

Project Teleclub

A document that
attempts to
achieve things
as a process,
created by
the Project
Teleclub
working group
and accompanied
by Miguel Ángel
Baixauli.

INTRODUCTION Where cinema no longer attempts the film.

SPRING Summoning, camera-ing, unworking.

SUMMER An attempt at transcribing a video edit.

AUTUMN Do another story.

WINTER Is it worth continuing?

ONE YEAR ON Finding a space where community happens.

Peter Pál
Pelbart on
the cinema of
Fernand Deligny.
"For an art of
establishing
types of
existence that
do not exist",
Concreta 04.

juicio moral, de tener un alcance edificante o pedagógico. Si el cine no pretendiera la película, podría alcanzar las imágenes, pero para eso sería preciso que dejara de hacer obra, de querer un producto.

Tal vez solo entonces el cine sería capaz de alcanzar las cosas como proceso, como acontecimiento. Hasta sería preciso cambiar el verbo *filmar*. ¿Al final, por qué llamar a una actividad por su producto final? No se dice «librar» cuando se escribe un libro, pero cuando se usa un martillo decimos martillear; sería preciso entonces decir «camerar».

...moral judgment, of possessing an edifying and pedagogical scope. If cinema did not aim for the film, it could attain the images, but for this it would be necessary for it to stop creating work, of wanting a product.

Perhaps only then cinema would be capable of attaining things as a process, as an event. It would even be necessary to change the verb to film. In the end, why name an activity after its end product? We don't say "to book" when writing a book but when we use a hammer we say "to hammer"; it would be necessary to say "camera-ing".

Miguel Ángel
Bauxauli

When working on collective processes it is highly likely that the results won't turn out as planned. It is otherwise certain that the process will alter what is planned, or even that it will never be possible to arrive at a product (let's say, a film or a series of audiovisual chapters). This is what happened to Project Teleclub. So which documents can account for the project process? The heterogeneous documentation in the creation process (texts, photos, e-mails, segments of video or sentences) can sometimes replace the work itself, as happens in numerous contemporary art proposals. Who is the recipient therefore of this documentation that becomes the only accessible product? Firstly, it is addressed at those participating in the process itself. A process-based work has as direct and initial interlocutors those people involved in the collective process and this interlocution may be expanded in connection networks starting from these people, who function as nodes or links. A connection can also be an extraneous quotation, a text or an image with which it enters in resonance. The work ceases to be a product and becomes the flow itself of this expansive

connectivity, of this proliferation of links and of feelings. It was Joseph Beuys who said that "every human being is an artist", but he also asked: "Why is there interest in disseminating the most possible something?". Experiencing shared learnings could also involve approaching that point at which one stops creating work, of wanting a product, where

cinema no longer attempts the film and attains images, as Peter Pál Pelbart suggested with regard to Fernand Deligny. Attaining things as a process or an event, wherever they emerge, occur and are repeated by being different, without the aim of encapsulating them in a mould for their dissemination in the media. The value of the document today could lie instead in generating a debate or an interrogation, that of representing an invitation to participate in this process, not that of the witness of a supposed truth to be disseminated. Heterogeneous documentation like that stemming from Project Teleclub can also be an invitation for it to be appropriated, transformed and reshaped by anyone who approaches it. Accounting for the process but also prolonging it in

its transformations that are virtual or potential, emotional or vital. Continuing, despite everything, to start out from the questions generated by a process that has not reached where it was expected to, that has refused to become a product and be disseminated as such, and that therefore remains a process that remains open and an event that persists and subsists over time.

Extracts from the text *No puede hablar por sí mismo* by Ali A. Maderuelo and Julia Castelló for the exhibition of the same title, at Inéditos 2018, La Casa Encendida. The exhibition focuses on the different types and uses of the document at present. The extracts here reflect on this through the correspondence between Thomas Keenan and Hito Steyerl, published in the journal *Aperture* in 2014.

Steyerl, por su parte, sostiene que —dada la difusión y dispersión que conllevan las tecnologías contemporáneas— en la era actual el documento se define más por su impacto afectivo y su velocidad de difusión que por su contenido o su relación con la realidad: el documento como evidencia —y por tanto el debate sobre la verdad y la precisión— han dejado paso al documento como disparador y catalizador de eventos. No es sólo que las redes sociales no filtren ningún tipo de documento mediante procedimientos probatorios ni analicen la veracidad de los hechos, ni que los documentos estén alterando su forma al modo de metadatos o predicciones algorítmicas (modificando así su relación con la realidad), sino que, aun cuando proporciona una prueba irrefutable, un documento en sí mismo no significa nada si no hay quien le preste atención.

La cuestión, como apunta Thomas Keenan, no gira ya en torno a la vieja correspondencia entre imagen y hecho, sino más bien en cómo enfrentarnos a la circunstancia de que esos hechos sucedan con, desde y hacia las imágenes y otros documentos: “Cuando admitimos que el documento *no puede hablar por sí mismo* [can’t speak for itself], podemos comenzar a trazar un mapa con las nuevas rutas que puede tomar, las nuevas redes que puede catalizar, las nuevas afirmaciones que puede provocar, así como nuevas políticas para ayudar a hacer realidad esas afirmaciones”¹².

Steyerl, for his part, holds that – given the dissemination and dispersion entailed by contemporary technologies – in the present age the document is defined more for its affective impact and its speed of dissemination than for its content or its relationship with reality: the document as evidence –and therefore the debate between truth and precision – has given way to the document as a trigger and catalyser of events. It is not just that social media do not filter any type of document through examination procedures or analyse the veracity of the facts, or that the document form is changing to the mode of metadata or algorithmic predictions (thereby modifying their relationship with reality) but that, even when providing irrefutable proof, a document in itself does not mean anything if nobody pays its any attention.

The question, as Thomas Keenan states, now does not revolve around the old connection between image and fact but rather in how we confront the circumstance that these facts occur with, from and towards images and other documents. “When we accept that the document can’t speak for itself, we can start to map the new routes that can be taken, the new networks that can be catalysed, the new assertions that can be provoked, as well as new policies to help to make these assertions a reality.”

