

the 8 fest

Small-Gauge Film Festival

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

the8fest 2017

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Website: the8fest.com

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the 8 fest tient à remercier ses partenaires: Le Conseil des Arts du Canada, Le Conseil Des Arts de L'Ontario et Le Conseil des Arts du Toronto, ainsi que par des commanditaires et partenaires locaux.

the 8 fest is made possible through the generous support of: The Canada Council for the Arts, The Ontario Arts Council, and the Toronto Arts Council as well as our sponsors and community partners.



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the8fest SCHEDULE

January 27 – 29, 2017

FRI JAN 27 – SUN JAN 29

REVERBERATIONS

Installation by Jennifer Martin

FRI JAN 27

- 7 PM** Saul Levine: Radical Correspondent
curated by Stephen Broomer
- 9 PM** Super 8 Wien: Small-Gauge Films from Vienna
curated by Madi Piller
- 11 PM** Bagerooo, ten! Part One: a survey of recent films

SAT JAN 28

- 1-2:30 PM** Artist's Talk with Saul Levine
- 2:30 PM – 4 PM** Artist's Talk with Alex Rogalski
- 7 PM** All Paths Lead to the Prairies
Canadian Spotlight: Alex Rogalski
curated by Milada Kovacova
- 9 PM** SPACE —Building for Society
curated by Milada Kovacova
- 11 PM** Reid Diamond: Echoes
curated by Kate Wilson

SUN JAN 29

- 1 – 4 PM** Introduction to Super 8 Camera Workshop
Conducted by John Porter
Preregistration required see page 30
- 7 PM** South of Superior : Life “-up north’ in the 30s and 40s
A presentation by Home Movie History Project
- 9 PM** Bagerooo, ten! Part Two: a survey of recent films

All events at:

Polish Combatants Hall SPK
206 Beverley Street
(at College and Cecil streets, west side)
Toronto, ON M5T 1Z3

the8fest@gmail.com

Tickets: \$8 per event/ \$40 festival passes

the8fest Turns Ten

In the year 2008, the future of artists' films being shown in small-gauge formats in Toronto looked grim, as the annual Splice This! festival was over and other festivals rarely showed super 8 and other small-gauge works in their original formats.

But a group of individuals —Jonathan Pollard, Milada Kovacova, Scott Miller Berry, Benny Zenga— decided that this situation had to be rectified and thus the8fest was born, with its inaugural festival happening in early 2008 at Trash Palace. Since that date, *the8fest* has negotiated a variety of venues: Stacey Case's Trash Palace, the Legion Hall on Niagara Street, the Workman Arts Theatre, and now the SPK Polish Combatants' Hall.

Every year there have been both varying and consistent factors. There are always visiting featured artists, artist's talks, workshops of regular 8 shooting taught by John Kneller and super 8 camera workshops presented by John Porter, an annual programme courtesy of Home Movie History Project, and much more. *the8fest* has always been characterized by mixed programming of international, national and local filmmakers.

Even before the twenty-first century, the word "film" was in generalist usage as a catch-all term for any art form involving moving pictures (or "movies"). The word "film", for many artists and audiences alike, is more

of a verb than it is a noun. Yet film is a material noun. Film as a shooting and editing material is hardly confined to nostalgic uses; many artists of all ages around the world are attracted to the depth of field provided by film.

Film as shooting or source material has always been and still is attractive to artists who like the immediacy, the hands on quality, of film itself. Animators, painters, documentarians, performers — all these artists and more have continued to experiment with small-gauge films intended to be shown in their original formats.

Alongside toasting small-gauge film as celluloid, the8fest must also toast so many organizations and individuals who have served and enhanced the festival over its decade. The Canada Council for the Arts, the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council... they have of course been essential to the development and maintenance of *the8fest*. We would like to acknowledge the generous support from many artists' organizations and supporters: The Artists' Film Group Pleasure Dome, MANO/RAMO, the Images Festival, Canadian Filmmakers Distribution Centre (CFMDC), Trinity Square Video, art gallery at York University (agYU), Department of Film at York University, Liaison of Independent Filmmakers of Toronto (LIFT), Niagara Custom Lab, FADO Performance Art Centre, YZ Artists' Outlet, Early Monthly Segments, Flavio Trevisan/Hex Editions, aluCine Film + Media Arts Festival, and others.

