

ANALOG COOKBOOK

Issue #1

Table of Contents

| | |
|---|----|
| Thought Loops by Samuel Laubscher//35mm | 7 |
| An Ode to Carolee Schneemann by Jeanne Liotta | 10 |
| Boudoir by Parker Love Bowling//16mm | 12 |
| Coda MCMLXXXV by Alex Faoro//8mm | 16 |
| Thoughts on Small Filmmaking by Alex Faoro | 20 |
| Un Ostion and other works by ShesaidRed | 22 |
| A guide to the Aaton LTR by Kansas Bowling//16mm | 26 |
| E6 processing and Ektachrome | 30 |
| Cinevinyl Recordjector with Sally Cinnamon | 31 |
| Live music videos by Sally Cinnamon//Super 8mm | 34 |
| The Real Thing by Julianna Villarosa//VHS + 16mm | 36 |
| Coca-colonol: Processing film in coca-cola by Julianna Villarosa | 39 |
| Film Destroy with Autojektor//super 8mm + 8mm | 40 |
| Bramble On by Sean Whiteman//VHS | 42 |
| Bioluminescent Filmmaking with Robbie Land | 44 |
| Worlds Below by Emett Casey//16mm | 48 |
| Caffenol: Processing film in coffee by Kate E. | 50 |
| Pas de Deux by Paul DeSilva//16mm | 54 |
| On Process: L.O.V.E.S.O.N.G. by Tetsuya Maruyama | 57 |
| Revém Natura//Super 8mm Experience by  | 58 |

Revém Natura

Super 8mm Experience by *

* is a film-designer, educator and programmer. His films, video installations and texts have been exhibited in festivals, galleries and museums including San Francisco Museum of Modern Art, Centre de Cultura Contemporània de Barcelona and Museo San Telmo in San Sebastián, Spain. As an educator he has coordinated the audiovisual formation program *Fazer o Mundo Fazendo Video* and the educational action *SSS_South Small Sister*. His piece *Revém Natura* is a filmic experience that is part of an environmental / ambient program called CI.NE- Natural Expanded Cinema. It addresses and responds to the current state of toxic environmental and political circumstances and screened as part of a public art exhibit called MAPA.

How did you get into making films?

I first became interested in working with moving image in 2008 when I realized that film, media, and thought are time based. Simultaneously, there was an interest in investigating the sensual aspect of thought within the film medium. As we know, thought, ideas, immaterial cultures aren't individuals' constructions or creations. This starting point enabled a reflection about subjectivities that cross the subject center or oriented perspective. This kind of existence goes across and beyond oneself. This subjectivity emerges as a flux through the "inside" and "outside". The Klein bottle could be a good example for that form of existence. I've worked with films, installations, public art, film programs, counter-spaces, texts and books publishing in order to establish this relationship--to stabilize those intensive forces into tangible, readable, danceable, temporary and intensive structures.

What inspired Revém Natura?

Revém Natura took the form of an outdoor film installation, created with two super 8mm film projectors, two west oriented prepared screens, and the privileged presence of the pacific ocean. For this project it was important to synchronize and be oriented by the sunset. Because of the peculiar light, the atmosphere created, the common contemplation moment, and the direct light needed

to illuminate the back of the screens or order to generate shadows with texts and a fixed image, the space where the work exhibited influenced a lot of its production. The first idea was that it will happen only once. It was a situated film in that it was made possible by those specific time-space conditions. It goes beyond site specific. The work was made in the context of the research for my thesis called CI.NE. Cine Natural Expandido (Natural Expanded Cinema in English)

What is MAPA?

MAPA was a public art program held in Mazunte y Mermelita - Oaxaca, Mexico in 2013 with myself and the filmmaker Carla Lombardo. It emerged from a desire to thank people's village for their intense, strong, and careful reception of us. It was also an exhibition of the work we developed in 2012 while we were living there. The program occurred along 15 days was this public art time suspension. Our aim was to suggest a duration more than an event. The intention was that the public art program could be interpreted by the silence moments, and singular practices of daily life in the village.

Why was it important to project Revém Natura outside? How do you see your work in conversation with the environment?

