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# Some Analog Lines

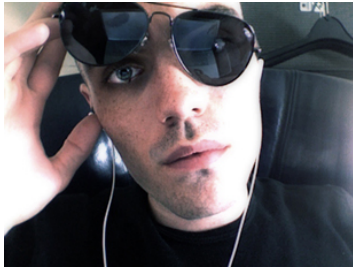
by David Lowery



*Some Analog Lines* is short cinematic essay about the differences between digital and analog influence over film and art, and how audiences perceive these two modes of technique. It is also about clay, sibling rivalry, fingerprints, a paper mask and a wooden shelf.

The film was developed organically, without a script, over a period of about a month. I had an abstract idea in my head of what I wanted this movie to be about-something about tactility in art, and whether or not that mattered in cinema-and that was all I needed to go out and started shooting things. I shot a lot of footage. At one point, I filled up almost an entire tape with nothing but images of letters I'd received over the years. At this point, the film wasn't about animation, or about my brother and I. It was just a collection of things that seemed like they would fit together, things that had something to do with this mostly formless notion in my mind.

But at a certain point, everything suddenly crystallized of its own accord; the ideas reached some point of culmination, and I jotted down a narration and recorded it and started piecing all these pieces together on top of it. From that point on, I knew what I needed and what would work, and I was able to finish the film pretty quickly. The special effects sequences were fairly last-minute, with the image of the shelf turning into a strip of film being a particularly spontaneous addition. I was just looking at the assembly edit and was trying to fill a little bit of extra space over the narration, and suddenly the idea just emerged, fully formed, and it worked perfectly. Which goes for the whole film, too, now that I think about it.



**Author bio:**

David Lowery is a writer and filmmaker from Texas. His short films have been showcased in film festivals around the world, and he is currently in post-production on a feature film entitled ST. NICK.

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