

the 8 fest

Small-Gauge Film Festival

Super 8 • 8mm 9.5mm • Loops, zoetropes & their kin

the8fest 2021

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the8fest Schedule July 9-11, 2021

<u>Friday, July 9, 2021</u>		Sunday, July 11, 2021	
7:00pm - BAGEROO Fourteen! Volume 1	p.4	8:00pm - Midi Onodera in Conversation with Milada Kovacova	p.18
9:00pm - OUT OF PLACE: Spotlight On The Super 8 Films Of Midi Onodera Curated by Milada Kovacova	p.8	9:00pm - BAGEROO Fourteen! Volume 2	p.19
Saturday, July 10, 2021 8:00pm - Breathing During the Time of COVID Curated by Milada Kovacova	p.13	Coming Soon - Date TBA COMING SOON, ONCE IT IS POSSIBLE TO BE HELD SAFELY, LIKELY AS AN OUTDOOR SCREENING of Parties and Making Your Own Fun: Revelry and excess in 60s and 70s Toronto To be brought to our audience by the Home Movie History Project	p.25
10:00pm - 1:00am - ZOOM DANCE PARTY WITH SMALL-GAUGE GO-GO DANCERS	p.17		

BAGEROO Fourteen! Volume 1

CC Closed Captioned

The programming committee is thrilled to share two wonderful volumes of this year's *BAGEROO* programme, selected from our open call for submissions. *Volume 1* takes us back to pre-pandemic times of travel and movement, tracing shorelines and landscapes (bodies, cities and countrysides) with the agility of Super 8's handheld views. The films utilize the ability of small-gauge to draw the audience close, while celebrating the experimentation that the medium lends itself so well to. Whether it be through camera work, editing, processing or tactile practices, the films of *Volume 1* lean into the lyrical, introspective and grainy beauty of the format.



Rich Fedorchak **The River Flows To The Sea**2019 / Super 8 / Sound / 6:43

"Everything is water If you look long enough" - Robert Creeley

Filmed along the Ompompanussic River in Vermont and Acadia National Park in Maine. Emily Van Loan Who Wants to Fall in Love? 2019 / Super 8 / Sound / 6:06

An exercise in introspection, a request for patience, an exploration of space both internal and external. Have you ever felt connected to someone you've never met?



Matt Whitman **How Much Longer (On Balloons)**2019 / Super 8 / Silent / 2:27

This film is a textual and archival response to and documentation of ongoing discrepancies - between living and deceased, public and private, physical and virtual - found in moments of contemporary mourning. It is seen to perpetuate, in vain, a synoptic visual language of



social media, while responding to the immediacy and anti-preciousness of written language created for and within a digital social space by allowing it to be made readable only through its recording onto and projection of motion picture film.



Franco Consales

Rocking Afternoon

2017 / Super 8 / Sound / 3:35

Afternoon Visions, perceptions, memories, dreams condensed in an afternoon spent near the sea.

Dan Smeby **La Ticla**2020 / Super 8 / Silent / 2:30

This 50D Ektachrome reel showcases some of the beauty I was grateful to experience at an indigenous surf camp in the state of Michoacán, Mexico.

Todd Fraser **The Ankle Switch**2020 / Super 8 / Silent / 1:58

A partially pixilated, handprocessed document of trying to learn the ankle switch. Step, shuffle out, shuffle in (across), hop, tap, step with a bend, step, shuffle out, shuffle in, hop, step (out), switch, repeat. Mo thogair!



Josh Drake **Lightmare** 2020 / Super 8 / Sound / 6:54

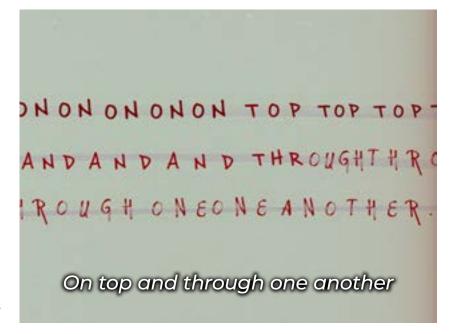
Lightmare was inspired by a group of youths who used to race motorcycles by my house. Stories began to spread about who they were and what poor conditions their parents were raising them in. The film attempts to capture the anxiety of the neighborhood, using negative space to subvert the audience's expectations of horizon and depth. In contrast, much of the content underscores the triviality of the perceived threat. High levels of film grain enhance the effects of pareidolia, paralleling the human impulse to

create stories for the unknown riders.



