



# *The Unschool*

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Camp de jour  
Day Camp

With Monica Nouwens

30 July to 3 August 2012

**CCA**





1. The camera, the Transient and Immovable

We are at an exceptional time as the art world embraces the photograph as never before and photographers consider the art gallery or book as the natural home for their work.

Throughout the history of photography there have always been the promoters of the medium as an art form and vehicle for ideas alongside painting and sculpture but never so many as there are today. I would like to show you a sense of the spectrum of motivations and expressions that currently exist in the field. Showing photographers who share a common ground in terms of their motivations and working practices. In these works we will focus on the ideas that underpin contemporary art photography, role of the camera and the photographer as artist. As photography exists in many forms from documentary, surveillance, narrative, journalistic, recording of life action, etc.

1. The first category I like to show considers how photographers have worked out strategies, performances and happenings especially for the camera. Attention is paid to the degree to which the photographer has preconceived the focus. These images are designed to think about our physical and social world and take that to another dimension. This area of contemporary grew out, in part of the documentary photography of conceptual art performances of the 60<sup>th</sup> and seventies but with an important difference even though some of the photos are casual records of artistic acts they are crucially meant to be the final outcome of these events the object functions therefore as a work of art. *Gordon Matta Clark, Phillip- Lorca de Corcia, Sophie Calle, Gillian Wearing, Francesca Woodman, Bas Jan Ader.*

2. The second series I like to show is on storytelling in art photography, looking at tableau photography in contemporary art practice. Work in which the narrative has been distilled into a single image. It relates to pre-photographic era of 18<sup>th</sup> and 19<sup>th</sup> century painting, creating a narrative content through composition of props gestures and style. It is also known as constructed or staged photography because the elements are worked out in advance to articulate a preconceived idea for the creation of an image. *Jeff Wall, Phillip- Lorca de Corcia, Inez van Lamsweerde, Gregory Crewdson.*

3. The third series I am showing is concerned with so called Deadpan, relating to a type of art photography that has a distinct lack of visual drama or excess. These works are flattened out formally and dramatically and seems the product of an objective gaze where the subject rather than the emotional state of the photographer is paramount. Their dazzling clarity (all images are made with medium or large format camera) the human action, atmosphere or dramatic information as seen in the other works I show is replaced by information in detail expansive scale. *Rineke Dijkstra, Andreas Gursky, Candida Hofer, Thomas Struth, Thomas Ruff*

5. While the previous series engages with a neutral esthetics in the following series we concentrate on emotional, intimate, personal and often political relationships. Some of the photographers have a casual and amateur style, many resembling family snapshots. The artists show a great deal of emotional involvement and focus on unexpected moments in everyday life events that are distinctly different that we would ordinary encounter. The subjects photographed are exotic and often bohemian youngsters in their everyday environment. These more fleeting moments lack detail and sharpness but gain in atmosphere. *Nan Goldin, Araki, Peter Hujar, Juergen Teller, Wolfgang Tillmans, William Eggleston.*

7. The last series explores a range of recent photographic practices the centers on and exploits our pre-existing knowledge of imagery, this includes the remaking of well known photographs en mimicking the generic types of imagery such as magazine advertisement, fill stills or surveillance and scientific photography. By recognizing these familiar kinds of images and how images trigger our emotions and understanding of the world the implicit critique of originality, authorship, these images revitalize our understanding of past events or cultures as well as enriching our sense of parallels or continuities between contemporary and historical ways of seeing. *Richard Prince, Cindy Sherman, Thomas Ruff, Barbara Kruger, James Welling*

Monica Nouwens

Daycamp

July 30-August 3<sup>rd</sup> 2012

An outline of daycamp:

1. a photographic investigation the physical space and design of school buildings
2. a documentary comparison between the sensory experience of the school vs. the city-as-school.
3. design of school for youth, by youth. (in the form of collage, drawings, models) and production of zine, which will be made into a POD book to be cataloged in : Kadist SF reading room, the Indie Photobook Library in Washington D.C as well as distributed to bookmobiles and other book related projects.

To engage youth in photographing school architecture we begin by exploring and recording space in and around each school as well as the architecture itself, we investigate the space created through the movement of the body; individual as well as the masses. We use the camera as a social instrument as we move through the environment's unpredictable flux. Through these images we begin an understanding of the relationships between buildings (specifically schools), people, and their urban atmosphere.

Could architecture be considered the most appropriate medium to break new ground in learning initiatives? By looking at the physical spaces of schools and redefining and re-articulating the institutional position and attitude we can reexamine the space student traverse most. Daycamp " x " will use photography to forge relationships with the teens and the built environment that surround them. First through the documenting of spaces designed and built for their learning, the youth will investigate what role design has in the information they process daily. Along with learning photographic skills and exploring architecture first-hand with a camera, the youth will have the special opportunity to view photos and objects from the CCA archives relating to school architecture and design.

The second phase of Daycamp looks at the city-as-school and as a space of constant learning. The majority of our day-to-day experience is filled with our assembling of information which we then filter and process for use and benefit, both personal, as well as collective. We learn through observation and dialogue. The world around us is filled with a variety of situations: kitchen tables, city parks, beds, train cars and other forms of transportation, Laundromats, restaurants, warehouses that all make for dynamic educational environments.

Where lay the difference between this space of hidden learning and the classroom?

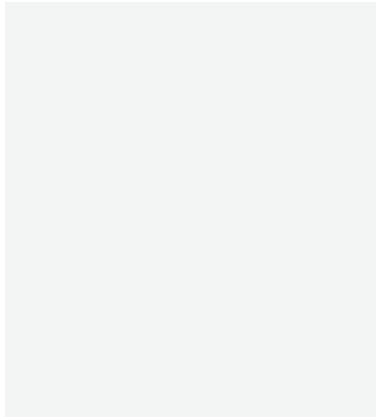
Notice the change in space, sensation and vitality.

We will look critically at the structure of the classroom and school building in comparison to the city-as-school.

In the 3<sup>rd</sup> section of the week we ask, what kind of symbolic, poetic, alternative or drastic action for school architecture can we produce? How can we expand or change the existing role, come up with new ideas, take a new direction and reform the existing institution? These questions will be grappled with through photo collage, models large and small as well as sketches culled into a zine that would act as a "field manual" or "guide" for the 21st century urban student/teacher/explorer.



