MEMORIA CIENTÍFICO-TÉCNICA PROYECTOS COORDINADOS
Convocatoria 2023 - «Proyectos de Generación de Conocimiento» y actuaciones para la formación de personal investigador predoctoral asociadas a dichos proyectos.

1. DATOS DEL PROYECTO

TÍTULO DEL PROYECTO COORDINADO (ACRÓNIMO):
Comunidad experimental de investigación en artes vivas: creación, intervención, genealogía (ECLAR)

TITLE OF THE COORDINATED PROJECT (ACRONYM):
Experimental community for live arts research: creation, intervention, genealogy (ECLAR)

DATOS DE LOS SUBPROYECTOS - SUBPROJECTS DATA

SUBPROYECT 1:
IP 1 COORDINADOR 1 : José Antonio Sánchez Martínez
TÍTULO - *TITLE*: Artes vivas y prácticas expandidas de investigación-creación: experimentalidad y genealogía. / *Live Arts and Expanded Practices of Artistic Research: Experimentality and Genealogy* (EXPERIMENTA)

SUBPROYECT 2:
IP 1 : Fernando Quesada López
TÍTULO - *TITLE*: Artes vivas e intervención crítica en las arquitecturas del tiempo libre / *Live Art and Critical Intervention in Leisure Arquitectures* (ARQUILIB)

2. JUSTIFICATION AND CONTRIBUTION OF COORDINATION

Both projects share the **same general objective**. Subproject1 (SP1) proposes an emphasis on methodological research, and therefore partly has a metadiscursive character, finding concretion in a series of practical research laboratories. Subproject 2 (SP2) proposes a concrete application of some of these methodologies, but with a more concrete implication at two levels: thematic concretion (imaginaries of the architectures of free time) and physical (the Spanish coast most affected by the tourism development boom).

Both draw on **common research within the ARTEA group**. In fact, both IPs and a good part of the people involved in the research and work teams have already participated in previous projects, of which these project and subprojects are a continuation:

-*Dissident theatricalities*. HAR2012-34075 (2013-2015) and *Expanded Theatricalities* HAR2015-63984-P. J.A. Sánchez was PI in both, and F. Quesada was a member of the research team.

-*The new loss of the center. Living arts and architecture in the era of the Anthropocene* PID2019-105045GB-I00 (2020-2023). The PI was F. Quesada and J.A. Sánchez was a member of the research team.

In relation to the first two projects HAR2012-34075 and HAR2015-63984-P, this new proposal delves deeper into and insists on the most methodological aspects, moving from dissident theatricality to expanded theatricality, and from there to the notions of living arts and experimental practices, seeking to go further with a proposal that is more situated in its formats and practices. Regarding the third project PID2019-105045GB-I00, the new proposal rearticulates the critical relationship between architecture and living arts in connection with one

of the most important phenomena of the Anthropocene in the Spanish context, the destruction of the coastline and the creation of associated imaginaries.

In these twelve years of work, the Artea group has grown in number thanks to the incorporation of new research staff and the expansion of the scope of work. This **expansion** has also been a consequence of the completion of numerous doctoral theses presented within the framework of these projects and the incorporation of many of the researchers to the group with postdoctoral contracts, and their access to teaching positions at different universities. The complexity of this new project and the size of the research and work teams made the approach of two subprojects with two management headquarters highly recommended: at the Faculty of Fine Arts of Cuenca and at the School of Architecture of Alcalá.

The two subprojects propose **analogous artistic research methods**, based on practice in multiple formats and tested for years with previous projects. To ensure both temporal and methodological coordination, the two subprojects are articulated analogously, so that transfers and confluences between activities, personnel and work teams are possible, desirable, and simple. In both cases, three work groups and laboratories are proposed in each subproject, sharing the same methodological structure, described in section 4.2. Each subproject will develop its research in their three working groups and their three laboratories, so that diverse confluences of methods, work schedules and contents are facilitated as much as possible by sharing the same general structure.

The working groups of each subproject maintain **analogous structures**: 1) Study, 2) Documentation and archive and 3) Activation, communication, and dissemination. The coincidences in the workiing groups are articulated around genealogy, the common theme. In SP1, by paying attention to the genealogy of the living arts in the context of art history and cultural studies; and in SP2, by paying attention to the genealogy of the spatial forms of free time in the context of leisure architecture.

For its part, the Labs developed in each subproject, the **thematic coincidences** resolve around two broad teams: 1) the reactivation of the past through embodied practices, both with a creative and a critical intention; 2) exposing artistic practice to the manifestations of popular culture and imaginaries. Through the six proposed Labs, with their different activities, these two major themes will develop in coincidence, through more specialised activities by formats or disciplines such as 1) expanded cinema, 2) expanded writing, 3) site-specific and rurality (SP1) and 1) Somatics applied to the landscape, 2) ethnographies of everyday life, 3) forms of celebration (SP2).

We propose a **common schedule** to facilitate coordination, especially with regard to the working groups. The laboratories will be developed according to their own schedules; it is difficult to estimate precise dates, since in some cases they depend on collaborations with other entities, but they will be carried out within the time frame established in the schedule. During the implementation of the project, we will consider the possibility of organizing a single common Congress, or two independent Congresses. In this case, the schedule for the final year may be subject to change.

Many **activities are potentially shared**. All members of the two research and work teams may participate as actively as they consider in every proposed activities, whether within the working groups or the Labs, regardless of whether each group of work and each Lab operates with its own coordinator and team, but open to incorporating project members not initially assigned to such groups or Labs. An organic and flexible composition of knowledge is pursued based on an array of methods and content to the entire community that composes the whoe project. It is up to the working groups to establish coordination both among themselves and with the Labs. While the Labs will be developed with greater independence and within their own time frames, the working groups, having a longer duration that covers the entire project, will progressively incorporate the activities and materials generated in the Labs as work material, progressively. Precisely, the project proposes to start the activity with a common

forum that brings together all participants to design in detail and in advance these intersections and collaborations based on shareable activities. By the second half of the project's duration, it is expected that these confluences will be well determined. Towards the end, it is expected that the working groups of the two subprojects will integrate both their own activity and those produced in the Labs into a common overall result.

The coordination of these two projects could bring **benefits** for innovation in knowledge: 1) increasing the possibilities of transferring research methodologies, 2) enriching the conceptual frameworks of work, 3) proposing transferable lines of research. The aim is to achieve a structure in which the autonomous functioning of each group, both within each subproject and in the relationship between them, is compatible with exchange operations, feedback, synergies and potential collaborations.

3. JUSTIFICATION AND ORIGINALITY OF THE PROPOSAL

3.1 Adequacy of the proposal to the characteristics and purposes of the selected modality.

The ECLAR project aims to create a framework and experimental research community for artistic production and research, the development of research-creation methodologies and the genealogical study of experimental practices in the field of living arts, expanded writing and film and other conceptual practices. It is in line with the objective of fostering international leadership by proposing working and creative networks with artists and academics from Europe, America and Asia, some of them already included in the working team. Implicit in the very definition of living arts and expanded practices is interdisciplinarity, which implies in this project the collaboration of researchers from different specialities.

In SP1: visual arts, performing arts, creative writing, film, philosophy, anthropology, philology, art history and performance studies.

In SP2: architecture, visual arts, performing arts, ethnography and somatics.

It proposes an advancement of knowledge in the specific field of the arts: 1) through the definition of a framework, that of the living arts, architecture and expanded practices, which allows the pooling of knowledge and advances not always shared in the traditional discipline; 2) through the systematisation of shareable research-creation methodologies; 3) by carrying out historical and genealogical studies of these practices; 4) by documenting, archiving and disseminating creative proposals.

The project is presented in the Non-Oriented Modality, Type B.

Although our aim is to produce artistic processes with a concrete visibility and immediate impact, the knowledge generated has a time horizon and a scope of application that transcends the limits of each singular realisation. On the other hand, the emphasis on experimental methods would be incompatible with an oriented modality.

This is a TYPE B project, as the PIs of both subprojects are senior researchers: the IP of Sp1 is a full professor with 5 research and 1 transfer sexennia, and the IP of SP2 is a full professor with 3 research sexennia. ARTEA group has successfully competed to different regional, national, and international calls for projects, obtaining satisfactory results during the last twenty years.

3.2 Justification and expected contribution of the project to the generation of knowledge on the subject of the proposal. Starting hypothesis.

3.2.1. Artes vivas

The category *artes vivas* / living arts already occupies a place of its own in the international cultural panorama, with a specific presence in the Ibero-American sphere. Artes vivas / Living arts (and its version *Artes en vivo* / Live Arts) is a term used in both performing arts and

museum institutions to define a field of work in which various disciplines intersect (dance, theatre, visual arts, body arts, music, film, sound art, poetry, installation, intervention, collaborative practices...) marked by the temporal - and sometimes spatial - specificity of the proposals and by placing the body at the center of its work. It has also worked to define postgraduate training projects and transnational creative research networks, although it has not yet been consolidated in the university system or in the structures of production and programming.

The notion of living arts connects with three fields that have sought to address the radical interdisciplinarity and experimentality of certain developments in the arts since the second half of the 20th century. 1) The academic field of **Performance Studies**, which initially emerged in New York in the theories of Richar Schechner (based on the microsociology of Erwing Goffman and the studies on liminality of Victor Turner), with strong influence in the Latin American (Diana Taylor) and European (Erika Fischer Lichte) spheres; it proposes a common field of work for aesthetic, sociological and anthropological studies. 2) The British concept of **Live Arts**, a term used at the ICA in London by Lois Keidan (1992-97) to categorise its programme of artistic practices beyond the disciplinary and that met, on the margins of the institutional, with other manifestations of cultural, social or political dissent determined by the neoliberal policies of Thatcherism. 3) The notion of **Expanded Theatricalities**, promoted from Spain by the Artea research group since 2010, which is articulated around the intersection between the theatrical dimension of the performing arts and the theatrical dimension of social, political and anthropological practices; this notion is indebted to the concept of *post-dramatic theatre* by Hans-Thies Lehman (1999), but taking into account the critique of the postmodern weakness implicit in the cancellation of dramatic conflict (Cvejic and Vujanović 2012).

The notion of living arts does not appear as an epigonal proposal but is formulated by the Mapa Teatro collective (Bogotá) on the basis of their own artistic practice and their research work and postgraduate training at the National University of Colombia (Abderhalden 2013). Mapa's is a decolonial gesture that takes up **the trope of anthropophagy** recurrently used in Brazil and Latin America as a revolutionary operation that allows us to situate themselves amid contemporaneity marked by the West without having to submit to its dictates, aesthetics and hierarchies. The digestion of arts vivants / live arts, transformed into artes vivas / living arts, not only limits itself to underlining the live, co-present character suggested by the English term, but also produces a much more radical expression, which situates expanded and experimental practices in a political context of the affirmation of life. In the Ibero-American sphere, living arts also take a position against forms of necropower (Mbembe 2018) that are deeply rooted both in governmental bodies and in armed resistance and organized crime. This **defense of life** can also find its translation in other contexts of precarisation of bodies and violence against them.

From a perspective situated in new materialisms, the living arts today experiment with creating partial connections (Strathern 1991) communities and relationships between humans and non-humans for a future that is not scalable and not dependent on extractivism (Tsing, 2015). To reinvent our lives in community, the living arts deepen our knowledge of and experimentation with our complex relationships, becoming aware of our positions and investigating our relationships with the local environment and its connections on a global scale, seeking and proposing situations that can generate new forms of relationship, multi-species cooperation (Haraway 2016) and experimental environments in search of a potency of alternative futures.

Note on translation: We propose the term "artes vivas" in Spanish. Its literal translation would be "living arts". But we use the term "Live Arts" in the title of this project (which is currently used in the British artistic and academic contexts), since "living arts" would not be understandable for the Anglosaxon readear without further explanation.

3.2.2. Expanded practices

Stan Vanderbeek invented the term "**expanded cinema**" in the early 1960s, when he was realizing his multimedia architecture project *Movie-Drome* in the suburbs of New York. In the late 1960s Valie Export defined as expanded cinema some of her actions against commercial cinema. In 1970 appeared Gene Youngblood's book *Expanded Cinema*, this term referring to multi-projection experiences and other artistic and experimental manifestations in the context of the radical change of consciousness in the West and the incipient 'age of cybernetics'. "Expanded cinema isn't a movie at all: like life it's a process of becoming, man's ongoing historical drive to manifest his consciousness outside of his mind, in front of his eyes." (Youngblood 1970: 41). Expanded cinema has introduced a profound paradox in experimental cinema and its controversial search for artistic specificity by positing the essence of the medium outside or beyond its normative apparatus, compromising the primacy of the image and its traditional unidirectionality to work with notions of presence, body, performativity and liveness.

As for **expanded writing**, we start from the notion of writing that emerged in the 1960s, within the critique of Saussurian linguistics and its conception of sign. This notion is committed to the living arts from the very action that the sign implies; far from the restricted definition given in some linguistic circles, writing consists essentially in expanding a material (sound, ink, light) on a surface (air, wall, paper, magnetic tape) thanks to the movement of the body. While this material consciousness is present in writings such as Chinese, European hilemorphism excluded from both the literary and artistic canon all those manifestations that do not adscribe to the notion of writing as a (visual) transcription of the speaking subject (Salgado, 2018). These were some of the "steps over the moon" to which Philippe Sollers referred in the prologue of Jacques Derrida's *De la grammatologie* (1967), to explain the historical eclipse under which writing lived in the Western philosophical corpus. In this sense, already classic works such as *The Gutenberg Galaxy* (Marshall McLuhan, 1962), *La lettre et l'image* (Massin, 1970) or *Orality and Literacy* (Walter Ong, 1982) have created a genealogy that dismantles the myth of "experimental" writing as an invention of the historical avant-garde. That said, the modes of poets such as Stéphane Mallarmé or Gertrude Stein resurface on both sides of the Atlantic after WWII, in movements such as concrete, visual, sound or performance poetry, which thanks to new media expanded the spectrum of notions such as "experimental writing" (Albarrán and Beneitez, 2018) or "expanded" (Santana, 2015) to become part of what Dick Higgins called in 1965 "Intermedia", referring to those works that involve a conceptual fusion and therefore exceed the disciplinary channels of artistic genres. All of them foreshadow the advent of hypertext and the digital age, as Kenneth Goldsmith (2016) argues. Therefore, considering that this genealogy continues to articulate the experimental artistic practices of the present (Salgado, 2023, Santana, 2021), here we will investigate those artistic experimentations that go beyond the binarisms referred to the action of writing: reading-writing, sound-word, writing-image, body-text, natural-artificial, digital-analogical, oral-written, theory-practice.

