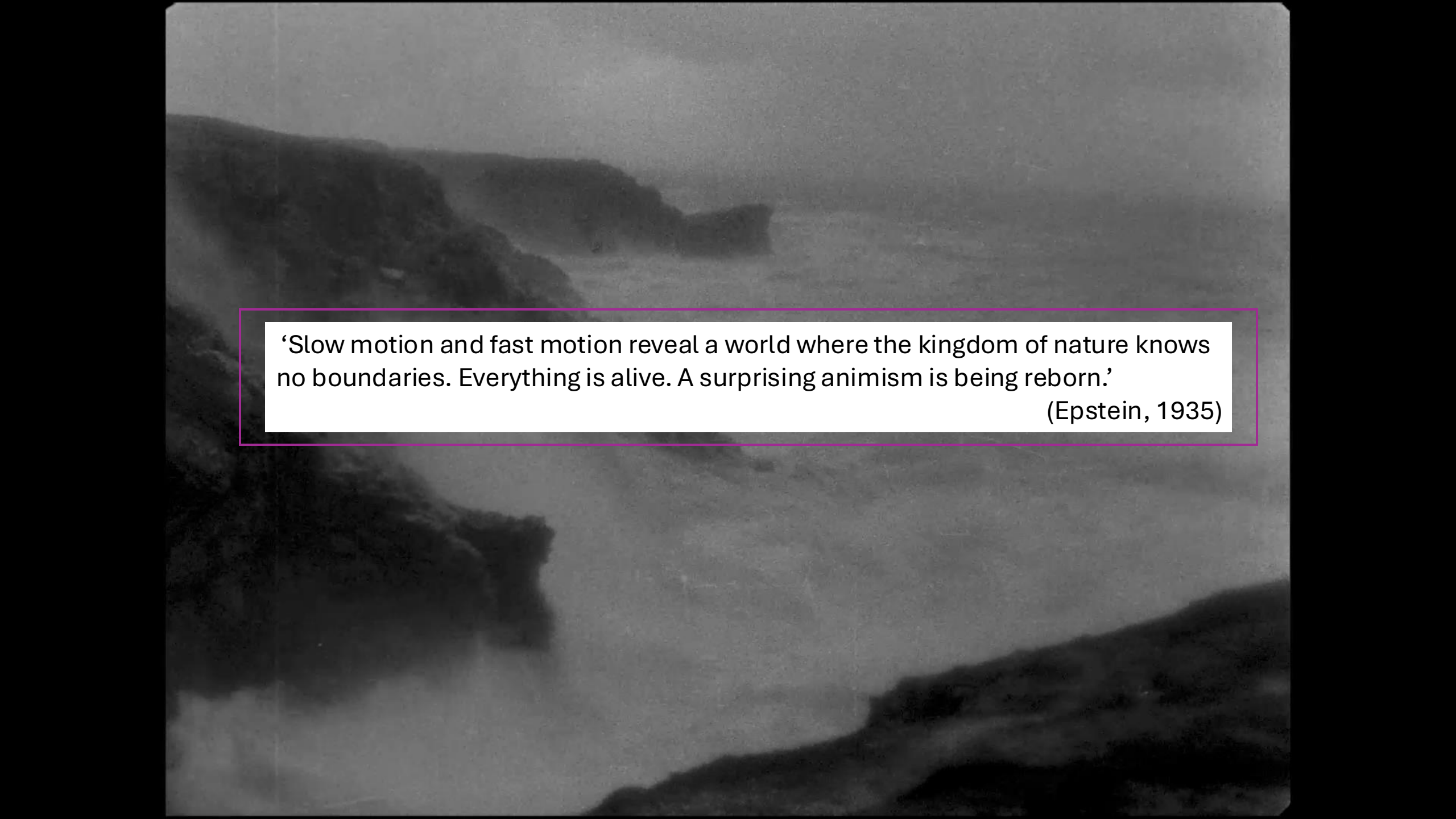


Collectivized Cine-Trance in the More-Than-Human Moving Image

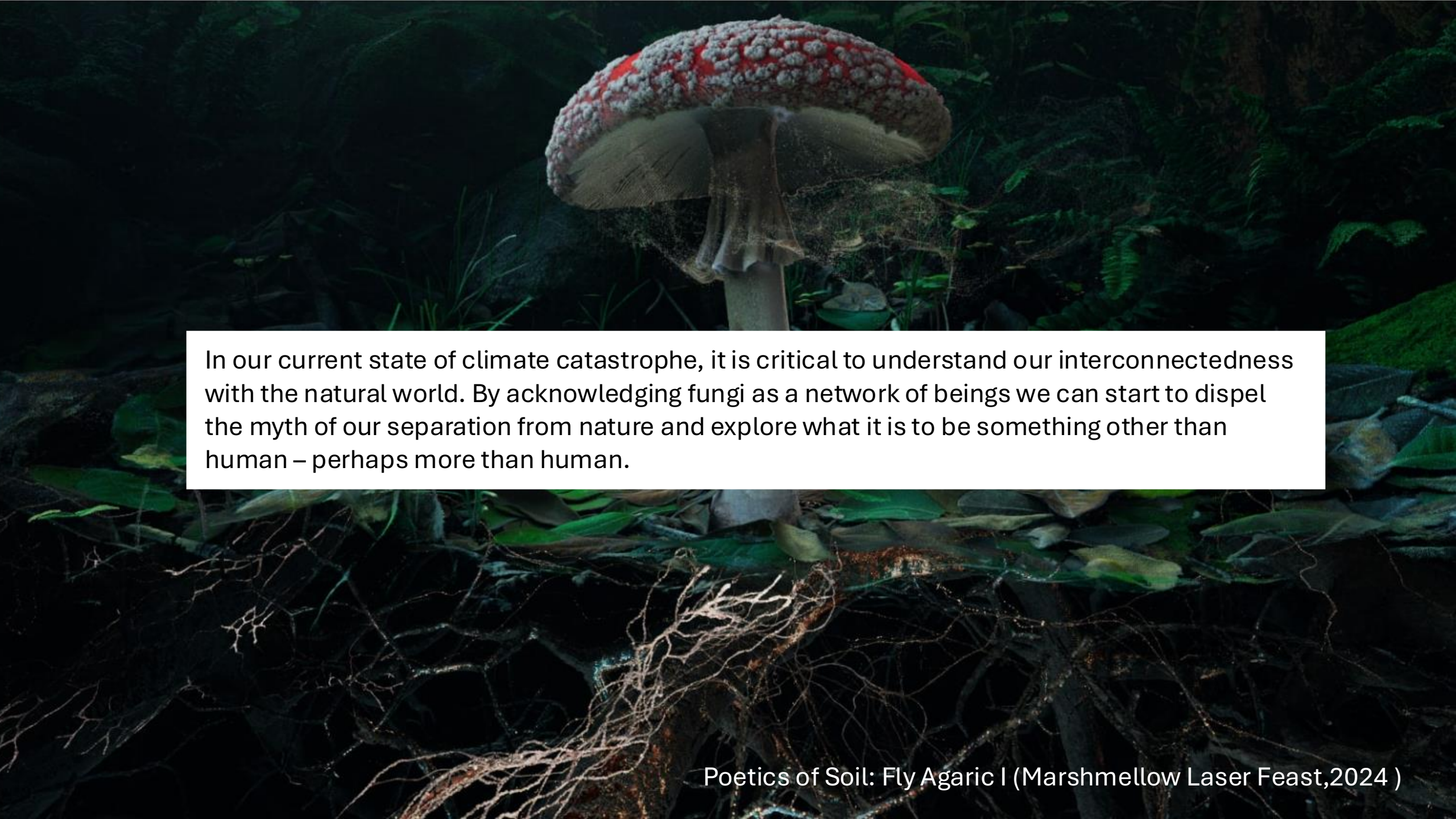


Dr Chris de Selincourt
London College of Communication (UAL)

A black and white photograph of a mountain range, likely the Sierra Nevada, with a text box overlaid. The mountains are rugged and layered, with some peaks appearing more prominent than others. The lighting is soft, creating a sense of depth and texture. The text box is white with a thin purple border and contains a quote and its attribution.

‘Slow motion and fast motion reveal a world where the kingdom of nature knows no boundaries. Everything is alive. A surprising animism is being reborn.’


(Epstein, 1935)