- 01\_Nicolae
- 02\_Alexis
- 03\_Cito
- 04\_Myguel
- 05\_Jessica
- 06\_Jonathan
- 07\_Sylvia
- 08\_Asma
- 09\_Rachel
- 10\_Sina
- 11\_Carla
- 12\_Camille
- 13\_Aram
- 14\_Ari
- 15\_Frances
- 16\_Nova
- 17\_Phoenix



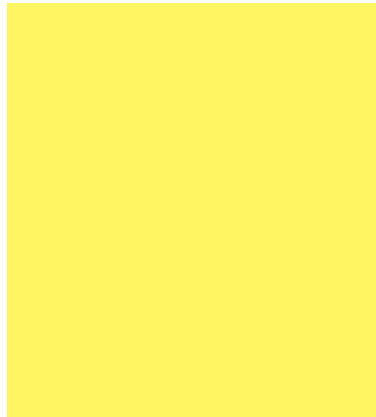
01



02



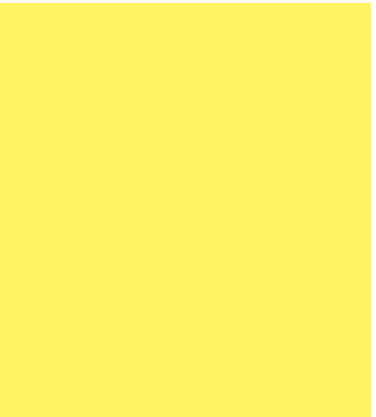
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04



05



06



07



08



09



10



11



12

welcome,  
campers



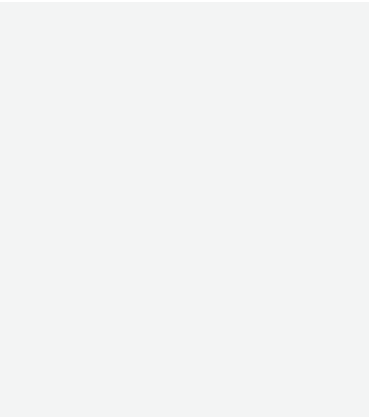
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14



15



16



Monica Nouwens completed a postgraduate fellowship in Art Media Studies at the Rijksakademie in Amsterdam and attended the California Institute of the Arts exchange program for film and photography. Nouwens' one-person show "Look at me and tell me.." will be shown at Photography Museum Amsterdam (FOAM; 2013), Stedelijk Museum Amsterdam and was recently on view at Ron Mandos Amsterdam and Annie Wharton Los Angeles.

Her one-person show "Rubbernecking" was exhibited at the Stedelijk Museum Bureau Amsterdam and other exhibitions include the Netherlands Photography Museum Rotterdam, Netherlands Architecture Institute, Stedelijk Museum Helmond, Gallery Paul Andriess in Amsterdam and Trafalgar Square, London for World Aids Day.

Nouwens currently collaborates with Los Angeles author Claire Phillips. Their project, presented at the Photography Museum Amsterdam and Stedelijk Museum Bureau Amsterdam is a ficto-historical photo essay of post-boom America, a parallax of Hollywood driven cyborg fantasy with the poetic Do It Yourself underground movement of Los Angeles bohemia. Besides working as a regular contributor

to publications such as Volume, Icon and Archis, her shots can be found in *Domus* magazine, *Re-Magazine*, *Blueprint*, *Architect*, *Surface* and many others. Nouwens' work can be found in various collections, including the Stedelijk Museum, in the collections of Salvatore Ferragamo, Levi's, Prada, U.S.A Corp, Michael Maltzan Architecture; Jon Jerde Partnership; and Bartle Bogle Hegarty.

Nouwens has lectured at Southern California Institute of Architecture , California Institute of the Arts (CalArts), Otis College of Art and Design, University of California Irvine, and gave artist talks at University of Southern California and LA Forum for Architecture and the Big City Forum. She gave workshops at Sandberg Institute in Amsterdam, University of Leiden and University of Monterrey Mexico.

She is the recipient of the Graham Foundation for Advanced Studies in the Fine Arts Award, 2009.

June 2012

# who is Monica Nouwens?



Aperture

2.8

4

5.6

8

11

16

22

← Less in Focus (Shallow)

→ More in Focus (Deeper)

Shutter

Bulb

1s

1/2s

1/4

1/8

1/15

1/30

1/60

1/125

1/250

1/500

1/1000

← Slow (Blurs)

→ Fast (Freezes)

ISO (Film Speed)

ISO - 100	ISO - 200	ISO - 400	ISO - 800
Sunny	Some Shade	Shady	Dusk
Outside	Well Lit Indoors	OK Indoor light	Indoor light

Shutter speed

2000

1000

500

250

125

60

30

15

8

4

2

1

Bright sun on sand or snow

Bright sunny day (hard shadows)

Hazy sunshine (soft shadows)

Bright cloudy day (no shadows)