And then, gratitude must be extended to our artists and audiences alike. Every year, *the8fest* tries to mix up regular contributors with new voices and faces. *the8fest* appreciates receiving submissions from exciting new artists unknown to previous editions of the festival; and *the8fest* also commissions new works by both veteran small-gauge filmmakers and visual artists who just might turn out to be very interesting filmmakers indeed. For its tenth anniversary, *the8fest* has accordingly commissioned ten new films by ten fresh artists.

the8fest has been invigorated by the contributions of many previous staff and board members: Marnie Parrell, Jonathan Pollard, Jonathan Culp, Scott Miller Berry, Tanya Read, Ben Donoghue, Christina Zeidler, Robyn York, Dominik Sklarzyk, Fred Spek, Jake Blackwood, Chris Kennedy... among others. These and our current board members and staff have all worked with a commitment to showcasing small-gauge filmmaking as the vital do-it-yourself hands-on immediately pleasurable multi-faceted practice that it has been and that it continues to be.

With its tenth anniversary, *the8fest* wishes to toast its artists and audiences and its benefactors. To small-gauge film — super 8, regular 8mm, 9.5mm, zoetropes —and... its durability, adaptability, sparkle, sexiness, and above all its joie de vivre.

A toast and so many thanks.

Andrew James Paterson
Festival coordinator



John Porter, "*Scanning 8*"

2016 super 8 projector performance silent 3.5 min.

Jennifer Martin*Reverberations*

2016 super 8 silent 2 min. loop

When words fall silent, hand gestures can resonate within a transformative space echoing an embodied expression that language often fails to communicate. The installation of Jennifer Martin's 2016 Super8 film, *Reverberations*, repeats silently as it forefronts the elusive power and poetics of movement and interpretation.

Martin shot *Reverberations* on Super8 film, while attending the *Film for Artists Residency*. The footage was captured during a walking tour led by artist, writer and cartographer Daniel Rotsztain who highlighted the elusive, constantly shifting geography of Toronto Island.

Jennifer Martin would like to acknowledge the generous support of the Ontario Arts Council.



SAUL LEVINE: RADICAL CORRESPONDENT

Programmed by Stephen Broomer

FRI JAN 27, 7PM

Saul Levine is one of the leading figures in the autobiographical tradition within underground film. His films are often marked by a direct confrontation with the fragile material of 8mm, and the resulting works bear the marks of his construction, splices appearing like indentions in concrete. Through his filmmaking, Levine is also a messenger of American radical politics, politics of a distinctly anti-imperialist sensibility, a lineage in which he follows Mark Twain, Henry David Thoreau, and other American artists whose imagination and creativity was indivisible from their moral and political beliefs. This programme gathers only a small glimpse of his massive oeuvre, focusing on the Notes, a series of films that he has made since the late 1960s when he was the editor of *New Left Notes*, the magazine of Students for a Democratic Society (SDS). The Notes included in this programme are bookended by Levine's first film and one of his most recent, encompassing half a century of revolutionary filmmaking.

Salt of the Sea

1965, Regular 8 (on 16mm), 4:00

Founded under water ... all at sea ... made at land. — SL

Note One, 1968

Regular 8 (on 16mm, 18fps), 6:28

A study in grey and white of my parents. An evening film. — SL

Note to Erik, 1966-1968, Regular 8 (on 16mm), 4:18

Note to Erik was the second [note] completed, but the footage goes back to 1966. When I saw the footage I loved it, but didn't feel ready to deal with it. Seeing Sharon Moss again who had moved to NYC from Storrs, CT inspired me to return to this footage to make a note to a mutual friend Erik Kiviat. It took about 2 years for me to feel that I could respond to the generosity of her performance and the images I had gathered and shaped in my camera. Sharon Moss and her cats play and dance naked in the snow. — SL