Sonya Mwambu & Nada El-Omari On top and through one another 2020 / 8mm / Sound / 1:25

"Stuck in a jumble of common lines, in stories and experiences, in our time, in our space and in the dreams we hear. And so, on a constructed clearness, we watch travelling lines navigate through "time", - on top and through one another - in chaos and unknown."



Laure Peigné **Kinsale, Eire** 2017 / Super 8 / Sound / 2:23

This kodachrome colour film was shot in Kinsale and its surroundings, in Ireland in 2013. An irish summer glimpse: sand castle contest, children-fairies dancing, a fake Katy Perry concert. It was developed in 2017 with D94 & D95 revealers in Mire Lab, Nantes, France.





Tetsuya Maruyama **RASTRE** 2020 / Super 8 / Silent / 2:04

This is a film-diary that led to the geometric study of everyday objects and landscapes. Luciana Foglio & Luján Montes

Lo repetís hacia adentro con la fuerza de un trueno (You repeat it to yourself with the strength of a thunder)

2019 / Super 8 / Sound / 12:35

The sensitivity allows human beings to unite and connect through sympathy relationships, as a fine layer that



perceives and decodes non-verbal impressions; in other words, allows them to return to a nonspecific and uncoded state in which bodies vibrate in unison.

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OUT OF PLACE: Spotlight On The Super 8 Films Of Midi Onodera

CC Closed Captioned

Curated by Milada Kovacova

OUT OF PLACE's mission is to bring to the foreground the small-gauge work by Midi Onodera whose Super 8 artistic practice needs to be reintroduced to the next generation of feminist filmmakers and to those who were absent in viewing this work during the first wave. Super 8 moviemaking is where Midi's artistic practice began. Midi is a pioneer in the lexicon of local histories. Midi has been around the block continuing to engage in making work in whatever format is at hand for the last four decades and she has the accolades to prove it.

But you feel Midi's love of Super 8 where the tactile nature of making movies hooked her. Midi, like so many small-gauge filmmakers, used ingenuity in the face of need; she used a razor blade and scotch tape to edit her first Super 8 film. But more so, Midi was the first Japanese-Canadian lesbian in the underground cinema landscape who had the technical prowess, the cinematic jargon but also had something to say. Midi's voice continues to hold the power of punk - during the time of COVID, her films are bound to entice audiences in what was before and to get on with it. Nostalgically, the 1980s were tough times but Midi's artistic practice flourished; OUT OF PLACE: Spotlight On The Super 8 Films Of Midi Onodera is a testament to Midi's perseverance.—Milada Kovacova



The Bird that Chirped on Bathurst Street

1981 / Super 8 to 16mm / Sound / 3:30

The intermittently heard voiceover talks about a woman's selfawareness—being unable to know if she has really changed or not. The images are esoteric and hard to interpret: young women in black in various urban settings, something moving rhythmically—a personal, yet intriguing film.



Dead Zone

1985 / Super 8 / Cassette Sound / 2:30

Blinded by the desire for security and self-worth, the main character becomes trapped by redundancy—a series of relationships which mean even less than the last, numbness, the dead zone.



Made in Japan 1985 / Super 8 to 16mm / Sound / 2:30

North American portrayals of Japan perpetuate the myths of Americanized culture, distorting and misrepresenting traditional values.



What's for Lunch Charley
1981 / Super 8 / Sound / 4:00

This volume of The Food Trilogy examines another aspect of our consumption such as an overwhelming trip to the supermarket.



One Burger, Hold the Pickle 1981 / Super 8 / Sound / 3:00

Inspired by a life long obsession with food, this first part of The Food Trilogy takes a playful look at different aspects of consumption such as making out with a hamburger. Food=Sex.



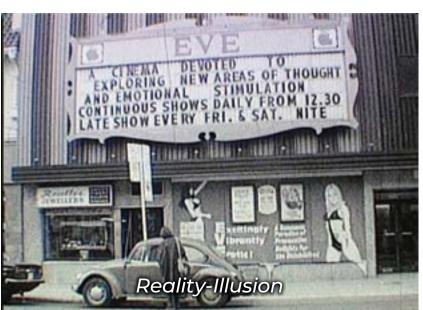
Aprés Diner 1981 / Super 8 / Sound / 3:00

The Food Trilogy ends with APRÉS DINER scoping out excessive overindulgence.