Spring

April 2016

Teleclub
Navafría
poster text

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We arranged a meeting to start a working group to undertake an audiovisual collaboration about La Sobarriba. This focused on the teleclub of Navafría as a space for dialogues, meetings and exchanges that reflect a rural culture in the process of change and redefinition.

It is aimed at everyone with an interest in sharing and learning about current social and cultural processes in rural areas and how they might be represented through audiovisual media.

Teleclub
open door



District of La Sobarriba, León. A few kilometres from the provincial capital. Twenty villages, some 2,000 inhabitants.

Why La Sobarriba? In 2015, in the edition of the MUSAC course "Rural sustaining of life, alliances and experiences," many people from La Sobarriba attended the museum space. They shared with us several of the initiatives that were taking place in their villages, including: the opening up of the Navafría teleclub to social and cultural projects, the creation of the León Transition Network in the area and the creation of the open Municipality Association.

All these interrelated activities, as well as the varied socio-cultural configuration that we noted about the inhabitants of La Sobarriba, seemed to us a very interesting context in which to propose a project that would consider the new reconfiguration of rural spaces and the complexity of the relations between those who had always lived in the village and new inhabitants.

April
2016

Teleclub
meeting
Navafría

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- When nobody had television at home, they were given a place and a TV. Every day there were about 20 people watching ...
- This conversation, for me, could already be part of our film.

«The teleclub is a civic centre for open and voluntary collaboration. It has been created to promote the personal education of its members, the community development of the society in which it is located, and the professional, social and economic progress of the human nucleus in which it undertakes its activity»

National Teleclub
Network (1964-1978)

«The Franco regime tried through TV to lecture people, especially about the rural world, and their thrust led them to become the first signs of social democracy in the country».

Luis Herrero Martín,
Tardofranquismo and
popular education: socio-
educational contribution
of the National Network of
Teleclubs (doctoral thesis,
Salamanca 2002).

At the Laav_ we were certain that we would only work in that space, in that teleclub. It was a “model” meeting place, in which there were several collaborators, and it was the only space of that type in the district that performed cultural and social activities and did not only function as a bar.

At that time, we **wanted to make CINEMA** (understood as an instrument of knowledge) in that place, a collective, collaborative cinema, capable of addressing **the issue of community** (the disappearance or transformation of rural communities, the formation or not of communities with new inhabitants, the relations between different inhabitants etc.).

The COMMUNITY and the issue of the work, of CINEMA/KNOWLEDGE: which cinematographic work it is possible to make, but one made by everyone, made together.

Who did we want and how did we want to do it? An inability to structure the group, mistrust, the “not meaning me” that someone said as a statement of intentions on the day of its presentation may provide a clue of what happened to us.

We are not filming things, events, not even processes. Teleclub used cinema to form a community (because we didn't find one...). But it wasn't to be.

That second meeting, following the initial event, was attended by various people who never again formed part in the project.

April
2016

Teleclub
meeting
Navafría

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-The older ladies of my village, the local ones, when they go for a walk, take a daily stroll through the village. I cannot imagine them coming here; yes, I can imagine them there, in the village, while they are playing cards at the bar, they might go there, but here? ...

- Do we focus on the teleclub or move away from the teleclub? We won't be able to attract everyone to the teleclub. So with the people who might come here do we think that we can get a sample of what La Sobarriba is? The older ladies might not come, but other people might, or it's just us ...

- Here in the teleclub it is more the people of Navafría. I think that for La Sobarriba we need to find other scenarios.

-People are more comfortable in their own village, in their environment.

- Start here as the cornerstone, as a pilot project.

-How many teleclubs are there in La Sobarriba?

-3,4...

-But we need to take into account that the teleclub as a legal purpose does not exist anymore.

-What is interesting about the teleclub, apart from its legal status, is that it is a village space, a joint one,

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2016

Teleclub
meeting
Navafría

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that also generates cultural and social activities and where the usual people meet to have a glass of wine or play cards with the new people who have come to see a concert...

-20 villages is going to be difficult...

-We'll have a representation; it will be biased, not impartial ... but you have to start somewhere.

-The aim is in the next phase to move around the villages and display the work. This could generate... But you have to start somewhere.

-The meetings of the Neighbourhood Councils could be interesting. They are one of the few examples of sharing of life by residents that still exists.

-Couldn't a conversation that took place in the Neighbourhood Council be continued here?

-In fact, there's something next weekend and things will be going on there, people will be coming...

-It's a festival to raise funds for Syria, all day long. There's a performance, story-telling, concerts, a paella...

-If the team decides to film, we'll come. It could be a start. Is it too much of a rush to come?

-No, there'll be a lot of people doing things...

Project Teleclub, then, holding meetings, small filming and editing workshops, watching films together, talking, thinking together.

Attempting to make audiovisuals with a certain uniformity. Venturing into a project that is clear in terms of form and theme.

Experimental practice is extended in the proposal of mediation and institutional relations. The difficulty of not meaning: of not turning teleclub into a museum project, an art project, or a documentary film.

The intention is not to map or make sociograms before starting. We opt for investigations that are emotive and not social-scientific. Knowing the context through its inhabitants, in a biased, not impartial manner and in progressive facets that would be shown according to the degree of involvement of those in the project.

And what if community has to form an integral part of the work to ensure that it is the cinema we hope for? A knot that remains tangled.

The rural environment as a secondary

space and never narrated by them. Who are they/we? A knot that remains tangled. The rural environment as a secondary space and never narrated by them. Who are they/we? A knot that remains tangled.

Just as the images relate and transform themselves, we thought about relating and transforming ourselves with this collective cinema, made by everyone, together, but also with the others, also with the local people...

Two "poetics in tension" would appear soon.

It would be very difficult to overcome the territoriality that villages establish, everyone wants to talk from their own viewpoint, and while we thought that the "final product" would show a homogeneity, everything would turn out heterogeneous, while the product, that imagined place, finally...