In our current state of climate catastrophe, it is critical to understand our interconnectedness with the natural world. By acknowledging fungi as a network of beings we can start to dispel the myth of our separation from nature and explore what it is to be something other than human – perhaps more than human.



Forensic Architecture



“What does it mean to be intelligent? Is it something unique to humans, or do we share it with other beings?”

James Bridle, "Ways of Being: Beyond Human Intelligence"

More Than Human: Soft-Cinema Lounge Experience (2025)

The LightSurgeons

Tom Dale Company

and the

Chronic Insanity Theatre

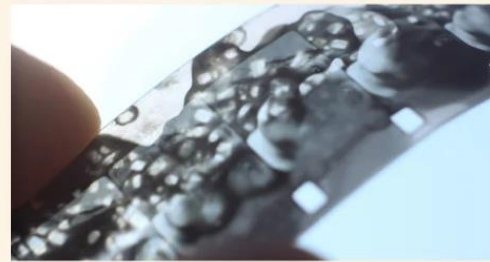
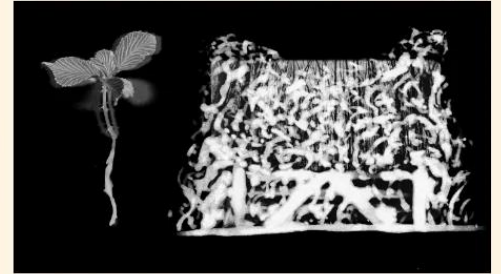
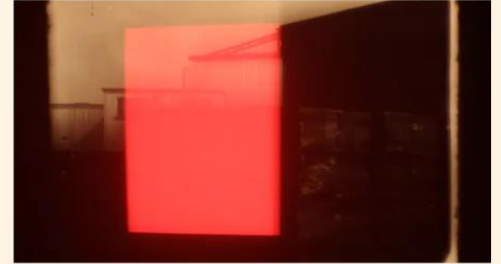




FRAMERATE: Pulse of the Earth (ScanLAB, 2024)