Lost Note

1968-1969, Regular 8 (on 16mm), 10:21

Scenes drawn from the home and life of Isa Milman (the woman I was then married to) and I, made together with our dog Jesse, our friends Bruce Blaney, Patti Tanaka, their children Sean and Jason, and many others. I began this as a love poem to Isa, but before i finished the film everything had changed. This film is all that was left... 1968/69 was a period of violent transition for many of us. The film itself was formally challenging, editing footage with in-camera super-impositions and cutting b&w with color. — SL

Note to Poli

1982-1983 Super 8 (on 16mm), 2:51

A note to the filmmaker Poli Marechal 'about' penetration: matter and light, substance and smoke. Images of drinking coffee and having sex evaporate as smoke is blown into a shaft of light on a refrigerator.

— Marjorie Keller *Note to Poli*, part of a series of intimate 'notes,' represents a burst of sexual energy as the prelude to a cigarette in the sunlit kitchen, as if the balancing of eros and narcosis precluded the intervention of splicing. — P. Adams Sitney *

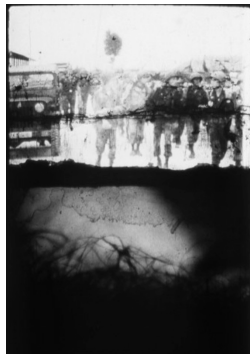
Notes After Long Silence

1984-1989, Super 8, 16:21

In title and content *Notes After Long Silence* directly alludes to Levine's '60s protest film, *New Left Note*, as well as to the SDS newspaper of the same name he once edited. It's also a startling companion piece to Oliver Stone's *Born on the Fourth of July*. If Stone is ultimately ambivalent about Vietnam, Levine is not. A nameless vet in *Fourth of July* greets Tom Cruise's paraplegic Ron Kovic with 'Just what we need, another limp dick.' In *Notes After Long Silence*, ugly, ruddy close-ups of a flaccid penis begin to dominate the blitzkrieg montage; the limp dick isn't innocent bystander to America's Fall, but guilty witness. Yet the final images are of bouncy shtupping, a make-love-not-war, antiheroic corrective to Stone's mythic posturing. — Manohla Dargis **



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Falling Notes Unleaving

2013, Super 8 (on 16mm), 13:00

Falling Notes Unleaving is made from footage gathered in the fall of 2012 and edited in early 2013. Anne Charlotte Robertson, friend and fellow Super8 filmmaker, died. I attended her funeral and filmed the burial of her ashes. She was famous for her diary films and I thought it important to honor her work by filming an event that she could not. The burial took place in a wonderful old cemetery in Framingham, Massachusetts, which lightened a sad event. The film also includes footage shot in the mountains outside of Portland and the streets of Cambridge and Somerville in Massachusetts. It is not a diary. The title and the film reflect Gerard Manley Hopkins' poem 'Spring and Fall'. Luther Price, Bob Brodsky, Tara Nelson, Gordon Nelson, Liz Coffey, Heather Green, her daughter Rosealee, her dog Blue, and many other people and animals appear in this film. — SL

Dead Day Window Display Note

2015, Super 8 (on 16mm), 4:00

*Co-presented by Pleasure Dome and sponsored by
Ryerson Documentary Programme MFA*



Master of Fine Arts
in Documentary Media (MFA)
Film · Photography · New Media



SUPER 8 WIEN

Curated by Madi Piller

Super 8 Wien will see the experiments and propositions of the new generation of Austrian film artists.

Utilizing small gauge, the artists selected in this program find their particular voices in a country highly regarded as "the most vital and multifaceted of avant-garde scenes of the world"- *Film Unframed, a history of Austrian Avant-Garde Cinema* edited by Peter Tscherkassky.