Heavily overcast day

Open shade

Sunsets

Immediately after sunset

Neon lights

Spot-lit subjects

Floodlit stadium

Bright day interior

Indoor sports

Stage shows

Bright night interior

Shady day interior

Average home night interior

Floodlit buildings

Bright streetlights

Streetlights

Fireworks

Monica credit: Nicole

The cheat sheet

Wake up!  
1 Polaroid per day



Phoenix\_Day 2



Frances\_Day 3



Asma\_Day 5



Rachel\_Day 5



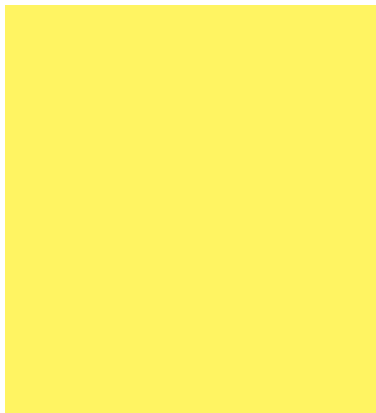
Nova\_Day 1



Sina\_Day 2



Sylvia\_Day 3



Aram\_Day 1



Mygue\_Day 5



Carla\_Day 5



Jonathan\_Day 2



Jessica\_Day 3



Camille\_Day 1



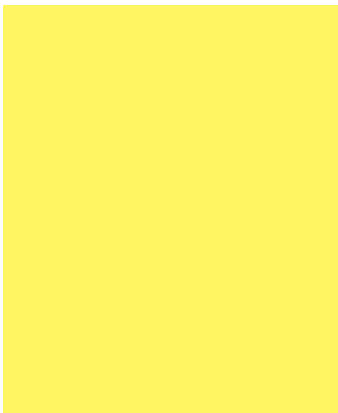
Nicolae\_Day 2



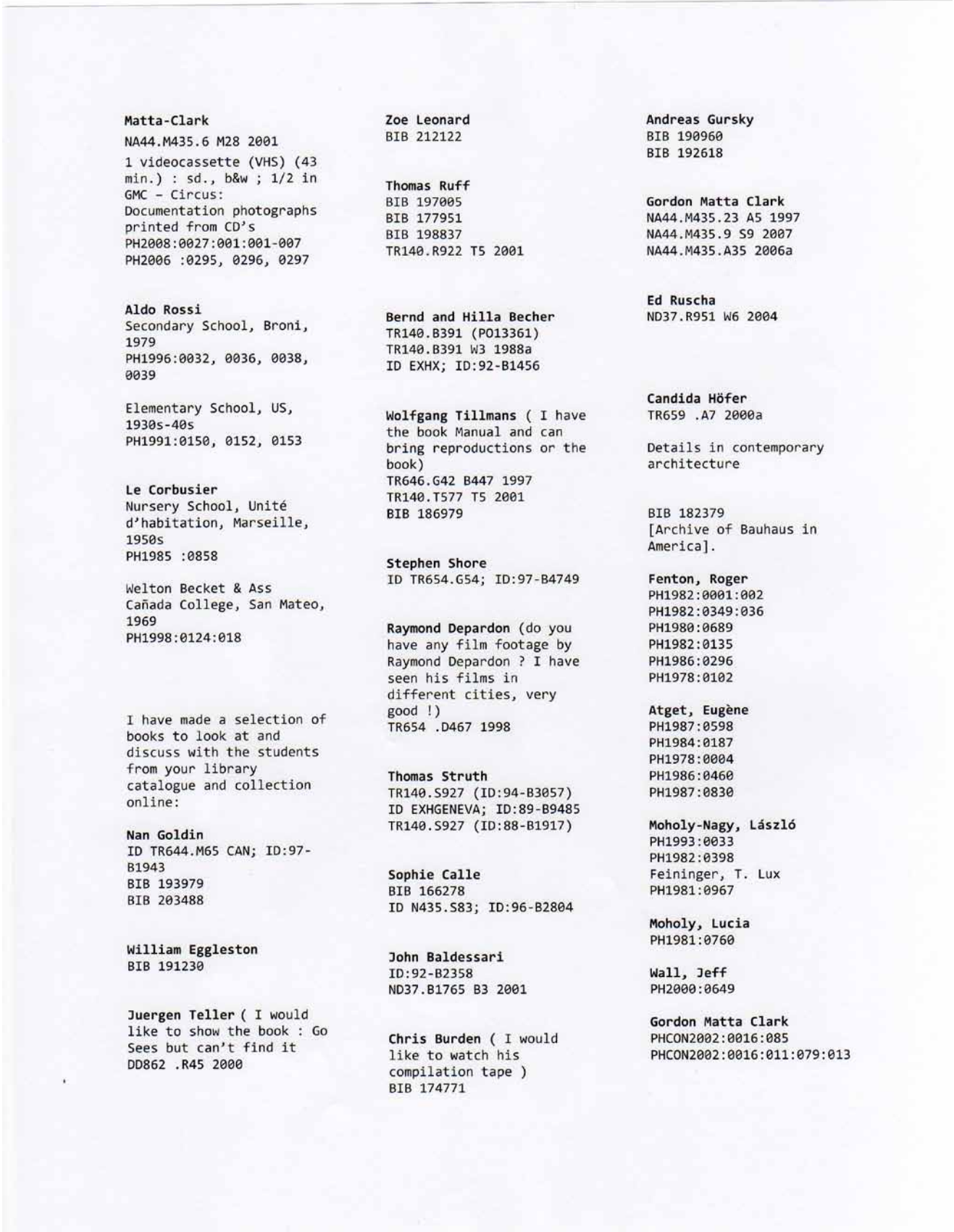
Ar\_Day 2



Cito\_Day 3



Conversation in the CCA Study Center around selected items from the collection.



*I want you to talk  
about what you see.  
Start with the obvious  
and build on it.*

- Monica

*Did he really cut  
the house in two?*

- ? (on Gordon Matta-Clark’s Splitting)

