

Image: Kameelah Janan Rasheed, Borges, Musa, and Khidir, 2019

Publish or Perish - Led by Alun Rowlands

Description:

This fieldwork session will introduce you to a diverse set of artists publications that migrate from books to magazines, from scripts to transcripts, from writing love letters to writing code, from e-book to oral storytelling... all of which address critical ideas of dispersion and distributed art practice.

We will draw on a history of artists publishing - 'to make things public or known' - and ask: What does it mean to 'make public' when the circulation of texts, images and our own identities has become routine? What does the verb 'to publish' mean in a society where every thought, movement and moment is recorded and stored? Platforms, channels and modes of production are mutating and multiplying. Is publishing a practice or method, curatorial medium or performative event? We will recognise 'publishing' in an expanded and exploded sense, becoming more and more inseparable from artists' practice and work. We will share and encounter a.o Adam Pendleton's [Black Dada](#), Kameelah Janan Rasheed's [Leaky Sentences](#), explore [Ei Arakawa](#) and the dizzying ebooks of [Paul Chan](#) and Badlands Unlimited that ask us 'What is a Book?', 'What is an Occupation?' and 'How to download a boyfriend'; and we tackle [Slavs & Tartars](#) pesky phoneme Khhhhhhh and the mutability of language as both form of communication and method of control.

In response we will talk, read, research, and assemble our own expanded publication.

Short Description of Each Session:

Each week we will use session to assemble, collage, write, edit, bind a collective publication.

Each week there will be a focus on a publication archive with the opportunity to physically examine [Aspen Magazine](#), [Arts of the Working Class](#) and [Veneer](#) All directed reading and research is shared through the Publish or Perish padlet here: <https://padlet.com/Alun/zx5jkohr9kt7>

Materials required:

Ideally the fieldwork will take place in the 2D Print Space. We will provide basic materials – A2 reams of paper and access to print, copy stand and copy machine.



Irena Pivka and Brane Zorman, *Sandbox*, 2020.
Photo by: Matjaž Rust Geolocation newmedia performance.
Location: Vilharjeva cesta.

SOUND WALK - Led by Christine Ellison

Description: Collaborate to create a participatory sound walk on campus. This fieldwork involves working with sound and the natural environment around campus. You will learn how to create a sonic experience through listening, recording and developing ideas within a group. You will be introduced to audio recording equipment and editing software as well as examples of Sound Art works and methods for working with sound within a Contemporary Art context. The project involves collaboration and active engagement. It is essential to come to each session as we will be working towards a collaborative final outcome.

Materials required:

You will need comfortable/ waterproof walking shoes and clothing. If you have an audio recorder bring it along - If not, we can provide one. Please bring a notebook and pencils. RESEARCH REFERENCES to explore in advance and between sessions:

https://padlet.com/c_ellison1/akb10mw8940ncdhu

Short Description of Each Session:

Session 1: Meet and Warm up at front entrance to the Art department. We will engage in deep listening exercises and mindful walking as we explore the sonic landscape of campus. We will divide into small groups to start developing a series of sonic interventions in the natural environment.

Session 2: In this session each group will present their sonic intervention at the site of their choice. This could be an invitation to listen to a specific sound, a presentation of sound in a particular site or a live performance.

Session 3: The audio recordings/instructions will be collated on to Soundcloud so that they can be downloaded by participants. We will generate a map so participants can follow the route around campus and experience the interventions.



Introduction to Screenprinting - Led by Emily Gillmor

Description: Learn techniques and methods of Screenprinting

A practical exploration of the wonderfully versatile medium of screen printing. Learn the technique and work through ways of exploiting it to enhance your own studio practice.

Screen printing has been widely adopted by artists ever since the 1960s when Andy Warhol and his contemporaries discovered its potential.

Experiment with scale and surfaces - begin by learning how to make stencils with paper and then using a photographic method.

Expand those skills to develop your own studio practice. For example - make posters, print on clothes, create giant fabric banners, or print on canvas and combine print and painting.

