

INTERNATIONAL SEMINAR

ARTWORKS & LANDMARKS

Contemporary Arts Practice & Contexts

Period: June - July 2014

1. General Introduction

Artworks & landmarks is a Seminar that intends to approach the cross-disciplinary/inter-media practices of contemporary artworks, with the intention to breakdown boundaries by studying and interrogating its cultural contexts rather than its disciplinary practices.

The Seminar also provides a critical framework for contemporary practice that is concerned more with ideas of process, mobility, flow, displacement and transmission, than with form, object, materials, and techniques. Therefore its program seeks to provide an understanding that can reflect, position, or map the shifting role of artwork in contemporary culture.

Artworks & landmarks proposes a practice-led and a theoretical research into the circulation, distribution and presentation of artwork as a cultural subject. Since currently, contemporary art practices are positioned in relation to cultural, political and social contexts, the focus of the seminar program is primarily to analyze, research and develop some of the strategies that appropriate and shape those contexts, and thereby inhabits.

The Seminar's fundamental research questions are:

- what constitutes the artwork (as a dynamic process)?
- how artwork provides meanings in relation to the contexts in which it participates and is generated?
- What is meant by production, dissemination and curation of an artwork understood as a dynamic, fluid, event-based phenomenon?

The aims of the program and planned activities of the Seminar are: to increase the awareness we have of the artwork as a source of knowledge, to provide its participants with tools for collaborative and community work, and to implement the artistic practice applied to field research in different contexts in the Mediterranean area.

Artworks & Landmarks are the two main subjects that inform and frame the activities, discourse and development process of the Seminar. The overall objective of the seminar is to invite a small group of participants to question and expand the notion of contemporary arts practices related to the concept of displacement in different cultural contexts of the Mediterranean area. The program is based on applied artistic fieldwork research throughout a mobility period in the rural area of Tahanout (Marrakesh, Morocco), Barcelona (Spain) and Marseille (France).

The first phase will take place in the rural area of Tahanout, Morocco in June 2014. Through meetings and practices with invited specialists, scholars and artists from different artistic fields and experiences, will seek to enhance the construction of a **common ground** amongst the participants, in which to present, analyze, discuss and share research criteria applied to the artwork of each participant and their own approach to the Seminar.

The second phase will take place in Barcelona between end of June and first week of July 2014. From a rural area in the south of Morocco the group moves to a city that has been characterized by its cultural dynamism and an urban rapid change in the past 10 years. During this phase the Seminar takes on the form of a **laboratory about/in the context**. The city offers itself to us as a field of research and study of multiple realities that coexist or oppose in a cartography often bounded, controlled and continuously mediated. The encounter with different local organizations, collectives and agents, will provide the Seminar with tools to elaborate on the relationship between 'context and artistic practice'.

A third phase will take place in Marseille during two weeks in July. A collaboration with the Cité des Arts de la rue and different local associations and organizations is planned. The proposal for this period is that each participant develops a **process** of supervised work applied to certain areas and spaces of Marseille. At the end the resulting works will be presented to the other participants and collaborators.

The main aim is to analyze internally the protocols and criteria that conform and sustain the process and tools of the work of each participant, and discuss the duration and form of the presentations: public event, essay, performative action, lecture, archive, installation, etc.

Throughout the development of the program, the Seminar raises a set of questions regarding the recognition, status, value and contexts of the artwork: where and how does the artwork take place; what are its boundaries; how is it made public?.

Therefore the participants will be requested to:

- undertake practical research work;
- develop a practical and/or written research project capable of application and public showing;
- exercise strategic and tactical criteria in engaging with materials, techniques and conventions within their field of practice;
- locate their working process within a broader context, and to understand the historical, critical and theoretical frameworks relevant to their work in particular and to the 'practice' as a whole.