This generation are architects of a new cinematic era that plays within and beyond the screen space. The roles of filmmakers, photographers, visual artists, researchers, preservationists, archivists and musicians are mixed into the cultivation of image-making. The majority surged from the classrooms of the Friedl Kubelka School. Others came out the Academy of Fine Arts Vienna and incubator/lab and production spaces such as Filmkoop Wien and Setzkasten in Vienna.

This film program opens a gate for us to gaze into the time dominance of sensorial landscapes. The artists immerse themselves in investigative forms of their cultural milieu, and while the filmic actions examine the interior, the exterior or self-reflectiveness, time remains eternally suspended.

FRI JAN 27, 9PM

Stefanie Weberhofer

L'hiver à Montréal

2016 Super 8 silent 3 min. 20 sec.

This is a documentation of a walk through the beautiful city of Montreal in the winter time. Shot on Super8 by in camera editing the film was hand processed and crossed processed.

Josephine Ahnelt

Tic Tac

2011 Super 8 on 16mm, silent 3 min.

Observations of a group of Traceurs.

Alina Tretinjak

Der nackte Mann (The naked man)

2012 Super 8, silent 3 min.

A cinematic approach to Ilse Haider's multilayered sculpture "Mr. Big" in front of the Leopold Museum in Vienna. The tension between the two and three dimensionality of the sculpture reflects in the vibrant interaction of the passers by. The film shows a continuous observing and being observed on a sunny late summer afternoon.

Viktoria Schmid

mehrmeer

2013 Double projection super 8 silent 2 min 26 sec.

Creating a new landscape with exploiting the possibilities a small and light super8-camera brings. One film is shot upside down which might be revealed as soon as the swimmer occurs in the frame. Shot in Tinos, Greece with support of LabA (Athens) during a funeral-party for Ektachrome.

Magdalena Pfeifer

Praterstern

2012 super 8 silent 3 min.

In fragmentary images, the film examines the moving surfaces of the Vienna Wurschtlpraters. The entertainment playground of the people condenses in accented, glittering detail pictures at dusk to a mosaic like structure.

Antoinette Zwirchmayr

Dry Shampoo

2011 super 8 on 16mm silent 3 min.

Application: 1.) Brush the hair thoroughly. 2.) Spray evenly and economical from a distance of 20cm on every strand of hair. 3.) Rub the hair with a towel and carefully brush out thoroughly. *



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Alina Tretinjak

End of Season

2015 Super 8 silent 4 min.

The end of the summer in Vienna.

Rosa John

EXIL

2011 Super 8 silent 4 min.

A personal attempt to explore the sensation of cinema.

Rosa John

ROTE LINIE (RED LINE)

2015 Super 8 silent 2.05

Self-portrait with camera and red pencil.

Cristiana Perschon

Double 8

2016 double super 8 on 16mm silent 3 min.

Double 8 is a glimpse of the encounter with Linda Christanell, artist of the Austrian feminist avant-garde of the 1970s and opens up a historical projection space. The gesture of pointing the cameras at each other creates images in the view of the other.

PERFORMANCE**Wiener Sagen**

Aiming to explore utopian places in the city of Vienna, the artists found themselves in the 'Wiener Gemeindebau' - blocks of council flats, which were erected mostly after WWII by the viennese municipality in order to provide low-cost public housing. The rectilinear architecture finds its opposition in colorful mosaics and paintings on their walls, depicting a more vibrant future.

Using Super8 & 16mm projections, the artists create a performative mosaic of this utopian reality.

Performed by Stefanie Zingl, Stefanie Weberhofer
and Stefan Voglsinger

Sponsored by PIX Film Gallery

*Thank you to the Federal Chancellery of Austria, Austrian Embassy Ottawa
and the Austrian Cultural Forum*

PIX FILM
Productions - Studio - Gallery
www.PIXFILM.ca

BAGEROO TEN! PART ONE

FRI JAN 27, 11PM

the8fest received enough submissions this year that we again have decided to split our yearly Bageroo screening, devoted to this year's highlights, into two programmes. These films were selected from an international call for recent super 8, Regular 8 and 9.5 films. Augmenting this programmes are commissioned films by Ilse Kramer, Sandra Brewster, Francesco Gagliardi, Pixie Cram, and Sylvain Chaussee.