So we're thinking of a FILM: addressing the day-to-day life of the teleclub as the reflection of a rural meeting place.

sistema/ del cinematógrafo'. De este modo, piensa a las imágenes como unidades separables, como potencias en vías de transfiguración, susceptibles de relacionarse cada una con todas las demás, recreando conexiones virtuales y ordenamientos expresivos por venir.

Dos poéticas en tensión dan cuenta en esta obra de la pertenencia del cine a la era estética, y también de su crisis. El siglo XX será, para Godard, el de la con-

... system/ of the cinematographer.
In this way, he thinks of images as separable units, as capacities in channels of transfiguration, each capable of relating to all the rest, recreating virtual connections and expressive orders to come.

Two poetics in tension account in this work for cinema's belonging to the aesthetic era, and also its crisis. The 20th century will be for Godard that of the ...

May
2016

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email

Hello again,

Here you have are the dates for meetings that we have agreed. For those who couldn't be make it on Wednesday, it provides bit of an update.

-Next Tuesday, May 31st, between 12 noon and 2pm, we'll be at the DEAC of the MUSAC to check the technical material: video cameras, audio recorders, microphones etc. and to start to get an idea of the tools.

-On Saturday, June 4, as there are charity events for the refugees in Navafría, a small group will go to the teleclub with the cameras for the first time.

- The next joint meeting to plan shoots (among other things), will be on Wednesday, June 15 at 7.30 pm. We'll let you know about the venue if we can't meet at the teleclub.

Best wishes to everyone. See you soon.

May
2016

Film
testing
(3 min 33
sec)

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June
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First day of filming. Each person in the group who attended had a go with the camera. Some framing tests, camera handling and sound, depending on what we could be filmed or needed to.

We showed the space, we showed the people on a special day that is busier than usual: those of us who know it don't see those people from the village who regularly attended the teleclub, and we see a lot people from outside the village.

This material was shared at the next meeting in order to look at image and sound possibilities, of types of relationship using film as a device.

Collective learning, getting close to the devices, knowing them like you get to know a person, starting to use them as you start talking to strangers.

We do more tests: technological learning as relational learning.

Camera on a tripod, preferably static and with a medium focal distance. It enables us to work a certain distance from people, to avoid being too intrusive.

We decided together to record sound with wireless lapel microphones when we were able to place them, and, if not, with a shotgun microphone hung from the ceiling. Again, it seemed intrusive to use mic and boom.

«There is no community apart
from in singular relationships.
Community never happens, community
that flows happens».

Tiqqun.

June
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Flash-forward: the seeds lay in the first day of filming.

The event of a “political” nature (helping refugees) was viewed negatively by a local sector that was already somewhat against the project involving the premises.

CAMERA-ING, UNWORKING...

«Cinema is an integral part of Deligny's work as experimental practice and not - as happened with modern pedagogy - as an educational or cultural programme. With the film project carried out by youngsters from La Grande Cordée, militant film productions moved forward 20 years. At that time, Deligny considered this medium as a "weapon" against exclusion and normalisation».

Fernand Deligny, *Permitir, trazar*, ver. (MACBA, 2009).

Summer

This is the beginning of an attempt to transcribe a video edit. Provisional edit, April 2017.

In the 1960s, teleclubs were introduced into many localities in Spain. These were public spaces that enabled inhabitants to meet around the television, and aimed to combine functions of socialisation, leisure and culture, as understood in the socio-political context of late Francoism. We at the LAAV_ wanted to talk about the current situation of the rural world, and in particular of the social interactions and the changes that are occurring in them.

We chose the district of La Sobarriba as a place to work, because its proximity to the city of León meant that it was experiencing interesting changes at the level of population, society and culture.

We formed a working group comprising people from the district and we

decided to focus our research on the teleclub in the locality of Navafría. This space, situated on the premises of the Neighbourhood Council, hosts those functions of the old teleclubs, enabling people to meet in a medium that is very socially disperse, although it lacks the legal status to benefit from it.

We proposed to follow the day-to-day affairs of this teleclub over a year. This was also a way of narrating the need for these spaces in the rural environment.

The teleclub,
día de party
day.Still.



Transcription
of video edit.

- They want this to be only for the village. They want to create an association so that it is only enjoyed by the village and the odd friend who sometimes comes along.
- I still don't understand what the problem is
- This all stems from the Syria party, it all stems from there. That's where the problems started.
- They're going to miss it, people coming from outside, young people being there...
- There a lot of people who want it to go ahead but those who don't want it are torpedoing it...

Transcription
of video edit.

At Teleclub.
Still.



Transcription
of video edit.

- For me, it's important, a huge situation [the plight of Syrian refugees], and also I feel like doing it. If you want to organise something for people that are here having a bad time, organise it, this place is open for any event. But OK, the issue of emigration is hard for people to get ...
- The village was full of cars, there are people who might not like that.
- But it's just one day, if it were every weekend... This is normally what happens [with regard to when we are recording], it's very peaceful. Who could be bothered by it?

Transcription
of video edit.

Sunset.
Still.



- I think that when you join a new group of people, any collective, at first everything's great, but when you start to gain people's trust, that's when the problems and the arguments start...
- There's a good atmosphere...
- There's a good atmosphere but these things happen in every village. That's how it is. There are villages that are very divided, and here there's a small group who are against everything and yet they're the ones who are taking in control of this. Someone said so yesterday, because of a handful of people this is going to shut, a handful who won't come but they don't want anyone else to come, and they're going to get their way.
- But then it's because you're not properly selling what has been done over these years...
- Or perhaps it's not working as well as we thought, perhaps there were people who didn't say anything but no... There are people who didn't come when things were on. When people from outside came, they either didn't come or they were a bit left out...
- It's really difficult. Everyone has their own idea but then carrying it out... Because there isn't any financial support... it's very hard in the rural environment to undertake anything. I think that people don't care whether the rural environment is alive. They're constantly talking about development in the rural environment but I think what they want is to turn the rural environment into a desert.

Transcription
of video edit.

Children's
cinema.
Frame.