Cinematic Surfaces: Film as Printmaking

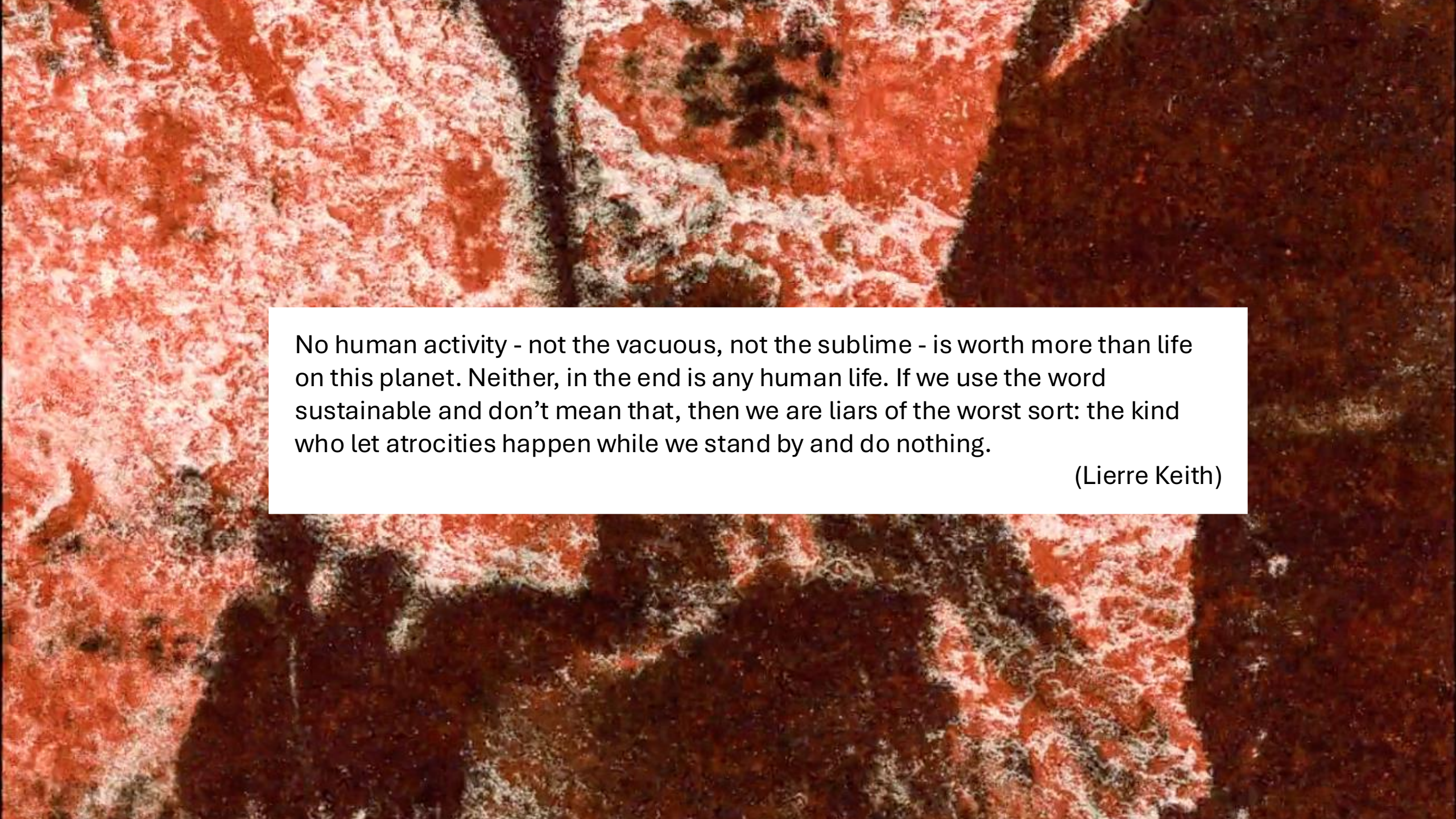
A three-part course combining printmaking and animation approaches with camera-based cinema techniques. Considering the film base as a surface in an ecological context, led by Lewis Heriz.



14th, 21st & 28th
July
6-8pm (BST)
Online



An
Extended
Course

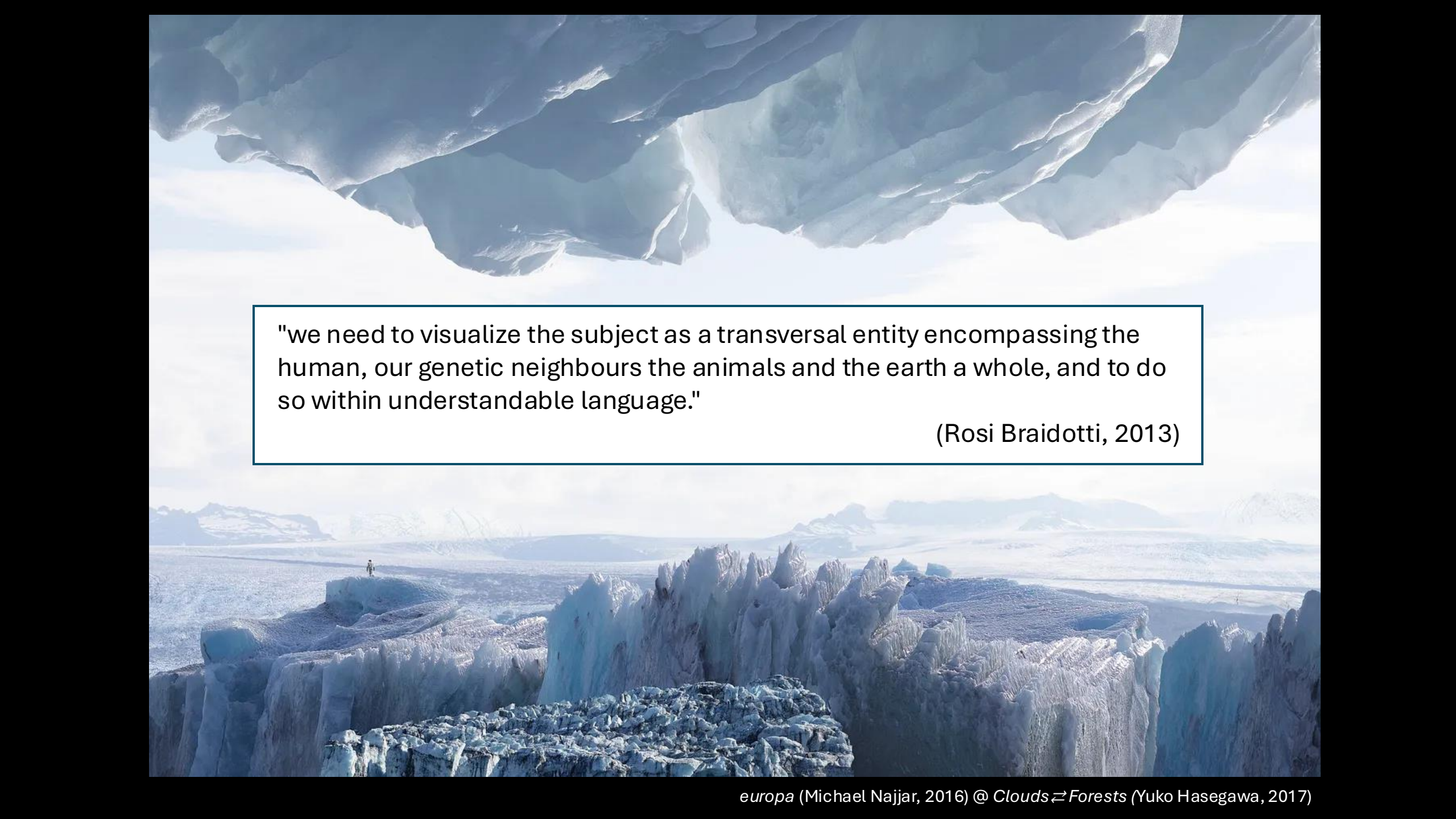
An aerial photograph of a rugged, mountainous landscape. The terrain is characterized by vibrant red and white soil, interspersed with dark green vegetation. The overall scene is one of natural beauty and complexity.

