

## SELF & OTHERNESS: FILM WORKSHOP, WINTER 2016

Instructor: Marco G. Ferrari, [marco@rebuild-foundation.org](mailto:marco@rebuild-foundation.org)

Location: Stony Island Arts Bank, 6760 S. Stony Island, 2<sup>nd</sup> floor

Time: Class–Wednesday 5:30-7:30pm, Lab Session–Saturday 11am-1pm

Course website: <https://sites.google.com/a/rebuild-foundation.org/bch-filmmaking-workshop/>

Rebuild website: [www.rebuild-foundation.org](http://www.rebuild-foundation.org)

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### OVERVIEW

Self + Otherness is a free course that focuses on the production and theory of moving image based work, exploring how time and space are used as materials to create form and inspire content in film and video.

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. This studio course is a way to facilitate the awareness of this interaction through fundamental technical exercises in looking, listening and making—connecting the moving image craft to documentary, fine art, and narrative genres. The classes span the fall, winter and spring quarters, meeting once a week on Wednesdays from 5:30-7:30pm, with an editing lab/catch up session on Saturdays from 11am-1pm.

These are introductory/intermediate level classes for adults and young adults that have an interest in learning the techniques, history and concepts in film and video using accessible technology as means of expression. Readings, screenings, artists' talks, discussions, technical exercises and the creation of personal works are components of the class. Digital sound recording, image capturing, available lighting, editing, writing and 16mm film will be explored.

The three quarters function as an arch, building on past classes and work. But basic filming and editing techniques will be re-introduced each quarter.

- Fall session: audio and a cine-roman video project
- Winter session: video essay project
- Spring session: expanded cinema project

### COURSE DESCRIPTION

**Video:** from the Latin verb for “To see” – **Essay:** from the French verb for “To try”

This video course focuses on the theory and production of a contemporary film genre known as the video essay: a branch of cinema which stems directly from early cinema, subsequently growing from documentary, surrealism, experimental, and cinema art genres. The video essay, like its celluloid predecessor the essay film, sought to emphasize the artistic value of cinema as opposed to its more common function as an object of consumption for entertainment value. The video essay is a personal expression of how and what we see when we try to make visual sense of the world—a genre of experience.

The course will strive to answer: how do students perceive their relationship to the environment? How can that relationship be translated into a visual vocabulary? How can this vocabulary be refined, through the craft of editing? Ultimately, how can the environment itself participate in facilitating the students' creative expression?

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## STRUCTURE

Readings, screenings, discussions, assignments and technical demonstrations are used to guide you in the creation of a personal video essay project. The key aspects of video-making to be studied in this course have been divided into four modules: planning, filming, editing and presenting.

Students will follow this cycle of production for one 5-7 minute video essay project, to be accompanied by a 1-2 page statement of artistic intent.

## COURSE WEBSITE

<https://sites.google.com/a/rebuild-foundation.org/bch-filmmaking-workshop/>

- All readings, assignments and announcements will be posted on the course website.
- Extra readings will also be posted on the course website. These readings will generally be on technical aspects of production.
- Technical or cultural resources/events will also be listed.
- Additional photocopied material may be distributed in class and/or uploaded onto the course home page.

## ATTENDANCE

Regular attendance is important, but not required. Life happens and it's a free course, so if you've missed a few classes don't feel you'll fall behind. The Saturday lab sessions can be used to catch up on work or for more instruction.

## COURSE GOALS

- To highlight key movements and artists within the relatively unexplored branch of cinema known as the video essay.
- To explore cinema's connection to performance and visual arts and how cinema's language continues to develop with new technologies.
- To introduce and explore production techniques within the creation of a video essay.

## OUT OF POCKET MATERIALS

- Students must provide their own digital image-making device that can record videos–this can be a phone, a point-shoot camera or a more advanced DSLR.
- Adobe Premier is the chosen editing software for the course. Students are strongly encouraged to purchase the cloud version (monthly payment, can opt out anytime and the first month is free) for the duration of the quarter. More information will be provided on purchasing Premier and other free but limited editing software.
- We do provide four computers with Adobe Premier editing software, which are free for you to use. But to get the most out of the class the ability to edit on your own time is highly recommended.

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**SCHEDULE**

**WEEK 1**

Wednesday 1/13, Class 5:30-7:30; Saturday 1/16, Lab 11am-1pm

- Course Introduction, video essay concepts and examples
- Readings due next week: Bresland, “On the Origin of the Video Essay”; Lopate, “In Search of the Centaur–The Essay Film”

**WEEK 2**

Wednesday 1/20, Class 5:30-7:30; Saturday 1/23, Lab 11am-1pm

- Video Essay Project Assignment Review
- Screening: “Sans Soleil”, 1983, 100 minutes, Chirs Marker
- Readings due next week: Bordwell, Film Art, Chapter 5, “The Shot-Cinematography”

**WEEK 3**

Wednesday 1/27, Class 5:30-7:30; Saturday 1/30, Lab 11am-1pm

- Review of shooting video techniques, in-class filming of Carlos Bunga de-construction of his installation at the Stony Island Arts Bank
- Readings due next week: Eisenstein, “Film Form–Cinematographic Principle and the Ideogram”; Bazin, “What is Cinema?–The Evolution of the Language of Cinema”

**WEEK 4**

Wednesday 2/3, Class 5:30-7:30; Saturday 2/6, Lab 11am-1pm

- Introduction to editing (using videos shot at Bunga event)
- Readings due next week: Alter, “Translating the Essay into Film and Installation”; Espinosa, “For an Imperfect Cinema”

**WEEK 5**

Wednesday 2/10, Class 5:30-7:30; Saturday 2/13, Lab 11am-1pm

- Revisiting the video essay, examples
- Student proposals due
- Readings due next week: Bordwell, “Film History–Chap 01–The Invention and Early Years of Cinema”

**WEEK 6**

Wednesday 2/17, Class 5:30-7:30; Saturday 2/20, Lab 11am-1pm

- Cinema history review
- Readings due next week: Bordwell, “Film Art–Chapter 2–The Significance of Film Form”

**WEEK 7**

Wednesday 2/24, Class 5:30-7:30; Saturday 2/27, Lab 11am-1pm

- Cinema form analysis
- Students bring in videos/content for review

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- Readings due next week: Bordwell, “Film Art–Chapter 7–Sound of the Cinema”

**WEEK 8**

Wednesday, March 3/2, Class 5:30-7:30; Saturday 3/5, Lab 11am-1pm

- Sound review
- Readings due next week: Negri, “Art and Multitude–Sublime”; Sterling, Vernacular Video–Beyond the Beyond”

**WEEK 9**

Wednesday 3/9, Class 5:30-7:30; Saturday 3/12, Lab 11am-1pm

- In-class editing
- Artist visit/talk

**WEEK 10**

Wednesday 3/16, Class 5:30-7:30; Saturday 3/19, Lab 11am-1pm

- In-class editing
- Artist visit/talk

**WEEK 11**

Wednesday 3/23, Class 5:30-7:30; Saturday 3/26, Lab 11am-1pm

- Rough edit exporting and presentation

**WEEK 12**

No class or lab

- Finish your video project

**WEEK 13**

Wednesday 4/6, Class 5:30-7:30 Presentation of Finished Project