«... the word "us" appears.
However much we privatise and
isolate our lives, however
much we protect our homes
and anaesthetise our
sensitivity, there is
an insoluble problem
that resonates among us.
There is a life in common
that power separates.
The individualisation of
the worlds we have lived
and the proliferation of
centripetal feelings that are
indifferent to each other
are based, finally, on the
containment of the capacity
to act collectively, to
accumulate common sense and
to incorporate ourselves
into it »

Marina Garcés, La pregunta
por un mundo común.¹

¹Text for the
publication
La comunidad
inconfesable, an
exhibition project by
Valentín Roma for the
53rd Venice Biennale.
Eventi collaterali,
published by Institut
Ramon Llull and ACTAR.

- I think that we need to look at the positive aspect; it's probably an opportunity to make changes...
- I would have liked to gradually seek a transition to a more collective way of running it. I'm sorry it's worked out like this, halfway through summer too. We do loads of things in summer, dinners, meetings...
- Another point about coming from outside is that there are things we don't know about.
- Yes, yes. I realise that. The people from here have things going on between them, passed on over generations...
- Coming from outside, we don't have this. It's good for us but we also don't have all the information to know why certain things really happen.
- The thing is, what do we do with the project now?
- The audiovisual project?
- Of course, this has taken a big turn, hasn't it?

- This is also the rural world, this happens in the rural world and you have to know how to deal with it.
- It's a bit naive to think that the rural world is one thing or another; the rural world is a lot of things...
- Well, I think it's cool to go on with the project too. Yes, I think it could be very enriching...
- Because it's to do with how we socialise with each other in the village, and that's really complicated...
- It's a pity we haven't been able to film the other part more, when it was working well. But this process is also interesting right now. Perhaps if only the other part had been filmed, it would have been an unreal image because then you would have got a nasty shock, and it would be out of...
- ...shot.
- Then this is like "it is what it is".

Transcription
of video edit.

Final segment
of the firts
cut without
sound
(40 sec.)



After the closure of the teleclub, we decided to stop editing the material and wait a few months for the conflicts to pass.

Since our initial proposal was to record an annual cycle,

we plan to continue filming in other spaces of La Sobarriba, devoting an episode to each season, trying out different formal and thematic approaches.

The attempt to transcribe a video edit ends here.

Marina Garcés,
La pregunta por
un mundo común.

la que el yo puede ser puesto en plural es la carne como entrelazamiento y diversificación, como reversibilidad y no co-incidencia, como visión inacabada que, como el cubo de seis caras, siempre incorpora una opacidad que reclama la visión de otro. Reaprender a ver el mundo es palpar las secretas articulaciones de este ser, explorar sus inagotables nudos y entrelazamientos. Aprender el anonimato, por tanto, no consiste en desaparecer, sino en “despertar en los vínculos” (*s'éveiller aux liens*).¹⁴

Podemos decir ahora que poner el yo en plural no depende, para Merleau-Ponty, de mi acceso al otro sino de mi implicación en el mundo con los otros. Ahí radica la autonomía de un nosotros, de un ser-con, que no es segundo ni derivado de un ser-para-otro, de una relación personal entre un yo y un tú, sino que es la dimensión fundamental de la vida humana como actividad humana de creación y transformación del mundo. Volviendo a Sartre, con quien empezábamos...

...that the self can be placed in the plural is the flesh as intermingling and diversification, as reversibility and non-coincidence, as an unfinished vision that, like the six-sided cube, always incorporates an opacity that reclaims the vision of the other. Relearning to see the world is to feel the secret articulations of this being, exploring its inexhaustible knots and intermingling. Learning anonymity, therefore, does not consist of disappearing but “waking up in the links” (*s'éveiller aux liens*).

We can now say that placing the self in the plural does not depend for Merleau-Ponty on my access to the other but my involvement with the world with others. There lies the autonomy of an us, of a being-with, that is not secondary to nor derived from a being-for-another, of a personal relationship between a self and a you but is the essential dimension of human life as an activity of creation and transformation of the world. Returning to Sartre, with whom we began...

Autumn

September
2016

Teleclub
Meeting
Valdefresno

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- Then teleclubs should have some sort of regulation that covers them.
- No, no. Forget about the teleclubs. They belong to the Neighbourhood Council and are subject to legislation that covers Neighbourhood Councils. As such, the teleclub doesn't exist, as a rhetorical entity that disappeared a thousand years ago.
- Here, we still say "we're coming to the teleclub"...
- I think that legally they don't exist but in reality they do. What you have now in Villalboñe, what is it then?
- A bar run by the Neighbourhood Council...
- ... a teleclub.
- What a shame...
- The bar will just close and that's that...
- But that's why it's sad. The village wants it closed. I'm sure that if a group did the same here, we'd take over the teleclub, energise it and do activities...

NEIGHBOURHOOD COUNCIL: Entity of territorial scope inferior to the municipality, with own competences, such as the administration and conservation of its patrimony and the regulation of the use of its communal assets. The Neighbourhood Council is composed of the local Mayor, elected directly by the residents, and by members appointed by the local Mayor. Town Councils must guarantee the minimum income necessary for compliance with the function of the smaller local entities integrated in the municipality.

September
2016

Teleclub
Meeting
Valdefresno

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- No chance.
- They prefer it to be closed and for it to open three times a year.
- It's the same logic that keeps houses shut, without renting them or selling them.
- They don't want people from outside coming here.
- It's the same everywhere. In most villages, they prefer them to fall down than sell them.
- It seems to me that it's a good opportunity to investigate this. We start the Project all happy...the inter-relationship of the new people with the others... and suddenly this happens...
- There's a desire to destroy things, but also to build things. It's true. If what has happened leads people to meet again and talk about projects then that's a good thing. It will be good for us to draw the positive part of this and take a fresh look at everything.
- The thing is, if we continue, where do we go?
- I like the idea of spring, summer, autumn...
- It was funny, seeing the photo of the conversation [articulated by the summer video]. It reminded me an Éric Rohmer film... Tales of the Four Seasons. A very simple structure: this has been a summer tale, a sad summer tale. Perhaps we could do stories...
- But that's why it's sad. The village wants it closed. I'm sure that if a group did the same here, we'd take over the teleclub, energise it and do activities...
- No chance.
- They prefer it to be closed and for it to open three times a year.
- It's the same logic that keeps houses shut, without renting them or selling them.
- They don't want people from outside coming here.
- It's the same everywhere. In most villages, they prefer them to fall down than sell them.