*The emptiness forces  
me to imagine people  
in the space.*

- Cito









Nicolae



Camille



Carla



Jessica



Frances

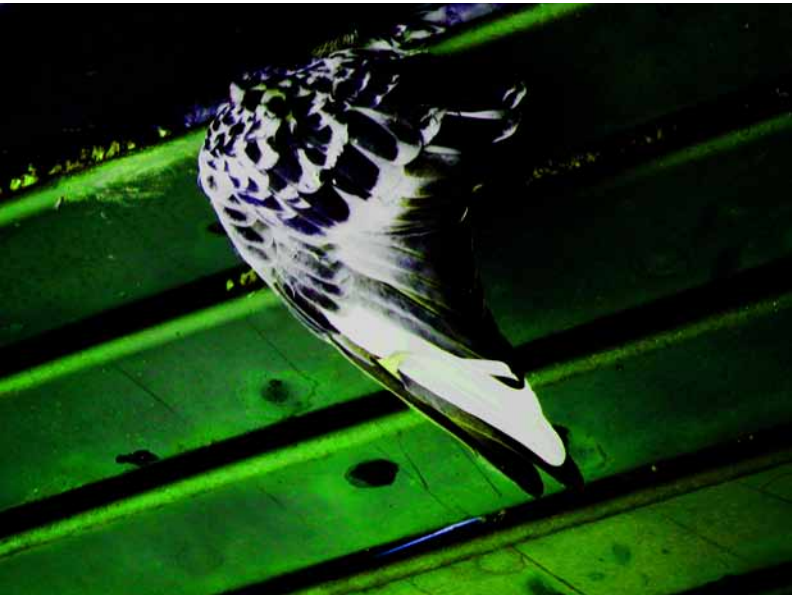


Sina





Jonathan



Ari



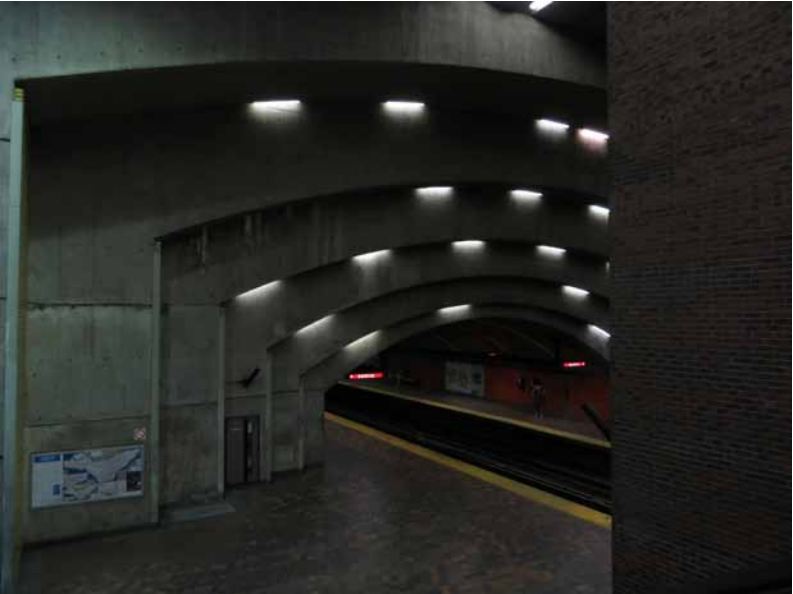
Sylvia



Nova



Rachel



Asma





Myguel



Cito



Aram

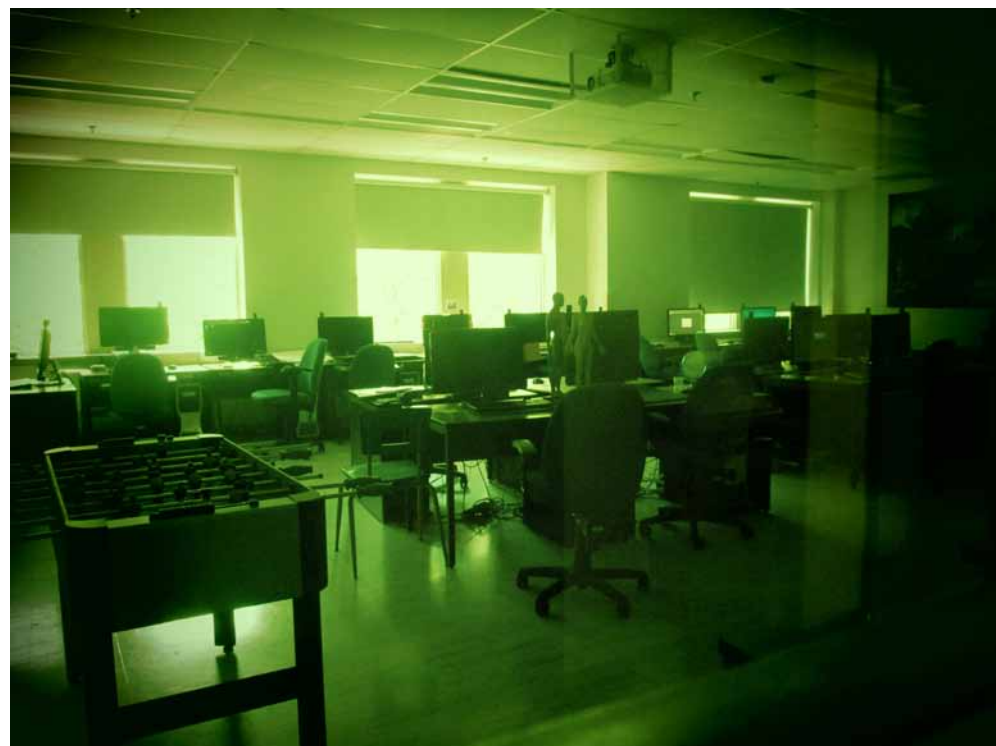
*Now close your  
eyes and meditate  
on shutter speeds...*

- Monica









Jonathan



Cito



Monica asked the group to create a story based on each artist's series of 5 pictures.

*The time stamp is fake,  
he wanted to trick  
the police.*

*A man lost his keys and  
walked home instead.*

*DANGER: zombie zone.*

*Maybe it's a silent movie.*





Nicolae

Frances

Rachel

Myguel



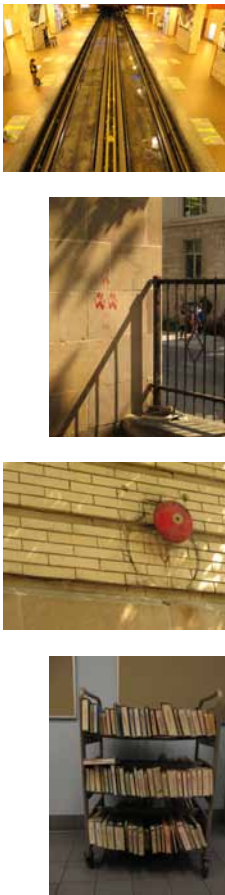




Asma



Phoenix



Carla



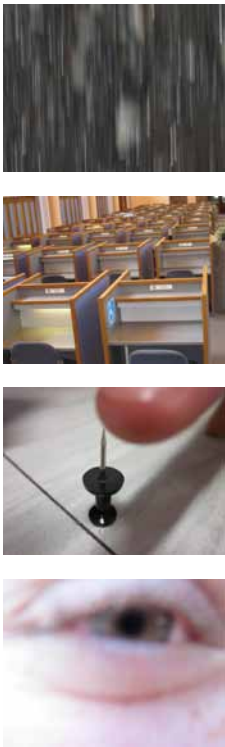
Nova



CCA



28



29







Camille

Ari

Sylvia

Jessica

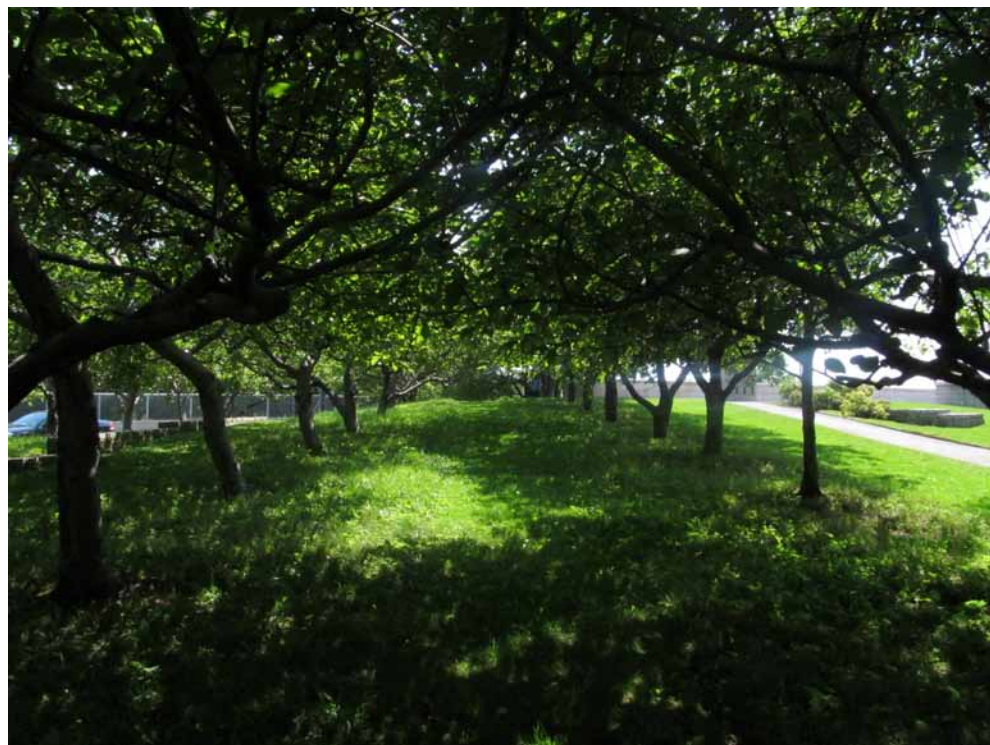






Aram

Sina



*Adam and Eve discover modern architecture and realize they are naked. They call God collect and ask for clothes.*