A third field of practices was theorized by R. Krauss in her influential text ***Sculpture in the expanded field*** (1979), a field defined by the negation of landscape and architecture and synthesized in her famous diagram. We are interested in recovering this proposal, both to generate new fields of work in the realm of architecture and site-specific art. In the latter, we start from three paradigms currently operating: from the artist's studio to the place where the artists move to develop their activity in situ (Ardenne 2002), from the construction of objects to the generation of situations (Bishop 2012) and from the analysis of the means of production and of public sphere to the becoming of artistic practices (Blanco 2001). For Lucy Lippard (1995) culture and place are interdependent concepts, we must develop a critical gaze and take responsibility for the future.

It was in the 1950s when architecture and urban planning fully incorporated a radical critique of the technocracy of the so-called Modern Movement (Colins 1965). It was a criticism with permanent effects, still maintained today, and carried out in part thanks to the incorporation of other disciplines, artistic and social, to the architectural field. Lettrism, Situationism, the Independent Group or the CoBra group marked an experimental path that shook the most committed architectural practice. But at the same time, Neorealism in Southern Europe, especially in Italy, Spain, and Portugal, introduced very similar concerns without going beyond the architectural discipline, albeit only in appearance (Romero, García 2019). The introduction of direct ethnographic observation methods, beyond the management of statistical and technocratic-based sociology typical of modernity, produced a complete redefinition of architectural practice, which began to recover vernacular and popular practices out of mere necessity (Hillier, Hanson 1984). The notion of habitat replaced that of housing, leaving behind purely quantitative project methods and embracing ecosystemic ways of practicing architecture. In the background was the impact of structural anthropology and its spatial analyses of rituals, which undermined the theoretical bases of the Modern Movement by recovering the notion of architectural type and archetype (Colquhoun 1967). With this, the architectural culture of that time produced a certain confluence with the living arts, anthropology, and the sociology of the ordinary. From that development of architectural culture, we may infer that architecture is not the mere setting of r the life of its inhabitants, but rather that it constitutes the ways of life with its forms built in collusion with habits, social practices and imaginaries. Therefore, within the framework of this project, it is not possible to talk about ways of life without architecture, nor vice versa.

3.2.3. Experimentality and experimental community

We defend experimentality in artistic practice as a commitment to innovation, affirming the autonomy of art without renouncing to critically intervening in its contexts of production and dissemination. While experimentation is a quality that proliferates especially at the beginning of a new medium, it also denotes or tends towards changes in technique and signals a search in methodology. Experimental may suggest a provisionality or a certain insecurity, but at the same time it implies a rationalist and scientific motivation. The experimental has formed a core part of artistic work in a double sense: in relation to experience, as an experimentation with subjectivity, and in relation to research, as an experimentation with materials and forms. From here we could distinguish:

1. Experimentation with form in coherence with social and political experimentation: experimental art as a laboratory of social experimentation.
2. Experimentation with sensitivity beyond form in search of a freedom that paradoxically can also be an impersonalisation.
3. Collective experimentation, through playful procedures or common frameworks, in interdisciplinary or transdisciplinary processes.
4. Subjective, identity and gender experimentation.
5. Aesthetic experimentation in extra-artistic spheres or in collaboration with non-artists.

While experimentality is inherent to all artistic practice, there are **moments and contexts** in which such experimentality has become more nuclear or more radical. One of the artists who most decidedly opted for experimentality was the musician John Cage. Experimentality is for him the act by which the unforeseen arises in working with sensitive material, in his case sounds, but also silence: "And what is the purpose of writing music? One is, of course, not dealing with purposes, but dealing with sounds. Or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life -not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living..." (Cage 1955: 12). Two aspects are important to highlight: a) the link between a formal-artistic experimentation and a social-political

experimentation, in his case of anarchist orientation and listening to what was then called "oriental thought"; b) the will to work collectively and articulate experimental communities.

We could recognise this same tension in other **experimental communities** in accordance with projects of social, epistemological or political transformation: the Santiniketan experimental school, promoted by the Bengali writer Rabindranath Tagore, in accordance with an affirmation of Indian identity in the long process of decolonisation; Bauhaus, in accordance with the democratic project of the Weimar Republic; the Lehrstücke project, promoted by Bertolt Brecht, Elizabeth Hauptman and others, in accordance with the socialist project, the community of the Student Residence and the Women's Lyceum Club, in accordance with the republican project. The list could be very long, and could include, among others, lyricism, Latin American collective creation dramaturgies, Fluxus, etc.

It is by no means a question of emulating these experiences, but of updating these different models. An example would be the way in which the Russian collective Chto Delat (2017) takes up the legacy of the political art of the 1920s to produce collective experimentations in a multiplicity of formats, among them, living arts. Something similar could be said of the Indian collective RAQS Media Collective (2014), in their research on Marxist thought and especially on Rosa Luxemburg, or the Colombian collective MAPA Teatro in their research on violence in Colombia and the peace process with the guerrillas. All these collectives are interdisciplinary, and in their genealogies, it is possible to locate references in the history of literature, art and film (not necessarily inscribed in a canonical history), but also in practices outside art.

Finally, we would like to highlight as an immediate reference the curatorial project of *ruangrupa* for Documenta (2022), one of the most important events in the international art context. Several objectives coincided with our proposal: a) to replace individual exhibitions with collaborative processes of work and experimentation; b) to redefine the idea of experimentality based on a traditional extra-aesthetic practice: "**lumbung** is the Indonesian word for a communal rice-barn, where the surplus harvest is stored for the benefit of the community". From this they defined the *Documenta fifteen* project as follows: "The lumbung practice enables an alternative economy of collectivity, shared resource building, and equitable distribution. lumbung is anchored in the local and based on values such as humor, generosity, independence, transparency, sufficiency, and regeneration". The original group invited other groups, and these invited other groups, to create an ecosystem of work that engaged in a collaborative project in the years leading up to and during the 100 days of Documenta. "*Lumbung* is not a concept, but a practice. (...) This practice changes dynamically through interactions between people (...) This affects the artistic process, which is shaped collectively". The Indonesian "lumbung" practice is akin to the Colombian "minga" practice, recovered by numerous artists and collectives to redefine their practice, itself heir to the collective dramaturgies of the sixties and the artistic collectives of the seventies.

In this project, the living arts are not only the object of study, but also the very place from which the research is carried out. For this reason, this project, like the living arts, has a clear experimental and interdisciplinary character. The transformation of knowledge is not only feasible by operating on a conceptual level, with new categories, but also by transforming practices and ways of doing. Thus, the working methods we propose constitute a fundamental dimension of its fulfillment.

3.2.4. Genealogies

By genealogy we mean the interrogation of the past in terms of the life of artistic practices, paying attention to **continuities and discontinuities** that allow us to establish links with past practices without pretending to establish causal historical chains (Foucault 1969: 8 and 20). Genealogical studies allow the recovery of past experiences that have not found inscription in disciplinary canonical histories, but also the examination of extra-disciplinary or even extra-

artistic practices. We will work with the discontinuities of histories (Richard 2007), the possibilities of anachrony (Canclini 1996), black temporal architectures and understandings (Rasheedah Phillips 2021, Ferreira da Silva 2022), or indigenous conceptions of time (Escobar 1996), and historical imagination (Buck-Morss 2009) in order to experiment with the possibilities of cultural interpretations and imaginaries.

In architecture culture, the dislocation of postmodern theory radically broke with the evolutionary and linear approach to history, introducing disruptions in historical sequences, which from then on were understood as networks full of superpositions, overlaps, advances and setbacks (Jenks, 1971). Any attempt at prediction fails in this new scheme and genealogy acquires a vitality that is not archaeological, but operational. Since Aldo Rossi (1966) resurrected typology as the new genealogical realm of cultured architecture, and Bernard Rudofsky (1964) the archetype of the vernacular form in popular architecture, the genealogies of architectural culture have been rewritten and maintained open, active and available.

Genealogical work can also occur as an **incorporation of the past** into artistic creation itself. It is a very common mode in the artistic tradition, but is consciously and critically developed in contemporary art. These incorporations of past practices can be visual, but also gestural, aural or performative (De Naverán 2010). Examples of this type of practice can be Circo Interior Bruto's reworking of the circus model (1999-2005, MACBA, 2020) from Ramón Gómez de la Serna's lectures on the Circus, Ecuadorian choreographer Fabián Barba's reincarnation of Mary Wigman's dance (2009, MNCARS 2018) or Niño de Elche's work with the archives and José Val del Omar's Auto Sacramental Invisible.

These practices are not only inscribed within a historical and aesthetic framework, but their doing is oriented towards a destabilization of historiography and inherited historiographical methods. Contemporary artistic practices produced in the periphery have worked intensely on the fabrication of **decolonial methodologies and genealogies** that try to dismantle some of the myths of Western art that operate as a strategies of domination (Escobar 2008) and recovering research methods from the very field of art that propose alternatives genealogies: anthropophagic tactics (Jáuregui 2005), inversion of values (Torres García), or simultaneity (Giunta 2020), and many practices with a strong hold on the body. And above all, from the vocation of the living arts to work with the body as the axis. We are interested in experimenting by retaking decolonial genealogical proposals such as the sociology of the image (Cusicanqui 2015), vocal transmission and autobiography (Arfaoui 2021), history written from the body, or even retaking fiction as a possible historical tool.

One of the fundamental ways of making the genealogies of inherited art history more complex is to displace the dichotomous and colonial positions that differentiate avant-garde art from **popular art**. Mapa Teatro's work could exemplify this line of research, because of its interest in popular culture (cumbia, transformismo, crafts for tourism, B movies, etc.), but also because of their research on traditional knowledge, especially in the Colombian Amazon region: legends, rituals and shamanic practices. These investigations are shared by many more artists and living arts collectives that are currently questioning their relations with the popular: the Peruvian collective Yuyachkani, the Mexican muxhe artist Lukas Avendaño, the Spanish artist Lara Brown and her displacements of the dance of *jota*, the invention of a folklore with communities that have lost it by the Spanish artists Guillem Mont de Palol and Jorge Dutor. These cases show the need to create new genealogies that include practices that modern aesthetics has left out of art history, to attend to the intimate involvement of what is called contemporary art with what is called popular art and to redefine the very understanding of experimental practices. This line of research has already been initiated by some members of the team: the research on the "sicalípticas", by Gloria Durán, the research on the Spanish *popular* avant-garde around Gómez de la Serna by Alicia Hierro, or the research on artistic practices in the rural context by Isis Saz.

In the field of **leisure architectures**, a discontinuous genealogy presents some potential milestones of reactivations that have aroused much academic interest in recent times. On the coast and in the real estate developmental phase os Spanish urbanism and architecture, some counternarratives appeared,that are of great importance for this project, such as the Instant City of Ibiza by José Miguel de Prada Poole in 1971, recently exhibited in museums (MUSAC in 2019, MNCARS in 2016, MACBA in 2012), or the architectural interventions and proposals by Javer Utray in the Mar Menor and Benidorm (CA2M, 2021). But it was in the Commune founded in La Gomera island by the Viennese Actionist artist Otto Muehl in 1970 where this counternarrative acquires greater complexity. As the author Ralf Kistler has reported in his monographic book: "The project had an exceptional development, it had more than five hundred members, becoming one of the largest countercultural communities in 20th century Europe. In the early 1980s the group lightened its social-revolutionary ideology and went from an economy based on rural collectivism to investing in financial speculation. The discipline of scheduled work ended up putting high profitability in contradiction with the hedonistic and collectivist principles that had been the foundation of the commune. In an attempt to recover the initial spirit, they decided to invest in a new headquarters dedicated to artistic and leisure activities and integrated into nature. In 1987 they acquired a large isolated and abandoned farm that was once one of the main agricultural farms in La Gomera: El Cabrito. The enclave that the community members had chosen as their holiday center has now become, after the dissolution of the group in 1990, a tourist resort" (Kistler 2018). This example, a swan song, from today's perspective opens new possibilities of reactivation that genealogical operations could set in motion.

3.2.5. Display

In the field of art and the history of art, the genealogical method has given rise to **formats that are not exclusively textual**, like visual atlases (Warburg 1929), diagrams (Bahr 1936), or audiovisual histories (Berger 1972). These discourses are more coherent with the genealogical self-understanding of the artists themselves; among the many references, one might refer to Paul Klee's "Bildnerische Denken" (figurative thought) (1920-24) or Joaquín Torres García's Structures (1932). On the other hand, numerous artists have resorted to diagrams, cartographies, and visual devices to propose their understanding no longer related to themes of their own practice or field: from the "Futurist Synthesis of War" (1914) to Joseph Beuys' diagrams on capitalism (*Das Kapital Raum*, 1970-77), Öyvind Fahlström's *Worldmaps* (1972) or Andrea Fraser's *Index* (ArtForum, 2011).

A particularly interesting result of these investigations occurs when an image, diagram or artistic form travels (Bal, 2002) from artistic practice to academic thought and becomes productive in other areas of knowledge. An example of this transit could be the Moebius strip, first appropriated by Lygia Clark for her art-therapeutic practice, and secondly by S. Rolnik for her research on subjectivity (Rolnik, 2009 and 2018).

The **somatic laborator**y format was a joint initiative of a choreographer and a landscape architect, Anna and Lawrence Halprin (1995), who devised the so-called RSVP Cycles, Resources, Scores, Valuation and Performance. These durational practices, carried out in a space specifically designed for this purpose, connected architecture and landscape intimately through the exercise of situated bodily movement, producing unwritten forms of knowledge that incorporated media such as dance, graphic score, architectural construction, and sound. Its influence on situated performative practices continues to this day and is a central reference in this project.