John Porter

"Scanning 8"

2016 super 8 projector performance silent 3.5 min.

A remake of "Scanning 5" (1983) with the same movements and performer, David Anderson, but in a new location - Roundhouse Park on Bremner Blvd. in downtown Toronto. The "Scanning" series are "surround super 8" projector dances performed live, projecting the image around the room using a hand-held projector in front of the audience.

Blaine Spiegel

Viriditis B

2016 super 8 double projection sound 2:52

'Viriditas' -- A transcendent garden journey through energy and light!*

Frank Biesendorfer

the years after split

2015 regular 8mm double projector silent 7.5 min.



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David Frankovich

Notes on Camping (Colour Me Lurid)

2015 super 8 silent 2:38

A 150-minute-long durational performance with camera, playing with perception and time, the body and the pose.

"I am sick and tired of being naked in almost every scene."

"Take me to a place where nobody knows my body."

Kayako Oki*Shades of Safflower-dyed Celluloid*

2015 super 8 sound 10 min.

In this film, I directly pasted seeds, leaves and petals of safflowers that I harvested with my friends, and petal cakes made from them on a 8mm film print, and fixed their shades on it. I also dyed a raw, transparent 8mm film with safflowers' dyestuff and fixed its pigment on the film itself.

Adam Rosen & John Creson*A Burning Thing*

2016 super 8 sound 3:20

and it burns, burns, BURNS... Sound by Ted Phillips

Guillermina Buzio*Dalva*

2016 super 8 sound 3:12

Dalva raised eight boys by herself in Arembépe, a place where the sea and music mark the rhythm.

Bernd Lützel*Batagur Bask*

2016 super 8 sound 7:07

They gather here every day. They come from far and without purpose. They don't know each other and they won't come to know each other. They carry their gadgets to optimize the experience. They engage with the world



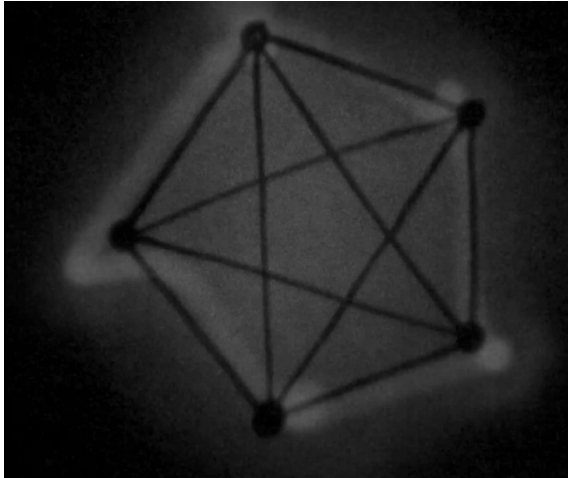
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through a small frame. They believe that this moment will remain unforgotten. **

Steven Woloshen & Alexandra Grimaldis*Apparent Wind*

2016 super 8 silent 2:46

"Seen from above - super - 8 filmstrips laid down the length of our long, dark hallway. Giggling as we feel the wind in motion and fumble in the shadows with our flashlights.



Aaron Zeghers

Everything Turns, Everything Revolves

2016 super 8 sound 12:12

A shorthand study of the mythology of numbers. Scientific tradition is adopted then eschewed for rumours, legends and defunct theories from across the ages. ***

Kyle Whitehead

Membrana Mortis (Dead Film)

2016 super 8 sound 5 min.

Membrana Mortis is a meta-film, a chaotic assemblage of image fragments. Composed of re-photographed and extensively manipulated images derived from a damaged roll of film that was nearly un-projectable — its tongue-in-cheek title has a two-fold meaning. While making reference to its own origin it simultaneously implies that the medium – super 8 cinema film - is a dead format; which is not to say it isn't a viable medium for cinematic expression, but rather that it has been superseded by "superior" technologies and in the process has been released from the need for mimesis. The film is at once an elegy and a celebration of super 8's re-birth into a world of total aesthetic freedom.