*DANGER:  
zombie zone part II.*

*The mental patient is trying to escape. The elevator is the Paradise door.*



*You need good students  
and good teachers.  
Everything else is just  
decoration.*

- Piero Golia  
Founder of The Mountain School





*A school is a reduced  
city, with corridors as  
streets, classrooms as  
houses, yards as parks.*

Stéphan Langevin

Architecte chargé de conception, STGM Architectes





*Structures that don't  
allow lateral input or  
participation often  
break or fail.*

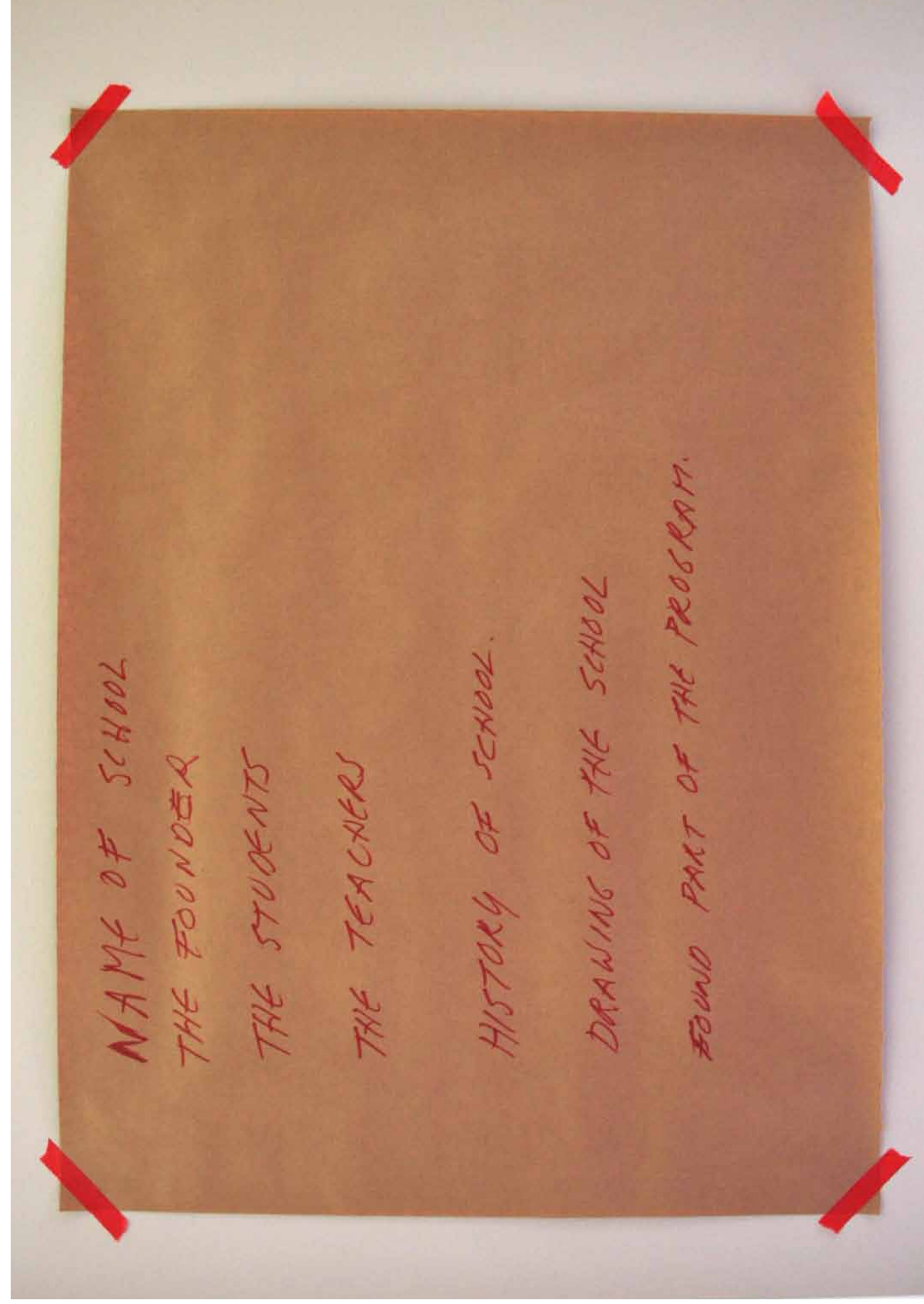
Alexander Pilis  
Professor, Artist, Architect