The research carried out by Isabel de Naverán *Envoltura, historia y síncope* (2022), developed in the frame of our previous research project, offers some methodological clues: it is a research on the Spanish Dancer La Argentina and her death in 1936, developed first as collaborative investigation with artists and academics, then as an authorial textual and visual essay and later

a performative lecture. The **performative lecture** (Mayayo 2015) constitutes one of the most effective modes of knowledge transmission by decentering the privilege of verbal language and introducing a multitude of media: image, audiovisual, gesture, co-presence. Strictly speaking, a performative lecture would be one in which something is performed rather than merely stated. In a broad sense, it can be any combination of doing and saying, both considered in a broad sense (since it can be done with words, images, gestures, etc.). Among the historical references we could refer to the lectures of R. Gómez de la Serna (1923) and J. Cage (1955). Among the more recent referents, those of Walid Raad, Rabih Mroué and Lina Majdalanie, Chiara Fumai, Hito Steyerl or William Kentridge The performative lecture in its different variations has become a format of presentation and dissemination of results very consistent with practice-based research.

In recent years the debate on the presence of **living arts in Museums** and Art Centers has given rise to specific research that has led to the collaboration of museum and university institutions, such as the project *Collecting the Performative* (2012-13), promoted by the Tate Modern, in collaboration with Maastricht University, or the project *Performing Collections* (2020-2023), promoted by L'Internationale, and in which members of the ARTEA group participated. The latter project raised some important questions: the idea of preservation versus the idea of acquisition, the problematization of the idea of ownership, the modes of actualization or contextualization, etc. Some of these questions will remain open in our research. We are especially interested in the question of ownership, and its understanding in the framework of collaborative processes and in processes of genealogical self-understanding, especially problematic when these genealogies point outside the artistic field.

3.2.6. Work hypothesis

The main mobilizing idea of this project is that experimental artistic practice can provide **useful knowledge** and methodologies not only in the field of art and architecture but also in the humanities and social sciences. And that the notion of *artes vivas* / living arts can constitute a space of inscription for a series of practices that until now have had difficulties to find a place in both academic and artistic institutions. This new possibility of inscription will allow them a greater methodological and productive development and, in return, contribute to the transformation and enrichment of these institutions, with a possible incidence beyond the artistic field.

The commitment to the **experimental method** implies renouncing closed hypotheses and proposes instead a multiplicity of working environments. The concept of **laboratory** will be central: although in some projects we will define specific themes and objects of research, in other cases it will be the experimentation with the medium itself or the intuition in relation to a specific sensitive context that will determine the research process.

The commitment to the **artes vivas** / living arts allows us to establish **new genealogies** for practices that in many cases have been self-enclosed: experimental cinema, experimental poetry, performance art, site-specific, ethnography, somatic and iconography. Each of these fields has generated specialized communities and specific studies. The sharing of knowledge and methodologies around the notion of living arts and expanded practices will be beneficial both for each of these specialized practices and for the development of knowledge and thought in the general field of art and institutions dedicated to education, production, criticism and dissemination.

Genealogical studies will enable the recovery of past practices with transformative potential in the present, contributing to an expansion of referents beyond consolidated traditions. They will also enable the stimulation of new experimental creations in the form of an incorporated knowledge, in which the presentness of the creations of the past become present creations for the future.

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4. OBJETIVES, METHODOLOGY AND WORK PLAN

4.1. GENERAL AND SPECIFIC OBJECTIVES.

4.1.1. General Objectives
1. To constitute a framework and an experimental research community for the artistic production and elaboration of artistic research methodologies and the genealogical study of experimental practices in the field of the living arts and other expanded artistic practices, with special attention to expanded cinema, expanded writing, and site-specific art (SP1) and somatics applied to landscape, ethnography of the everyday and imaginaries of celebration (SP2).
2. To contribute to the consolidation of a transdisciplinary field of work and knowledge production based on the categories of "artes vivas"/"living arts" and "expanded practices", which will contribute to the recognition and inscription of these artistic practices in both the university and professional spheres.
3. To work in international networks, developing and enriching those already created, some of them as a result of previous projects and initiatives of Artea group, and to promote new collaborative networks both in the university and in professional artistic activity.

4.1.2. Specific Objectives
1. To work on artistic experimentation incorporating ways of doing derived from feminist, decolonial and materialist practices and thoughts.
2. To propose artistic research methodologies based on experimental practices, in relation to the popular and the vernacular.
3. To propose artistic research methodologies based on experimental practices, in relation to the reactivation of the past.
4. To propose artistic research methodologies based on experimental practices, founded on artistic resources and know-how.
5. To carry out genealogical studies of contemporary artistic practices in the regional, national and international spheres, in relation to methodological proposals.
6. To analyze the existing modes of documentation, conservation and archiving of *artes vivas* /living arts and expanded practices and propose new models.
7. To propose discursive methodologies based on the specificity of artistic knowledge: performative conferences and exhibition projects.
8. To promote concrete collaborations with institutions of education, production and exhibition of the arts to facilitate documentation of living arts and expanded practices in these spaces.
9. To promote a network of living arts at the national level, in collaboration with reference museums and public institutions in the field of cultural management.
10. To work in collaboration with Ibero-American networks of living arts.
11. To promote relationships of exchange with other networks and entities related to the expanded practices and the living arts at an international level.

4.2. Description of the methodology.

4.2.1. Common structure
Both projects will start with an **on-site meeting** in **Cuenca** (SP1) and in **Alcalá de Henares** (SP2), with the participation of all the members of each research team and most of the members of each work team. In this meeting, lines and methodologies will be shared,

collaborations and synergies will be evaluated, and precise calendars and management activities will be agreed upon.

Three living arts creation Labs and **three transversal working groups** will be set up in each subproject, active throughout the duration of the project.

SP1.
1. Expanded Cinema Lab. L1.**EC**
2. Expanded Writing Lab. L2.**EW**
3. Site-specific and ruralities. L3.**SSR**
4. Study Group. G1.**SG**
5. Documentation and Archive Group. G2.**DAR**
6. Activation, communication and dissemination Group. G3.**DIS**

SP2
1. Somatics applied to the landscape. L1.**SO**
2. Ethnographies of everyday life. L2. **ET**
3. Forms of celebration L3.**FC**
4. Study Group. G1.**SG-ARQ**
5. Documentation and Archive Group. G2.**DAR-ARQ**
6. Activation, communication and dissemination Group. GR.**DIS-ARQ**

This structure is not intended to be closed or exclusive, but will lead to numerous collaborations and common activities. In each Lab and working group, we propose some predefined projects for the first years, but we reserve a final working space to propose new concrete projects based on the progress of the first two years.

4.2.2. Subproject 1. Structure

L1. **Expanded Cinema. EC**. **Coordination**: Esperanza Collado. **Team**: Érik Bullot, Silvia Zayas, Marta Azparren, Natalia Salazar, Itsaso Iribarren, Germán de la Riva.

We propose a line of work that addresses on the one hand an idea of cinema detached from the idea of films as moving images; that is, a cinema created by other means that encompasses the relationships in the filmic apparatus with the staging of the projection of the film. On the other hand, we will focus on the image as a material and mental device, considering in this approach visual and non-visual images, such as memories, imaginings, imaginaries, or even hallucinations. Both approaches allow us to address dimensions of the living arts that have generally been neglected traditionally in studies dedicated to the performing arts and that precisely allow us to work in a transversal way, so that we can trace the expanded movement of the living arts, which know no disciplinary boundaries. Specific lines: EC1 Spoken Film: on film narrators in Asia; EC2 Film+paper: on a cinema without images or made with mental images; EC3 Paracinema: on an embodied cinema; EC4 Final Lab. **External collaborators**: OjoBoca (Juan David González y Anja Dornieden) (Berlin), David G. Casado (New York).

L2. **Expanded Writing**. **EW. Coordination**: Victoria Pérez Royo. **Team**: Ixiar Rozas, Arantxa Romero, Gloria Durán, Shaday Larios, Erea Fernández, Tzu-han Hung, Romina Casile, Laia Argüelles + Recruited artist or writer.

Expanded writing will be developed along two axes: 1) the crossover between writing and corporeality, where orality is a central element. The shift to orality experienced by the verbal arts in the Western space since the end of the 19th century is a key expansion of writing outside the meter, the page and the book and has been fostered by technologies of recording, reproduction, and transmission. Orality will be considered here as a complex linguistic materiality of the bodies that speak of their performance. 2) We recover the essay and other

forms of writing situated between academia and art with the aim of deploying various epistemic questionings of scientific writing. **Specific lines**: EW1: on oral tradition as source of experimental poetry or how the plebeian orality challenges the altoliterary condition and studies the articulation of individual and collective voice; EW2: Canibalism, experimental writing workshop based on altermodern epistemologies; EW3: Writing between languages: on the phonetic and affective effect of words (orality and vulnerability); EW4: Animal Writing, writing like an animal (Hélène Cixous), does not consist in imitating a fox or a chimpanzee, but in incorporating the modes of our own animality; EW5: dreams and hallucinations, writing and thinking from an association with images that are not visual, explanatory or illustrative; EW6. Final Lab. **External Collaborations**: María Salgado (Madrid), Carolina Mendonça (Bruselas), Mala Kline (Bruselas), Ivana Müller (París), Andrea Bozic (Ámsterdam), Paula Caspão (Lisboa), Eleonora Fabião (Rio de Janeiro), Janaina Carrer (Santiago de Chile), Talma Salem (Córdoba, Argentina)

L3. **Site-specific and Ruralities. SSSR**. **Coordination**: Raúl Hidalgo. **Team**: Isis Saz, Anja Isabel Schneider, Shaday Larios, Itsaso Iribarren, Germán de la Riva, Irene Mahugo.
This Lab proposes to generate new narratives from research in archives and in the urban and rural environment, from appropriation and collaboration along with the creation of fictional situations and devices. Focusing on the everyday to experiment with the fragility of the body, the instability of materials and the awareness of nature, the interventions, actions, and scores project situations that reflect on the way in which materials, forms and place have the power to alter our perception and behavior. The notion of site-specific acquires a marked processual interest to work with the signals emitted by the place, the objects and the stories that define them, from an idea of circularity and recycling. The river as a reality, metaphor, and place of experience in rural and urban contexts will serve as a nexus for the planned activities. **Specific lines**: SSR1. Júcar River: talking, looking and doing. SSR2. Duero River: remains and margins. SSR3. Seine River: subway life. SSR4. Final Lab. **External collaborators:** Jaidy Díaz (Bogotá), Jomi Oligor (Navarra).

G1. **Study Group. SG**. **Coordination**: Arantxa Romero. **Team**: Victoria Pérez Royo, José A. Sánchez, Óscar Cornago, Gloria Durán, Giulia Paladini, Antonio Prieto.
This group will work on the definition of theoretical frameworks and the realization of specific studies on contemporary artistic practices, in dialogue either with practices of the past or with non-artistic practices. The methodology will be based on the contributions of feminisms, posthumanities and arts research and will be carried out in collaboration with the proposed Labs. **Activities:** SG1. Public seminars and final Congress. The subject of the first Seminar will be "Decentered genealogies". The subject for the following seminars and the closing Congress will be defined out of the activities proposed in the laboratories and the coordination meetings. SG2: Academic Writing Clinic, conceived as a context for thinking about the materiality and material conditions of writing in the arts and humanities, inheriting the work already done in various doctoral theses of the group, as well as in events such as *El proyecto o la vida* (2023). We will investigate how the modes of expanded and experimental writing contribute to propose specific formats for research in the arts and humanities based among others on the models of speculative fiction, automatic writing, the performative conference or visual thinking. SG3: Production of academic articles and theoretical texts. We will prioritize genealogical studies that contribute to the recovery of peripheral contexts and practices, for which we will work on the search of materials in archives and newspaper archives, but also through the collection and recovery of objects, photographs, songs, etc. **External collaborators**: Isabel de Naverán (Bilbao), Cristina Rivera Garza (México), Sandra Santana (Madrid), Marta Segarra (Barcelona), Baptiste Morizot (Marseille), Vinciane Despret (Liège).

G2. **Documentation and Archive. DAR. Coordination:** Isis Saz. **Team**: Romina Casile, Irene Mahugo, FPI, Alicia Hierro, Germán de la Riva. This group will work on the documentation and archiving of artistic practices, both those carried out within the Labs, as well as by other artists whose practices are of interest due to methodological or thematic affinity with those addressed in the project. It will be very important to guarantee coherence between the experimental nature of the practice and the means of registration, documentation, and dissemination. Therefore, different methods will be used: interviews, self-interviews, verbalizations of works and processes, translations, media translation, scores, diagrams, sensitive registers (for example through painting and drawing), as well as other more usual forms of registration (transcriptions, recordings, etc.). The materials generated will be available at archivoartea.uclm.es. **Activities**: DAR1: Archivo Artea: the operability of this site and the need to adapt it to new research requirements will be evaluated. DAR2: Editorial work understood as a performative practice. Taking as a starting point the work of Ulises Carrión or Adriana Cavarero we formulate these questions: Can an editorial practice host a performance? Can a performance host a publication? What relationships and proximities await? How to deploy performative writings? What happens with the reading aloud of a text? What happens between the body and an editorial piece? What happens in the gestures and sounds that are generated by deploying a publication in space? **External collaborators**: Nyam Nyam Collective (Barcelona), Gabriela Halac (Córdoba, Argentina) and Sabela Mendoza (Santiago).

G.3. **Activation, Comunication, Dissemination. DIS. Coordination**: José A. Sánchez. **Team**: Isis Saz, Gloria Durán, Alicia Hierro, Shaday Larios. This group will work on the dissemination of results by means coherent with the nature of artistic experimentation. **Activities**: DIS1: Dialogic presentations, in order to dynamize and disseminate the publications of members of the group; DIS2: Performative lectures, to disseminate the results of Labs, study groups and activation of the archive; DIS3: Curatorial practice, in the form of a final exhibition which will bring together the processes and results of this project. Other formats will also be proposed to allow diverse access, both in terms of cultural context and diversity of capacities.