The experience was conceived to be in any

public/open space. Then a grant by the Brazilian government and the reception of the community made it possible. This Cl.NE (Natural Expanded Cinema) experience intends to arrange the conditions to the emergence of a self-consistent aggregate. The heterogenous elements (projectors, sunset, film, ambient sounds, prepared screens, etc) were invited to the compound. The flux between their differences generates this cine-haptic state. The artist Hélio Oiticica once said something that was really important to me. I'm not sure how to translate it, but it's something like "anthropology is to swallow the environment". Revém Natura could had be an experience in that the environment swallows cinema and vice versa.

Your work has screened all over the world! Where was your favorite place to screen your work?

The good and the bad thing in working with reproducible media is the amplified possibility to circulate the works. The already existent structures (cinemas, experimental distribution centers, festivals) with their singular potency to evocate publics in different contexts around the world is amazing. The hard and maybe dangerous part is the decontextualization and the lost of politicization that derive from that. In a lot of screening and exhibitions I wasn't personally present. In some others I have been—especially with Revém Natura because of the performance aspect.

My favorite screening of Ravém Natura was in Teotihuacán, Mexico. The Revém's Natura work in progress was exhibited in a shaman's encounter! The meeting called Tawanitnisuyo articulated different ancestral healings, therapeutic practices, agroecological knowledge and the inclusion of my work let me think about how transdisciplinary practices situated artistic practice. Another

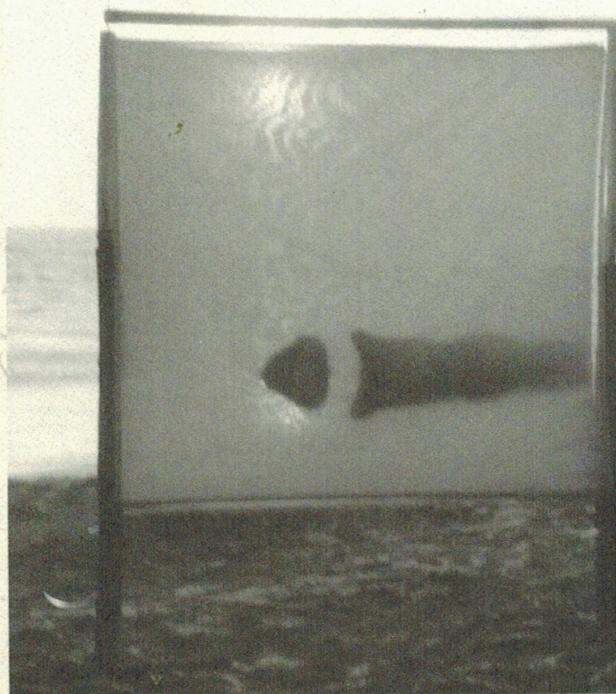
screening that I was really happy to form part - not in person - was Crossroads 2018 in SFMoMA. The contracultural environment, Bruce Baile's heritage, the LGBTQ district in which the museum exist, and the presence of a filmmaker-programmer (Steve Polta) connected my practice with this community.

Jonas Mekas left us this year. Can you talk about your other film *Viva Jonas* and what Mekas meant to you?

Jonas is an inspiration! His community-based actions and his films meant a lot to me. I discovered his work while living as an immigrant in Buenos Aires and his resistance while living in inhumane conditions and yet still practicing poetry shocked me in a good way. *Viva Jonas!* was a simple way to make a homage after his death. We've been in contact since 2013 because of our .txt texto de cinema poetry translation project. When learned about his death the necessity of a homage came immediately to our minds-bodies. *Viva Jonas!* was the first part of it but we also created a public program in Modern Art Museum Cinemateque in Rio de Janeiro and in CCBB - a Cultural Center in São Paulo- in which we've shown Jonas' work. We also made a kind of performance lecture - called Linguametragem- and learned to cook Lithuanian bread. His legacy stands like an ethical compass for me.

What's next for you?

In September of this year we are releasing Portuguese and Spanish translations of Jonas Mekas' poetry book *Dienoraščiai*. I've also been collaborating on a 16mm work with Deborah S. Philps and Tobias S. that had its first exhibition as a performance in Belgium this year. *Verdevermelhar* (Green turns red) should be released as a film too.



Featuring work by:

Autojektor / Kansas Bowling / Parker Love Bowling / Sally Cinnamon / Emett Casey / Paul DeSilva / Alex Faoro / Robbie Land / Samuel Laubscher / Jeanne Liotta / Tetsuya Maruyama / ShesaidRed / Julianna Villarosa / Sean Whiteman / 