No human activity - not the vacuous, not the sublime - is worth more than life on this planet. Neither, in the end is any human life. If we use the word sustainable and don't mean that, then we are liars of the worst sort: the kind who let atrocities happen while we stand by and do nothing.

(Lierre Keith)



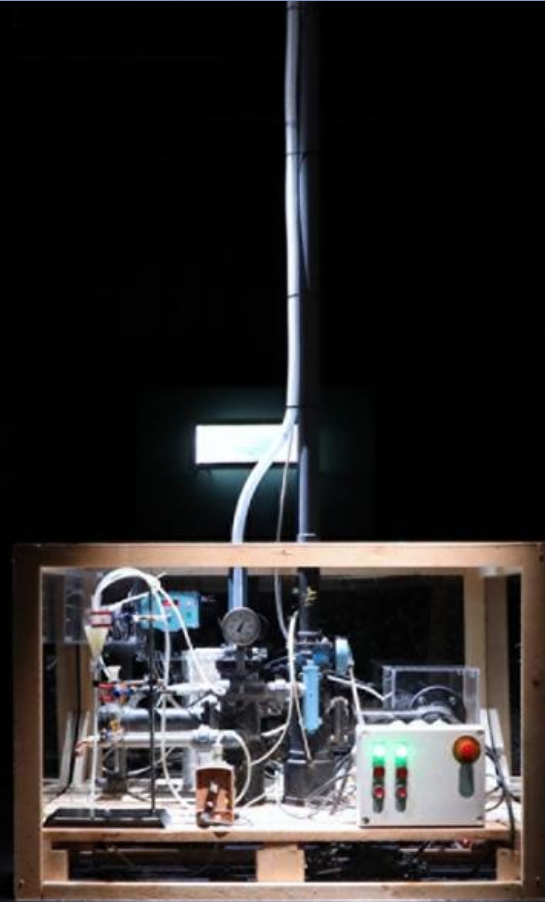
1. How we see Nature – how we attend to Nature?



"we need to visualize the subject as a transversal entity encompassing the human, our genetic neighbours the animals and the earth a whole, and to do so within understandable language."

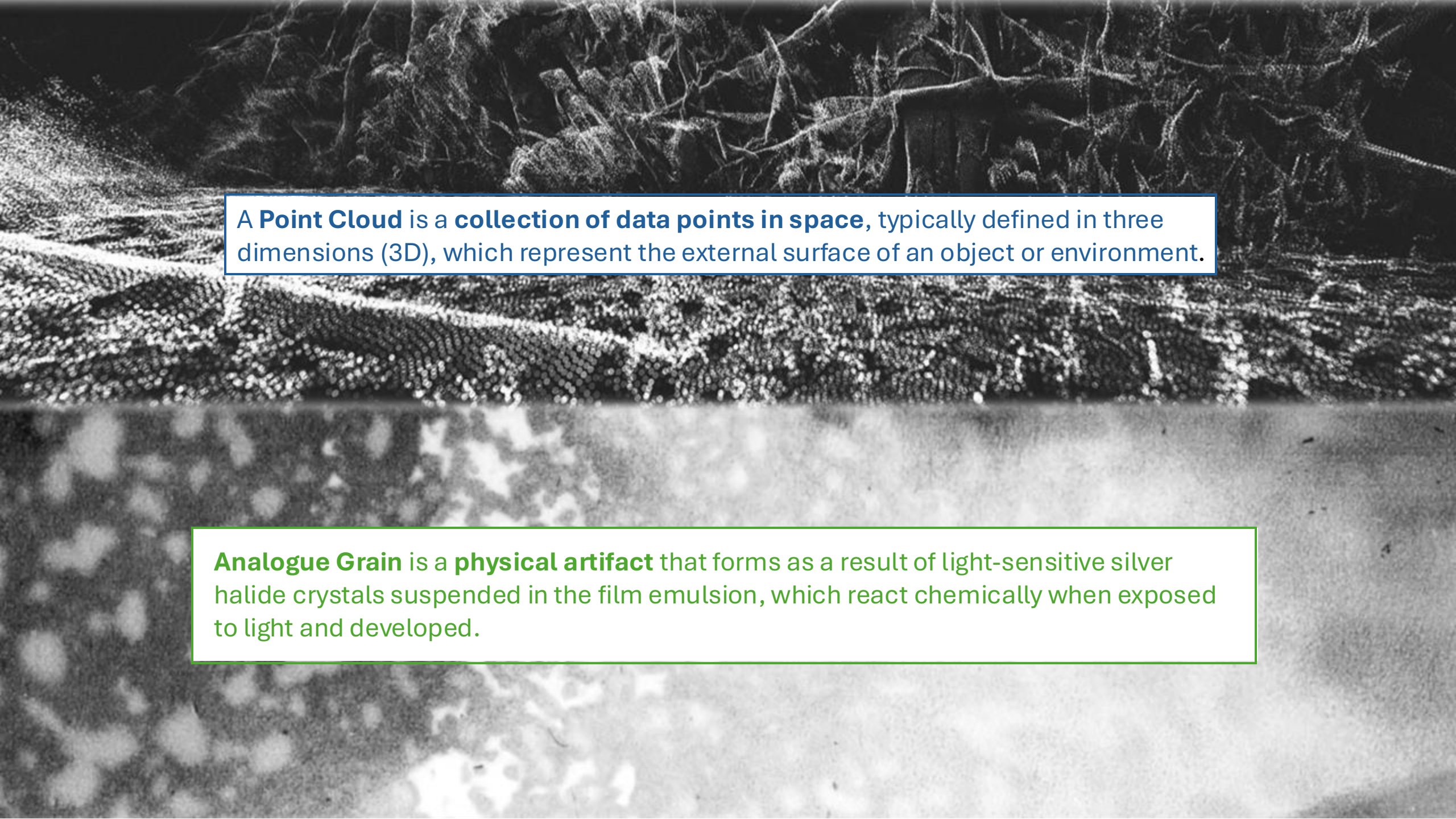
(Rosi Braidotti, 2013)

‘exploring ways to obtain animistic artistic languages’ (Hasegawa, 2017)



The image is a blue-tinted aerial photograph of a coastal region. It shows a mix of land and water, with various structures and patterns visible. A prominent white text box with a black border is centered horizontally across the middle of the image. The text inside the box is in a bold, black, sans-serif font. The background image shows a coastline with some buildings and what appears to be a large body of water or a bay. The overall tone is monochromatic blue, which is a common aesthetic for certain types of aerial photography or historical documents.