4.2.3. Subproject 1: Methodology

We will apply the lumbung methodology of **networking** (see 3.2.5.). Therefore, the activity of each Lab and group may give rise to the generation of new temporary communities, with the collaboration of artists and researchers not included in the work team, as well as with other research-creation collectives. Each Lab and group will establish coordination meetings according to the needs of each project. A coordination meeting of the research team will be organized every three months. The starting point will be predefined lines of research, and as the project progresses, we will actively look for the confluence of the Labs and transdisciplinary work groups.

Each Lab will propose at least one annual collaborative project with the following methodological emphases:

(a) **Genealogical practices**. The idea is re-embodying artistic or non-artistic experiences from the past (see 3.2.6). Examples of this methodology would be the updates of Val del Omar's *Desbordamiento apanorámico* by Esperanza Collado, the Lab and Performance Lectures on Sicalipsis by Gloria Durán, or *Miradas latentes* by Raúl Hidalgo. Also, proposals related to the decolonial revision of European and non-European avant-garde traditions or extra-aesthetic traditions. Experimental research on the figure of the spoken cinema (EC1), on the creative potential of the oral tradition (EW1) and on cannibalism as a decolonial practice (EW2) or on

the revision of traditions and crafts in the environment of Cuenca from an experimental practice (SSR1) would be part of this line.

b) **Transcending specificity**, which means working with the material specificities in each of the fields, always in relation to the body and the experience of the living arts: image and space (EC), word and sound (EW), context and traces (SSR). Research on specificity produces a transcendence of the field itself towards other areas of knowledge: ethnography, linguistics, urbanism, ecology. Examples of this methodology would be the work on "Talking pictures" by Silvia Zayas (EC) or the docufictional reconstruction of the past from found objects by Shaday Larios (SSG). Part of this line would be the work with film without film, the work from the corporeality of the filmic apparatus or the film-paper and talking pictures formats (EC2), the experimental writing from the materiality, sonority, and evocative power of words (EW3) or the speculative research on the animal languages (EW4), the research on the natural and the urban in the margins of specific rivers (SSR2).

c) **Collective creation projects**, which can be based on intensive or permanent workshops. Along these lines are the proposals of a permanent expanded cinema workshop to produce a paracinematic work (EC3), the research on writing based on non-visual or illustrative images, such as dreams and hallucinations (EW5), or the proposal to rethink *opera* based on the city's subway memory (SSR3).

d) **Intersections**. Different Labs will share common procedures, but also some methodologies can be transferred from a Lab to another. In some cases, these procedures are already borrowed from other disciplines, like ethnography: interviews, participant observation, cultural analysis through close observation of daily practices, description of context, etc, but the results will be translated into a hybrid aesthetic format between the poetic, the academic and the public feedback. In other cases, the procedures originate in a transformation of daily life practices: orality, active listening, the strolling in a strange ways, the work diary, the field notebook, attention to the remains, fiction. The methodological coincidences and transfer will allow the design of transdiciplinary experimentation projects, with collaborations between the members of the different Labs and of the working groups (EC4, EW6, SSR4). These experiences and other results of the research project will be presented in the closing Congress (SG1).

4.2.4. Subproject 2: Structure

L1. **Somatics applied to the landscape. SO**. **Coordination:** María Auxiliadora Gálvez. **Team:** Diana Delgado Ureña, Susana Velasco, María Díaz Rodríguez, Fernando Quesada and Manuel Collado.

This laboratory focuses on the land-sea border territories and their forms, tenants and architectures. Somatics deals with re-educating the body through comprehensive approaches with movement and awareness practices, in this case awareness of the landscape, its inhabitants and its architecture. This Lab proposes to expand the notion of architecture beyond that of a building, and even of a landscape, to understand the non-human constructions that animate the border between sea and land, a territory shared by human beings and other creatures in a coexistence that, because it occurs in free and non-productive times, is not mediated by interests other than rest, pleasure and good coexistence. The sea-land border is a place where human corporeality, thanks to the opening of consciousness induced by rest, is liberated and acquires a very prominent importance and visibility. **Specific lines**: SO1 Non-human somatic architecture; SO2 Coastal corporeality; SO3 Architecture of the Expanded Mind. **External collaborators:** Laboratory of Somatics Applied to Landscape, Mauro Gil Fournier, Seitai School.

L2. **Ethnographies of everyday life. ET**. **Coordination:** Francisco García Triviño. **Team:** Susana Velasco, María Díaz Rodríguez, Edwin Culp, Rosa Casado, Alejandro Carrasco and Nuria Güell.

This Lab proposes to build an integrated history from ethnographic observation, where the reading of free time is a set of spatial situations, personal experiences, stable or ephemeral constructions and transformations over time. For this reason, we propose to generate cartographies of multiple scales and formats where human figures, animals, buildings, as well as the objects that surround the inhabitants are decisive for the construction of new meanings that allow us to understand the transfer between a past and a present. We will work along two lines: graphic cartographic ethnography with diagrams and maps, and oral and visual ethnography, with living memories and material from unofficial living archives. **Specific lines**: ET1 Ordinary cartography; ET2 Imaginaries in extinction; ET3 Collective memory. **External collaborators:** Ana González Torremocha and Víctor Ballesteros.

L3. **Forms of celebration. Coordination:** Ramón del Castillo. **Team:** Manuel Collado, Diana Delgado Ureña, Violeta Rodríguez, Daniel Valtueña, Esteban Salcedo and Irene de Andrés.

In this laboratory, research is carried out in a certain community **or/with** the embers of what once was. There is a phase of exploring the territory looking for signs of practices in the process of abandonment or transformation. The human relationship and conversation is at the base of the entire methodology. During the process, actions are proposed that test a proposal for intervention in space. These actions put the collected materials and archives into circulation, offering them in a new way and also revealing a new vision of said problem. In a final phase, a proposal for intervention in the space is defined, either in that community, or in an external space linked to an institution. This proposal has to do with the creation of an architectural place. **Specific lines**: FC1 Popular festival; FC2 Convivialities; FC3 Collective ecstasy. **External collaborators:** José María Díaz Cuyás and Cristina Arribas Sánchez, TURICOM Research Group of the University of La Laguna.

G1. **Study Group. SG.-ARQ**. **Coordination:** Fernando Quesada. **Team:** Ramón del Castillo, María Auxiliadora Gálvez, Francisco García Triviño, Rosa Casado, Nuria Güell, Esteban Salcedo and Manuel Collado.

The group will work on theoretical frameworks (new materialism, posthumanism and ethnography) and on their genealogies within and through the most established disciplinary frameworks, such as the culture of the architectural project, somatic aesthetics and cultural studies. Starting from a material reality, the current state of deterioration of the coastline, both in its urban and non-protected non-urban sections, rigorous links and narratives will be established between this current state of deterioration and the legislative frameworks, which are visible, precisely, in the imaginaries that the future of the process of coastal destruction has been building, leaving very visible traces that the group will identify. The methodology followed is that of Environmental Humanities, with little roots in Spain at the moment, that establishes links between the materiality of the phenomena studied and the associated imaginaries, following the working method of groups such as Estética Fósil, directed by Jaime Vindel at the CSIC. **Activities:** SG-ARQ1. Public seminars. SG-ARQ2. Writing clinic. SG-ARQ3. Production of academic articles and theoretical texts. **External collaborators:** TBA-21, in relation to the Conference on the Oceans, objective 3030 of the United Nations and the Docomo Ibérico Foundation.

G2. **Documentation and Archive. DAR-ARQ. Coordination:** Francisco García Triviño. **Team:** Fernando Quesada, Daniel Valtueña, María Díaz Rodríguez, Susana Velasco, Edwin Culp, Violeta Rodríguez and Alejandro Carrasco.

This group will focus on the documentation of the materials produced by the laboratories, as well as the registration of the genealogies prepared by the G1. The GrupoTaller UAH, to which two of two members of the research team and the PI belong, already have a consolidated track record in this type of work. This working group will look for new ways to document more complex and multimedia practices, largely taking as reference the results obtained by a UAH Own Plan Research Project, recently directed by Francisco G. Triviño. This platform is an ideal model for the work that this group is intended to carry out: avecinasdealcala.web.uah.es/. The dynamic, comparative, graphic and textual documentation that this website includes is the most exact reference, which will acquire more layers of formats (audiovisual, cartographic and videomapping). **Activities:** DAR-ARQ1: GrupoTaller UAH digital archive, implementation, incorporation of new categories and formats. DAR-ARQ2: Documentation of actions in the coastal landscape produced in the laboratories. **External collaborators:** Ana González Torremocha and Víctor Ballesteros.

GR. **Activation, Comunication, Dissemination. DIS-ARQ. Coordination:** Manuel Collado. **Team:** Diana Delgado Ureña, Esteban Salcedo, Ramón del Castillo, María Auxiliadora Gálvez, Irene de Andrés, Manuel Collado and Alejandro Carrasco.

This group will analyse how the imaginaries of the celebration are in themselves forms of activation and dissemination. It therefore contains a certain practical dimension. From the ancestral and festive ritualization of seasonality with its solstices, to the natural association of summer with celebration and free time, the spatial development of the celebration and its resulting architectures have intensely and chaotically colonized coastal nature with nomadic interventions at very different scales. We propose to generate a gallery of new possible natures with the possibility of testing some in situ installations and performances categorized by the typical landscapes that host them and their local rites that would range from the most urban, to the beach or the coastal forest, among others. The group will produce a curatorial project, which will be presented to a public call at the new National Museum La Casa de la Arquitectura. **Activities:** DIS-ARQ1: Setting up celebratory events for live presentation of group results. DIS-ARQ2: Exhibition proposal for La Casa de la Arquitectura. **External collaborators:** Marcos Corrales and José Duarte.

4.2.5. Subproject 2: Methodology

Each Lab and group will establish coordination meetings according to the needs of each project. A coordination meeting of the research team will be organized every three months. The starting point will be predefined lines of research, and as the project progresses, we will actively look for the confluence of the Labs and transdisciplinary work groups.

Each Lab will propose at least one annual collaborative project with the following methodological emphases:

a) Genealogies. We propose a collaboration between some of the activities of the laboratories for a confluence linked to genealogy and re-embodiment processes in the specific context of leisure architectures of the Spanish coast. A suitable precedent for this is the exhibition *Máquinas de Vivir*, (Machines of Living), curated by artist Pedro G. Romero and architect María García Ruíz, whose catalog we have referred to in the bibliography. Coastal Corporality (SO2), Ordinary Cartographies (ET1), Extinct Imaginaries (ET2) and Popular Festival (FC1).

b) Transcending the specifity. Here we propose to overcome disciplinary specificity through the confluence of practical overflow tests that will put into practice some of the laboratories' activities. The goal is to establish the identification between leisure architectures and the ways of life of society outside the capitalist industrial production cycle. A good example of this type of work is Susana Velasco's exhibition at MUSAC *A Partir de Fragmentos Dispersos*, and Rosa Casado and Mike Brookes' performative installation *El Cielo Era Más Claro en Aquellos Días.*

Activities involved here are: Non-human somatic architecture (SO1), Architecture of the expanded mind (SO3), Collective memory (ET3) and Convivialities (FC2).

c) Collective projects. The main collective project is the preparation of the curatorial exhibition project for La Casa de la Arquitectura, which will be presented to a public call. The curatorial project can also be proposed to the ICO Foundation, the CGAC of Santiago de Compostela or the Palau de la Virreina. The precedents of exhibitions such as *Imagining the Mediterranean Hous*e at ICO or *The City in Dispute: Collective experiments around social housing in southern Europe* (1949-1976) at the Virreina, are fundamental. The activities involved here are all the laboratories and the DIS-ARQ group.

4.3. Work plan:

SP1: Alicia G. Hierro (**AH**), Anja Isabel Schneider (**AIS**), Antonio Prieto (**AP**), Arantxa Romero (**AR**), Erea Fernández (**EF**), Érik Bullot (**EB**), Esperanza Collado (**EC**), Germán de la Riva (**GR**), Giulia Paladini (**GP**), Gloria Durán (**GD**), Irene Mahugo (**IM**), Isis Saz (**IS**), Itsaso Iribarren (**II**), Ixiar Rozas (**IR**), José A. Sánchez (**JAS**), Laia Argüelles (**LA**), Marta Azparren (**MA**), Natalia Salazar (**NS**), Óscar Cornago (**OC**), Raúl Hidalgo (**RH**), Recruited Artist or Writer (**RAW**), Romina Casile (**RC**), Shaday Larios (**SL**), Silvia Zayas (**SZ**), Tzu-han Hung (**TH**)
SP2: Alejandro Carrasco (**AC**), Daniel Valtueña (**DV**), Diana Delgado Ureña (**DDU**), Edwin Culp (**EWC**), Esteban Salcedo (**ES**), Fernando Quesada (**FQ**), Francisco García Triviño (**FGT**), Irene de Andrés (**IA**), Manuel Collado (**MC**), María Auxiliadora Gálvez (**MAG**), María Díaz Rodríguez (**MDR**), Nuria Güell (**NG**), Ramón del Castillo (**RAC**), Rosa Casado (**RSC**), Susana Velasco (**SV**), Violeta Rodríguez (**VR**)