Short Description of Each Session:

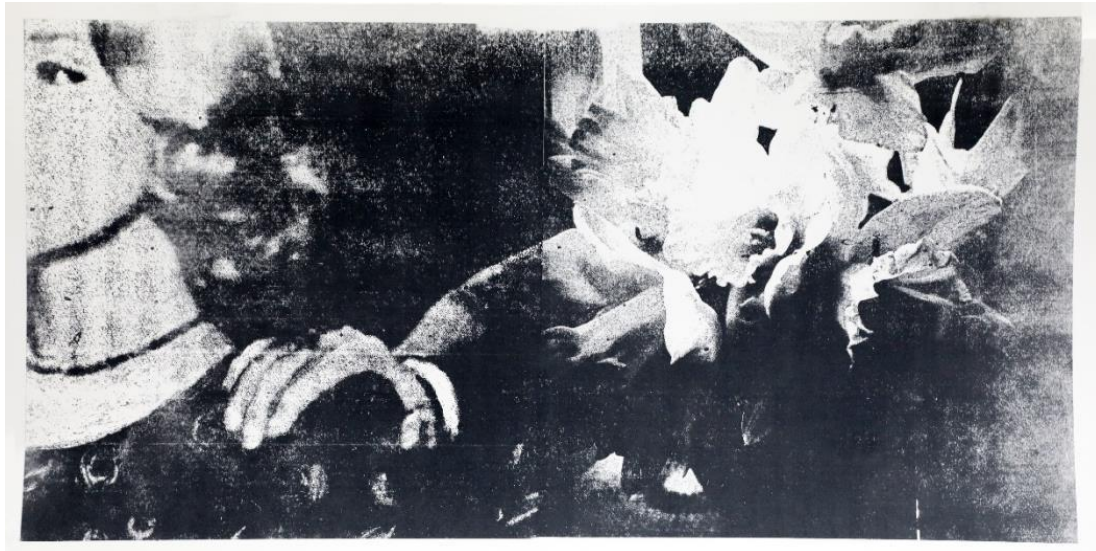
Session 1

Introduction to techniques and methods of producing screenprints

Sessions 2 and 3 - Develop your own ideas into print. Explore the limitations and freedoms of the technique. Create an edition of prints or one-off pieces.

Individual support will be available to help with the execution of your own ideas

Be aware that ink will not come out of clothes you wear to sessions – come suitably dressed!



Screenprint using a positive made from a collage of photographs with added drawing

Screenprinting with Photostencils - Led by Emily Gillmor

Description: Learn to create photo stencils for screen printing

We have an exciting new machine in the department!

It is an exposure unit and it can make stencils for screenprinting using a process of exposing screens coated with a photo emulsion to UV light. This creates infinite possibilities.

For example, you will be able to translate your drawings easily into prints – watch how the process takes your drawn line and transforms it into print. We have special pens you can experiment with to make the positives used for making the stencil. You use photographs and flat objects, torn paper and paintings in black on acetate...come along and try it for yourself! It is extremely versatile. You can print onto paper or fabric – any smooth-ish surface will work – eg. try canvas or plywood and combine with your painting practice.

Short Description of Each Session:

Session 1 – Learn the process of creating a stencil using a photographic method and practice printing from a basic stencil.

Session 2 and 3 – Develop your own work based on the techniques with technical support and supervision. Individual help will be available. Try creating multi-layered prints.

Wear clothes that can be made messy! Printing ink does not wash out of fabrics. Come with an open mind and a willingness to experiment.



Edition of prints in progress

Creating Limited Edition Screenprints on paper **- Led by Emily Gillmor**

Description: Learn techniques and methods for producing an edition of prints
 A limited edition of prints is a set of identical prints limited to a particular number. Each print is signed by the artist and given a number and a title. Artists of all persuasions often make limited edition prints alongside their usual practice. Some artists focus solely on printmaking and will spend their entire careers producing limited edition prints.

Prints are usually affordable and allow an artist's work to be enjoyed by a wide group of people. As you consider ways to live and support yourself as an artist, making prints can be a versatile option to compliment and fund other projects.

This will be a practical course and will encourage the exploration of creating prints using multiple layers of colour.

It is a good intellectual puzzle to work out how colours combine on the page!

You might decide to group together to have a pop-up exhibition and sale of prints after the final session?