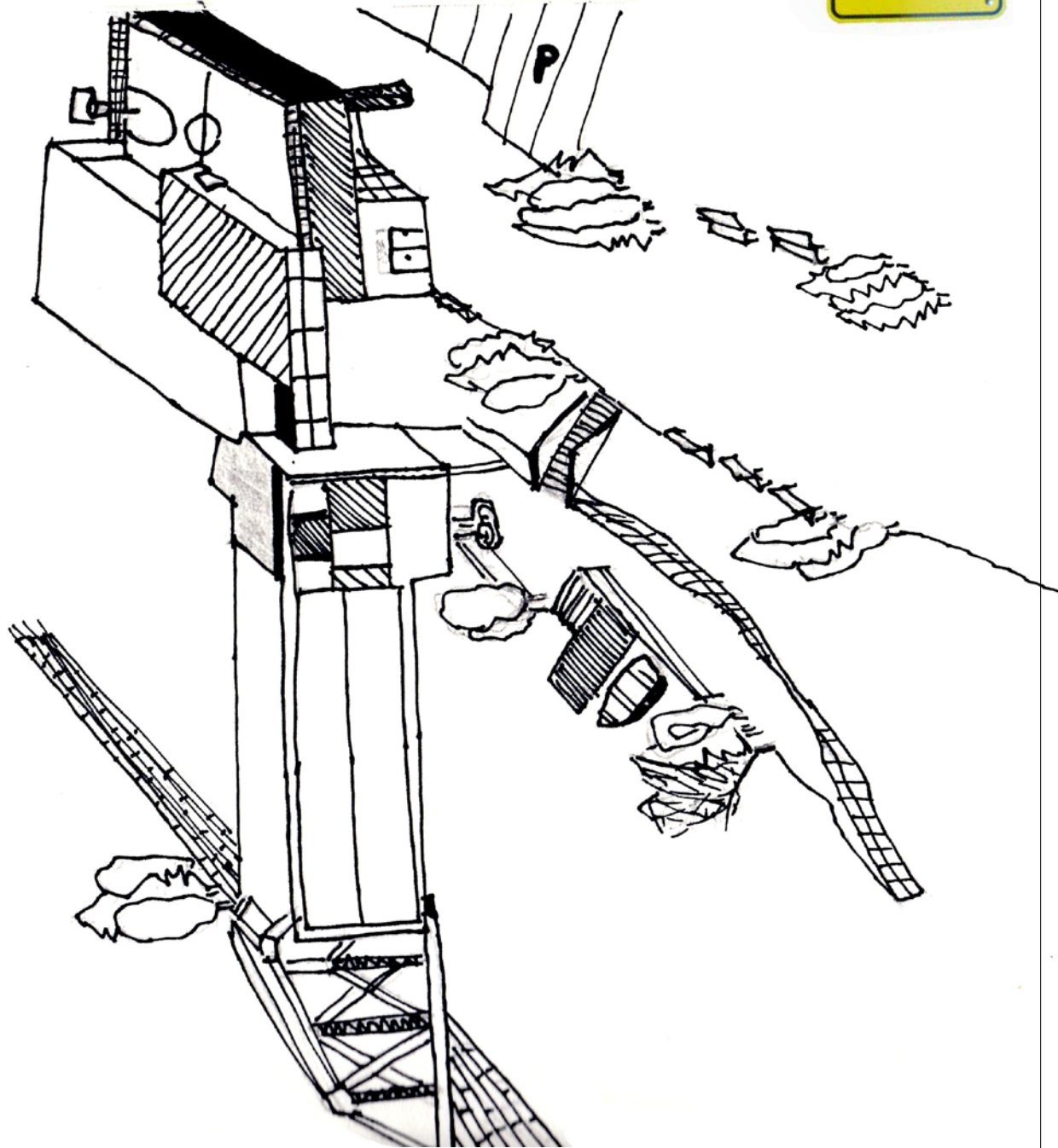


What could a school be?

## Ask the students.







*The school is on the bridge.  
Sometimes, our classes will  
take place in the field.  
Psychics channel Einstein to  
teach physics.*

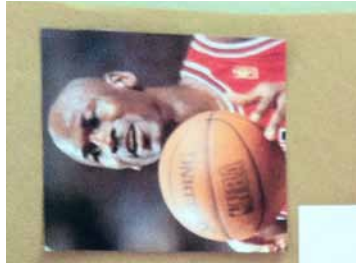
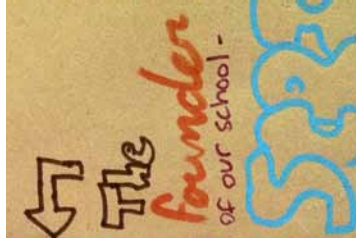
TEAM  
Sina  
Jonathan  
Rachel

