

JOANNA MAYES/SUSTAINABLE DARKROOM

FILMING AND FORAGING

FILM AND FORAGE SYMPOSIUM / ONLINE / JULY 2023

OVERVIEW

The Filming and Foraging online film screening is the result of an open call for films with an analogue component, on the theme of Filming and Foraging. Call devised by Joanna Mayes with Hannah Fletcher of Sustainable Darkroom, selection panel: Joanna Mayes (also of Mayes Creative), Hannah Fletcher (Sustainable Darkroom) and Kayla Parker (University of Plymouth) and curated as part of Joanna Mayes' Arts Council England supported *Filming and Foraging* project in partnership with the Sustainable Dartmoor.

FILMS

Toby Parker Rees: Going off into mysteries 2022 1'34

A 16mm portrait film about collaboration and chance, aka our only escapes from mortal dread.

This is the recipe:

first, capture a chef (here we have Thom Eagle);
the chef will forage wild sea herbs;
the chef will pickle half the herbs in their own water;
make the other half into a developer to process your film;
pickle your processed film with the first half of the herbs.

(shot on a Beaulieu R16 using Eastman Double-X)

@tobyparkerrees www.tobyparkerrees.co.uk

Ann Steuernagel: Motions of Bodies 2011 4 minutes

"Motions of Bodies" is a found footage film inspired by Galileo's experiments with gravity. This film was made from an assortment of discarded 16mm films culled from flea markets, yard sales, eBay and

libraries. The sound track is comprised of original field recordings and "found sounds" taken from discarded records.

@annsteuernagel; <https://vimeo.com/annsteuernagel>

Clare Carter: Sobremesa/Kitchen Memory Gyre 2022 4:50

This film is the outcome of multiple projections onto paper and ambient light from the room. The concept of foraging is central to this work as it is both a metaphor for trying to reclaim memories of something that has become unobtainable, and is also inherent to the process of creating the film. I searched for fragments of memories and encounters with the island of Lanzarote, a place where I became a mother for the first time. I projected them onto a fine maruishi paper screen in my kitchen in Yorkshire, then filmed this and projected it again and again, until the ambience of the room eroded it. I applied the same technique to the sound – a utopian love song to my daughter – that is replayed and recorded again until it became embedded in the room. There is an accompanying booklet for this video piece. <https://www.clarecarter.co.uk> @clare_carter_artist

Thomas Keevil: Alone in the Forest 2023 0:0:49

Alone in the Forest is a cyanotype stop motion film, each frame of the film being a separate cyanotype print, just over 400 in total. Shooting took place over a two-week period in the Ashdown Forest, Sussex, where I spent a lot of my childhood. In this film I attempt to evoke the feelings of being alone in the forest, the subtle isolation, unease and discomfort as well as the stillness and beauty. @thomaskeevil1

Izzy McEvoy: Guide|2 2021 5'12

Guide|2 is a film portrait of Ciara Sherlock, shamanic counsellor, founder of the Psychedelic Society of Ireland, and co-founder of Alalaho, a psilocybin retreat organisation. Following her interests that lie at the 'intersection of altered states of consciousness, nature connection and spiritual practice', Ciara leads the audience on a shamanic drum journey – an ancient trance-inducing ritual from the Celtic lineage. The film uses Super 8 footage, as well as direct animation with plant material (moss gathered from cemeteries) laid on to the original 8mm and clear 16mm film. Ciara wears costumes made by the artist/filmmaker, including a tunic that

has been naturally dyed, using nettles and ivy collected in the artist's local area, then embroidered and applied with mushrooms, chamomile and lavender - all of which are medicines that Ciara uses within her work.

www.Izzymcevoy.com; @iz_mcevoy

Esmé Papa: An Open Shore 2023 2:05

This piece is part of a project exploring the holistic relationship our bodies have to the natural world. In particular, how vital the ocean and environment around it can be in grounding yourself and calming the mind. By touching, finding and walking through the different senses and elements that make up the shoreline you immerse your mind and lose yourself to the sea.