September
2016

Teleclub
Meeting
Valdefresno

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- It seems to me that it's a good opportunity to investigate this. We start the Project all happy...the inter-relationship of the new people with the others... and suddenly this happens...

- There's a desire to destroy things, but also to build things. It's true. If what has happened leads people to meet again and talk about projects then that's a good thing. It will be good for us to draw the positive part of this and take a fresh look at everything.

- The thing is, if we continue, where do we go?

- I like the idea of spring, summer, autumn...

- It was funny, seeing the photo of the conversation [articulated by the summer video]. It reminded me an Éric Rohmer film... Tales of the Four Seasons. A very simple structure: this has been a summer tale, a sad summer tale. Perhaps we could do stories...

- One for each season...

- In autumn, we could do another story...

- We always thought about remaining in the teleclub environment. Now we have to go somewhere else.

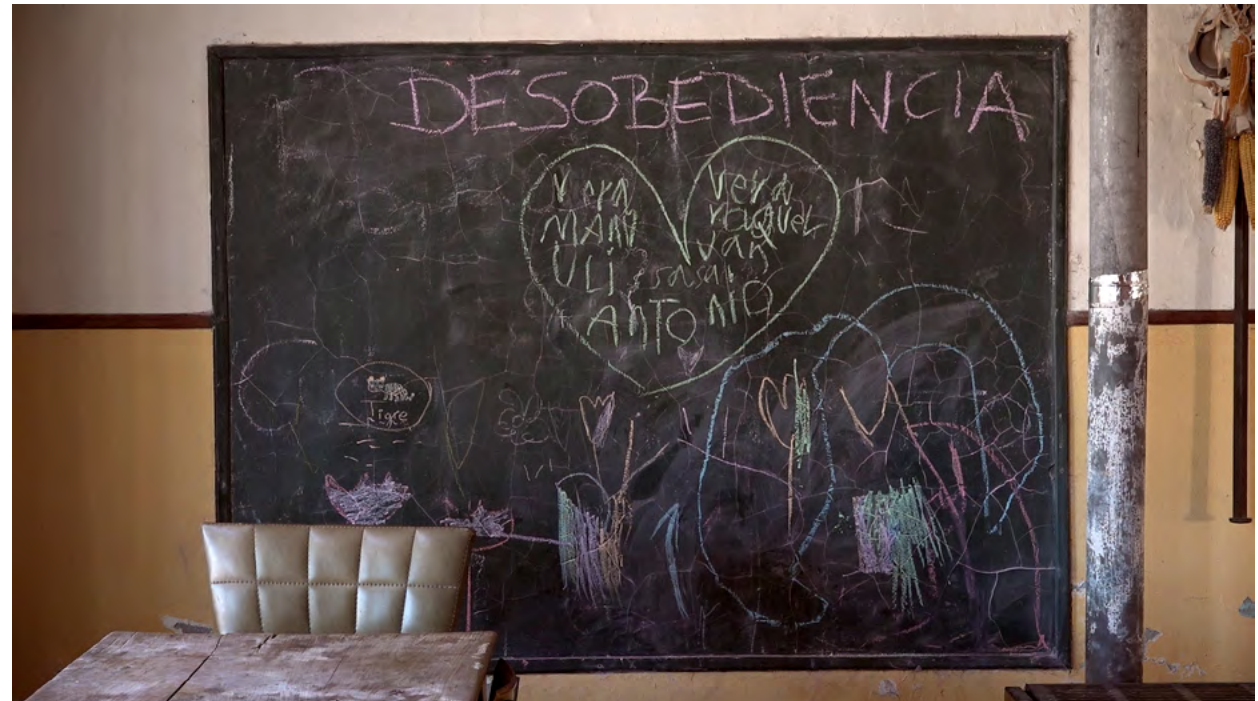
- ...but the project can stay exactly the same, either here [Valdefresno], or in Solanilla, or wherever we want, even if we always have, or you want to have, that teleclub as the base of operations.

- Not any more, of course. It provided an excuse to start.

- I personally said that if we stick to the teleclub in Navafría, or in any of the villages, we'd be short-sighted...

- We need to think about the autumn...

Desobedience,
on the
teleclub
blackboard.
Frame.



« I think we are at a very interesting moment: the crude, ignorant forces, confined to the colonial-capitalist unconscious, took power everywhere. Now they have no shame, they do not disguise themselves, they show themselves the way they want, they do what they want. In Brazil, it is appalling what they are doing at all levels, even with art, with culture ... with everything! Life feels threatened, and it is always a time when insurrections erupt. I feel that there is now an insurrection that is spreading all over, in every domain of social life, something that's irreversible. Well, in general I am an optimist ... what can be more stupid than being a pessimist ... because both cases refer to the image of a set, definitive ending, either happy or unhappy, the image of a wonderful future like that of the revolution, the heir to the idea of paradise, or its opposite, the image of a total collapse, the heir to the idea of apocalypse. Having optimism and hope is different to believing in life in its power of perseverance which involves a

continuous process of creation of other forms in which what life announces is performatised. (...) Vulnerability becomes a micropolitical tool, to make us into one body, invent lifestyles and corporal knowledge. It does not refer to an established status of fragility, an assigning to a victimisation, or a withdrawal. In the density of the term understood like this, it escapes to an erroneous imposed alternative that would pitch fragility against empowerment, victim against superwoman, loser against winner, passive against active ... The experience of feminist insurrection for example turns vulnerability into a powerful weapon to read, connect, and disarm situations of violence».

¿Cómo hacernos un cuerpo?

Interview with Suely Rolnik // Marie Bardet

September
2016

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email

Hi teleclubbers,

Following Monday's meeting, we have decided to carry on with the project but with a few changes.

- We are still focused on observing the transformations in the rural environment and the interactions between new and non-new inhabitants, keeping the area of La Sobarriba as the space for study.

