



Course: Performance Documentation

This university course (7,5 credits) explores new ways of documenting and archiving body-based performance practices. By using audiovisual, photographic and textual tools, this course aims to unpack the procedures and values of documentation in the academic context and in the wider performing- and fine arts fields. The course is targeted for master students and professional artists who are interested in acquiring new skills for documenting and disseminating an artistic and embodied practice. The structure of the course is divided into three workshops which will be held (in English) by the following practitioners/researchers:

Workshop 1:

Dr Ben Spatz will introduce a set of practical techniques for short-circuiting embodiment and audiovisuality, which may be useful to anyone conducting practice research in actor and performer training, creative devising, or post-dramatic performance. Departing from performance documentation, these techniques are drawn from a new audiovisual embodied research method that rigorously implements a laboratory for experimental practice. In this workshop, the method will be simplified and introduced through four basic relations: to embodied material; between practitioners; external or directorial; and videographic. Participants will explore each of these relations separately and then experiment with the generation of new kinds of research data that emerge from them.

<https://pure.hud.ac.uk/en/persons/ben-spatz>

Workshop 2:

The performance artist and artistic researcher **Nathalie Fari** will focus on the notion of expanded documentation and on artistic strategies that seek to reframe, reenact and/or recontextualize a performance work. Starting from a selection of documented performances (mainly photography) from either historical meaning or one's own archive, we will experiment with the design of performative reports (or visual essays) that overlay documentary approaches with fictional elements. In this workshop, this photographic-textual procedure will be conducted through the

following principles: theatricality x documentary, embodied experiences x memory, storytelling x precise descriptions and authorship x publicness.

<http://www.atelierobraviva.org/>

Workshop 3:

The choreographer and artistic researcher **Charlotta Ruth** will provide documentation tools for working with the moving image. An emphasis will be given towards documentation as an extension of artistic practice. When is video the right media? How can you document without disturbing the live performance situation? How can participatory elements be captured? How to deal with image consent? Based on these questions, we will look at the individual needs (researching, promoting, reporting) by analyzing other documentation practices and by developing one's own documentation concept.

<http://charlottaruth.com/>

Dates:

Workshop 1: 06.-08.03.2020 // 10.00am–17.00pm

Workshop 2: 13.-15.03.2020 // 10.00am–17.00pm

Workshop 3: 27.-29.03.2020 // 10.00am–17.00pm

Location:

Academy of Music and Drama

Fågelsången 1,

412 56 Göteborg

For more information and registration please go to (**application deadline: 15.10.2019!**)

https://utbildning.gu.se/kurser/kurs_information?courseid=MVK976