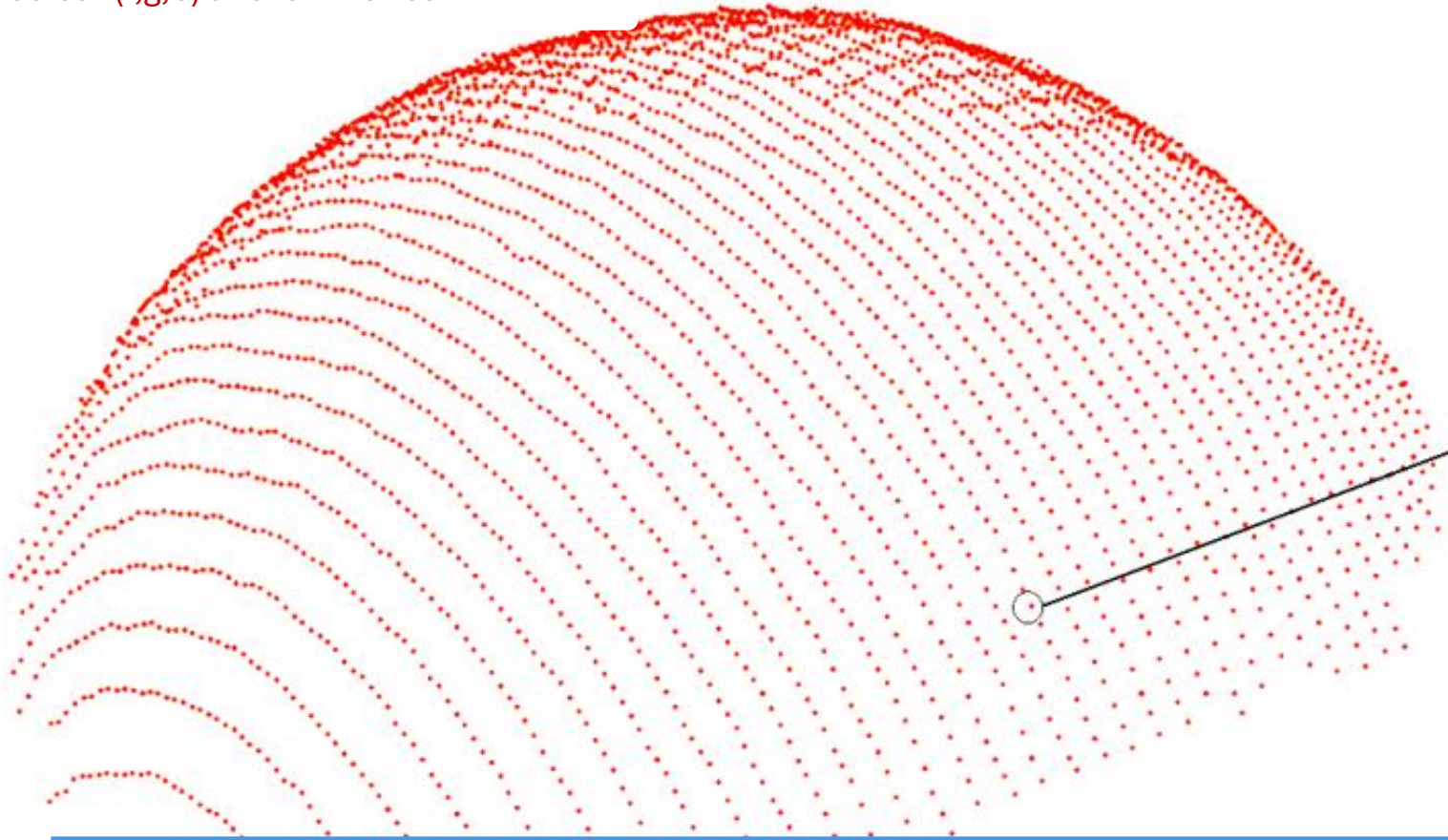
2. Where is there Animacy in the More-Than-Human Image?

The image is a vertical composition. The top half features a point cloud visualization of a dense forest, with individual trees and branches represented as a collection of white points against a dark background. The bottom half shows a close-up of film grain, with irregular, light-colored speckles and blotches of varying sizes and densities on a darker, textured background.

A **Point Cloud** is a **collection of data points in space**, typically defined in three dimensions (3D), which represent the external surface of an object or environment.

Analogue Grain is a **physical artifact** that forms as a result of light-sensitive silver halide crystals suspended in the film emulsion, which react chemically when exposed to light and developed.

Each point contains special co-ordinates (x,y,z)
and often colour (r,g,b) and luminance