SP	Group	Activity	Persons	Time	Dur.
				2024	
1		On site Meeting	All	Sept/Oct	2 d.
2		On site Meeting	All	Sept/Oct	2 d.
1	L1.EC1	Spoken cinema	EC, MA, NS	Sept/Dec	
1	L2.EW1	Cannibalism 1	VPR, AR, RC, TH	Sept/Dec	
1	L3.SSR1	River Júcar 1	RH, AS, IS, GR, II	Sept/Dec	
2	L1.SO1	Non-human somatic 1	MAG, FQ	Sept/Dec	
1	SG1	Seminar preparation	AR, JAS, GD, OC, GP, AP	Nov/Dic	
2	SGARQ1	Seminar preparation	FQ, RAC, MAG, FGT, MC	Nov/Dic	
1	DAR1	Archive: evaluation	IS, IM, GR	Nov/Dic	
2	DARARQ1	Grupo Taller UAH	FGT, AC	Nov/Dic	
1	DIS1	Dialogical pres. 1	JAS, AR	Dic	1 d.
				2025	
		Coord. Meeting online	IP+coordinators	Jan	1 d
1	L1.EC1	Spoken cinema 2	EC, MA, NS	Jan-Marc	
1	L2.EW1	Cannibalism 3	VPR, AR, RC, TH	Jan-Marc	
1	L2.EW2	Orality 1	EF, RC, RAW	Jan-July	
1	L3.SSR1	River Júcar 2	RH, AIS, IS, GR, II	Jan-June	
1	DAR1	Archive Software update	IS, IM, GR, FPI	Jan-Marc	
2	L1.SO1	Non-human somatic 1	MAG, FQ, SV	Jan-Marc	
2	L1.SO2	Coastal corporeality 1	MC, DDU	Jan-Marc	
2	L2.ET1	Ordinary cartography 1	FGT, SV	Jan-June	
		Coord. Meeting online	IP+coordinators	April	1 d.
1	SG1	Seminar 1: genealogy	<All	April	3 d.
2	SGARQ1	Seminar 1	<All	April	3 d.
1	DAR1	Archive. Content update	IS, IM, GR,	May-June	
2	DARARQ1	Grupo Taller. Implemen	FGT, AC	May-June	
1	DIS1	Dialogical pres.	JAS, AR		1 d.
2	DARARQ2	Exhibition preparation	FQ, FGT, MC, ES, AC	May-June	
		Coord. Meeting online	IP+coordinators	Sept	1 d.
1	L1.EC2	Film-paper 1	EC, EB, SZ, NS	Sept-Dec	

1	L2.EW2	Orality 2	EF, RC, RAW	Jan-July	
1	L2.EW3	Between languages 1	IR, RC, TH	Sept/Dec	
1	L3.SSR2	River Duero 1	RH, AIS, SL, IS, GR, II	Sept/Dec	
2	L1.SO2	Coastal corporeality 2	DDU, FW, DV	Sept/Dec	
2	L1.SO3	Archit. of Exp. Mind 1	MC, FQ	Sept/Dec	
2	L2.ET1	Ordinary cartography 2	FGT, SV, MDR, VR	Sept/Dec	
2	L2.ET2	Imaginaries in extinct. 1	EWC, RSC	Sept/Dec	
2	L3.FC1	Popular festival 1	RAC, MC, IA	Sept/Dec	
1	DAR2-EC	Publication	SZ, EC, FPI	Sept/Oct	
1	DAR2-EW	Publication	IR, RC, IS	Nov/Dec	
1	SG1	Prep. Issue on Gen.	JAS, VPR, GP	Sept/Oct	
1	SG1	Prep. Seminar 2	AR, GD, OC	Sept/Oct	
1	DIS1	Dialogical pres. 3	JAS, AR	Oct	1 d.
2	DARARQ1	Prepar. Publications	FGT, AC	Oct/Nov	
2	SGARQ1	Prep. Exhibition: archives	FQ, FGT, MC, ES, AC	Sept/Nov	
				2026	
		Coord. Meeting online	IP+coordinators	Jan	1 d.
1	L1.EC2	Film-paper 2	EC, EB, SZ, NS	Jan-Marc	
1	L2.EW3	Between languages 2	IR, RC, TH, RAW	Jan-Marc	
1	L3.SSR2	River Duero 2	RH, AIS, SL, IS, GR, II	Jan-Marc	
2	L1.SO3	Archit. of Exp. Mind 2	MC, FQ	Jan-Marc	
2	L2.ET2	Imaginaries in extinct. 2	EWC, RSC	Jan-Marc	
2	L3.FC1	Popular festival 2	RAC, MC, IA	Jan-Marc	
1	DAR1	Archive update	IS, IM, GR, FPI	Feb-Marc	
2	DARARQ1	Grupo Taller update	FGT, AC	Feb-Marc	
1	SG1	Prep. Seminar 2	AR, GD, OC	Jan-Marc	
1	SG1	Seminar 2	<All	April	3 d.
1	DIS1	Performative lecture 2	JAS, GD	April	1 d.
		Coord. Meeting online	IP+coordinators	April	1 d.
1	L1EC3	Paracinema 1	EC, NS, GR, II	May-June	
1	L2EW4	Animal Writing 1	AR, VPR, LA, TH, RAW	May-June	
2	L2.ET3	Collective memory 1	FGT, EWC	April-May	
2	L3.FC2	Convivialities 1	ES, FQ	May-June	
1	DAR2+SG1	Photobook publication	RH, AIS, RC, IS, FPI	May-July	
1	DIS1	Dialogical pres. 4	JAS, R	May	1 d.
1	SGARQ1+2	Prep. Exhibition: curatorial statement	FQ, FGT, MC, ES, AC	May-June	
		Coord. Meeting online	IP+coordinators	Sept	1 d.
1	L1.EC3	Paracinema 2	EC, NS, GR, II	Sept-Oct	
1	L2.EW4	Animal Writing 2	AR, VPR, LA, TH, RAW	Oct-Nov	
1	L3.SG3	River Seine 1	RH, AIS	Oct-Nov	
2	L2.ET3	Collective memory 2	FGT, EWC	Sept-Oct	
2	L3.FC2	Convivialities 2	ES, FQ	Sept-Oct	
2	L3.FC3	Collective ecstasy 1	MC, FQ	Nov-Dec	
1	SG1	Prep. Seminar 3	AR, JAS, GD, OC	Nov-Dec	
2	SGARQ1	Prep. Seminar	FQ, RAC, MAG, FGT, MC	Nov-Dic	
1	DIS1	Dialogical pres.	JAS, GP	Oct	1 d.
2	DISARQ2	Prep. Exhibition: loans and copyrights	FQ, FGT, MC, ES, AC	Oct-Nov	
				2027	
		Coord. Meeting online	IP+coordinators	Jan	1 d.
1	L2.EW5	Dreams	VPR, SL, IR, AR, LA, RAW	Feb/Marc	
1	L3.SG3	River Seine 2	RH, AS	Feb/Marc	
2	L3.FC3	Collective ecstasy 1	MC, FQ	Feb/Marc	
1	SG1	Prep. Seminar 3	AR, JAS, GD, OC	Feb/Marc	
2	SGARQ1	Prep. Seminar	FQ, RAC, MAG, FGT, MC	Feb/Marc	

1	SG1	Seminar 3	AR, JAS, GD, OC	April	3 d.
2	SGARQ1	Seminar 2	FQ, RAC, MAG, FGT, MC	April	3 d.
1	DIS1	Performative lecture 2	JAS, GD	April	1 d.
		Coord. Meeting online	IP+coordinators	April	1 d.
1	DAR1	Archive update	IS, IM, GR, FPI	May	
1	DAR2-EW	Publication	EF, AR, RC, RAW	May-July	
1	DIS 1	Dialogical pres. 6	JAS, AR	May	1 d.
2	DARARQ1	Prep. Publication book	FGT, AC	May-June	
2	DISARQ2	Prep. Exhibition: design and funding	FQ, FGT, MC, ES, AC	May-July	
		Congress prep	FQ, JAS, VPR, RAC, OC	May-June	
		Coord. Meeting online	IP+coordinators	Sept	1 d.
1	L1.EC4	Final Lab	EC, NS <all	Sept	
1	L2.EW6	Final Lab	VPR, AR, GD <all	Oct	
1	L3.SG4	Final Lab	RH, IS, OC <all	Nov	
1	DIS3+all	Prep. Exhibition	JAS, IS, RH, EC, GD, AH	Sept-Dec	
2	DARARQ1	New webpage design	FGT, AC	Oct-Nov	
2	DISARQ2	Exhibition	FQ, FGT, MC, ES, AC	Oct	
		Congress prep	FQ, JAS, VPR, RAC, OC	Nov-Dec	
				2028	
		Coord. Meeting online	IP+coordinators	Jan	1 d.
1	L1.EC4	Prep. Exhib. + Congress	EC, NS <all	Jan-Marc	
1	L2.EW6	Prep. Exhib. + Congress	VPR, AR, GD <all	Jan-Marc	
1	L3.SG4	Prep. Exhib. + Congress	RH, IS, OC <all	Jan-Marc	
		Congress prep	FQ, JAS, VPR, RAC, OC+all	Marc/Apr	
1	DIS3+all	Exhibition	JAS, IS, RH, EC, GD, AH	Marc/Apr	
1	DAR1	Archive web update	IS, IM, GR, FPI	May-July	
2	DARARQ1	New webpage	FGT, AC	May-July	
1	DAR2	Publication	IS, JAS, EC, RH, VPR, FPI	May-August	
		Evaluation meeting	<all	July	1 d.

4.4. Identification of critical points and contingency plan

-Difficulty of financing for Labs. Action required: Collaborations will be sought with research centers and art centers that can assume part of the needed budget. Likewise, the PI and the research team will maintain an active disposition to obtain parallel funding. As a last option, we will reduce the number of activities.

-Difficulty of funding for mobility. Action required: Some On-site activities will be substituted by on-line activities and mobility grants will be applied for in the universities of origin or in through other calls.

-Failed processes in experimental practices. Action required: Knowledge is not only extracted as a result of a successful process, but also by analyzing the potentialities in the processes themselves, both successful and unsuccessful. In the experimental Labs and workshops we will emphasize sharing the processes and the knowledge that derives from them not just accessing the results.

-Problems for effective collaboration in Labs and study groups. Action required: In the quarterly work meetings we will assess the reconfiguration of the work groups in case difficulties arise.

-Failures in the relationship with external institutions and agents. Action required: in previous years, we have collaborated with many institutions and groups. If we should have difficulty in organizing any activity with any of the planned institutions, we could look for alternatives or alter the calendar to make the collaborations possible.

4.5. Previous results of the team in the subject of the proposal.

The ARTEA group started its activity in 2002. In 2004 it started the first research project: *Políticas del cuerpo y de la imagen: un estudio comparado de la creación escénica en América*

latina y España 1980-2000 (Politics ob body and imagen. A comparative study of performance art in Latin America and Spain) HUM 2004-02731 and continued in 2006 with *Digitalizar lo efímero: la creación escénica contemporánea en América latina* (Digitalising the ephemeral: contemporary performing arts in Latin America) PAI06-0113. This was followed by 2 projects with regional funding, 1 project with AECID funding, participation in a European project and 4 MINECO/MICINN projects (the last three have been reported on in point 2). The last project with regional funding was:

-*Virtual archive of performing arts. Ephemeral arts in Castilla-LA Mancha*. PI1: Isis Saz. PI2: J. A. Sánchez. Directorate General of Universities, Research and Innovation of Castilla-La Mancha. Co-funded by the European Union (UCLM). From 01/09/2022. 71.390,08 €. This project has allowed us to know the local and regional artistic reality and to establish collaboration networks that will be effective in the new project.

Among the most relevant previous results of the last years, we will highlight:

-*Performance Research*, vol. 24 - 7. *On Disappearance*. Issue editors: Esther Belvis Pons & J. A. Sánchez. ISSN: 1352-8165 (2019) 24:7.

-*Master in Performing Arts Practice and Visual Culture*. UCLM-MNCARS. 14 editions from 2009 to 20023. Directors (in order of most recent): Diana Delgado Ureña, E. Collado, Rosa Casado, Cuqui Jerez, V. Pérez Royo, J. A. Sánchez.

-Study group at the MNCARS linked to the project *The new loss of the center: 1. Body, territory and conflict* (2020-21). Coordination: F. Quesada. 2. Conjugate worlds: multispecies corporealities. Coord.: F. Quesada (2021-2). 3. Collective mourning, planetary mourning. Coord.: Isabel de Naverán (2022-23).

-Chair of Expanded Theatricalities. Reina Sofía Museum. 1. Insurgent Matter. With Heiner Goebbels, María Jerez, Silvia Zayas, Pablo Palacio. Coord.: ARTEA. Yuyachkani (I'm thinking, I'm remembering): memories in action. With Teresa Ralli, Rita Segato, Ruth Estévez, Elisa Fuenzalida, Jorge T. Baldeón, Laura Tejero. Coord.: J.A. Sánchez and Isabel de Naverán. 3. Forced entertainment: things that go through your head while you fall. With Tim Etchells, Juan Domínguez, G. Palladini, Adrian Heathfield, Forced Entertainment. Coord: J. A. Sánchez.

Recent individual contributions: see summaries in the Application.

4.6. Adequacy of the research and work teams for the planned activities.

SP 1: L1. Expanded Cinema. **Silvia Zayas**, artist and Phd in Fine Arts (UCLM) with the thesis *Contradispositivos entre el cine y las artes escénicas: fantasmas, difracciones, agujeros y otras criaturas* (2023). She works at the boundaries of live arts, film and expanded choreography. **Érik Bullot** is a filmmaker and theorist. His work has been shown in numerous festivals and museums around the world; he has published several books on a cinema by other means, such as *Le Film et son double* (Mamco, 2017), *Du film performatif* (It: éditions, 2018), and *Cine de lo posible* (Metales pesados, 2021). **Marta Azparren** is a visual artist who works in the intersection of experimental film, performance and drawing. She recently published 'Cine ciego. Detener el flujo de las imágenes' (2023), on cinema without images. **Natalia Salazar** is visual artist and cultural manager; in San Francisco she was involved in the experimental-analogical film community in the city. She is preparing a phd thesis on cinematic drifts; body, space and filmic medium.

L2. Expanded Writing: **Erea Fernández Folgueiras** holds a Phd in Literary Studies (UCM) and a postdoc research contract Margarita Salas at U. Salamanca. Member of the poetic collective Euraca and specialist in contemporary literature. **Shaday Larios** is a writer, specialist in object documentary theater, PhD in Performing Arts (UB), co-director of the collective Oligor and Microsopía, with an important international activity. **Tzu-han Hung** is artist and Phd candidate (UCLM); she works with expanded writing focusing on its materiality and corporeality from

gestures and orality, through performances and multimedia installations. Her work explores affective listening (Jing Wang) in contrast with the alienation of capitalism. **Laía Argüelles Folch** (Spain, 1986) is a visual artist and writer. Her research deals with the translatability of experience and the use of imagination as an epistemological tool.