Short Description of Each Session:

Session 1 Introduction to techniques and methods of producing limited edition screenprints

Considerations of materials.

Design and print an A5 limited edition print in one or two colours. Learn how to sign and number your own prints.

Sessions 2 and 3 Create Limited Edition Prints

Individual support to help with the execution of your own ideas

Be aware that ink will not come out of clothes you wear to sessions – come suitably dressed!



Claude Cahun, *M.R.M (Sex)*. c. 1929-30

Surrealism and Revolution - Led by Galia Kollektiv

Description: Exploring surrealist ideas, games and methods.

The first manifesto of surrealism promises to solve the principal problems of life, but how does the expression of the unconscious translate into collective action? In these sessions, we will investigate the currency of surrealism as contemporary practice. Through games of chance and techniques of juxtaposition, we will consider the relevance of surrealism as a way of making art and interrogate its capacity to transform the world. Asking how we win the energies of intoxication for the revolution, we will use objects, images and words to see what surrealism can teach us about reality today.

Materials required:

Short Description of Each Session:

1. Words
In this session we will be introducing surrealist ideas. We will read excerpts from the Surrealist manifesto together and explore surrealist poetry and language games as modes of revolutionary praxis.
2. Images
Surrealist painting, collage, photography and film will form the basis for this session, focusing on visual techniques for collective image making.
3. Objects
In this session we will bring together found objects to make sculptures and determine their irrational characteristics.



Still from *Big Fern Energy* (Jenny Chamarette, 2021)

Film eco-poetics: Filmmaking, Identity, and the Natural Environment - Led by Jenny Chamarette

Description: Develop a film poem about the natural environment

During this course we will use creative writing and lo-fi filmmaking techniques to develop a short film (2-3 minutes) relating to the natural environment. We'll make use of the Whitenights campus and available natural light to shoot film material, develop a piece of prose or poetry (or select a piece written by someone else), and combine the two using digital editing tools to showcase them at the end of the fieldwork. There will be plenty of examples on hand – both of contemporary film poems and ecopoetry, by the likes [Tamiko Beyer](#), Alice Oswald, [Taey lohe](#), [Zheng Bo](#), [Rehana Zaman](#) and others.

Short Description of Each Session:

Session 1: Shooting raw material and writing a short prose poem

Session 2: Editing and recording spoken word

Session 3: Showcasing the rough cuts (for refinement later if you choose to)

Materials required:

Please bring:

- your own smartphone or other video recording device – make sure it's charged! No need to bring a specialist camera. We're going to keep this quick and dirty.
- comfortable and protective clothing for working outdoors
- writing materials if you want to plan your own piece of writing
- (optional) a poem about the natural world that resonates with you, written by you or someone else. Examples will be available We'll be working from the AV suite for part



Anousha Payne, Stretching downwards from her mouth, 2020

Clay as a Sculptural Material - Led by Julia Crabtree

Description: These sessions will explore the potential of clay as a sculptural material.

Over the course of these fieldworks sessions, we will explore the sculptural potential of clay and ceramic processes. Participants will be introduced to a range of contemporary artists and consider how clay can be utilised within their own practices.

Short Description of Each Session:

Session 1

In this session we consider the different states of clay and how various contemporary artists have used this to convey their ideas. Participants will then have the opportunity to work with earthenware clay.

Session 2

In this session we will consider ceramic techniques and the implications of firing and glazing clay works. Participants will learn about firing and test out some glazes.

