

PACAP - ADVANCED PROGRAMME OF CREATION IN PERFORMING ARTS

Following its mission, Forum Dança created PACAP – Advanced Programme of Creation in Performing Arts.

PACAP is a training/creation programme geared towards students and professionals in artistic areas, who intend to invest in a period of advanced experimentation, harmonizing it with a theoretical investigation and the exercise of body and movement practices.

The participants will have the opportunity to develop a project, working for a certain time on a potential space of content condensation that will promote investigation, creation, and public presentation.

The programme will combine body practice classes, theoretical seminars led by artists and academics, and coaching, aiming to activate the participant's resources, feed their processes, and allow an opportunity to test methods and discover paradigms, forms of collaboration and presentation, that configure a sketch of personal practice in the field of performing arts.

Each edition of the programme will have a duration of 4 to 6 months, and will have the curatorship of an artist of the performative field, going back to the root of the concept of Curator as one that cares, maintains and transmits a live heritage.

The request Forum Dança poses to the Curator, is that they design a programme they would enjoy attending, like a personal dream that could come true, corresponding to the need to offer the ideal content in connection to contemporaneity.

This way, PACAP requires from the participants a compromise facing the Curator's proposal. In this model, the exercise of maturity, of autonomy, and of a sense of self questioning, will be the values that will allow to guide an enlightened personal journey, based on a leveling and sharing relationship.

The team integrates relevant artists and researchers in contemporary performing arts, including creators with connection and hybridization with other artistic areas. It is intended to make the relationship of art with knowledge and the world come alive. Through a permanent reflection about the conditions of creation and artistic production and the social and political conditions, we will promote a reflection on the role of art in the present and future.

EDITION 1

HYBRIDISM, DRAMATURGY OF SPACE AND GHOST ART

curated by **PATRÍCIA PORTELA**

“What best can I do? Exactly what I've done. My voice for the voiceless.”

Philip K. Dick, *The Exegesis*

What is it about a work of art that speaks to us or draws us in? How are we moved by movement on stage? When we write, who or what gets written of or off? What is made visible through art? Who or what is spoken about through art?

It can be disconcerting to realise that a work of art does not derive its artistic qualities from form, content, harmony or discourse, but from something extraneous to its component parts. In a way, the presence of the artist's voice - or perhaps the world's voice, as expressed through the artist – triggers the artistic encounter, without which the art would remain invisible.

But how does this voice gain voice in the first place?

How does the voice find the artist? How does it communicate with an audience through a work of art? How does it come back into the world and refashion it through the medium of art?

This programme's first module, which runs for six months, will put the creative process under the microscope. I, along with several accomplices, will consider the act of artistic creation and the relationship between a performed piece, its audience and creators. The aim is to gain a better understanding, through practice and reflection, of what an artist's 'voice' consists of; how much that 'voice' reflects the daily dialogue our bodies establish with the wider world; how this 'voice', like a ghostly body, occupies a privileged 'space' in which invisible forces, those that motivate and move us in certain directions to the detriment of others, become manifest, and thus present in every piece.

Taking encounters between a group of artists and creators – drawn from various philosophical and artistic fields, but with a particular focus on live arts – as a starting point, the module will function as a laboratory, offering a space where individual artistic languages can be explored in an interactive environment, in such a manner that different dramaturgy and trans-disciplinary creative possibilities can overlap and coexist.

Eschewing the master/disciple, expert/interpreter or teacher/student set-up, the laboratory will be a place of horizontal sharing and nurture, somewhere different creators at different stages of their artistic journeys will be encouraged to cohabit the same space. Certain thinkers, whom we deem to be of particular contemporary relevance, will likewise be invited to participate and provide ongoing reflection.

The principal objective of this simultaneous centrifugation and deglutition of individual and collective artistic languages – via experimentation, reflection and appropriation, using diverse materials and working individually or in collaboration with others – is to enable the creation and presentation of solo and/or duo artistic pieces, as well as subsequent critical reflection. These works might then serve as ‘calling cards’ for participants in their professional fields, as choreographers, performers, dramaturges, actors or multidisciplinary artists.

These regular communal workshops will be structured as practical and/or theoretical classes, with artists invited to share work that is either under development or that somehow represents – or may come to represent – their individual artistic languages. Art is learned through doing, especially when there is a network in place for artists to exhibit their work and gain feedback from colleagues, viewers and critics. Art arises from a journey and PACAP aims to be a carriage, one that is in constant movement and which passengers may board or alight from, all the while aiming to see the journey through to the end. An artistic development course should not serve as a shortcut for participants, rather it should operate like a tailor’s, with modules and seminars made to measure.

To this end, and representing something of an interval between two intense periods of physical and theoretical exercise and rehearsal, this first module will feature an ‘Autumn Workshop’, a week-long programme of conferences and discussions held in conjunction with other creative institutions. Guest speakers from all over Portugal and abroad will, on the one hand, debate theoretical questions related to techniques that can be applied to artistic creation generally, while on the other hand discussing more specific methods employed by individual participants. The themes of the programme – which will be open to the general public – will be determined by participants’ areas of research, with the emphasis being on the presentation of works-in-progress and the gathering of feedback, from other guests, audience members and all of PACAP’s artists and creators.

With the aim of nurturing continuous reflection through the length of the programme, I will share the issues and concerns I explore in my own trans-disciplinary work in order to re-evaluate the artist’s role and responsibility in society: What contribution can the artist’s ‘voice’ make in a society as excessively mediated as ours? This reflection will come about through discussions, debates and readings, but especially through the sharing and co-habiting of various individual projects. By questioning live art’s traditional role as an outlet for alternative narratives that run counter to powerful political and financial agendas, can art (and the artist) be considered as ghost writing, giving voice to what is voiceless or silenced? Can art be the concrete body that hosts alternatives to the official discourse, a body we can interact with, listen to and repay in kind, thus forming unique relationships?