Filter Queen 1980 / Super 8 / Sound / 7:00

Named after Midi's mother's beloved vacuum cleaner, this short film explores various ordinary household chores as seen through the eyes of a bored teenager.



Reality-Illusion

1979 / Super 8 / Silent / 6:00

Made during the 70s, *REALITY-ILLUSION* is a study in teenage suicide.



Contemplation

1979 / Super 8 / Silent / 4:00

A high school homage to The Cabinet of Dr. Caligari, the 1919 German classic, directed by Robert Wiene. This was Midi's second film.



Home was Never Like This 1983 / Super 8 to 16mm / Sound / 5:00

HOME WAS NEVER LIKE THIS is a gently told tale of alienation. Stepprinted images of a "home"—a suburban house, no people in sight, combine with a children's story, told in saccharine tones, about the country mouse who discovers that "there's no place like home."



A Performance by Jack Smith 1984-1992 / Super 8 to 16mm / Sound / 5:00

In October 1984, performance artist/filmmaker extraordinaire, Jack Smith was coaxed out of his New York apartment for a fivenight run of performances held at the Funnel Experimental Film Theatre in Toronto, Canada. The performance, entitled: "Brassieres of Uranus" consisted of a number

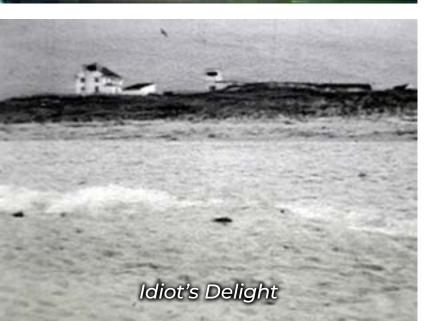
of local artists on stage creating brassieres out of plastic flowerpots. The event culminated on Halloween with the finale "Dance of the Sacred Foundation Application" performed to the music of the Seven Veils. This footage is one of the few remaining film documents of this memorable event.



After Car Crash, Woman Kills Two

1985 / Super 8 / Sound / 1:30

This is all about seduction until it turns, once imperfection is unveiled. Psycho collides with Midi Onodera.

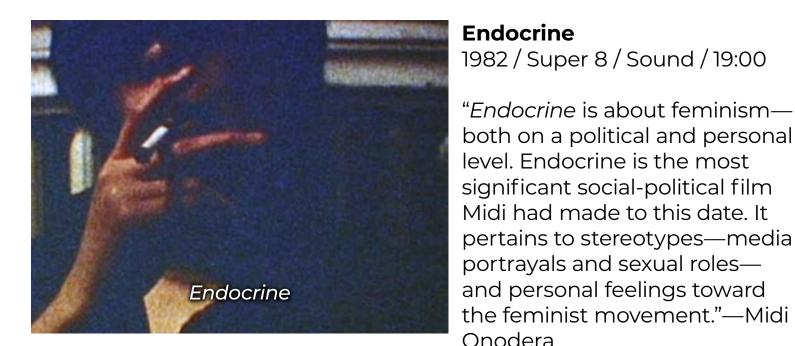


Idiot's Delight

1983 / Super 8 to 16mm / Sound / 5:00

Black and white images of waves dissolving over stills of gravestones, old fences, boats on the shore and a voice mediating the joys of celibacy make up this provocative, original film.

—Peter Harcourt/Kay Armatage, Programmers, TIFF (1983)



Onodera Ville—quelle ville?

1984 / Super 8 / Sound / 4:00

While Onodera's earlier work explored the possibility of imaging women's subjective relationship to a world constructed through male dominated codes of representation, Ville—quelle ville? moves into the genre of the filmpoem, utilizing a voice-over to emphasize the disjunction of the

FISH & CHIPS Ville—quelle ville?

documentary image and the subjective impressions which constitute a woman's internal reality.