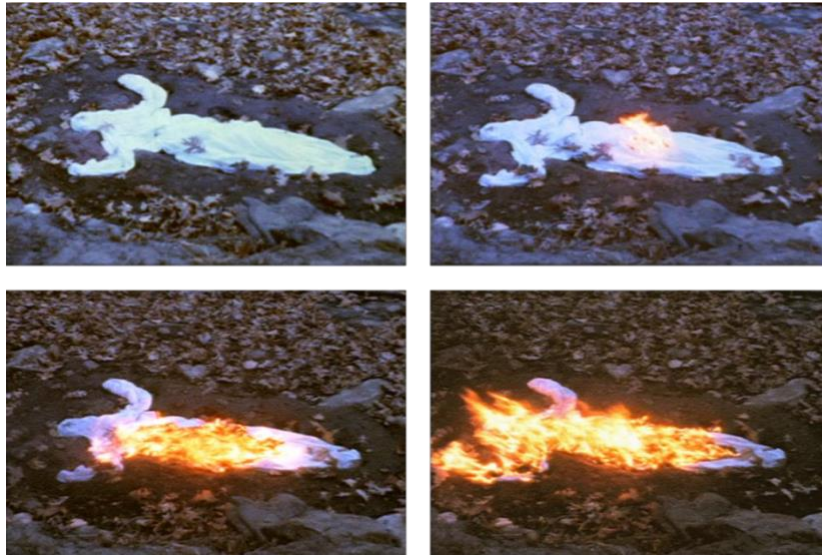
Session 3

This session will provide an opportunity for collective reflection. As a group we will look to consider the installation of the works created and how space informs its reading.

Materials required:

Students will be sculpting with their hands so should come with some ideas of potential forms.

Please wear old clothes or bring an apron as the process is quite messy.



Ana Mendieta, *Alma Silueta en Fuego*, 1975

Embodied Spectatorship - Led by Kirsten Cooke

Description:

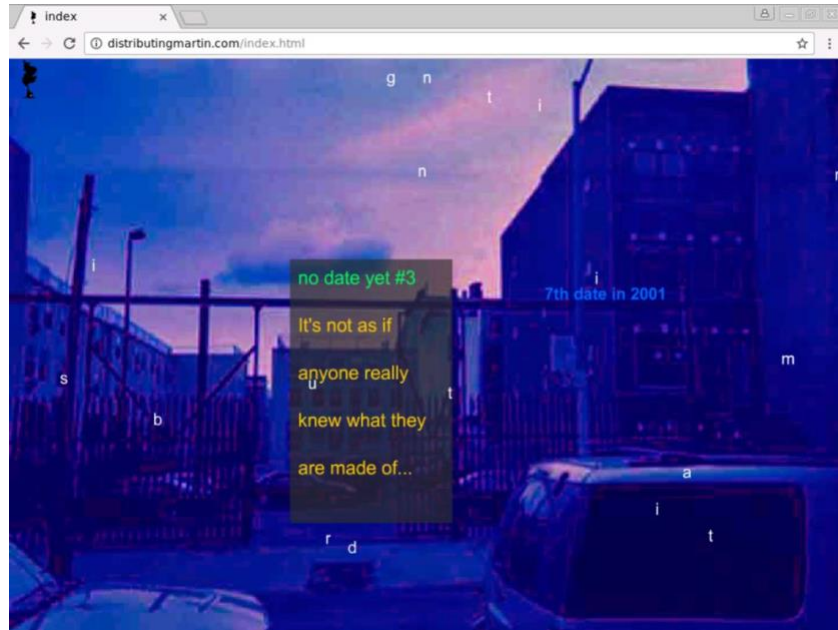
Art is neither produced nor experienced in a vacuum... It is made and experienced in relation to specific subjects, materials, histories, sites, and contexts. We will explore approaches to staging the encounter with the public through artistic practice. We will build towards understanding our own distinct approaches to the encounter and make decisions based on this, in terms of staging our practices towards arts' public(s).

Short Description of Each Session:

1. **ThirdSpace**—exploring artistic practices that engage the viewer's bodies and senses to interpret their artworks *tutor led
2. **De-standardising Spectatorship**—who are art's publics? Group discussion on two different approaches to the audience *tutor led
3. **Staging Practice**—exploring places specific artistic practice towards the audience encounter... *student led (group crit in which you could explore your own or an artist's practice that inspires you - your tutor will also present some examples)

Materials required:

- A means by which you can research (laptop or phone that has access to the internet)
- Readings will be provided in advance
- Notebook/sketchbook/pens/pencils, in case you want to jot down conversations and sketch out ideas for exhibition display



Distributing Martin, Pope L., c.2000-2008

Artists Websites - Led by Lisa Barnard

Description: Making websites and web-based art

This fieldwork series will explore web-based artworks and artists' websites and the techniques required to make them.