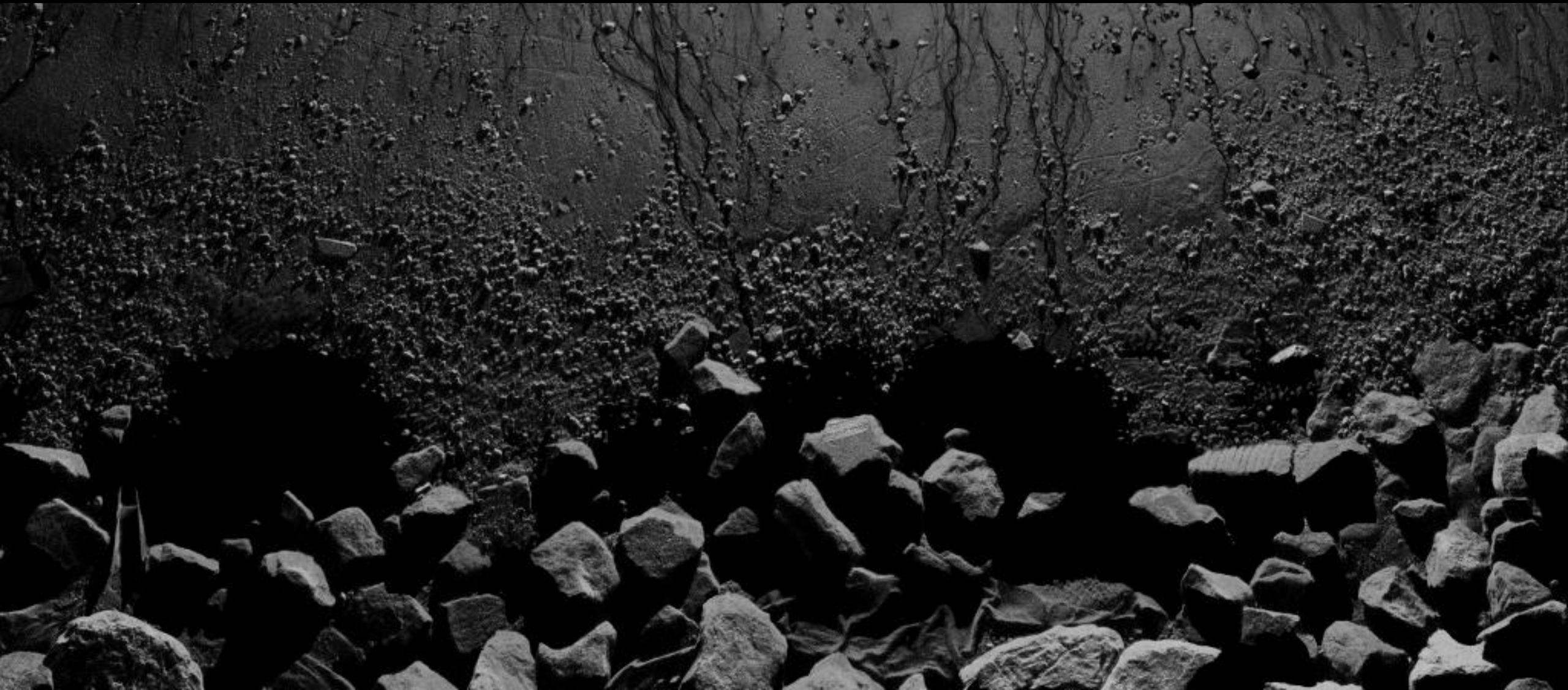
X	Y	Z
26716	-5456	12120

26716	-5424	12120
26716	-5392	12120
26704	-5364	12120
26696	-5336	12120
26692	-5308	12120
26684	-5276	12120
26676	-5248	12120
26668	-5216	12120
26656	-5184	12120
26652	-5156	12120
26644	-5096	15840
26636	-5064	15840
26628	-5036	15840

“There is no inanimate object. Everything that moves, modifies, perturbs, changes... counts.”
Reassembling the Social (Bruno Latour, 2005)

26600	-4944	15840
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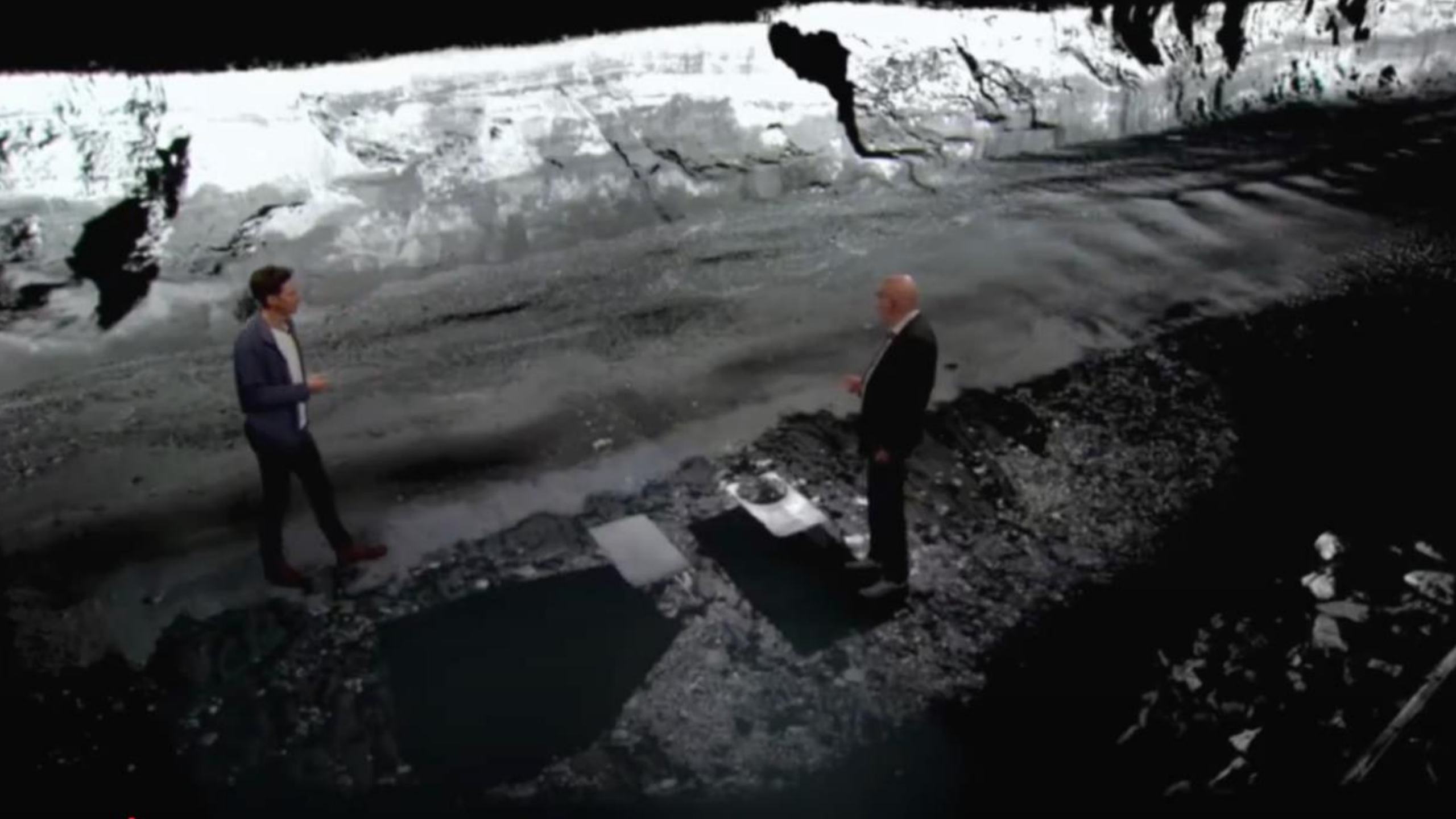
a) ScanLab