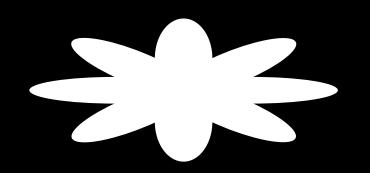








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Breathing During the Time of COVID

CC Closed Captioned

Curated by Milada Kovacova

Content Warning: Some scenes contain excessive violence and death which may cause distress and extreme emotion. Viewer Discretion is advised.

This screening attempts to mark this specific time and period in our collective history with small-gauge films that challenge the status quo, evoke discomfort, make us grin, or provide a glimmer of hope. Since the last edition of the8fest, when it was safe for everyone to congregate in person, we could not foresee what was ahead of us. The time during the pandemic has been like no other. In May 2021, proof of Canada's past institutional atrocities were uncovered with the remains of 215 children in undocumented, unmarked graves at the Kamloops residential school. This is verification that the system of residential schools was a form of "cultural genocide." In 2015, the National Truth and Reconciliation Commission estimated that at least 4,100 students had died or gone missing from residential schools and demanded that the government account for these children.

With the global decimation of COVID in tandem with the discovery of the undocumented, unmarked graves of 215 children on the site of Kamloops residential school just this May 2021 and the documented brutality of the deaths of George Floyd, Regis Korchinski-Paquet, Ejaz Choudry, D'Andre Campbell, Breonna Taylor and many others across Turtle Island, have marred our existence. These killings reflect the institutional racism in our society. Inhaling-exhaling-the act of moving air into and out of our lungs is paramount. "I can't breath" the last words uttered by George Floyd and his killing shook the world. The pandemic continues to reap a body count as we wait for the vaccines. Spawned worldwide, the variant strains of COVID-19 and institutional racism remain front and center as pressing

plights of our day and those in the past still needed to be addressed. *BREATHING DURING THE TIME OF COVID* selects a broad range of small-gauge films; be they critical of colonial structures, or share an intense introspection of our mental health, or made during the current state of emergency. *BREATHING DURING THE TIME OF COVID* strives to engage critical discourse during this time and come together even if it is virtually. Ultimately, *BREATHING DURING THE TIME OF COVID* endeavours to bring a bit of light at the end of the tunnel; the program culminates with the artistic gem of Petrus Isaace Joseph Liliefeldt (1936-2017).

Louise Liliefeldt

Trouble In High Park

Super 8 / Silent / 2:00

Take a sneaky peek at someone losing themself a little in the park. Direction and Performance by Louise Liliefeldt / Camera: Diane McGrath

Pamila Matharu

fracture

Super 8 / Sound / 4:41

fracture bridges Pamila's past and present reflection of her departed father. A visual poem textured with a collage of Super 8 home movies juxtaposed with fragments of her consciousness conveyed through an accompanying vocal raga; fracture intertwines the area of memory and loss, grief and bereavement, while visiting the emotional darkness and release of how one grasps remembering from within.

soJin Chun in collaboration with Ulysses Castellanos

This is London, A Land with too Much Bread

2018 / Super 8 / Sound / 18 FPS / 3:36

This is London, a Land with too much Bread is inspired by Luis Buñuel's A Land without Bread that ironically portrayed a Spanish village using the style of narration in ethnographic



documentary prevalent during the 1930s. soJin navigated the streets of London, England, thinking about its history of imperial power and retraction of natural resources from its colonies. Behind closed doors of this beautiful city, with its massive architecture and idyllic parks, lurks the history of colonization and those that paid the cost of building it. soJin could not help but feel suspicious in the face of such "perfection."



Marcos Arriaga

Watching

1994 / Super 8 on 16mm / Sound / 7:00

A short 'experimental documentary' shot in Super 8 in Peru. The images reveal everyday life; people cooking, dancing in the street, young kids hanging out interspersed with the images of striking miners. This mix of anger, despair and joy

are blended together to say that all these are the ingredients of like here—one is not more important than the other. Together that accompanies the images and the use of 'watching' eyes serve to critique mainstream culture and its view of the 'third world.'

— Phil Hoffman, Filmmaker & Professor



1987 / Super 8 / Silent / 6:30

On the one hand Depeche Mode, The Human League, XTC on the other Black Flag, Bad Brains, Dead Kennedys: neither of these two threads of 1980s punk/new wave captures the peculiar vibe of the Reserve Officer Training Corps as they dance through their drills, in 1987, at an old-school lvy League athletic hall.