What kinds of web-based artworks exist? Why do artists still make websites? Where do you put the things that inspire you and how do you find them again? Through considering examples and using software and platforms, we will recognise the difference between making artworks specifically for virtual viewers and using a website to present documentation of your work. We will practice methods for storing and locating content in order to understand the significance of creating libraries of source material. Exploring responsive design (such as click, anchor and hover functionality), we will use HTML, CSS and Java languages to code our own webpages.

Short Description of Each Session:

In each session we discuss, share, find and make, while working through aspects of design, function and viewer interaction. We will share work on padlet,

<https://padlet.com/lisabarnard1/ugzovqvd3e2ia32q>

Works we will explore in the sessions:

Responsive browser art by [Mendi and Keith Obadike](#) and [Pope L.](#)

Collecting and sorting by [Susan Hiller](#), [Eva and Franco Mattes](#) and [Puppies Puppies \(Jade Kuriki Olivo\)](#).

Contemporary sites by [Martine Syms](#) and [Lawrence Abu Hamdan](#). GIFs and graphics by [Olia Lialina](#) and [Petra Cortright](#).

Online archives [Rhizome](#) and [Wayback Machine](#).

Materials required:

Bring a laptop. Make sure you can connect to eduroam wifi before the session.
We will use Adobe Brackets for editing code. Download it free here,

<https://brackets.io>

Contact lisa.barnard@pgr.reading.ac.uk with any questions



R@MESH
Sullivan + Strumpf, Sydney installation view

Stoneware, Clay and Contemporary Sculpture - Led by Mark Nader

Description: Stoneware introduction where we will be making, firing, and glazing work

A look at stoneware clay and explore the uses and capabilities of this material within sculpture. We will be making, firing, and glazing work. You will need to be available for all 3 sessions as you are working from things you made the previous week.

This is a repeated session from last year due to the demand of sign-ups.

Short Description of Each Session:

Session 1: Introduction into contemporary sculpture that uses stoneware. You will also bring in your own practice to make a sculptural form.

Session 2: Develop from session 1 larger pieces to be fired later.

Session 3: Glaze the work you made in the first session.

Please wear clothes that you don't mind getting messy.



Merlin James Silver Birch 2015

Painting Using Colour - Led by Simon Willems

Description:

Looking to art history, we will explore a wide range of painting practice, contemporary and historical, to address how colour is used and developed in painting. We will investigate how colour is achieved through different registers: primary, complementary, local, monochrome, etc. in accordance with different cultural traditions and political contexts. We will use this as a foundation to experiment with colour in practice, making paintings that allow for both play and critical reflection.

Short Description of Each Session:

- (1) Introduction: This session will start with an introductory lecture, followed by a group discussion in which we will anchor the main themes of colour as they inform different cultural settings and historical periods.
- (2) Painting workshop: Reflecting briefly on Week 1, we will start to make paintings, thinking through various colour themes as they apply individually and collectively to the development of ideas.
- (3): Painting workshop contd: In this final session will take our experimentation with colour through to completion, concluding with a group crit of all the work made.

Materials required:

Please bring your own paints, brushes and choice of support: canvas, board, card, paper etc. with you. Over the course of the three weeks you will be expected to develop your ideas, experiment and make sketches, and research how different colour themes might inform your practice for a new body of work.