L3. Site-specific and ruralities: **Anja Isabel Schneider** is MFA in Curatorial Research in Goldsmiths (2012), PhD in Curatorial Research in Antwerp-Leuven (2020) and postdoc Margarita Salas in UCLM (2021-23). She researches on contemporary experimental opera. **Itsaso Iribarren** is artist, teacher and performer, specialist in contemporary circus. PhD in Fine Arts (UCLM). Her research focuses on the relation between body, sculptural objects and exhibition space. She has performed worldwide, together with Germán de la Riva. **Germán de la Riva** is artist, performer and engineer, specialist in contemporary circus. PhD in Fine Arts (UCLM), he researches on technological devices that allow live online broadcasting of the body in motion.

SG. Study Group. **Antonio Prieto Stambaugh** holds a Phd in Performance Studies (NYU), he is a specialist in queer performance studies and editor of the journal Investigación Teatral. He will be on a one-year sabbatical research stay starting July 2024. **Giulia Palladini** is a specialist in live arts studies, with research and teaching positions in New York, Berlin, London and Rome and activity in Colombia, Ecuador and Mexico; she researches on relations between the categories of "political" and "domestic" in the living arts.

DAR. Archive and Publications. **Romina Casile** is an artist and holds a PhD in Fine Arts (UCLM). She works on writing and performativity, with a research on editorial pieces as practices that generate performative gestures in themselves. **Irene Mahugo** is an artist, set designer and PHD candidate. Situated between performing and visual arts, her research, infused with a crip/queer experience, explores concepts such as dissociation, technological acceleration, prosthetics, alliances, mutability, and flexibility.

DIS. Dissemination. **Alicia G. Hierro** holds a PhD in Fine Arts (UPV) and a Margarita Salas research contract; she researches the artistic avant-garde in the field of sound art, gender identity, performative lecture and film-essay. Head of the AIR (International Society R. Gómez de la Serna) and member of IN-SONORA.

SP 2: L1. Somatics applied to the landscape. **Diana Delgado-Ureña** holds a PhD in. Contemporary aesthetics and art theory (UNIZAR, 2023). Between 2016 and 2023 she has collaborated with the postgraduate program Master in Performing Arts Practice and Visual Culture (UCLM). **Susana Velasco** holds a PhD in Architectural Communication (UPM, 2019), Adjunct Professor at UPM. She works at the intersection of architecture, somatics, and ethnography. She expects to hold a permanent position at UPM during 2024, then she will become a member of the research group, the PI will apply in due time. The **Laboratory of Somatics Applied to Landscape** is a practice-based research agency founded by **María Auxiliadora Gálvez**, architect and Feldenkrais trainer, in 2016. Ever since, this Lab has held projects and events in Spain, Cyprus, Austria and France.

L2. Ethnographies of everyday life. **María Díaz Rodríguez** is an artist and holds a degree in Sociology (Universidad Complutense). Her work deals with the development of innovative audiovisual formats that integrate methodologies of cultural anthropology studies. **Edwin Culp**, Professor of the Department of Communication at the Universidad Iberoamericana, Mexico. His research interests include film, theatre, visual arts and critical cultural studies. **Rosa Casado** holds a PhD in Theatre and Performance Studies (University of Glasgow). She is an artist and researcher. Lecturer within the Theatre, Film and Television Studies Department in Aberystwyth University (UK). **Nuria Güell** holds a Degree in Fine Arts and Master in Behaviour Art (Universidad de Barcelona). She is currently involved in artistic projects from the perspective of Environmental Humanities. **Alejandro Carrasco** is an architect and holds a

Master in Architectural History (Bartlett School of Architecture UCL, 2021). He is FPI Grantee of the Research Project *The New Loss of the Center*, PI: Fernando Quesada.

L3. Forms of celebration. **Diana Delgado Ureña** (see above L1), **Violeta Rodríguez** holds a Master in Social Sciences and Humanities (UNAM México, 2014), and currently develops her PhD Dissertation *Instacity. The City represented by the new communication technologies. Lisboa and Porto*, at Universidad de Coimbra, Portugal. **Daniel Valtueña** holds a PhD in Latin American, Iberian, and Latino Cultures (The Graduate Center, City University of New York CUNY). His work revolves around the notion of Queer Spain (España rarita), with emphasis on festive performances in Spain between 2008 and 2020. **Esteban Salcedo** is an architect and holds a PhD in Architecture (UPM, 2023): *SixExhibitions. The role of Art galleries in the construction of Architecture Culture in Spain*. He is currently involved in research about leisure architectures in Spain. **Irene de Andrés** is an artist with a Degree in Fine Arts and a Master in and Research in Arts (Universidad Complutense, 2010). Her work is focused on the imaginaries of free time and leisure architecture in Spain with the forthcoming Solo Exhibition *After Leisure* at Centro Párraga.

SG-ARQ Study Group. **Rosa Casado** (see above L2)**, Nuria Güell** (see above L2)**, Esteban Salcedo** (see above L3)**.**

DAR-ARQ. Archive and Publications. **Daniel Valtueña** (see above L3)**, María Díaz Rodríguez** (see above L2)**, Susana Velasco** (see above L1)**, Edwin Culp** (see above L2)**, Violeta Rodríguez** (see above L3) **and Alejandro Carrasco** (see above L2).

DIS-ARQ. Archive and Publications. **Diana Delgado Ureña** (see above L1), Esteban Salcedo (see above L3), Irene de Andrés (see above L3), Alejandro Carrasco (see above L2). **Marcos Corrales** is an architect in practice, specialised in curatorial practices and exhibition design for Museo Reina Sofía, Fundación ICO, and Centro Centro, among many other venues. **José Duarte** is a graphic designer specialised in artist's book, communication strategies for cultural institutions, and art books. He is the designer in residence for La Casa Encendida.

4.7. Human, material and equipment resources available for project implementation.

Previous activities of the ARTEA group have fostered the generation of international collaborative networks arising from various contexts: with artist-researchers graduated from the doctoral program, and with students of our MA in Performing Arts Practice and Visual Culture in collaboration with the MNCARS, in which more than 200 students, many of them professional artists and educators from more than 20 countries have enrolled; and many other projects and events in collaboration with other entities and institutions.

The Faculty of Fine Arts has technical staff in Labs and creative workshops that could occasionally support specific activities.

The ARTEA group has acquired a significant amount of its own technical resources acquired with funding from previous research projects and other competitive calls: 2 Sony ZV1 Camcorder, Panasonic HCX2000 Camera and accessories, Tascam DR22 W Recorder, MicroRode Go II, Logitech Mevo Camera, HD60X Video Capturer, Stream Deck Mk2, Microphone for Streaming wave3, Anti Pop Filter, XL Chroma Screen, Light Screens, Light Ring, Nanlite 150 Led Spotlights, Yamaha Stagepas 600, EW100G4 835 Handheld Microphone, HSP Headset Microphone, Fonestar MS131 Microphone Stand, FDM 1050 Cable Handheld Microphone, External DVD Player, 2 Optoma 403 Video Projector, 2 Mac Book Pro 16 "M2 Pro 12 N CPU 19N, 1 iMac 24 "M1/ 8C CPU/8C, 2 External Hard Disk Drive 2 T, iPad Pro 11 "Wi fi Cell.

We also have an analog film laboratory, shared with the Faculty of Fine Arts and managed by E. Collado. Other resources: https://bellasartesuclm.com/instalaciones-y-servicios/

5. EXPECTED IMPACT OF THE RESULTS.

5.1. Expected impact on the generation of scientific-technical knowledge in the thematic area of the proposal.

1) A relevant contribution will be made in the field of artistic research, emphasising the power of experimental art for the generation of knowledge. Given the previous impact achieved by the artistic projects of the members of the research and work teams, we can be confident that the artistic results of the Labs within the framework of this project will have visibility in both education and artistic international contexts and creative networks.

2) During the development of the project, we will experiment with new practice-based artistic research methodologies that can be transferred to both academic and cultural contexts, such as postgraduate and doctoral programmes in artistic research, professional education and non-academic research contexts, artistic production, exhibition and dissemination spaces.

3) We plan to experiment with methodologies for understanding the past by means of an interdisciplinary collaboration among artists and specialists in the History of art and Architecture, Philosophy, Anthropology and Philology that can contribute in turn to new developments in each of these disciplines.

4) It is a pioneering project in its commitment to transversality, in line with current trends in academy, especially at doctoral level. This novel collaboration between artistic practices, architecture, and humanities in the framework of the living arts and expanded practices can consolidate the position of the Artea group in the international arena with activities and methodology both complementary and alternative to those developed by Anglo-Saxon groups active in the same field.

5.2 Social and economic impact of expected results.

SP1. The experimental community will have its physical location in Cuenca, a capital city with an identity determined by its cultural activity and by its rural and natural contexts. This project foresees a specific contribution to the reinforcement of these both identity dimensions of its identity, with a social and economic impact.

In 2023, the VI Culture and Ruralities Forum was held in Cuenca, organised by the MCU. The city became a significant meeting point for connecting artistic and cultural collectives of the region in connection with European collectives and entities. On behalf of the Artea group, Isis Saz and Raúl Hidalgo participated in this event. Continuing this line, the aim of this project is to bring artists and creators closer to territories in a situation of depopulation, attracting them by means of these transdisciplinary activities and by means of collaboration between contemporary art centres and spaces located in rural areas, promoting connections between economy, art practices, art history and education in continuous development.

Moreover, the project will contribute to reinforce the potential of the city of Cuenca as a venue for artistic communities. It was already so in the sixties thanks to the initiative of Fernando Zóbel, Antonio Saura, José Guerrero, and others, around the Foundation of the Museum of Abstract Art. This initiative was updated with the creation of the Faculty of Fine Arts in 1986. The old quarter was declared a World Heritage Site by UNESCO in 1996. Most of the museums and exhibition spaces are located there: the Museum of Abstract Art of Cuenca (Juan March Foundation); Antonio Pérez Foundation; Espacio Torner; Casa Zabala; Colección Roberto Polo (Santa Cruz) and the (UCLM), as well as other art spaces in the city. The Faculty of Fine Arts also has several centres and collections open to the public: the Parkett and Juana Mordó Collection, the International Electrography Museum and the Experimental Creation Centre are some of the projects that the faculty fosters, actively promoting the dissemination of

contemporary art. All this makes the city ideal for hosting this experimental community, which in turn can have a beneficial impact both on the city, the province and the region.

SP2. The local communities of the over-exploited Spanish coast will be the main beneficiary of this subproject on two levels: collective imaginaries and the concrete and physical level. The narratives and imaginaries of tourist development (sun and beach) are very discredited and have been displaced by new imaginaries that are very popular despite having an even greater impact due to the extractivist aspects of this economic sector. In collaboration with the Docomomo Foundation, for documentation of modern architecture in Spain, the project will activate all the archival material that this foundation holds, in order to make it known to non-scientific and non-professional communities, that is society in general, with emphasis on local coastal communities.

The project seeks to reveal this historical-cultural process to achieve two specific objectives of making visible and valuing the two threatened imaginaries: that of the original traditional communities from the coast, which still present material remains that will be praised, and that of the memory communities of the developmentalism, which now takes, in its own way, the role that the previous ones played in their day. These two imaginaries will be put in critical relation with the most current ones, the result of the monopolies of digital platforms and deregulation.

On a purely physical level, the project will address the destruction of the coastline and its legal framework, which will be the subject of analysis, study and criticism, with the aim of revealing and introducing into the public debate the relationships between the legal frameworks and the real effect. on the coastline. The project will collaborate with TBA 21, a contemporary art agency focused on the physical environment and art, and its participation in the Conference on the Oceans, goal 3030 of the United Nations. Finally, the specific achievements that the laboratories will carry out in specific areas of the coast, with architectural installation formats, public workshops of somatics, celebration of festive events, and ethnography work of the everyday, will have a direct impact on the local communities involved in each of them, with the active participation of these communities.

5.3 Plan for scientific communication and internationalization of the results (indicate the forecast of publications in open access).

Participation in national and international artistic events. At least 6 artistic projects, which will be presented in different contexts in the professional artistic field. We will maintain our participation in reference spaces, endorsed by joint achievements in the past, as the Museo Reina Sofía, La Casa Encendida y CA2M (Madrid), Fundación Antonio Pérez (Cuenca), Art Space Azala (Álava), Department of Artes Vivas at Museo del Chopo (Ciudad de México), Centro Cultural de España en México,Centro Gabriela Mistral (Santiago de Chile) and the artistic collectives Yuyachkani (Perú), Mapa Teatro (Colombia) and Teatro Ojo (México). For this project, we have established contact for future collaborations with Teatro del Barrio, Cineteca-Matadero and Círculo de Bellas Artes (Madrid), Fine Art's Library (UCM, Madrid), Fantastik Lab (Valencia), Casa Porrás (La Madraza, UGR), Festival Iberoamericano de Cádiz and Matadero Madrid.

2) Publication of experimental books: essays, literary and artist's books. At least 3 publications in SP1. A collaboration with independent publishers is envisaged, such as Documenta/Escénicas, Microutopías, Disbauxa o Caniche.

3) Publication of monographs. At least 1 monograph in SP1 or 1 monograph in SP2, in one of the publishing houses with which we have already collaborated: Akal, Asimétricas, La uÑa RoTa, Consonni. Abada, Asimétricas, Bartlebooth o Puente Editores, Niños Gratis.

4) Articles in Journals. SP1: At least 8 articles, 4 of them in indexed Journals: Theatre and Performance Design; Performance, Research; Theater Research International; TkH Journal for Performing Arts Theory, Revista Brasileira de Estudos da Presença; Journal for Artistic Research; Parse Journal; Danse Research Journal; PAJ (Journal of Performance and Art); Performance Journal; Performance Matters; Moving Image Review and Art Journal, Millenium Film Journal. SP2: At least, 6 articles in indexed Journals: Log. Observations on Architecture and the Contemporary City; E-Flux Architecture (online); Vesper. Journal of Architecture, Arts and Theory; ARQ Architectural Research Quarterly; Theatre and Performance Design; Footprint: Delft Architectural Theory Journal.