- We propose doing the audiovisual work in four different films that run in parallel with the seasons, (emulating Rohmer's The Four Tales of The Seasons. (I think we might be a bit short on the romantic element..:)

- As the teleclub will run the process until it opens (or not) properly again, we suggest concluding this topic with the material we already have (which shows us the good times and the not so good ones too) and in this way create our "Summer Tale".

- We have proposed making a list of "tasks, landscapes, moments" to illustrate the autumn season in La Sobarriba but that at the same time continue to talk of rural life and of the interactions outside/within. Among other ideas to transfer to the audiovisual format, we have listed:

- The allotments (the end)

- Tinned products

- Going back to school, country buses..

- Leonese wrestling ..

- The farm of [...]

- Filming the donation of drinks by the teleclub in Navafría to the one in Solanilla

- While writing this, it has just occurred to me that we could film Pili and Marta preparing and attending one of markets they go to. There are still some in September, aren't there?

See you soon

Best wishes

October
2016

email

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Hello everyone!

I have noticed that they have starting to plough the land. You can see tractors everywhere....so maybe we should think about meeting if we'd like the image to appear in the autumn documentary, as we said... What do you think?

.....shall we discuss it?...we can't leave it too long because I'm sure they'll finish the job pretty soon....

.....best wishes

October
2016

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Teleclub
meeting
Valdefresno.

- As an example of autumn, the image, the bus on the plains...
- Another option, from what [...] said about the landscape being interesting, not every episode has to take the same form. This episode has been about conversations, people talking and it would be interesting to vary it because otherwise it will become very repetitive.

One way could be landscapes but with a human presence. For example, one landscape can be the village, the bus arriving, collecting the children and then leaving. And that is telling a story. The autumn that is recounted through ...

-...vignettes.

- Another can be the cows of [...], another a football match... but without going into it and doing a story, but simply seeing the village. They're playing football on the flat plots of land,.

- Or someone to talk a little bit about that.

- Or not...

...

- In autumn, what a lot of people do is collect wild mushrooms.

- Or the end of the allotments, how they get gathered up, how they are closed down.

- What I'm wondering is how we can talk about that connection...

- I learned about mushrooms here from the people of the village.

...

- We should go to other villages to find out more because we know a lot about Navafría, but not so much about the rest. At least about the villages where each of you come from.

Poster for the meeting in La Sobarriba, in which a first edit of the materials recorded so far were presented in public for the first time.

ENCUENTROS LAAV_ 2016

IDENTIDADES

LAAV_

LABORATORIO
DE ANTROPOLOGÍA
AUDIOVISUAL
EXPERIMENTAL

¿QUÉ SIGNIFICA SER DE PUEBLO HOY?

Presentación del Proyecto teclclub

MIÉRCOLES 23 DE NOVIEMBRE / LA SOBARRIBA

Programa

12:00 Mesa de trabajo con Miguel Angel Baixauli
(cineasta Antropólogo y docente)
Casa de cultura de Solanilla de la Sobarrriba

14:30 Comida. Bar Morin. Villavente de la Sobarrriba
(reserva previa en el teléfono 659976087 hasta el día 20)

**18:00 Presentación del Proyecto teclclub
y proyección del trabajo en curso**
Salón de actos del Ayuntamiento de Valdefresno

El *Proyecto teclclub* propone el estudio y auto-representación de la comarca de La Sobarrriba, partiendo de la idea del teclclub como espacio de diálogos, encuentros e intercambios que reflejan una cultura rural en proceso de transformación y redefinición.

19:00 Proyección de la película "La Vida Moderna" y diálogo
Salón de actos del Ayuntamiento de Valdefresno

La vida moderna (2008), Raymond Depardon, Francia, 90 min. VOSE.
Tercera y última película de la serie *Perfiles campesinos*, *La vida moderna* nos muestra el complejo momento de transición que vive la cultura rural de la montaña francesa en la actualidad.

www.laav.es info@laav.es

MUSAC

Museo de
Antropología
de León

Junta de
Castilla y León

Consejería de
Cultura y Bienestar Social

universidad
León

Colabora

Ayuntamiento
de Valdefresno

[illegible]

We wanted there to be awareness of working with cinematographic language, and this has also been the ongoing issue so far: we do not have time to learn the foundations of cinema, we can only have them through practice and reflection on that practice.

The final proposal for the autumn episode agreed by everyone was to make static shots that included landscape, in the style of paintings, always outdoors and always trying to include anthropological aspects in this landscape, either through characteristic autumnal activities, or through traces of human activity. This would not now be in close-up but included in the environment in which it occurs, as in the title of the book by J.B. Jackson, Roads form part of the landscape. Although of course we attempt to have everyone use the

camera and to film, we haven't done so for this chapter (or the next one). The two people with the most audiovisual experience were in charge of filming what each group member suggested.

Autumn.
Provisional
edit.
(10 min.)



January
2017

email

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Hello there,

I'm sending you the link to the first edit of the autumn episode, following the comments made on viewing the materials at the recent meeting.

It's come out quite short, 10 minutes. In the end, nearly every scene is reduced to a single shot: one shot for the potatoes, one for the firewood, another for the etc. What we want is for the whole thing to have meaning and pace and not a mere succession of pretty nice shots, for it to speak about a moment in La Sobarriba, and for you to feel represented, taking into account that it is clearly a biased and incomplete view but one we wanted to share. We also need to think about it with regard to other episodes.

See you soon

Best wishes

January
2017

email

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Seen it... Liked it.

I think it respects the guidelines that we set out: more landscape that speaks of human activity/non-activity and less or no conversation.

And yes, it takes on meaning regarding all the aspects that have appeared in our chats: activities characteristic of autumn, depopulation, speculation, proximity to the town-industrial estate, woodland and nature with its many uses: firewood, sport, farming-livestock, (it's a shame that we couldn't film some sporting activities like a wrestling ring or Solanilla's famous football), but what we have is great. I think it talks about autumn in La Sobarriba.

But of course, it's better for those of you who live there to give your opinions...