James Bartolacci, Chris and David 2021

Considering Image in Painting - Led by Sonia Latchford

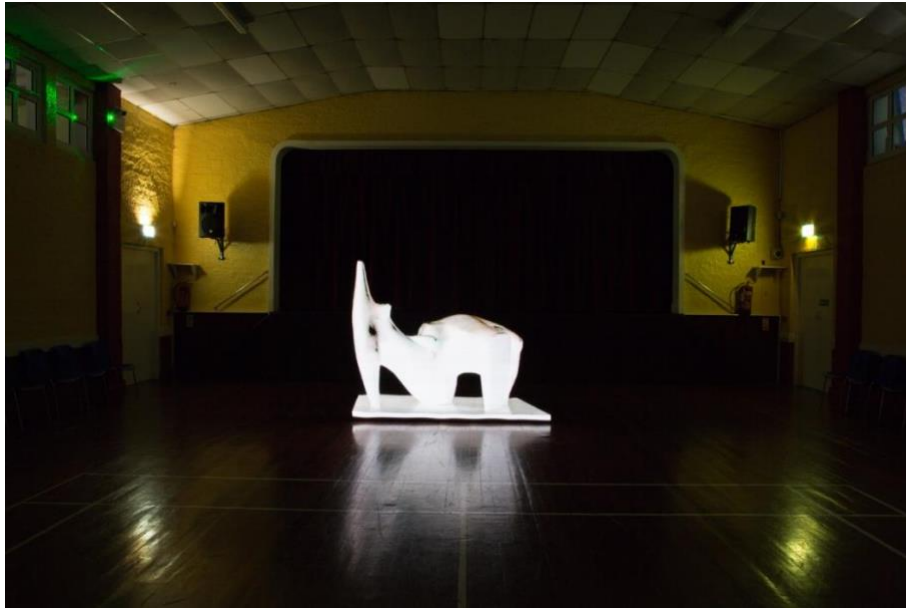
Description: What makes an engaging image to translate onto canvas?. Thinking about developing your painting practice, you will identify what makes an engaging image and how to effectively translate this onto canvas. You will consider the qualities of the object, the relationship between application and image and how to refine and elevate your work in your future practice.

Short Description of Each Session:

Meet in the 2D studio for painting

Materials required:

Your chosen paints, painting surface and your own brushes.



Tina O'Connell Neal White, Traces 2017, Askeaton Ireland

Traces – an Excess of Light - Led by Tina O'Connell

Description: Is it possible to make something material from the immateriality of light?

Light painting is a photographic technique where you set a camera to a long exposure and use lights to draw pictures or words in the air.

This Fieldwork Session enables you to learn how to use a DSLR camera to create a light painting/video/animation and to explore the role of light- based artworks. You will have the chance to experiment with different lights to see the effects that they create and then, working in groups, design their own light painting, video or animation. We will explore the use of light painting in commercial areas of photography and contrast it with the use of light in art installations, sculptures and as experience-based work in a public context.

Short Description of Each Session:

Session 1 Introduction session in **3D space**

An Introduction that explores “The Pixel Stick”

The session asks; How can I use this tool? Can I make art from light?

Session 2 Session in **3D space/AV room/outdoors**

This session addresses emergent approaches to new technologies and the production of new experiences, events and objects. We will look at some of the artists experimenting with light, and the ideas that emerge around this. From art as fireworks displays to immersive interactive installations, we will explore how and why does light fill our gallery spaces?

Session 3 Session **3D space /AV room**

This session allows us to present/perform the work we have made over the last 3 sessions and reflect how we can redeploy the learning outcomes back into our own practice.



Michael Armitage, *Anthill*, 2017

Surface, Speed, Slip - Led by Wendy McLean

Description:

In these painting sessions we will be making and responding to a variety of surfaces for painting on and considering their inherent qualities. How do these affect the behavior of the matter laid down on them and our approach to them? What does the painting surface want? What do we do by habit? We will explore ways to deflect our preconceived notions of where the painted object/image will end, and what it might be or do and instead embrace the unknown, unfamiliar, and uncomfortable.

Alongside making we will begin to look at a number of artists' practices and the role of ground surface in their development.

Short Description of Each Session:

In the first session we will start to build our surfaces, and think about how we treat them with sizes; liquids that protect the surface including gessos, primers and glues. In the second session we will begin to work with these surfaces, and consider how they impact what and how we paint. We may build further surfaces based on what excites us, what holds new possibilities.

In the third session we will continue painting and collectively reflect on what we have produced over the sessions.

Materials required:

Wide brushes for priming, painting brushes with a variety of weights and bristles & any spare, small stretcher frames, two jam jars and a pallet. Bring 2/3 materials that could constitute a 'surface' which you have never used before. These might include, but are not limited to: old shirts and furnishing fabrics, plastics, packaging, shower curtains, repurposed or used materials which may show signs of use. Paints and other materials are supplied.