Hand processed 16mm @ezmorii

Joanna Byrne: Diane (wrapped in plastic) 2011/2021 3m30sec

A super 8 hauntology. Reimagining a series of one-way conversations between the permanently off-camera Diane, foraged in fragments from the screen of a cathode ray TV - onto an expired Ektachrome 160 super 8 sound cartridge (best before 1990). The film was home-processed, then wrapped in plastic and buried in the woods in 2011 - excavated in 2021. 'Diane...' is a collaboration between the original source material, myself, the body of the film, and the earth it was buried in. The soundtrack was recorded directly onto the magnetic strip of the film, firstly through the camera whilst in-cartridge, secondly using a super 8 motorised editor after excavation - adding to the fragmentation and abstraction of the soundtrack into a multi-layered sonic collage (No additional digital editing has taken place). The film can be screened in its original form on a sound super 8mm projector, or as a digital file.

<https://www.joannaruthbyrne.com/> @joannaruthbyrne

Müge Yildiz: Palms 2023 3:00

An 8mm found film was burned during projection. The remnants of the film found themselves in a digital scanning device instead of garbage. The found pieces, which were transferred to digital media one by one, piece by piece, square by frame, were brought together on the editing table. The fragile face of the analogue film, which emerged with time and storage conditions, was preserved and the faded film surface was coloured. This found footage

has been turned into a 'post-production' film and set on a new narration based on the appropriation. The daydream of a lonely person is turned into a movie, with the remaining frames put together. Each image tries to make you feel the timelessness of this dreamer. <http://mugeyildiz.com>
[@mugeyildizjaakaappi](#)

Ellen Sampson: Things Floating in the Hudson: 11th July 2019 2.28

A lo-fi mediation on the river that bounds the west side of New York – was developed as a psychogeography: an exploration of my embodied experience at a particular place and time. I am an artist who makes work with and about walking, using it to make performances, narratives, and objects. I walk across urban spaces and fields and occasionally trespass on other's land. Watching the film, I cannot help but think about the hours I spent running along its banks last year, the solitary pleasure of body, pavement and air, and of the ease with which I moved through space.

The Hudson is 315 miles long, but this little stretch of it was briefly mine. Made nine months into a fellowship in New York, I walked and ran this paved stretch of shore almost daily-looking at old boats, considering but never playing mini golf, wandering to pier 45 to watch the milonga on Sundays. The river interested me, the way it carves and bisects the land – the tension between the urban and wild, the ways the tides both signify and embody change. In many ways it is unlovely, cleared of the boat yards and dilapidated warehouses where Alvin Balthrop once photographed trysts. Instead it is a municipal space of leisure – the detritus not of industry but instead of play – balls, water bottles, protective clothing.
[@ellensampson](#) www.ellensampson.com

Edd Carr: Lepidoptora 2022 3:37

Lepidoptera is an experimental moving image piece, telling the parallel narratives of childhood trauma and insect extinction – specifically butterflies. Lepidoptera is an order of insects, including butterflies and moths. The work interweaves the life cycle of a butterfly, archival footage of the artist's childhood, and the ecological and climate crisis – through the lens of hand-printed animation.

ABOUT JOANNA MAYES

Joanna is an artist who explores the experience of being in a location at a particular time through the medium of film. Bringing her experience of musical improvisation into her practice, Joanna opens her work up to chance through hand processing and the use of organic materials, to create short film-poems that reverberate between abstraction and control. She represents place through a layering of approaches to materiality: analogue film responds to the light in that place and time, physical outcomes are often charged with atmosphere from the site through use of materials of the locality, such as seawater for processing and wild berries for tinting the film. @jo.annamayes www.joannamayes.com

Find out about Joanna's creative production work at: @mayescreative
www.mayescreative.com

ABOUT SUSTAINABLE DARKROOM

The Sustainable Darkroom is an artist-run research, training and mutual learning programme. It aims to help equip cultural practitioners with new skills and knowledge to develop environmentally friendly photographic darkroom practices. Though linked to physical spaces and places (1), The Sustainable Darkroom is not defined by a location on the map, we have no walls, sinks or red lights. But, we are an ethos, a way of thinking and of understanding. We are an uprising; a radical reformation.

Taking form in publications, residencies, workshops, talks, symposiums, training sessions, gardens and more. We intend to help build a community to empower each other, and challenge some of the environmental impacts of darkroom practices.

Founded by Hannah Fletcher 2019, The Sustainable Darkroom is now run by Hannah Fletcher, Alice Cazenave and Edd Carr. The Sustainable Darkroom was born out of a need for collective community action and out of a desire to ignite change.