Aims and objectives:

- acquire research material and produce solo and duo artistic creative projects;
- experiment with different work methodologies, seeking individual artistic languages;
- develop the capacity to initiate a project, plan it and carry it through to its conclusion;
- develop the capacity to discuss a personal project in all its different aesthetic, political and ethical dimensions, and at different phases of execution and preparation;
- create a solo or duo piece, from the pre-production stage through to presentation and post-production;
- engage with the fundamental questions of contemporary dramaturgy, thematic philosophical principals, and issues of aesthetics and politics in relation to art;
- seek an individual voice, a personal language and an individual path, within a determined, overarching artistic affinity.

Patrícia Portela

Writer and performance maker born in 1974, living between Belgium and Portugal.

She studied set and costume design in Lisbon and in Utrecht, film in Ebeltoft, Denmark, and Philosophy in Leuven, Belgium. Since 2003 she has worked on her own performances and installations in collaboration with international artists. She has achieved national and international recognition for her unusual work and is considered one of the most daring artists and innovative writers of her generation. She won the Revelation Prize in 1994 for her creative work in performance and cinema, the Prize Teatro na Década for *T5* in 1999, the Gulbenkian Foundation Prize Madalena de Azeredo Perdigão for the performance *Flatland I* in 2004 and was one of the 5 finalists of the Sonae Media Art Prize 2015 with her installation *Parasomnia*, amongst other prizes. She has been invited to participate in the prestigious International Writing Program (IWP) at the University of Iowa in 2013, and was the first literary resident in Berlin in 2016. She is the author of several novels and short stories.

DIRECTION

Dora Carvalho

ARTISTS/TEACHERS

[Biographies](#)

Practices

Ann Brosens, Inês Nogueira, João dos Santos Martins, Louise Chardon, Peter Michael Dietz, Sofia Dias, Vânia Rovisco

Research and Creation

Patrícia Portela

Patrícia Portela com João dos Santos Martins, Sofia Dias e Vítor Roriz, Vânia Rovisco

FORUM DANÇA

Theories

António Guerreiro, João Tabarra

Theory-Practice

João Fiadeiro, Thiago Arrais

Talks

Francisco Frazão, Gonçalo M. Tavares, Leonardo Simões

Conference and feedback week

Christopher Townsend, Fernando Matos de Oliveira, João Tabarra, Maria Sequeira Mendes, Nicolas de Warren, Thiago Arrais

Technical workshops

Adriana Sá, Carlos Ramos, Leonardo Simões

Production and Post-production

Helena Serra

Other teachers / artists to confirm soon.

INFORMAL SHOWINGS

Presentations in Lisbon, in locations to be decided, according to the characteristics of the participant's works.

CIRCULATION

In the end of March, begin of April, presentations at **TAGV – Teatro Académico de Gil Vicente** (Coimbra) and **Teatro Viriato** (Viseu).

TARGET AUDIENCE (Number of vacancies: 14)

- Professionals in artistic areas, willing to develop ideas/projects in the performing arts area (in the broad sense);
- People with advanced training on the areas of performing arts or visual and digital arts, with a strong interest for the use of movement or body in space, in the broad sense.
- Participants with courses in other scientific, social and/or human areas, that intend to apply their scientific, philosophic, literary, or other kind of knowledge in the area of performing arts in the broad sense, and that are available to follow along technical classes of body, voice, and improvisation in the measure of their technical and creative abilities.
- Applications can be individual or presented in collectives, duets or trios.

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APPLICATION

Limit date: 10 June 2017

Send CV + motivation letter, stating the candidate's objectives during the programme + presentation of a work already developed or in progress + 1 paragraph about a piece of writing considered interesting (free theme) and of a work that impressed them.

SELECTION

21 to 24 June 2017

- Presentation of the project to be developed during the course (orally, in performance form, or in a video presentation)
- Interview

DATES AND SCHEDULE

25 September 2017 to 20 March 2018 (Pause from 17 December 2017 to 2 January 2018)

Monday-Friday, 10h00-17h00

WORKING LANGUAGE

English

PRICE

Audition: 20€

Registration (after selection): 60€

Payment in full: 1800€ (until 4 September)

Payment in two instalments: 940€ x 2 (until 4 September and 1 December)

Payment in three instalments: 680€ x 3 (until 4 September, 4 November and 4 January)

SCHOLARSHIPS

Some scholarships are available for attending PACAP.

Attribution criteria: Artistic quality and consistency of the project to be developed + Financial need.

Required elements: Statement of the financial condition of the candidate(s) and effort rate for paying PACAP.

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NEXT EDITIONS OF PACAP

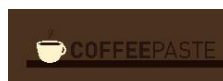
Edition 1 | September 2017 – March 2018 - **Curatorship by Patrícia Portela**

Edition 2 | September 2018 – March 2019 - **Curatorship by Sofia Dias and Vítor Roriz**

Edition 3 | April 2019 – July 2019 - **Curatorship by Vânia Rovisco**

Edition 4 | September 2019 – March 2020 - **Curatorship by João dos Santos Martins**

SUPPORT



Forum Dança is an independent structure supported by Ministério da Cultura/Direcção Geral das Artes.

Forum Dança is recognized as a structure of public utility since 1998.

Forum Dança is one of the structures of REDE - Associação de Estrutura para a Dança.



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