

Curriculum outline: no.w.here summer school

The group learning sessions take place Monday to Wednesday, with Thursday reserved for independent lab work and Friday reserved for independent study, additional events and field trips. Each day is split into a three hour morning session (10am-1pm) and a three hour afternoon session (2-5pm). Seminar details and digital sessions are subject to change, but the guest workshops and lab timetable is fixed.

The week kicks off with a theory seminar led by Maxa Zoller on **Monday mornings**. The first two seminars will look at the recent turn to a phenomenological engagement with film. Involving the visitor's physical body contemporary film and video art encourages a new form of thinking 'in time' (Deleuze) and 'through the body' (Sobchak). This phenomenological approach to moving image art involves a shift from the dominance of the text to a focus on affect. In the first two sessions 'The Film Apparatus' and 'Affect and the Cinematic Body' we will explore questions of the film apparatus, phenomenology, spectatorship, technology as an extension of the body, 'haptic' vision and embodiment in relation to significant film practices. But the seminars will not only focus on film history, we will also look at the erotics of hand-held devices and the change in audience behaviour from the passive to the 'possessive' (Mulvey) spectator. The 'dispersion' of the image (Price) on the internet has deep political, social and cultural reverberations. The 'poor image' (Steyrl) that is handed on from screen to screen invites mass manipulation (Zidane's headbutt) or calls for direct political action (Arab Spring). The accessibility of film creates a new kind of 'film affect'.

Session 3 and 4 will explore new ways of thinking through abstraction. In 'Abstraction: Rethinking Structural Film' we will focus on the potentiality of abstraction. Abstraction is defined not as a genre, category or new trend, but as a speculative form and philosophical tool to unlock the rigid relationships between image and meaning. In this seminar we will be looking at how, and why, structural film has been predominantly (but arguably wrongly) associated with modernist medium-specificity. We will also think about abstraction more broadly as a socio-economic phenomenon - how do we deal with the invisible flow of money in our digitalised global economy as theorized by Stephen Shaviro, Brian Massumi and also in Zygmunt Bauman's book *Liquid Modernity*?

In seminar 4 we will further explore the notion of abstraction in a so-called 'play tank'. Looking at very recent theoretical ideas around the notion of 'topology' this text-based seminar will engage with theory-in-process. Instead of presenting discourse in a fixed frame, thoughts are poked, probed, tested, brief: played with. In Seminar 5 Maxa will teach a writing and criticism seminar, in which she will explore not only the role of language in art and ideology, but also encourage the students to creatively expand their writing skills. The final week is reserved for answering questions, thinking about future projects and reflecting on the experience of the summer school. There will also be an opportunity in the final two weeks for individual tutorials.

Maxa's seminars will make use of film clips, online resources, text analysis, group activities and it will encourage the students to visit film exhibitions and screenings in London. Investigating the relationship between meaning and material the sessions are based on a direct 'hands-on' approach to moving image art.

Monday afternoon and Tuesday morning

These sessions are reserved for workshops, presentations and discussions with guest filmmakers and artists including amongst others Thomas Hirschhorn, Mikhail Karikis, Uriel Orlow, Hillary Koob-Sassen, The Otolith Group, Martina Mullaney, Camille Barabagallo, Frances Rifkin and Chto Delat?

Tuesday afternoon

This session involves a group theory seminar which is facilitated, but not led, by Maxa Zoller. Instead, it is the summer school participants who are responsible for the content and frame of these sessions in order to develop an active and embodied mode of learning. Whatever form these learning experiences take, they will be an opportunity for participants to learn collectively and creatively.

Wednesdays

On Wednesdays the course splits up into two smaller groups to allow for a more intimate teaching and learning experience. One group will take a workshop in the film lab in the morning while the second group will be allocated, in smaller groups on a week-by-week basis, to do a digital workshop or work independently.

The film lab sessions, led by James Holcombe, involve learning the basic step-by-step processes of filmmaking that do not necessarily repeat the industrial model, but encourage a playful, intuitive and truly experimental way of working with film.

The digital lab session, which each student will take at least once, will involve learning the basics, or gaining a refresher in working with Final Cut Pro and using digital technology.

Wednesday Lab Schedule - all sessions are facilitated by James Holcombe.

Week 1 - Basic Bolex and B/W Reversal Processing exploded

Brief intro to the Bolex camera and light meter (literally point and shooting), then shoot a roll of self-portraits on Tri X reversal film, which is then part processed as a negative with the chemistry for other ways of working with the film on the table. Participants can paint some sections black, some negative, and some positive. The session explodes the rather complex B/W reversal process.

Week 2 - Cheap copy: B/W and colour flat printing by hand

We take the footage from Week 2 and experiment with both using both colour and black and white. Participants will attempt different ways of flat printing, pic sync printing and working with different developers for both colour and black and white film.

Week 3 - Destruction of film

In this session we talk through the composition of film and how this can be interrupted through boiling, freezing, acid exposure, bleaching scratching, sanding and other abuses.

Week 4 - Real shooting on Bolex

In these sessions participants will have planned what they want to shoot and can either do this in the lab or on the street. Session begins with another look at the Bolex / reminder / and covers such things as double exposure / slow motion in relation to Light Metering. Participants are two to a Bolex and have a light meter each.

Week 5 - Many hands make light work - Steenbeck editing and creative projection

In this session we will view the works from previous weeks on a projector, and then focus on the Steenbeck editing desk and its uses in the editing process. Groups will take turns to use the Steenbecks and splicers, using short lengths of either found footage or work from previous weeks. Participants will then be shown the elf eiki projector and how this is run in terms of looping / splicing / basic operation and cleaning. The session ends with an expanded projection (2 or 3 projectors) of all edited work.

Week 6 - Free session

In this session participants are able to develop any of the previous week's work. All resources / materials from the previous weeks will be available, both in the darkroom and in the lab.

Thursdays is reserved for students to book in to the Lab or Digital Suite to work on their practice. These slots can be booked on a week by week basis in groups or individually.

Friday is reserved for independent study, additional events and field trips.

Visits

During the summer school we will also make small group visits to film archives such as the LUX and the British Artists Film and Video Study Collection at Central St Martins, alongside relevant gallery exhibitions. These visits will further deepen the participants' knowledge of the many ways in which moving image art is produced, presented and received, and offer opportunities to put their critical skills into practice.

Other no.w.here events - Throughout the duration of the summer school participants will also be invited to the no.w.here events programme.