GB Jones **APT.** 1979 -2019 / Super 8 / Silent / 3:00

The events that happened inside an apartment building on Jarvis St. between two people may or may not have been staged for the camera. Starring Rita and Rick. Production assistance and Lighting by Michelle. Filmed in 1979. Edited in 2019.

Deco Dawson

FILM(knout)

1999 / Super 8 on 16mm / Music by Patric Caird / 10:00

Capturing the simple gesture of knotting, *FILM(knout)* concentrates on a young woman who sets down to the task of tying rope. Meanwhile she has the same idea, and confrontation of self endures.



Sharlene Bamboat and Terra Long

The Stammering Alphabet 2019 / Super 8 / Sound / 8:00

Invited to make a 2 roll Super 8 film in celebration of the anniversary of the Echo Park Film Center in Los Angeles, Sharlene Bamboat and Terra Long each took a roll and began a correspondence. Fragments of text, drawings and divination

techniques were shared and these messages translated into images. Chasing the ephemeral, building a language of collaboration, *The Stammering Alphabet* is a playful correspondence film. The score was composed by Milja Viita and Terra Long.

Petrus Isaace Joseph Liliefeldt (1936-2017) **Cousins on Table Mountain**

1975/76 / Super 8 / Silent / 3:00

Cousins on Table Mountain, Cape Town South Africa 1975/76



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Join us in celebrating our 50th anniversary in 2021!

10:00pm - 1:00am, Saturday, July 10, 2021

Haus A-GO-GO

the8fest wants You to join us online for a late-night dance partee. Come One, Come All and take-over our Zoom-stream for a celebration of small-gauge / underground / peek-a-boo we see you!

the8fest embraces our 1ST Online Dance Party with:

DJ Sofia Fly 10:00-11:00

DJ Sissyfuss 11:00-12:00

DJ ANA LUISA 12:00-1:00

Performances by Kiera Boult and Ulysses Castellanos.

the8fest needs you to need us for an online blow out.

Visit <u>www.the8fest.com</u> for more info!



8:00pm, Sunday, July 11, 2021

Midi Onodera in Conversation with Milada Kovacova

You are cordially invited to join the conversation with Spotlight Artist Midi Onodera on July 11, 2021 at 8pm. Midi will be joined by Curator Milada Kovacova for a discussion of the beginnings of Midi's attraction to Super 8 and the vocabulary of the moving images and many points along the way. Our reflections will contemplate the language of flowers, food and influences on her artistic practice.

9:00pm, Sunday, July 11, 2021

BAGEROO Fourteen! Volume 2

CC Closed Captioned

The programming committee is thrilled to share two wonderful volumes of this year's BAGEROO programme, selected from our open call for submissions. Volume 2 exposes natural processes and experimental imagery, bringing us textures of observable play. Embodiment through human and animal spaces, memories and collaborations take form and impart kinetic energy of the small-gauge format. Scratching on film, haunting shadows, cycling and childhood imagery capture the fleeting, intimate moments that hold our attention and emotions within the grains of film.

Chris Kennedy **Trent-Severn**2020 / Super 8 / Silent / 3:21

Traveling the Trent-Severn Waterway by houseboat, from the Kirkfield Liftlock to Omemee.



Brian Wilson
Letter Home: Easter Sunday
2019 / 16mm / Sound / 4:59

An 8mm holiday film. Glimpses of back home, rural life, Easter Sunday around family, cats and chickens.





Kyle Whitehead (In collaboration with Jeremy Moss, John Porter and Ale Samaniego) Interstices Volume III 2019 / Super 8 / Silent / 10:39

Interstices is an ongoing series of 'exquisite corpse' films with the potential to

continue indefinitely. The films are all in-camera double exposures each made on a 15 metre reel of Super 8 film in collaboration with another artist or filmmaker; the second exposure is made with no prior knowledge of the first, resulting in vignettes that are aleatoric collisions of two discrete perspectives. Unstable and intransitive by nature, these resonant and dissonant image-sentences continuously ebb and flow in and around each other, vying for presence on screen and in the minds-eye.

Craig Orrett **Donkeys**2020 / Super 8 / Sound
/ 3:20

Donkeys on a farm will face off with a predator rather than run, and horses can find some security in their presence.
This is a portrait of Charlotte, April and their companions at my aunt's farm in Southern Ontario.



