substitution and restitution versus mechanisms of resignification; the specificity of the performing arts: and the relations between ethics and aesthetics; the practices of the real on the contemporary stage; the tension between reality and fiction, person and character, or performativity, intermediality and the living arts for the construction of memory and identity. Proposals such as street theatre, dramaturgies of the self, the different manifestations of political theatre (verbatim theatre or the in yer face movement), as well as hybrid artistic practices, among others, and the work of artists who move in markedly hybrid spaces, from Joseph Beuys to Guillermo Gómez-Peña, via Marina Abramovic, Cindy Sherman or La Ribot, among others, will be welcomed.

DESCRIPTION OF CONTENTS: PROGRAMME

1. The history of performance, starting with the performance practices of the early 20th century: a journey through the avant-gardes.
2. Major issues in performance: the notion of "liveness", archival memory and repertory memory (Diana Taylor), the ideological and political dimension, the intersection between art and life, etc.
3. The emergence of the body
4. Approaches to performance from a gender perspective.
5. Approaches to performance from postcolonial practices and discourses
6. Mass culture and virality in performance
7. Diversity and Disability in Performance Practices.
8. Music, dance and improvisation

ASSESSMENT SYSTEM

% end-of-term-examination/test:	60
% of continuous assessment (assignments, laboratory, practicals...):	40

SE1. FINAL EXAM. In which the knowledge, skills and abilities acquired throughout the course will be assessed globally. The percentage of assessment varies for each subject in a range between 60% and 0%.

SE2. CONTINUOUS ASSESSMENT. This will assess the work, presentations, performance in debates, presentations in class, exercises, practices and work in the workshops throughout the course. The percentage of assessment varies for each subject in a range between 40% and 100% of the final mark.

BASIC BIBLIOGRAPHY

- Allan Kaprow Entre el arte y la vida. Ensayos sobre el happening, Alpha Decay, 2016
- Anxo Abuín González Escenarios del caos. Entre la hipertextualidad y la performance en la era electrónica, Tirant lo Blanch, 2006
- Diana Taylor, Marcela Fuentes Estudios avanzados de performance, Fondo de Cultura Económica, 2011
- Erika Fischer-Lichte Estética de lo performativo, Abada, 2011
- Hans-Thies Lehmann Teatro posdramático, Cendeac, 2016
- Iñaki Estella Fluxus, Nerea, 2012
- Jon McKenzie Perform or Else. From Discipline to Performance, Routledge, 2001
- Josefina Alcázar Performance: un arte del yo. Autobiografía, cuerpo e identidad, Siglo XXI, 2014
- José A. Sánchez Cuerpos ajenos. Ensayos sobre ética de la representación., La uña RoTa, 2017
- Juan Albarrán Performance y arte contemporáneo. Discursos, prácticas, problemas, Cátedra, 2019
- Juan Albarrán, Iñaki Estella Llámalo performance: historia, disciplina y recepción, Brumaria, 2015
- Manuel Oliveira Conferencia performativa. Nuevos formatos, lugares, prácticas y comportamientos artísticos, MUSAC, 2014
- Marvin Carlson Performance: A Critical Introduction, Routledge, 2017
- Patrice Pavis El análisis de los espectáculos, Paidós, 2003
- Paul Ardenne Un arte contextual. Creación artística en medio urbano, en situación, de intervención, de participación, Cendeac, 2006
- Philip Auslander Liveness: Performance in a Mediatized Culture, Routledge, 2008
- Roselee Goldberg Performance Art, Destino, 1996
- Simon Sheperd, Mick Wallis Drama / Theatre / Performance (The New Critical Idiom), Routledge, 2004