Name

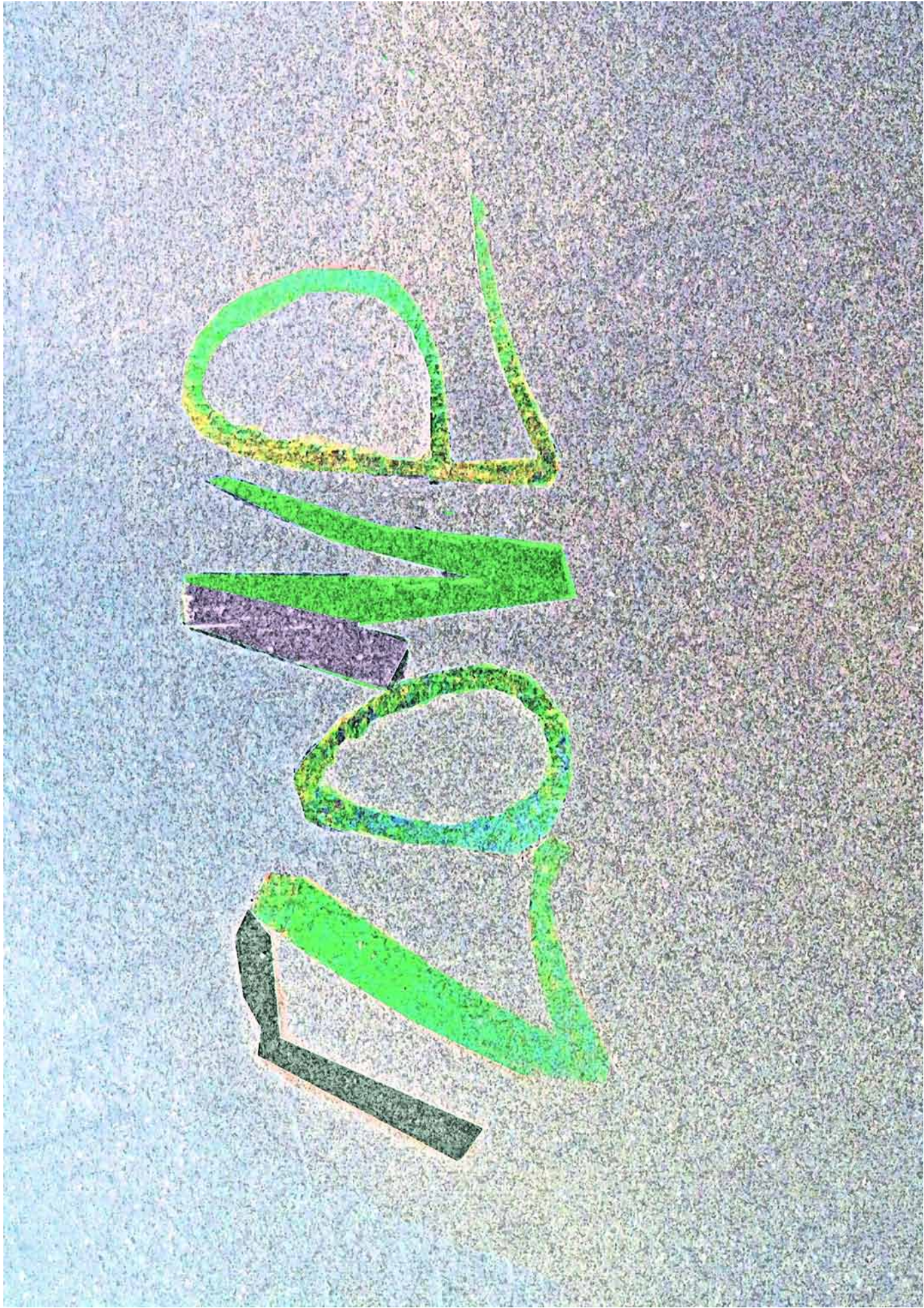


Founder  
Scribble the  
Pigeon

Teachers  
Albert Einstein  
Michael Jordan  
Adam







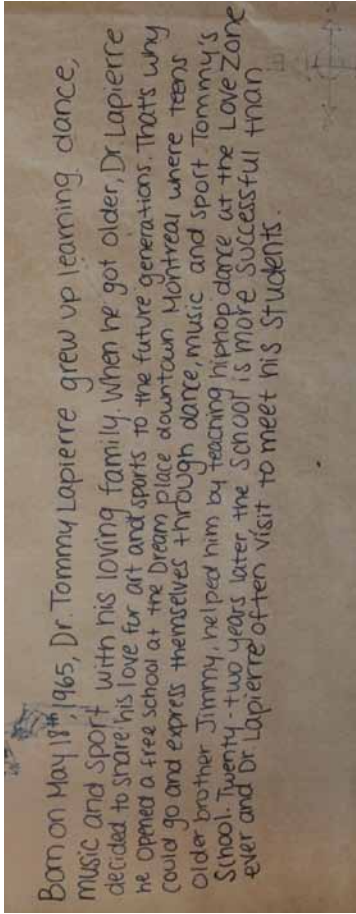
*The founder is a dog called Tommy Lapierre.*

*We teach people guitar, art and hip hop dancing.*

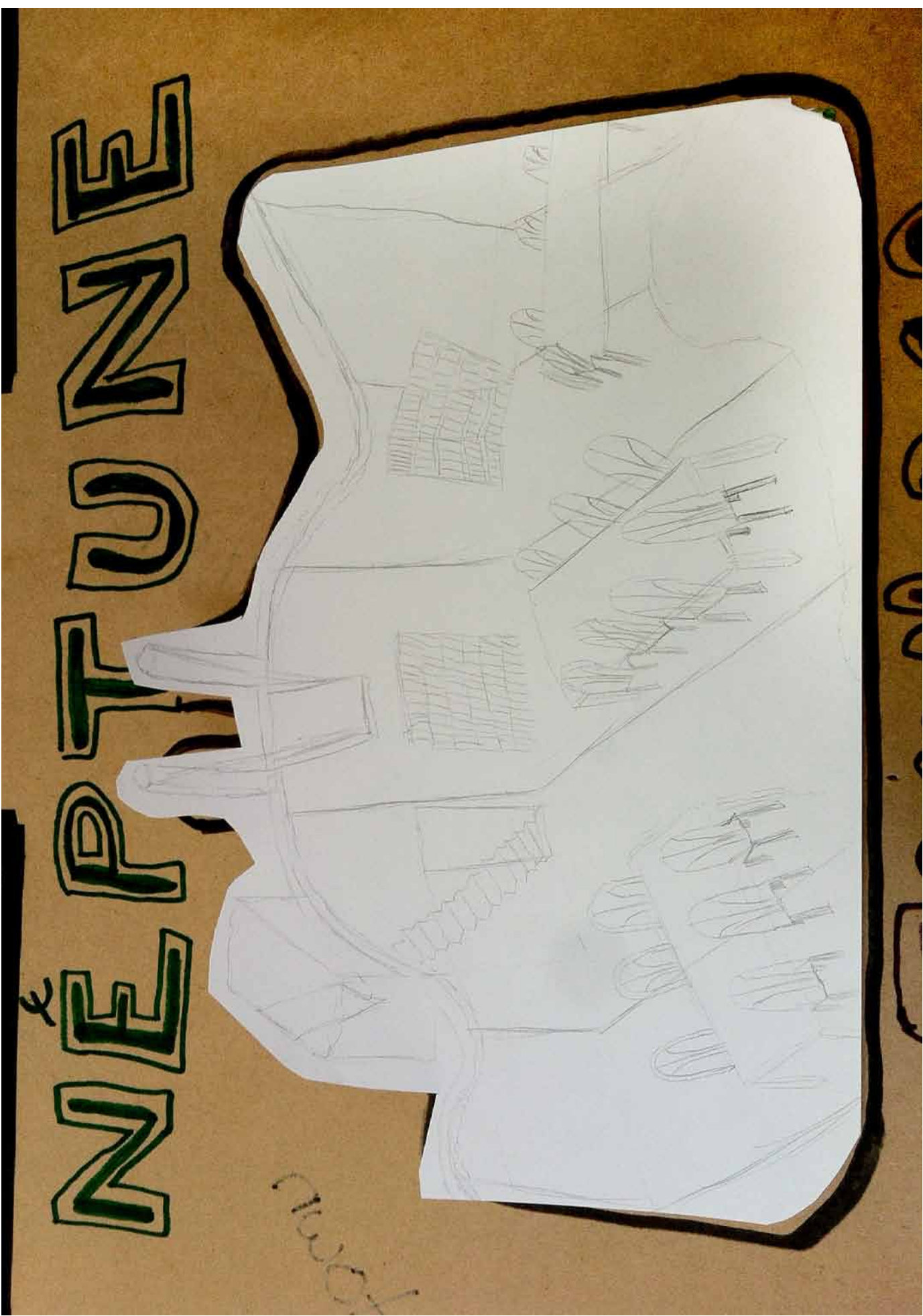
*“I have a crush on the founder, can I come visit?”*

(Monica)

TEAM	Name
Camille	Love Zone
Cito	
Asma	Founders
Frances	Tommy Lapierre







*If you come to our school,  
we guarantee you will become  
an athlete.*

*The library is at the bottom  
of the pool beneath glass.  
While you study, you can see  
swimmers above you.*