Best wishes, (we have to hold a meeting soon)

January
2017

email

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Seen it...

A few things about the edit came to mind that I feel it's important to highlight:

1- It demonstrates really well the depopulation from summer to autumn and the solitude that begins in this period. But, with regard to the actions in which we play a leading role, deciding to start with the potatoes gives great presence to the "actors" as the shot is much closer than those of the firewood or the hens. Perhaps if it were a medium shot it would be just another landscape and not a scene, which is how I see it.

2- I think the combination of the mechanical and the animal is great.

3- There seems to be a very abrupt cut between the large advertising signs and the small "for sale" one. Maybe this is due to the sound.

4- I'm thinking about the way we use the images to go from more to less inhabited landscapes. I think that there's enough in this edit and it serves for us to edit this chapter.

I hope I've explained OK. You know that I'm not great at it.

Cheers

January
2017

email

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Hello!

...seen it! I liked it a lot...as [...] says, it's pretty much faithful to what we spoke about and the idea we had....

I would leave it as it is for now and when the rest of the episodes are ready, as [...] says, and we have a more comprehensive view of all the work, we can study it again...

Best wishes,

....in the end, you included the scene with the bull....

Haha

January
2017

email

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Yes, I've just seen the autumn episode and I agree with you. I see La Sobarriba. However, although perhaps there's not enough of the proliferation of commercial and industrial warehouses near the N-610 highway and on the LE-5510 road to Corbillos, which form a pseudo-industrial estate and have an important impact on the area and its people...

Regards.

The autumn “episode” was edited in several phases. A first edit showing shot after shot, was shared at a meeting (in the bar in Villavente). The comments led the edit to be modified and it was shared on the internet. Comments via e-mail led it to be changed again. In a subsequent meeting, more opinions were aired and there were further modifications.

Winter

December
2016

email

Hello there

This meeting is very important because the winter has arrived awaiting its episode. However, if someone can't come, which is understandable, we can find other ways of getting you involved in the project: providing an idea by e-mail or talking on the phone, or meeting another day; there aren't many of us and we are so very essential ...

Here is what I remember we talked about for winter:

- choirs

- the postwoman who delivers the mail

- on seeing the material the other day, Antonio and Pilar told us that this Saturday (in two days' time) they're going out to collect wood for a bonfire that they're having on the night of the 25th in Solanilla, at which people from the village get together, especially the young people. Those of us who were there, think that it could be a nice time to reflect on or consider what is rural today.

- Alfredo had talked about a "collaborative pie"? in Villavente.

This would be a question of agreeing on a unified theme and form, like the conversations about the teleclub for the summer and the "inhabited" landscapes in the autumn.

Best wishes

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December
2016

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Meeting
in bar in
Villavente.
Antonio
tries out
the camera.



December
2016

email

Hello,

Just a quick line to remind you that in the last meeting in Villavente we decided to work the winter around two points: interior spaces, more intimate, and having the fire as the centrepiece.

We talked about trying to film around the fire, from conversations to any situation, and also to take the opportunity to film the winter exteriors through the windows. See the still I've attached, the bonfire of the night of the 25th in Solanilla filmed through the window.

In this season, we are going to put our faith in everything we film; that's why we will have cameras in La Sobarriba. Now there is one in Solanilla, which can be used, and we have bought another one that we hope will arrive soon, and whenever you want to film, there are cameras in the Laboratory, just ask us for them.

The only recommendation we have talked about when filming is to try to hold the camera steady, try not to move it much, and more or less in the wide-angle position. Oh, and not to have too much background noise. And if you film from the windows looking out, you will see that it is better to do this with the light off, otherwise the reflections from inside won't let us see the exterior.

Happy New Year to all! And happy winter! Big hugs,



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February
2017

DEAC meeting

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Antonio said that “from inside” it was quite hard to film many situations that he found interesting (with the exception of the bonfire on the street that we’d already filmed): parties, a cycle race, etc.

In the end, it was stressed that it was important to follow the agreed guidelines: that if a joint decision was taken to film the fire in a certain way, it was better to try to do so.

As we felt that not many conversations were filmed, we proposed holding a dinner around a fireplace in a house and film it to include our dialogues, and also to talk about “more things that are happening ...”

And we proposed, to try to make the group and the work more coherent, to hold meetings more often, approximately every fortnight.



February
2017

email

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Hello:

This is to update you on what we spoke about at the last meeting and the following dates we have arranged:

- We saw that the winter filming is in progress but as we don't want the chapter to be as short as the autumn one, we will make an effort to get more material.

- Next meeting on Wednesday 1 March at 7 pm at the DEAC

At the meeting, we will hand over the cameras and all the material you have filmed and we'll take a look.

On Friday 3 March, we will go for dinner at Aurora's house at 9.30 pm. Everybody should bring something. (On Wednesday, we'll organise this a bit so we don't arrive with just a couple of desserts ;)

The idea is to meet around the fire and chat about the work and anything that comes up. We want this material to form part of the chapter too. We can also have a think about the final chapter: Spring.

Selection
of material
filmed by
Antonio and
Pilar in
Winter.
(6 min. 59
sec.)



While we were working on the winter episode, the person who ran the teleclub quit the project and asked us to remove from the edit all the material from the summer chapter in which he had participated. We were only able to show that material in Valencia when the LAAV_ was invited to the Cine por venir² meetings because the screening was adversely affected.

² <http://www.cineporvenir.org/>

Presentation of Project
Teleclub (together with
other videos in progress
of the LAAV_) at Cine por
venir, IVAM,
Valencia, 8 April 2017



This was tough for the group, but we decided to keep trying to start again, making use of what we had learned so far. We selected the essential thematic points that had been raised in the first edit and, following their structure, we proposed filming new dialogues with the inhabitants. In addition, we distributed the small video cameras so that the group could film what they wanted about the life/non-life of their villages, bearing in mind that those images to some extent might be structured with conversations, but not that they would illustrate them. We continued to hold meetings (the most recent on 4 May 2017), but whenever we tried to ask more questions, to speak, we couldn't agree on any more filming. We all wondered whether it was worth continuing, whether we had the energy, whether LAAV_ had pushed too hard.

