

## THURSDAY 3 MAY

## ARTISTS' FILMMAKING SYMPOSIUM 2018: CREATIVE STRATEGIES

Open to all, and aimed at both aspiring and established filmmakers, artists working within moving image, and students of film. The Symposium features talks and presentations by revered filmmakers and leading industry figures. It provides a rare opportunity to meet and mingle with a range of experts closely involved in the making, funding, and distribution of experimental film and artists' moving image.

This year's Symposium theme – *Creative Strategies* – seeks to delve into the diversity of methods and approaches to making experimental film and moving image. From analogue 16mm to computer based data manipulation, and between practicing artists and teaching academics, our speakers will unfold their own creative strategies for filmmaking.



## SCHEDULE

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|--------|---|--------|--|
| 1:00pm | Welcome: <b>Dr Richard Ashrowan</b> , Creative Director, Alchemy Film & Arts  | 2:50pm | Break.   |
| 1:05pm | <b>Daniel Cockburn (Canada, UK):</b><br><i>Dreaming in Company</i><br>Canadian filmmaker and moving image artist whose work deals with language, rhythm, and thought experiments.           | 3:10pm | <b>Bea Haut (UK):</b> <i>Working with 16mm film. Material Agency: Uttering and Mattering</i><br>Artist and experimental filmmaker who works with mainly black and white 16mm film. |
| 1:40pm | <b>Michael Richardson (UK):</b> <i>Surrealism as a Creative Strategy in Filmmaking</i><br>Author of <i>Surrealism and Cinema</i> , and Visiting Fellow at Goldsmiths, University of London. | 3:45pm | <b>Maggie Ellis (UK):</b> <i>New Approaches: the Artists' Feature Film</i><br>Head of Film London's Artists' Moving Image Network (FLAMIN).  |
| 2:15pm | <b>Jacques Perconte (France):</b><br><i>Nature, Image, Technology</i><br>Visual artist who concentrates on the landscape, using a variety of forms of linear and generative film.           | 4:20pm | Q&A session  |
|        |   | 5:10pm | End.   |

Tickets: £25 / £15 students / unwaged

**MAIN AUDITORIUM, HEART OF HAWICK**

Symposium participants are invited to our evening events:

7:00pm Installations opening and walk-through, guided by participating artists, starting from the **HEART OF HAWICK CAFÉ**

8:30pm Reception – **PETER SCOTT, HOWEGATE, HAWICK**

## FILM SYMPOSIUM – TALKS

- 1:05pm Daniel Cockburn (Canada, UK): Dreaming in Company**  
Daniel Cockburn's moving-image work spans video art, narrative film, and performance. Recently he has been working in a more expanded-cinema format involving multiple projections and live video feeds. Drawing on anecdotes from the making of some of his recent projects, this talk will be a personalised investigation of creative-process issues, such as: moving from single-channel to spatial, knowing when to say you don't know what you mean, and finding out the difference between collaborator and proxy.
- 1:40pm Michael Richardson (UK): Surrealism as a Creative Strategy in Filmmaking**  
The word 'surreal' has today gained an extraordinary popular currency, such that in 2016 it was declared by the Merriam-Webster dictionary as the 'word of the year'. Yet it is not at all clear what is meant by this word. Does it actually have anything to do with the practices used by surrealists themselves in making films? This talk will look at the various film practices used by surrealists over the years and seek to elicit how they might still have relevance to film makers today.
- 2:15pm Jacques Perconte (France): Nature, image, technology**  
If I started making films, it was because there was something in the cinema that bothered me terribly. This research led me to strip my films of any narrative structure to focus on the links between the image, the camera, the computer and the projector. From that is born this technique which gives to be seen the technical infrastructure of the images. As a painter, it is with this material that I reveal what I film. And little by little, after about fifteen years of experiments, my images start slowly telling stories again.
- 3:10pm Bea Haut (UK): Working with 16mm film. Material Agency: Uttering and Mattering**  
When considering analogue film as a material and a process (which is affected by light, touch and the journey of its production and exhibition) it is possible to experience it as a dynamic and responsive system, which is capable of expression through its timbre of voice and character. By taking an empathetic, embodied approach, an inter-active relationship between the artist and the 16mm film material can develop. A haptic and tactile method of working leads to a sense of agency and self-determination in both the material and in the artist.
- 3:45pm Maggie Ellis (UK): New Approaches: the Artists' Feature Film**  
What happens when the ordinarily separate worlds of artists' moving image and mainstream feature filmmaking collide? Covering the feature filmmaking process from development to delivery and exhibition, Maggie Ellis will offer advice on the timescales, fundraising and potential pitfalls involved, drawing on experiences working on long-form projects with artists including Ben Rivers, Andrea Luka Zimmerman, Emily Wardill and more.