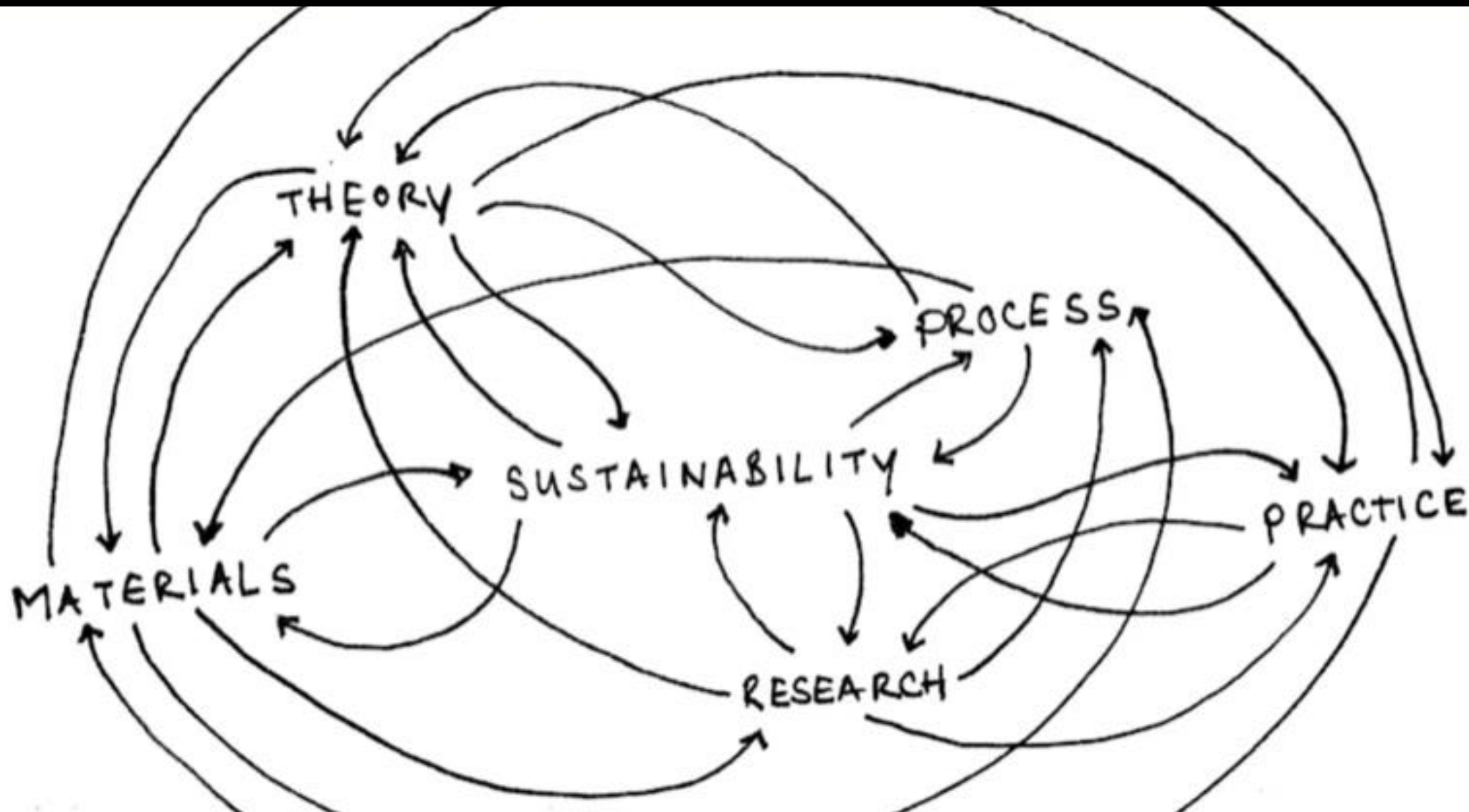








b) The Sustainable Darkroom:



14th May

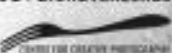
Blurred Ecologies

A night of moving image



KINO
AURORA

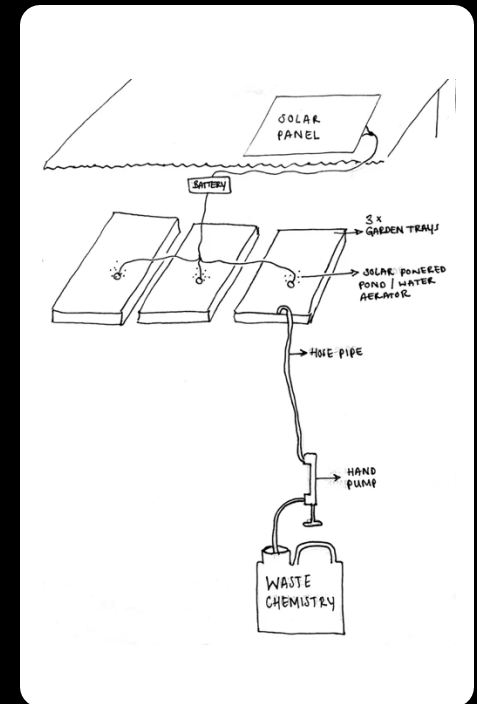
Keski-Suomen
Elokuvakeskus



JYVASKYLÄ



naturally occurring photographic processes including photoperiodicity, photobleaching and Photosynthesis



Workshops and Training

Cinematic Surfaces: Film as Printmaking with Lewis Heriz

Cyanotype Animation with Edd Carr

Plant-Based Developers with Hannah Fletcher and Edd Carr

Plant-Based Photographic Colour Theory: Colour Separation with Matthew Beach

Plant-Based Photographic Colour Theory: Low Toxicity Gum Printing with Matthew Beach

Printing with Copper and Iron Emulsions with Hannah Fletcher and Edd Carr

Salt-based and Alternative Photographic Fixers with Hannah Fletcher

Managing Waste in Photography with Hannah Fletcher



13
06
79

This is about the first time
a group of international
photographers
in their mid-twenties and thirties
sat around a table,
in a place called "a iha"
— the island —
under Lisbon's June sun
to ask the question:

HOW CAN WE FOSTER
A MORE SUSTAINABLE
DARKROOM PRACTICE?

22
06
79

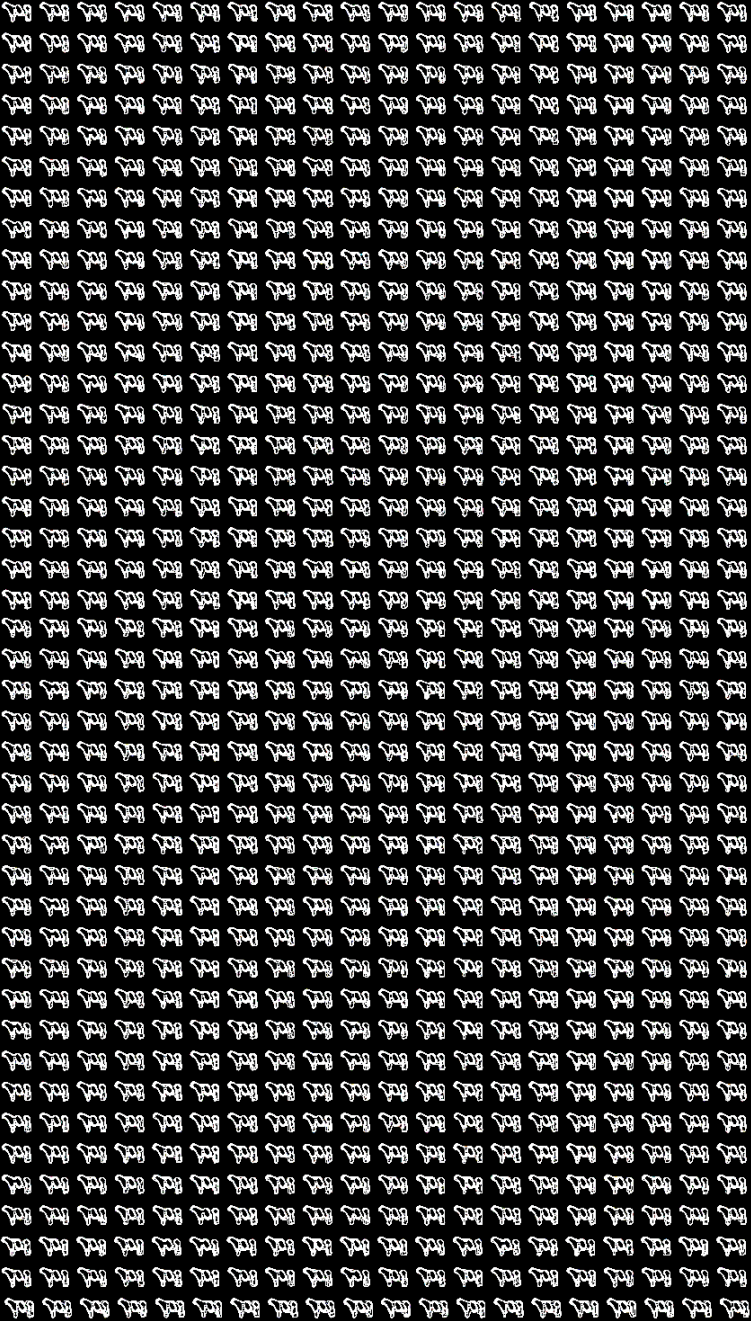


Contributors: Alice Campos, Alice Cazenave, Amber Lee Williams, Ana Carrizo, Andrés Pardo / General Treegan, Charlotte Padgham, Claire Grant, Dagie Brundert, Edd Carr, Eileen White, Hannah Fletcher, Helena Doyle, James Sewell, Jenny Jacklin, Jo Bradford, Joanna Mayes, Johanna Rotko, John Blythe, Julia Parks, Karel Doing, Kimberly Sophie Halyburton Fuster, Lewis Heriz, Marie Smith, Marina Vitaglione, Marjolaine Ryley, Martha Cattell, Megan Ringrose, Meggan Gould, Melanie King, Michaela Davidova, Molly Caenwyn, Myka Baum, Noora Sandgren, Oliver Raymond-Barker, Peter Maarseveen, Ricardo Leite, Risk Hazekamp, Rosalba Breazaele, Steffie de Gaetano, Sofia Pires, Svea Josephy, Valentina Carnali, Vanessa Cowling.

2003 (the year of analogue films commercial peak)

960 million rolls of film sold

required the bones and hides of 39,408 cows



869 cows visualized (Eward Maughan-Carr, 2019)

...if photographers are to pay 'rigorous attention' to the networks of film use, then each shudder of grain comes with the castration of a calf; every golden-hued light leak is made possible by a half-conscious cow - bleeding out on the slaughterhouse floor.

The Ecology of Grain, Ed Carr





"We learn to wait—for the plant extract to bloom, for the grain to settle. It's a conversation, not a command" (Sustainable Darkroom workshop notes, 2023).



Analogue Grain

Chemical, Physical, Emergent

Responds to Conditions

Materially Expressive

Digital Pixel

Algorithmic, Immaterial, Uniform

Controlled by Code

Disjunctive Materiality

The background is a dark, grainy blue with a complex, organic texture. It features a network of lighter, white, vein-like patterns that resemble biological structures or perhaps a microscopic view of a material. The overall effect is moody and abstract.

3. Collectivized Cine-Trance





**Conclusion: Toward a Distributed
Temporal Epistemology**