Moulding and Casting for Beginners - Led by Dr Florian Roithmayr

Description: Discovering a variety of materials, forms or shapes that can become moulds and casts produced through them

Mould and cast often seem like form and counter form. They appear like binaries: positive and negative. But when engaged in the process of working with and through moulding and casting with materials, bodies and forms, there appear many more nuances, intermediary steps, stages that lead into different, unexpected directions.

Short Description of Each Session:

Session 1: Meet in the 3D studio for an exploration of what could be a mould or cast

Session 2: Meet in the 3D studio for expanded working in moulding and casting
Session 3: Meet in the 3D studio a review of what has been discovered

You need clothing appropriate to working with clay, plaster, concrete, wax, water, wood, plastic.....



Detail from 360 image inside a tree growing in an Ancient Wood at Thames Valley Science Park. Research material collected by Downloading the Woods team Dr Tristan Quaife, Climate Scientist, Dr Brian Pickles Ecologist and Dr Kate Allen <https://padlet.com/dashboard>

Downloading the Woods Art and Science Research Project - Led by Kate Allen

Description: Create multi-sensory science/artworks exploring complex relationships between organisms.

Experimental collaborative workshop gathering sensory materials from the trees at the back of the art dept. We will explore tree networks, fungi, and data from climate scientists from Reading University Meteorology Dept.

We will collect sound, observational drawings, scientific data, consider smell and textures of the woods.

We will be taking 360 photographic images and experiment projecting digital imagery to create a multi-media experimental installation.

Plants funnel chemical information from the air to the fungus, whose mycelia bring similar signals to the plant from underground. In woodland, the network, involving numerous species, can be so extensive and dense that trees detect what happens to each other across long distances. Some people call this the "Wood Wide Web".

Collaborating with scientists we can create artworks that share an understanding and awareness of trees and their importance for the health of our planet today.

Short Description of Each Session:

Engage in collaborative research project

Session 1 Research/Collection from Woods on Campus 2D Session Session 2

Experimentation from 2D images to 3D sculpture/performance Session 3 Create Pop Up Installation Group discussion about work

Materials required:

Phone, computer or ipad for drawing with using an App like Endless Paper,
Recording device.

Read Entangled Life by Merlin Sheldrake



Robert Smithson, Monuments of the Passaic, New Jersey, 1967.

After Robert Smithson: A Photo-essay Exploration of Suburbia - Led by Pil Kollektiv

Description: Can we re-imagine Woodley as a science-fiction film set?

In this fieldwork, we will re-enact Robert Smithson's famous bus ride to a New Jersey suburb in 1967. Boarding the 19a bus from Earley Gate we will use our cameras, mobiles and notebooks to observe and re-imagine the suburban landscape around us. Can we also witness the reversal of time that Smithson saw in the "celestial playgrounds of the suburbs"? We will begin by exploring the original 1967 trip through reading, image analysis and listening, then spend a morning traveling and walking through quiet residential streets in search of the unnoticed mysteries and mundane beauty. Thinking about what we were able to observe, document and report about from our journey, the fieldwork will ultimately address questions of architecture, the built and natural environment, the modern organization of time and movement and art as speculative fiction.

Short Description of Each Session:

1. In class – reading Robert Smithson's text "A Tour of the Monuments of Passaic, New Jersey" and watching Ellen Mara De Wachter's film "Revisiting Robert Smithson's Passaic".
2. A bus/walking tour of parts of Woodley where we will collect images, sounds and impressions.
3. looking at materials gathered on the day, we will draw conclusions from our field study of suburbia and start working towards publishing our reports in an exhibition or zine format.

Materials required:

Camera, pen, mobile phone, laptop or any other device you can use to document the sites we will encounter. You will also need to pay for the bus fare!



Video Workshop, Reading School of Art, 2021

Video Workshop / AV Studio - Led by Susanne Claussen

Description:

These sessions will enable you to explore the AV Studio for video making or performing. You will be able to try out the resources in the AV Studio, such as out cameras, lighting equipment, green screen, animation room and explore how to develop ideas for making moving image works.

No prior experience required. Participants are expected to develop their ideas in between sessions.

Short Description of Each Session:

Session 1 and 2 will focus on testing, and trials. In session 3 we will try to realise participants ideas or projects.

Materials required:

Bring your phone or your camera and ideas for making a video.