Camille Pueyo **Ghost Film 1**2018 / 8mm / Silent / 2:34

A ghostly silhouette appears on the damaged, scratched, overexposed film. Letters appear, as an attempt to picture the shortcomings that punctuate a relationship damaged by psychic illness.



Blake Barit

I Am The Darkness
2019 / 16mm / Silent / 3:59

The relationship between illumination, darkness, celluloid and memory is the topic of conversation for two unseen forces of the cinema. Created with Regular 8 found footage and three different stocks of Super 8, this film is a celebration of the communication of ideas and feelings we find within the darkness and light of the moving image.



Elena Duque Colección privada 2020 / Super 8 / Silent / 13:00

A filmed inventory of a private collection. That can be understood as a dubious art collection, but also as a compilation in the spirit of philately or archeology, or a series of objects and documents that constitute a kind of sample book of memories. The



emotional catalogue of a life transformed, again, into a collectible item.



Franco Consales

Meditation about the meaning
of the life
2020 / 8mm / Sound / 2:41

The ingredients of the Caffenol developer produce unpredictable forms on the film and interact with geometrical shapes. The result is a development of events and circumstances.

Boris du Boullay By bike (A vélo) 1997 / Super 8 / Sound / 3:24

By bike (A vélo) may be an imaginary life in Ukraine, among forests and river and plane noises above our heads, riding a bike. Cinema is a reel of desire.



Holly Chang **Last Weekend of Summer**2020 / Super 8 / Silent / 3:14

The Last Weekend of Summer is a fragmented film exploring the last pieces of warmth and summer as we transition into the fall and winter. The quick cuts provide clips of a weekend spent in nature and enjoying the end of a season.



Derek Jenkins **Grounders**2020 / Super 8 / Silent / 5:01

Grounders is an attempt to capture the elation and confusion of play. The film was shot by several children, friends of my daughter, at nearby Lifesaver's Park in Hamilton ON. I was interested in a playground game called "Grounders," particularly the vernacular and malleable



quality of the rules. I've never seen kids play the game who seem to all be playing by the same set of rules. Dispute and debate is constant, but it never seems to devolve into a bad time.

Azucena Losana **NN** 2020 / Super 8 / Sound / 3:19

Fragments of a few orphan films abandoned in a lab.



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SPECIAL LIVE FILM EVENT

This event will be presented soon, once it is possible to be held safely, likely as an outdoor screening.

PARTIES AND MAKING YOUR OWN FUN Revelry and excess in 60s and 70s Toronto

presented by the Home Movie History Project



For 25 years a couple filmed their whirlwind social life of parties, dancing and excursions, through the rise and fall of the 60s and 70s era. Recent European immigrants they enthusiastically embraced the fat years of prosperity in post-war Toronto. The couple

started to capture parties thrown at their apartment in the late 50s, along with outings in the company of their circle of friends. A scene that led to more than one wedding, with participants dressed in the searing synthetic colours of the day and guests doing dances like the limbo and twist. As the couple aged the celebrations became a bit calmer, but

they continued to film social gatherings at their various homes, showcasing the excess in taste of the coming 70s. From costume parties, pool parties and partying aboard a cabin cruiser; to eye-popping interiors in the 50s, 60s and 70s (from the era of kidney-shaped coffee tables and console stereos, all the way to that of mirrored wallpaper and psychedelic paintings); to High Park, Yorkville, the recently opened Nathan Phillips Square and newly built suburbs in the 60s; to going car-camping together with other couples or wearing sombreros at Expo 67; to the lights of the CNE by night, including Laff in the Dark other amusements, and streets closed off for a downtown fire; to travel and cottage life full of games and merriment staged for the camera—all this tireless revelry reflecting the everexpanding personal and material expectations of the times.







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International network of artist film labs:

www.filmlabs.org

Websites

www.super8porter.ca

John Porter, local super 8 filmmaker & advocate's website. Lots of exhibition info.

lavender.fortunecity.com/lavender/569/

8mm Film Format Metadirectory.

www.littlefilm.org

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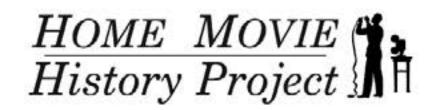
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8mm....**1932**

Kodachrome.. 1936

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