5) At least, six articles in Open Access.

6) Proposal for a monographic issue on "Decentered Genealogies of Experimental Practices". It will be proposed to *Performance Research* (we already edited a monographic issue in 2020).

7) Participation in Congresses. At least 8 participations in international and national congresses: Performance Studies International, Hemispheric, International Federation for Theatre Research, Latin American Studies Association, International Surrealism Studies Society Meeting, Eye International Conference (Amsterdam), PER/PHOTO (Lisbon), S:PAM (Ghent), International Short Film Festival (Oberhausen), European Media Art Festival (Osnabrück).

8) Academic collaborations: Universidad Carlos III (Leganés), grupo de investigación Técnica y Humanidades Ecológicas (THECO), Universidad de la Laguna, grupo TURICOM: La experiencia turística: imagen, cuerpo y muerte en la cultura del ocio y CSIC, grupo Estética Fósil.

9) International Network. Red Artes Vivas para AL y Caribe, based in Bogotá. SPECTRAL (project on expanded cinema funded by UE with participation of six laboratories of analogic cinema). AIR (International Society R. Gómez de la Serna). Univ. of Lisboa, PUCP (Lima), Univ. Nacional de Colombia (Bogotá), Univ. Veracruzana (Xalapa), Univ. (Violeta Rodríguez), la Univ. Iberoamericana de México (Edwin Culp) and Instituto 17 de México (Lorenzo Rocha).

SP1. Observing Promoter Entities (EPO LETTERS): Fundación Antonio Pérez (Cuenca), La Casa Encendida (Madrid), La Radio del Reina (MNCARS, Madrid). Fine Arts University Library (UCM), Espacio de Arte Azala (Álava).

5.4. Dissemination plan of the results to the most relevant groups for the subject matter of the project and to society in general. Where applicable:

1. The recent opening of the Escuela de Arte Dramático of Castilla-La Mancha in Cuenca has opened a channel for collaboration in the joint development of training and research activities. A first collaborative activity has already been carried out: the First Conference on Research in Performing Arts 2023, organized by the project Archivo Virtual de Artes Escénicas. Artes Efímeras en Castilla-La Mancha, funded by the JCCM. blog.uclm.es/artea/

2. Collaboration with institutions of Castilla-La Mancha: Instituto de la Juventud, Instituto de la Mujer, Museo de las Ciencias (JCCM). We have carried out collaborative activities with all of them in previous years. The Fundación Antonio Pérez has also other venues in small towns in the province of Cuenca, where we intend to realize dissemination activities: San Clemente, Huete and Tarancón.

3. Educational outreach activities in centers of higher artistic education. Members of the team have collaborated as educators and consultants at the ESAD of Valencia, Malaga, Madrid and Murcia and the Institut del Teatre of Barcelona.

4. Participation in the European Researchers' Night.

5.5 Plan for the transfer and valorization of results.

1. Transfer of creation methodologies to non-professional groups or work contexts that are not primarily artistic. Previous examples of this were: the implementation of the Torre de Babel Laboratory in Centro Párraga (Murcia), resulting from the transfer of a collective creation methodology experimented in a first realization at the MNCARS (2018); at the Centro Párraga involved people linked to activism, social work, psychology, etc, in a context of research and debate on gender inclusion. We intend to carry out similar transfers in relation to other contexts such as the Espacio Alfar (Cuenca) and Centro Dados Negros (Ciudad Real), as well as other national and international contexts.

2) Non-regulated teaching activity. Organization of workshops, seminars, lecture series in non-university contexts.

3) Public activities in museums and other institutions. In addition to those already listed in 4.1.1, we will collaborate in dissemination tasks with Radio del Reina (where the researcher G. Durán already collaborates), the Filmoteca de Aragón en Zaragoza (with which V. Pérez Royo already collaborates).

4) The methodology of artistic experimentation may be transferred to higher education programs in the arts. Immediately, to the programs in which the members of the research and work team participate: Doctorate Programs of the UCLM, UAH, UZ, USAL and UPM, Máster en Investigación en Prácticas Artísticas y Visuales (UCLM), Máster en Arquitectura (UAH), Máster en Prácticas artísticas y estudios culturales (Centro Huarte, UNA), as well as programs with which we have already maintained a teaching and research relationships: Maestría en Teatro y Artes Vivas (Universidad Nacional de Colombia), Maestría en Artes Escénicas (Universidad de las Artes de Guayaquil, Ecuador), Maestría en Artes Escénicas (PUCP, Lima), Máster en Artes Escénicas y Comunicación (Universidad Iberoamericana), Maestría Académica en Artes (Universidad de Costa Rica), Master of Theatre and Performance Practices (University of Glasgow).

5.6 Summary of the planned data management plan.

Knowledge and information generated by the different laboratories and working groups will be processed for inclusion in the Artea Archive and in the Grupo Taller UAH archive. The following data will be processed: 1) documentation of activities with photos, videos, scripts, scores, etc. 2) data related to artists and artistic collectives: biographical information, productions, trajectories. 3) information on academic production: bibliographies, online references, etc. The Artea Archive has a protocol for the transfer of non-exclusive rights for research purposes. In those cases where there are limitations on open distribution, the documents or information will be kept on a hard disk with restricted access.

5.7 Effects of including gender in the content of the proposal.

SP1: The conceptual framework of the project is defined from a gender perspective. The artistic practices experiment with gender dimensions, ranging from body politics to gender dissidence, interpreting, performing embodying and inhabiting the instituted identities in an open and multiple ways. In the justification of the project, we make explicit reference is made to the ideas and theses of feminist thinkers and artists, which is reflected in a bibliography with a majority of references to women authors. Most of the proposed lines of research are based on the incorporation of feminist theories and practices, ecofeminism, new materialisms and decolonial thought.

The inclusion of gender is manifested in the composition of the research and work teams, with a clear majority of women in both. Members of the team have been active in initiatives to promote gender inclusion in the University and in artistic practice. Isis Saz co-directed the IX

School of Feminist Thought, organized by the Women's Institute of CLM in 2022. And Gloria Durán explicitly works on art history from a gender perspective in numerous publications, the latest being Sicalípticas (2021).

The UCLM has an equality plan. And in the Faculty of Fine Arts there is an Equality commission, chaired by Esperanza Collado, a member of the research team.

The use of inclusive language has been a concern of the group for years, which is transferred to both events and publications. It has also been taken into account in the drafting of the technical report, and will continue to be maintained in future productions.

SP2. The objectives have been formulated considering the gender dimension and the intense transformations of the social role of women in the time period addressed by the project, from the mid-sixties to today. Leisure architectures, anchored in an intensive tourism model, impact men and women unequally, not only in the ways in which women have and enjoy free time, also in the ways in which they integrate as businesswomen and workers in the sector. The methodology is oriented from the participatory research assumptions of feminist epistemologies. It guarantees the collection and processing of data disaggregated by gender and considers this perspective in the analysis and preparation of materials. The project contemplates a differentiated analysis of the results by gender to identify and highlight possible disparities, in a way that promotes a broader and deeper understanding of the social reality of women. The practical applications derived from the research are contemplated ensuring that the benefits can be distributed equitably, contributing to promoting the visibility of the causes of gender inequality in the research context addressed by the project. The social and economic impact of the project will attempt to contribute to the reduction of gender inequalities and the promotion of equitable development, in line with SDG 5 promoted by the United Nations 2030 Agenda. Gender equality is a fundamental human right and a necessary foundation for a prosperous, peaceful and sustainable world.

6. JUSTIFICATION OF THE BUDGET REQUESTED

Both the PI and the coordinators of Labs and Groups will search for co-financing of specific activities and part of the expenses of the project will be covered by collaborating entities. But is essential that the project can count on a sufficient budget to maintain its own lines and avoid subordinating the actions to the priorities of institutions beyond the main objective.

SP1: The largest budget item will be destined to the recruitment of a postdoctoral researcher with an artistic profile. In coherence with the general objective of the project, we wish to value artistic experimentation as a generator of knowledge. Her task will be to generate their own creation project, collaborate in the different laboratories, contribute to the systematization of creation methodologies and collaborate in the study groups. In the work plan we have identified this profile in the Expanded Writing Lab, since there is no member of the research team affiliated to the UCLM in that Lab.

-The budget item for travel and per diem corresponds to three types of journeys. 1) For the on-site participation in Labs and activities of the group in Cuenca or other localities. The dimensions of the team and the fulfillment of the general objective require an important expense under this concept. 2) For the realization of international artistic projects or participation in artistic events, essential for the valorization of research results. 3) For participation in congresses and other discussion forums.

-Although the group has important technical resources in the Faculty of Fine Arts of Cuenca, it will be necessary to acquire small inventoriable equipment for the expanded cinema laboratory and conventional computer equipment for study, documentation and archiving

activities. It will also be necessary to acquire consumable material for the operation of the laboratories and creative projects: various materials for installations, interventions and self-publishing.

-The collaboration with professional artists and specialists is necessary to develop specific tasks that cannot be assumed by the team in the Labs and in the seminars. These tasks are to be remunerated.

-We have destined a budget for publications, which includes: 1) collaboration in publications with independent or academic publishers, 2) translations and collaboration for the preparation of a monographic issue in an international journal, 3) publication costs of a monograph.

-Finally, it will be necessary to update and maintain the site that serves as a repository for the group: the Artea Archive, for which an annual budget is allocated.

SP2. The largest budget item is "other expenses" (otros gastos) and is subdivided into three further items: creation labs, working groups and web pages.

-The second important item will be personnel costs, with the provision of three short-term, part-time contracts, each associated with a laboratory. For all of them, the production of graphic and audiovisual material is expected that requires professional and/or artistic skills that go beyond the usual skills of a researcher. The tasks and profiles have been identified in the application form.

-The third relevant budget is publications. Two books are planned, one collective and the other monographic. The collective one book is expensive to produce due to its characteristics (high number of images, copyright of images, high number of authors, design with heterogeneous materials and complex revisions). Specific expenses derived from publishing in indexed, peer-reviewed journals have also been planned.

-The fourth budget is destined to travel and allowances. At an international level for attendance at high-impact conferences and for the effective inclusion of work team members residing in other countries. At the national level for trips involved in the development of somatics and ethnography labs. Due to their format, these labs require field work.

-Although the group has important material resources at the Alcalá School of Architecture, a supply of consumables is necessary for all expenses that this center can offer (printing, digitization and photography services of the UAH), but not fully fund.

7. TRAINING CAPACITY :

7.1 Training program planned in the context of the requested project.

SP 1:

1) Participation in the tasks assigned in this project and in the coordination meetings. Specifically, he/she will be responsible for compiling documentation on the working meetings. In collaboration with other team members design internal and external presentation formats. He/she will also participate in the study groups, with the function of compiling the minutes, together with other team members.

2) Participation in seminars of predoctoral researchers linked to the Artea group. These seminars are held every semester. Since the group linked to the program is very broad, it allows a rich exchange of knowledge and methodologies. They take place over two days. Each doctoral student presents his or her progress in the format of his or her choice (lecture, performative conference, exhibition, audiovisual, workshop) for 20 minutes (in blocks of 80 minutes). Subsequently, 80-minute sessions are organized for giving feedback to the artists, grouping the research projects by thematic or methodological affinities. Thesis directors and other members of the group also participate in these meetings.

3) Participation in educational and research activities carried out by Artea in collaboration with other institutions. In recent years, the Artea group has carried out important research events in collaboration with other institutions, such as the Study groups and the Chair of Expanded Theatricalities at the Reina Sofia Museum, discussion forums at La Casa Encendida, experimentation and training laboratories in Art Space Azala, etc.

4) Collaboration in teaching tasks. From the second year onwards, the student will be assigned to collaborate in teaching tasks in the Fine Arts degree, on an ad hoc basis, and in subjects whose programs include topics related to his/her doctoral research project. Priority will be given to internships, although in the final phase of the contract he/she could also have responsibility in theory classes, always with a very small number of credits, which does not hinder the development of his/her personal research.

5) At least 2 research stays of 3 months during the second and third year in international centers. Possible destinations, with which we have already maintained research collaborations, include: Tisch School of Arts (New York), Univ. of Stockholm, Univ. La Sapienza (Rome), Univ. Nacional de Colombia (Bogotá), PUCP (Lima), Univ. Federal de Rio de Janeiro and Univ. de Chile (Santiago).

6) Depending on the profile of the recruited person, a scientific production plan will be agreed upon, in the form of artistic projects, writing of articles and participation in congresses, which should contribute to the completion of his/her doctoral theses, the main objective of this training plan.

SP2

1) Participation in the tasks assigned in this project and in the coordination meetings. Specifically, the candidate will be responsible for collecting documentation on work meetings and, in collaboration with other team members, designing internal and external presentation formats. She will also participate in the study groups, with the task of compiling the minutes, along with other members of the team.

2) Participation in the Doctoral Meetings of the UAH Doctorate Program in Architecture. These doctoral meetings are held twice a year, taking place in one day. Each doctoral student presents their progress for 20 minutes. And subsequently, feedback sessions are organized for the projects grouped by thematic or methodological affinities. The thesis directors and other members of the group also participate in these meetings.

3) Participation in the seminar linked to the GrupoTaller UAH. These seminars are held annually within the framework of the UAH Master's Degree in Architecture. Seminars take place during the first semester of each academic year and are focused on introducing Master's students to research methods in the field of architectural design. They consist of nine to twelve sessions, four hours each in which, weekly, a lecture is presented and a collective debate takes place, closing with presentations by the students.

4) Collaboration in teaching tasks. Starting in the second year, the candidate will be assigned teaching tasks in the Degree of Fundamentals of Architecture and Urbanism and in subjects with topics related to the doctoral research project. Priority will be given to carrying out workshop practices, although in the final phase of the contract the candidate may also have responsibility for theory classes, always with a very small number of credits, which do not hinder the development of personal research.