Joan Mitchell in her Vetheuil studio, 1983

Landscape - Led by Tim Renshaw

Description: These sessions will investigate landscape through painting and drawing.

The aim of these sessions will be to consider landscape as a rich resource that extends both beyond the immediately visible and the conventions that have defined European landscape painting. The sessions will mostly take place outdoors in the campus grounds and we will primarily work with liquid mediums such as ink and watercolour. Attention will be given to the ways different techniques can be used to probe intangible or rhythmic dimensions in landscape and plant forms. This will involve responding to landscape and plant structures as dynamic processes, some visible some not, rather than a collection of discreet things. We will also take up some thoughts by Walter Benjamin on the plant photography of Karl Blossfeldt and make work that considers a 'cunning nature, anticipating the forms of human technology..'

Short Description of Each Session:

Session 1 - Vague and Indeterminate

In this session we will approach landscape as a phenomenon made up of shifting and invisible forces. We will explore how painting processes can give form to things that are constantly in motion such as clouds, leaves, grass, water. And consider how to visualise light modulations and wind, primary but invisible agents of flux and movement. **Session 2 - Delirious geometries**

Session 1 engaged with larger forces at work in the landscape, this session will begin by observing micro pattern formations in plant and vegetation. These formations will be a starting point to explore line, symmetries, repetition, pattern, rhythm and infinite proliferation. We will explore how these formations can be translated into fluid painterly lines.

Session 3 - News about Flowers

Walter Benjamin observes in the plant photography of Karl Blossfeldt a 'cunning nature, anticipating the forms of human technology..'

First, we will look at some Blossfeldt photographs, then make drawings from the 'soft' geometries of plant in the Harris Gardens and then seek analogies with 'human technology,' in this case the structures and geometries of buildings on the campus. But what kind of relationship exists here, symbiotic, nourishing, good growth or bad growth?

Materials required:

Black ink or gouache or watercolour

Various size brushes

A1 paper pad or A1 paper and drawing board 2 small water bottles



Christina Quarles: *Casually Cruel*, 2018 Acrylic on Canvas 77 x 96 inches

What Does it Mean to Paint in the Contemporary - Led by Tina Jenkins

Description:

Working together to consider what it is to be making Paintings in the Contemporary Field of Art.

Short Description of Each Session:

Week 1: What is the contemporary field in which we paint?

In this first session we will look at and discuss some short texts on 'what is' and 'what is not the contemporary,' in relation to Painting. We will then look at a variety of painters and discuss how and why their work embody these ideas.

Over the course of the following week you will gather ideas, make sketches and research how you might go about beginning your own new body of work.

Week 2: Starting a painting with the contemporary in mind - Strategies and considerations.

We will begin by looking at some contemporary strategies being deployed by painters today. These might be useful within your own practice.

We will then discuss your personal ideas and approaches both as a group and individually.

You will start work on your paintings and will continue with them throughout the course of the week.

Week 3: Critical Evaluations:

How do we make critical evaluations of our own work when painting?

We will have a brief look at some professional evaluations of individual paintings and discuss their relevance if any.

You will then have the opportunity to share your work with the group and together we will discuss how we critically evaluate what we are doing?

This should help you to feel more confident in moving forward.

You may continue to work as we talk.

Texts will be circulated in advance for those that wish to prepare for the fieldwork session.

Please all be prepared to upload onto 'padlet' at least one image of a painting that you consider to be contemporary.

Anything you produce may count towards final documentation as either experimentation or in some cases it may even inform a final piece.

Materials required:

Please be aware you will need to provide your own materials from week 2 onwards

This could be: Canvas, Board, Paints or anything else you wish to use to develop your painting practice.



Video Editing - Led by Angus Wyatt

Description:

We will investigate what editing means and what it can do and where it fits within the process of making a video by editing a short piece of work.

Materials required:

An idea and some footage.

Short Description of Each Session:

- 1 – A look at what editing means and how it can work.
- 2 – Start with the interface and see how it works.
- 3 – Continue editing and export finished edit (maybe a screening?).

Publish or Perish - Led by Alun Rowlands

Description:

Materials required:

Short Description of Each Session:

Where and When: