

SELF & OTHERNESS: AN INTRODUCTION TO FILMMAKING

Fall 2015, Wednesdays 5:30-7:30pm

Stony Island Arts Bank, 6760 S. Stony Island

Part of Black Cinema House, a Rebuild Foundation program

Instructor: Marco G. Ferrari, marco@rebuild-foundation.org

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INTRODUCTION

Self & Otherness is an exciting new series of free workshops that focuses on the filmmaking process, exploring how time and space are used as materials to create form and inspire content in video and film.

These are introductory/intermediate level workshops for adults and young adults alike that have an interest in learning the techniques, history and concepts in film and video.

The workshops will take place over the following three quarters spanning the fall, winter and spring, meeting once a week for two hours on Wednesdays from 5-7pm at the new Stony Island Arts Bank. Additional dates may be added for special programming.

OVERVIEW

An important part of the fabric of contemporary society is made up of the images we produce and receive everyday. How these images affect us is tied to how and why we produce them. The workshop series is a way to facilitate the awareness of this interaction through exercises in looking, listening and making—connecting the moving image craft to fine art, narrative, and documentary genres with everyday technologies.

Within the process of filmmaking there is also great potential to better understand the ‘self’ as we look out into the world. In order to understand the stories we want to tell and why we want to tell them, a key foundation is to better understand who we are as individuals. Keeping this in mind, the series will strive to answer: How do we perceive our relationship to the environment? How can this relationship be translated into a visual vocabulary? How can this vocabulary be refined, through the craft of filming, editing and presenting? Ultimately, how can the environment itself participate in facilitating the students’ creative expression?

GOALS

- To delve into the creative process by being introduced to techniques in pre-production, production and post-production using digital video and film.
- Through theoretical readings and film screenings explore the ability to see the world cinematographically and find creative solutions to “capture” or “interpret” that vision.
- To be an attentive spectator and cultivate the skill of critiquing, reflecting meaningfully on readings, discussions, screenings, and in peer review contexts.

CLASS STRUCTURE

The key aspects of filmmaking to be studied have been divided into four modules: planning, filming, editing and presenting. Participants will follow this cycle of production for their creative projects each quarter. Each project will build upon what was learned from the preceding project. And each quarter will focus on different aspects of the filmmaking process, so it is encouraged but not essential to have taken the preceding quarter workshop.

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- Readings, screenings, artists' talks, discussions, technical demonstration/exercises and the creation of personal works are key components of the workshop.
- Sound recording, image capturing (photo and video), available lighting, and digital editing and 16mm film will be covered and experimented with.
- Final projects will be reviewed in-class and also presented to the public

IN-CLASS RESOURCES WE PROVIDE

- A positive environment and an elegant space for lessons and presentations
- Shared Apple iMac editing stations
- Shared DSLR Cannon Rebel cameras, tripods and recording devices for in-class demonstrations and exercises
- High-resolution projector and large format screen
- Readings, resources and links will be posted on a dedicated website and additional photocopied material may be distributed in class

OUT-OF-POCKET MATERIALS NEEDED FROM PARTICIPANT

Any digital image-making device that can record images and videos—this can be a phone, a point-shoot camera or a camera that is more advanced.

WRITINGS

Short writing assignments may be given. Though this is a studio workshop, evaluating one's own expression will help to highlight creative qualities discovered during production.

ATTENDANCE

After you have attended either the orientation or first class you are officially enrolled in the Fall Quarter course. There is a waiting list, so if you feel you cannot attend for the entire fall quarter please let me know.

TOPICS AND PROJECTS BY QUARTERS

Fall

Topics: image and sound, capturing and assembling

Project 1) Sound—Sculpting Place (2 min)

Project 2) Composition—Cine-Roman (2 min)

Winter

Topics creating an arch, from conception to projection

Project 3) Video Essay—Documentary as Performance (3-5 min)

Spring:

Topics: building on composition, incorporating text, working as a group

Project 4) Portraits, of Self and Other

Project 5) Narrative—group project, one scene (3-5 min)

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FALL WORKSHOP SCHEDULE

*dates where Marco will be away

- 1) **Wednesday 9/30, 5-7pm, Stony Island Arts Bank**
 - Open House: learn more about the workshop, meet the staff and sign ups.
- 2) **Sunday 10/4, 4-6pm, Off-Site Screening**
 - *An Introduction to Agnes Varda: "Black Panthers" and "Mural...Murals," at Black Cinema House, 7200 S. Kimbark*
- 3) **Wednesday 10/7, 5-7pm, Stony Island Arts Bank**
 - Workshop introduction and Project #1 assignment
- 4) **Sunday 10/11, 5-7pm, Stony Island Arts Bank**
 - Sound workshop continued
- 5) ***Wednesday 10/21, 5:30-7:30pm, Stony Island Arts Bank**
 - Screening of "City of God" led by George Schaefer, filmmaker/projectionist
- 6) ***Wednesday 10/28, 5:30-7:30pm, Stony Island Arts Bank**
 - 16mm film appreciation, led by George Schaefer, filmmaker/projectionist
- 7) **Wednesday 11/4, 5:30-7:30pm, Stony Island Arts Bank**
 - Editing sound, Project #1
- 8) **Wednesday 11/11, 5:30-7:30pm, Stony Island Arts Bank**
 - Project #1 continued sound editing, finalizing project
- 9) **Wednesday 11/18, 5:30-7:30pm, Stony Island Arts Bank**
 - Presentation of Project #1, Composition Workshop, Project #2 Assigned
- 10) **Wednesday 11/25, 5:30-7:30pm, Stony Island Arts Bank**
 - Montage, digital and 16mm film
 - This may be rescheduled due to Thanksgiving holiday
- 11) **Wednesday 12/2, 5:30-7:30pm, Stony Island Arts Bank**
 - Project #2 workshop & Screening of "Viewpoints of Black Diaspora Architects" led by architectural historian Carolyn Armenta Davis, Hon. AIA
- 12) **Wednesday 12/9, 5:30-7:30pm, Stony Island Arts Bank**
 - Finalizing Project #2 and Presentation

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ABOUT THE INSTRUCTOR

Marco G. Ferrari (b. 1974) is an artist and filmmaker based in Chicago, Illinois. He studied music and film at Ithaca College, then received a Bachelor of Arts degree from DePaul University in Communication. In 2013 Ferrari earned a Master of Fine Arts degree in Visual Arts from the University of Chicago. A consciousness of place runs throughout Ferrari's personal and collaborative projects. He builds films, installations, digital images, sounds, and video projection performances that explore our relationships with place and time, to probe how identity is shaped by tensions raised by our attachments to or de-attachments from our built and natural environments. He currently balances his art-making studio practice as a Coordinator of Cinema Education and Creative Projects for Rebuild Foundation's Black Cinema House, freelancing as a cinematographer, teaching video and photography at Franklin University Switzerland, and managing Ferrari Studios, a collaborative studio space in Chicago and Guardistallo, Italy, shared between himself and his father sculptor Virginio Ferrari.

George Schaefer lives and works in Chicago, Illinois. He studied film at Oberlin College and the University of Chicago, and has been creating digital and 16mm movies for a decade. He is currently a projectionist for Doc Films at the University of Chicago, and has collaborated with Ferrari on creative projections for the past four years.