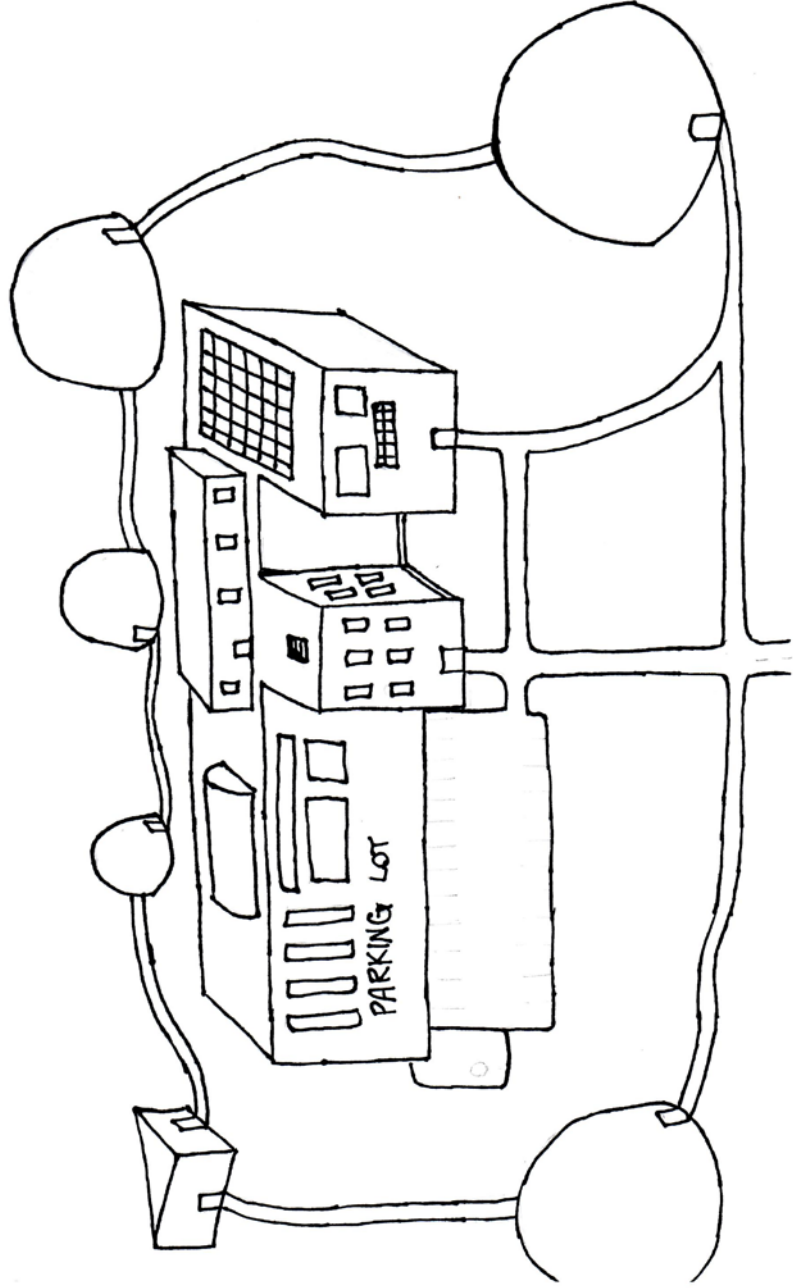
TEAM  
Jessica  
Nicolae  
Myguel

Name  
Neptune  
  
Founders  
Hakuna Matata





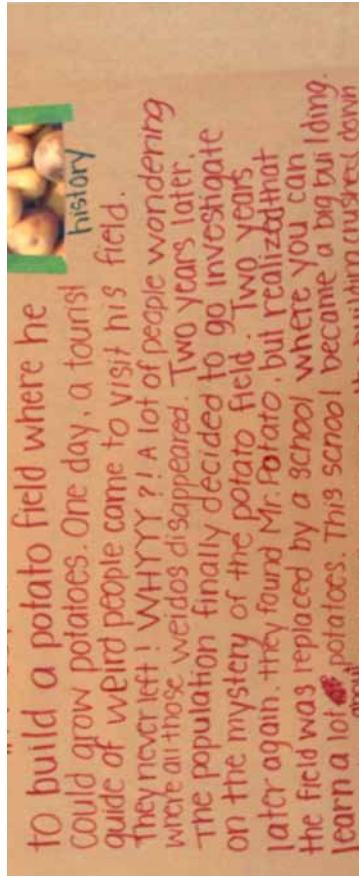
FLY



We have a bunch of domes  
in our school.

We do action related things.  
The first people that came  
were weirdos.

TEAM	Name
Sylvia	Fly
Ari	
Carla	
Founders	Mr. Potato







Night School  
From the imaginary to  
the concrete.





# Kickboxing in the theatre

TEACHER  
*Myguel*

Duration  
*15 mins*







# Poi in the park (fire-spinning)

TEACHER  
Nicolae

Duration  
1 h







# Swahili in sleeping bags

TEACHER  
Cito

Duration  
30 mins





Advanced origami  
*Kickboxing*

Desert survival skills  
Leadership  
Lifeguarding  
Private singing lessons  
Portuguese  
Trumpet  
Environmental  
awareness

Stop-motion animation  
Plant resuscitation  
Piano  
Cat potty-training  
Quick suitcase  
packing  
How to be sassy  
Makeup and braids  
Guitar  
Henna

Circus/*fire-spinning*  
Cooking  
Mind-reading  
History of  
The White Stripes  
Magazine-binding  
Beats production  
Spanish  
Drawing  
Videogames  
Beginner origami  
Fancy popsicles

Lebanese  
Longboard  
Activism  
Sauna-building from  
scratch in the desert  
Movie montage  
*Swahili*  
Music theatre  
Car design  
Hip-hop dancing





Unschool Team

Campers

Nicolae Arman  
Alexis Bélanger  
Cito Buhendwa  
Myguel Cormier Quezada  
Jonathan Da Silva  
Jessica Da Silva  
Nova Hagel-Georgeson  
Phoenix Hagel  
Asma Ul-Husna  
Sylvia Khau  
Rachel Kimmelman  
Sina Moazami  
Carla Nader  
Camille Peyrat  
Ari Pooladian  
Aram Pooladian  
Frances Small

Thanks to Classe Affaires  
for their collaboration.

Guest Curator

Monica Nouwens

CCA

Fabrizio Gallanti  
Associate Director,  
Programs  
  
Nicole Lattuca  
Assistant Curator,  
Educational Programs  
  
Monique Macleod  
Coordinator,  
Educational Programs  
  
Jean-Maxime Dufresne  
Educational Programs  
  
Jessica Charbonneau  
Educational Programs  
  
Cerys Wilson  
Dark Room Specialist  
  
Sarah Mitchell  
Bookstore

Guests

Piero Golia  
Founder of *The Mountain School*  
  
Stéphane Langevin  
Architecte chargé de conception,  
STGM Architectes  
  
Alexander Pillis  
Professor, Artist, Architect

Graphic Design

Jessica Charbonneau







CCA Day Camp  
5-day intensive workshop

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CCA Day Camp introduces an innovative approach to working with teens—its format is based on the belief that young people learn best through hands-on immersion into a particular subject that is directly connected to their interests. Inspired by a CCA exhibition or based on relevant contemporary debates in architecture and its related fields, a group of teens (age 12 to 17) participate in a workshop over five consecutive days with an overnight “charrette” at the CCA. Each year a Guest Curator is invited to collaborate with the CCA Educational Programs team to conceptualize and implement the workshop. This program aims to heighten teens’ awareness of the spaces and territories that they inhabit and to emphasize how youth can be active participants in society.

Please see our website for past Day Camp projects:  
[www.cca.qc.ca/en/education-events/776-day-camp](http://www.cca.qc.ca/en/education-events/776-day-camp)