Sometimes, it seemed that "we had emerged from the crisis" but the excitement we might have had at first had been affected.

In the end, it completely evaporated.

We spoke about seeing each other, but we also knew that we had to let some time pass in order to achieve a distance from which to look at what had happened. The enthusiasm to see each other was also important. This was due to the affection generated through the project.

A year on

June
2018

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Segment of
the filming
of the
meeting in
Villafeliz de
la Sobarriba.

(8 min. 29
sec.)



June
2018

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Meeting,
Villafeliz
de
Sobarribia.

- I have a very poor memory. I recall that at that first meeting we had a bit of an argument about whether to concentrate exclusively on the Teleclub in Navafría or how it could be diversified to other villages because if we tried for to make it for La Sobarriba we couldn't locate it exactly...

- But was that at the first meeting?

- I'm not sure if it was that one or the next one. But I think that was when it was really decided to do something specific, wasn't it? And I think we had that discussion, well, it wasn't exactly a discussion...

- Right, but it seemed to me... I always saw one of the project's key issues to be the friction between the approach we took at the

Laboratorio, at the office. We suggested that this Teleclub space was very interesting and that we would invite the people of La Sobarriba to undertake a project by using the space as the cornerstone of the whole project... and what then happened with all of you who attended the meeting was: Ok, yes, but there are other spaces. Yes, but perhaps it isn't the ideal spot, is it? (...) It's something that we didn't speak about much later on but it always comes out, it always comes out with someone saying "there are other places"...

- We didn't know how to get our bearings, where we were going. We were stalled for a year because it was a trauma, we couldn't channel it anywhere.

- Perhaps it was everyone's fault ...

- We lacked the end, we lacked the spring.

- We lacked the spring. We can sum it up like this.

... / ...

June
2018

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Meeting,
Villafeliz
de
Sobarribia.

This often happens with community projects... one thing causes it all to break down... someone says something that nobody likes and everything is ruined...

- We lacked enthusiasm, joy, energy...



Diary of a Country Priest.
R. Bresson. 1951

I have learned to talk in a group, to interact with people, to take the initiative...

- Someone has to take charge

- It's not about how many there are of us but about the **commitment** we have...

- From the viewpoint of the coordinator... if I don't come calling there is no interest... there's certainly interest but we become dispersed...

... / ...

June
2018

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Meeting,
Villafeliz
de
Sobarribia.

- We are used to receiving orders, for someone to take charge...
- Just before you arrived, you said it: why haven't you filmed this year? You said "you're the one who needed to tell us".
- Yes, but precisely one of the things on which the laboratory is based is to be in projects that people want.

Then when you start coordinating, it's "remember that", or "you have to film this", I don't want that role...

- But you know how you work. But those of us who have joined don't know because we keep waiting for orders, isn't that true?

- Everybody, everybody is like that, in general...

-Actually, the paella you're going to treat us to tonight was suggested by you...

(laughter)

- That's because you've treated me to a lot already...

- Remember that I was here for a lot of days: "wow, those guys, I have to give them something. Are we going to remain like this and not say anything to each other ever again?" I was on the point of doing so but I thought: "perhaps, if they don't say anything, it's because they don't want to".

- It's cultural...

- Exactly.

«The catastrophe of contemporary society is to produce a kind of relationship with the world: the position of the viewer and the victim. It is not about offering new content, but about finding our way out of it.

Stop repeating that “people” do not know, that people are unable, that they don’t have the time or intelligence to think or act, that they can’t learn or produce new experiences, that they can only delegate and that the only possible discussion -between the “clever”, of course, among those who are not “the people” - is about which types of representation are better than others. There’s a lot of right on the left.

People should think: not to convince or seduce people, who are considered to be the “aim” of our pedagogies and our strategies. Start processes and spaces where we can consider our own problems together, weave unexpected alliances, create new knowledge. Learn to see the world ourselves, be the protagonists of our own learning process.

Thinking is the only counter-spell possible. It implies going beyond what is known and begins by assuming a “not knowing”, taking a risk by doubting or hesitating. It is the art of freeing attention from its capture and pouring it into our own experience. Putting one’s body in, precisely what is lacking in the position of the viewer, the debater, the political commentator, the polemicist on social networks ».

Amador Fernández Savater,
Tener necesidad de que la gente piense.
(In his Blog Interferencias, 21/09/2018 - 21:56h)

March
2019

DEAC MUSAC

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Antonio,
Alfredo,
Chus, Pilar,
Aurora
and Belén
studying the
presentation
of the
project at
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«...What urbanity implies is precisely mobility, precarious balances in human relationships, agitation as a source of social structuring, which gives rise to constant formation of short-term and unexpected societies, whose destiny is to dissolve shortly after they were generated. An urban anthropology, in the sense of the urban, would therefore be an anthropology of social configurations that are barely organic, barely or not solidified, subject to constant oscillation and destined to vanish straight away».

Manuel Delgado, *El animal público*. (Anagrama, 2006).

The shock of the “constant oscillation” of what is urban with the need for stability of what is rural. Are they immiscible? Perhaps it is what Depardon’s “Modern Life” said, which we project onto our meetings in La Sobarriba. The rural will be transformed into something new (another rural). Will the need to cling to non-change disappear?

Given that encounter is apparently impossible, perhaps the only option is to look in another manner, facing without nostalgia.

« The hypothesis that we would like to test which is that anthropology can make a useful contribution to reflection on the necessary refocusing of human and individual activities, not to deny the new perspectives that are opened up to humanity, but to face them without nostalgia, because they have always been on the horizon of the questions that cultures in their diversity and some early philosophers have posed quite explicitly».

Marc Augé, *El antropólogo y el mundo global*. (Siglo XXI, 2014).

Do not differentiate between indigenous people, neo-rural people, old and new ... study the village as a space where community happens ... not according to the time you have spent living in it, to family origin, to the use of resources ... but in terms of DESIRES and of COMMON energies that come together ... detecting where they happen, supporting their real construction and not paralysing ourselves with the fire that burns them ...



June
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