The *artworks & landmarks* program includes:

- an open and extendable partner network which draws on cross-disciplinary expertise in contemporary performance arts;
- a practice-led approach to research that involves a critical and contextualized engagement with contemporary arts practices and theoretical discourses;
- a mobility program;
- an interdisciplinary, collaborative and interrogative approach to contemporary arts practices;
- a general facilitator during the whole period, and a team of collaborators for each phase, in order to introduce and mediate with the various elements that are part of the program and, when needed, to mentor the working process of the participants.

2. Glossary

- *Artwork*: this term is used -in its implications of both product and process- to refer to the expanded, cross-disciplinary practices (material and immaterial) that constitute contemporary art.
- *Landmark*: a place of cultural, historical significance. In the case of the Seminar, are those places of social and political significance which denote or mark a beginning or

an end of a process and/or a change of direction in the development of such a process.

- *Contemporary*: arts practices affecting the cultural present.
- *Practice*: the application or use of an idea, belief or method as opposed to theories about such application or use. The set of concepts, strategies, processes and materials that constitute the artwork.
- *Context*: the surroundings, circumstances, environment, background or settings which determine, specify, or clarify the meaning of an event.
- *Contextualization*: the use of language and discourse to signal relevant aspects of an interactional or communicative situation.

3. General Calendar

- **Tahanout (Marrakesh) - Morocco**
From 5th. - 17th. June
- **Barcelona - Spain**
From 23rd. June - 6th. July
- **Marseille - France**
From 10th. - 22nd. July

4. Participation requirements

In order to take part in the Seminar *artworks & landmarks* program the following is requested:

- ✓ a background related to aspects of contemporary arts practice and research: theatre and performance art, choreography and body-based practices; textual practices; video work; documentation and archives; performance studies and critical theory.
- ✓ an interest in cross-disciplinary work and / or contemporary arts practice in other disciplines.
- ✓ an interest in cultural contexts and environments and the exploration of strategies of production and dissemination (publication, documentation, etc).
- ✓ an aptitude for critical engagement and reflection, practical and theoretical research.
- ✓ spoken English and Spanish, written English or Spanish. Knowledge of French is recommended.

For further information please contact to: info@cra-p.org

5. Application & Registration procedures

In order to apply, send the application form (see Seminar at <http://www.cra-p.org/>), a professional CV and a motivation letter accompanied by any relevant documentation materials to <info@cra-p.org>

- Final date for applications: April 1st 2014;
- For registration: Cra'p will send a registration form to the accepted applicants only, not later than April 7th 2014;
- In order to register, the accepted applicant must transfer 750€ as a Registration Fee to Cra'p bank account, and send by email the registration form duly signed by April 22nd 2014;
- It is the sole responsibility of the applicant to ensure any legal documents -such as visas, travel and health insurance, etc- in order to participate and travel throughout the Seminar period. Cra'p is at your disposal to facilitate the processing of the necessary documents, when requested.
- Important: The Seminar can only accept a maximum of 8 participants.

6. Fee payment terms and conditions:

The Seminar Fee is 1.350€, that includes all program activities, and the accommodation and maintenance in Tahanout, and the accommodation in Marseille.

The Fee does not include the travel nor the accommodation and maintenance in Barcelona, nor the maintenance in Marseille.

- Registration: 750€ must be transferred to Cra'p bank account by April 22nd 2014 in order to formalize the participation.
- Final Payment of 600€ must be transferred to Cra'p bank account before May 9th 2014.
- The registration Fee will under no circumstances be returned unless it is a case of 'force majeure'. All the participants, once accepted and registered must commit to the above mentioned dates of payment.

7. Organization

The Seminar *artworks & landmarks* is organized, produced and coordinated by **Cra'p - pratiques de creació i recerca artística**, Mollet (Barcelona, Spain) <http://www.cra-p.org/>

Concept and direction: Toni Cots

Communication and production: Esther Freixa

Collaborators: Toni Serra, Carme Torrent, Montse Romaní and Olivier Franquet

Main collaborating organisations:

Tahanout (Marrakesh, Morocco): Dar Najet

Barcelona (Spain): Subtramas, bookshop La Central

Marseille (France): Compagnie Inflammable, Cité des Arts de la rue