5) Completion of 2 to 3-month research stays during the second and third year in international centers. Among the possible destinations, with which we have already maintained doctoral research collaborations in previous years are: Bartlett School of Architecture (UCL London), Architectural Association School of Architecture (London), Istituto Universitario di Architettura di Venezia IUAV (Venice) and UPenn School of Design (Philadelphia). Thanks to a recent

collaboration we may consider UNAM (Mexico City) and Cornell School of Architecture (Ithaca).

6) Based on the profile of the recruited person, a scientific production plan will be agreed upon, in the form of artistic projects, writing of articles and participation in conferences, which must contribute to the completion of his/her doctoral thesis, the main objective of this plan.

7.2. Theses completed or in progress within the scope of the research team (last 10 years).

SP1. Completed PhD Dissertations All of them: "sobresaliente cum laude".
1. **Concha Vidal de Valicourt**. Del cuerpo apolíneo en la pintura al cuerpo dionisiaco en la performance. Dir.: I. Saz/ Ó. Cornago. UCLM: Nov 2023. 2. **Romina Casile**. Voces, resonancias, escrituras. Prácticas de desplazamiento y transformación. Dir: J.A. Sánchez. UCLM. : Oct. 2023. FPI Plan propio. 3. **Diana Delgado-Ureña**. Dir.: V. Pérez Royo. UZ.: Sept. 2023. 4. **Marta Fernández Calvo**. *Sobrevivir al acontecimiento artístico. Una revisión desde la práctica artística contemporánea de tácticas y modelos para la activación de lo irrepetible.* Dir.: Javier Tudela y R. Hidalgo. UCLM: Jul. 2023. 5. **Silvia Zayas.** Contradispositivos entre el cine y las artes escénicas: fantasmas, difracciones, agujeros y otras criaturas. CoDir.: E. Collado y Aurora Fernández Polanco. UCLM.: June 2023. Sobresaliente cum laude. 6. **Esmeralda Gómez Galera**. *Walking Cities: poéticas, políticas y arquitecturas del caminar urbano*. Dir.: R. Hidalgo. UCLM.: Jan. 2023. 7. **Itsaso Iribarren**. *Cuerpo fragmentado. Procesos somáticos y procedimientos artísticos como espacios de transformación.* Dir.: I Saz. UCLM: Dec. 2022. 8. **Germán de la Riva**. *Cuerpo codificado. Movimiento corporal y práctica artística en los entornos urbanos.* Dir.: I. Saz. UCLM: Dec. 2022. 9. **Paulina León Crespo**. *Sïamesa. Un nosotras monstruoso*. Dir.: I. Saz. UCLM: Dec. de 2021. Sobresaliente cum laude. 10. **Ignacio de Antonio Antón**. *Fugitive dancers*. Tesis de investigación basada en la propia práctica escénica. Direccción: Jose Antonio Sánchez. UCLM: Nov 2021. FPI. 11. **Janaina Carrer**. *Dis.autonomía: una conceptáfora para prácticas de re.existencia y co.elaboración*. Co-direccción: V. Pérez Royo y J. A. Sánchez. UCLM: Oct. de 2021. 12. **Ana Luiza Fortes Carvalho**. *Los diarios de la doble*. Tesis de investigación basada en la práctica. Dir.: J.A. Sánchez. UCLM: Oct. de 2021. 13. **Paz Rojo**. *The decline of choreography and its movement: A subaltern pathway*. CoDir.: V. Pérez Royo, Chrysa Parkinson. Stockholm University of the Arts: Feb. 2020. 14. **Iván Pérez Vidal**. *A la luz de lo invisible: la obra de David Hammons*. UCLM. Dir.: E. Collado. UCLM: Dec. 2020. 15. **Anto Rodríguez Velasco**: *Imaginar y practicar una disidencia suave desde las artes escénicas contemporáneas*. Tesis de investigación basada en la propia práctica artística. Co-direccción: J.A. Sánchez y V. Pérez Royo. UCLM: 2019. FPI. 16. **Bertha Díaz Martínez**. *La crítica de las artes vivas como acontecimiento. Tesis de inovestigación basada en la propia práctica de escritura crítica, ensayista y de acompañamiento de procesos de creación e investigación en artes vivas.* UCLM: 2018. Dir: J.A.Sánchez. 17. **Paul Roberts**. *A unfinished mindful body meets life choreographies of solo dance*. Codir: Siobhan Murphy, V. Pérez Royo. Sept. 2017.
PhD Dissertations in progress: Currently, **21** doctoral theses are being directed by members of the research team. Of these, 19 are being carried out in the doctoral program in Humanities, Art and Education of the UCLM. By sub-areas of specialization: Visual arts: Youssef Taki, Juan López, Alejandra García, Christiana Dafni-Tatsi / Live arts and performing arts: Bárbara Bañuelos, Charo Marín, Francisca Morand, Laura Valle, Irene Mahugo / Cinema and expanded cinema: José Rolando Jorquera, María Rogel, Nerea Moreno, Natalia Salazar. / Sound practices: Jaidy Diaz, Rafael M. del Pozo / Interdisciplinary practices: Tzu-Han Hung, Marc Vives, Natalia Salazar / Art history and curatorship: Ruth Estévez, David Plaza.

SP2. Completed PhD Dissertations

1. **Idoia Otegui Vicens**. Los humores de la arquitectura, de lo gráfico a lo irónico. Director: F. Quesada. UAH: May 2023. Winer of the Prize Recent PhD Thesis in Arqchitecture promoted by COAM and Ediciones Asimétricas. 2. **Eduardo Abril**. La teología materialista de Slavoj Žižek. Dir: R. del Castillo y A. Gómez, UC3M: July 2023. 3. **Alejandro Martínez Gallo**. Teorías de la conspiración. De la franja lunática al centro del imaginario colectivo. Dir: R. del Castillo, UNED: Sept. 2020. 4. **Virginia de Jorge Huertas**. Umbrales, esferas e infraestructuras. Vivienda ecológica y participativa entre 1965 y 2015. Dir: F. Quesada. UAH: Sept. 2019. FPU-15/00791. 5. **Susana Velasco Sánchez**. Cabañas, Trincheras y Cámaras. Dispositivos de mediación entre cuerpos y territorios. Codirs: F. Quesada and A. Ammán. UPM: January 2019. 6. **Carlo Rodríguez Sabariz**. Trabajo y juego en la sociedad industrial: una perspectiva deweyana. Dir: R. del Castillo, UNED: June 2018. 7. **Juan José Fernández Teijeiro**. Patología y santidad en William James. Dir: R. del Castillo, UNED: Nov. 2017. 8. **Alma López Vale**. Los fenómenos preternaturales y sus diferentes dimensiones en el pensamiento de Swedenborg, Kant y William James. Dir: R. del Castillo, UNED: June 2017. 9. **Antonio Marín Oñate**. Pulsiones del espacio. Oteiza y la aproximación a la arquitectura como vacío activo. Dirs: F. Quesada and M.T. Muñoz. UPM: Feb. 2016. 10. **Eugenio Pandolfini**. Percepción dispersa. Arquitectura y tactilidad en la sociedad de la comunicación. Codirs: F. Quesada and M. T. Muñoz. UPM: Oct. 2014. 11. **Pablo Martínez Capdevila**. Andrea Branzi y la città senza architettura. Codirs: F. Quesada and M.T. Muñoz. UPM: Oct. 2014. Extraordinary Prize for Doctoral Theses UPM 2014. 12. **Santiago Beruete**. Los jardines de la utopía: ética, estética y política. Dir: R. del Castillo, UNED: June 2014. 13. **Ana Sofia Pereira da Silva**. La intimidad en la casa. Codirs: F. Quesada and M.T. Muñoz. UPM: Jan. 2013. Extraordinary Prize for Doctoral Theses UPM 2013.

PhD Dissertations in progress: Currently, members of the research team are directors of 10 doctoral theses. 2 of them are directed in the PhD program in Architecture at the UAH by F. Quesada: Alejandro Carrasco Hidalgo and Ángela Molina Calzada; 1 in the PhD program in Advanced Architectural Design of the UPM, by F. Quesada and M.T. Muñoz: Andrés Carretero Mieres; and 7 in the PhD program in Philosophy at the UNED, by R. del Castillo: Juan Canet Cavestany, María Gelpí Rodríguez, Federico Sánchez, Yolanda Pérez Sánchez, Juan C. Sarmiento, Luis A. González Pérez and Juan Enrique Cedeno.

7.3. Scientific or professional development of doctoral graduates.

SP1: 1) **C. Vidal.** Regularly presents his artistic work in different contexts of the professional art circuit. First Prize Ciutat de Palma in Audiovisuals (2023): conchavidal.net). 2) **R. Casile** holds a postdoctoral contract at UCLM; she develops her artistic work in Madrid and Cuenca, and also participates in exhibitions in Argentina. 3) **S. Zayas** carries out artistic projects in the professional field. The last one, rui ê (2021-23) has been a collaborative network project funded by the Carasso Foundation: silviazayas.wordpress.com. 4) **I. Iribarren** is associate professor in the Dept. of History of Art and carries out a professional activity in collaboration with Germán de la Riva: itsasoygerman.com. 5) **G. de la Riva** holds a research contract in the framework of the project and maintains his professional artistic activity in collaboration with I. Iribarren; they have obtained the 1st Prize in the II Photography Contest "Elimination of violence against women and gender equality. UCLM 2023". 6) **E. Gómez Galera** is an artist and professor at the Escuela Universitaria de Artes ADEM (Palma de Mallorca) 7) **P. León** is an artist, teacher and curator, director of Arte Actual FLACSO (Quito, Ecuador) 8) **I. de Antonio** develops a professional artistic and curatorial work: www.deantonioanton.com. 9) **J. Carrer** has presented the results of his doctoral research in the form of workshops and performative lectures universities in Brazil and Chile: cargocollective.com/janainacarrer. 10) **A.L. Fortes** is a

professional actress and works in artistic projects in Poland, Argentina and Brazil. 11) **P. Rojo** is a professional choreographer with international co-productions; she has recently presented her work at the Reina Sofia Museum (2023) and the KaaiTheater (Brussels) and has done numerous creative residencies and collaborative experimental projects: www.museoreinasofia.es/actividades/investigacion-artistica-paz-rojo. 12) **I. Pérez** holds a Margarita Salas contract at the UPV (2022-24). 13) **A. Rodríguez** holds a Margarita Salas contract at the UCM and maintains his individual artistic activity and in collaboration with other artists such as Juan Domínguez, Amalia Fernández, Óscar Bueno, Cristina Blanco, Cuqui Jerez and María Jerez: dorothymichaels.es and antorodriguez.com. 14) **B. Díaz** has held various management positions at the Univ. de las Artes de Guayaquil, where she is director of the School of Performing Arts: /www.uartes.edu.ec; she organizes and participates in numerous forums for creation and debate in the field of performing and living arts and has numerous publications in this field.

SP2: 1) **Idoia Otegui Vicens**. Architect and Adjunt Professor at the UAH. She has numerous awards in public competitions for architecture and built work, widely published in national and international media. http://iotegui.com/. 2) **Eduardo Abril** currently works in the Department of Education of the Generalitat Valenciana and is the author of the book *Cuatro historias de la filosofía,* Bogotá: Bubok, 2018. 3) **Alejandro Martínez Gallo** was an Army officer, Head of the Local Police of Astorga and of Langreo and is currently the chief commissioner of the Gijón Local Police. He is a prolific writer of essays on Historical Memory, and fiction novels about detectives. He won the Francisco García Pavón Prize for Police Fiction. 4) **Virginia de Jorge Huertas** is an Assistant Professor of Graphic Expression at the URJC. In 2020-21 she was a postdoctoral researcher at the Università IUAV di Venezia. She has taught at Xi'an Jiaotong-Liverpool University: www.virginiadejorge.com. 5) **Susana Velasco Sánchez** is Adjunt Professor of Graphic Expression at the UPM. Her work in the intersectional field of architecture and ethnography was recognized with a monographic exhibition at the MUSAC in 2017 and at the Kassel Dokumenta in 2022: susanavelasco.weebly.com. 6) **Carlo Rodríguez Sabariz** is currently Adjunt Professor of Humanities at the University of Puerto Rico in Mayagüez. 7) **Juan José Fernández Teijeiro** is a physician by profession and Doctor in Medicine (2009), Psychology (1998) and Philosophy (2017). Since 2008, he is a member of the Royal National Academy of Medicine, member of the William James Society of Cambridge (USA) and author of scientific publications. 8) **Alma López Vale** is Adjunt professor at the Faculty of Sociology at the University of Vigo. 9) **Antonio Marín Oñate** runs an architecture office specialized in the design and construction of exhibitions, with clients such as IFEMA or the MNCARS: amoarquitectos.es/estudio. 10) **Eugenio Pandolfini** is Ricercatore a Tempo Determinato at the Università degli Studi di Firenze at the Dipartimeto di Scienze Politiche e Sociali. His most recent publication is the book *Il paesaggio nascosto. Quale comunicazione nei luoghi della complessità*, Firenze, Leo Olschki Editore, 2019. 11) **Pablo Martínez Capdevila** is Senior Lecturer at Northumbria University Newcastle, School of Architecture. He has recently published in Log Magazine. Observations on Architecture and the Contemporary City, Anyone Corporation 2017; and in the book "Planning Cities with Nature: Theories, Strategies and Methods". Springer International Publishing 2019. 12) **Santiago Beruete** is a writer and high school teacher, he defines himself as a Philoso-ardener and is the author of the book *Jardinosofía. Historia filosófica de los jardines*, Turner, 2018, widely reviewed. 13) **Ana Sofia Pereira da Silva** is a Guest Assistant Professor at the School of Architecture of the University of Minho, as was previously at the School of Architecture of Porto, Portugal. She is the author of the book "La intimidad en la casa: espacio doméstico individua en la arquitectura del siglo XX", Nobuko Editorial, Buenos Aires 2015.