Ilse Kramer

tidal bored III

2017 super 8 silent 3:00

This film, the third in an ongoing series about the mighty Fundy tide, was shot as a time-lapse over six hours. the location: a lookout point at the Hopewell rocks in New Brunswick, a tourist destination on a summer holiday. Kayaks dart in and out, resembling flocks of birds, and as the tide slowly subsides, people appear on the ocean floor to explore in muddy wonder.

Sandra Brewster

Here... Was There

2017 super 8 sound 3:00

Becoming, embracing, evolving... flying, swooshing, swirling and twirling. This stop motion animation mash up expresses tensions that exist between love/intimacy and reluctancy/fear, depicted through markings of what is... and what was.

Francesco Gagliardi

some cities

2017 super 8 sound 3:00

when skies at night when wind and buses and street lights when window when glass when houseplant and mountain when stars and cars and traffic lights when flickering signs when windswept skies when chair and curtain when wall and pillow when wet reflection wash when silver light when void when fall when open night

Pixie Cram

The Stone Dreams of The Cell

2017 super 8 silent 3:00

"a hand-processed black and white film - a process piece reflecting on the organic and inorganic."

Sylvain Chaussee

November's Dance

2017 double projector regular 8mm on 16mm, silent 6 min.

"This film portrays the dichotomy between the decaying and mechanical landscape of a film laboratory, and the incessantly evolving organic forms living in it."

Sponsored by Toronto Animated Image Society



ALL PATHS LEAD TO THE PRAIRIES: Spotlight on the Films of ALEX ROGALSKI

Curated by Milada Kovacova

SAT JAN 28-, 7PM

Alex Rogalski would like to thank the Saskatchewan Arts Board for their generous support.

All Paths Lead to the Prairies takes you on a journey starting off from the Prairies through to Japan and America then back to Canada culminating in Saskatchewan. Enthusiasm for the art of small-gauge filmmaking marks my first encounter with Alex Rogalski. Not just a maker, Alex might be labelled a Renaissance person encompassing community organizing, curatorial practice, and mentorship. In 2000, as the Founder of the One Take Super 8 Event, Alex nurtured small-gauge filmmaking in communities that have spread nationwide.

Portrayals of his surroundings and his diaristic ponderings on the relevant history of Saskatchewan come front and center in Alex's work. Unique in his approach to filmmaking, Alex's movies encompass the conceptual to animation to experimental to documentary-not one genre ropes in his vision. Many of his movies will be World Premieres; for our 10th Anniversary celebration, the8fest is proud to share these public screenings of All Paths Lead to the Prairies: Spotlight on the Films of ALEX ROGALSKI. Come take this illuminating ride with Alex.

Please join Alex Rogalski for his Artist Talk on Saturday, January 28th, 2017 at 2:30pm. Alex will illuminate on his approach to his unique artistic practice and share his recent films hot off the Lab.

1/4" = 7 miles

2000 super 8 sound 50 ft.

Made for the First One Take Super 8 using a Micro lens filming the map of Regina and other locales.

Good Fences make Good Fences

2015 super 8 sound 50 ft.

This film documents the alleyways in Saskatoon, in the Riversdale neighbourhood.

BelleRive

2013 super 8 sound 50 ft.

This is the first film in a trilogy. BelleRive is about suburban sprawl in Saskatoon and the generic homes springing up.

low mileage, good buy

2014 super 8 sound 50 ft.

In low mileage, good buy, Alex portrays used car lots in Riversdale, one of the oldest neighbourhoods in Saskatoon.

Space Needles & Skylights

1999 super 8 sound 50 ft.

One of Rogalski's first films indicates his fascination with neon; shot in Seattle.

Full House Grocery

2009 super 8 sound 50 ft. World Premiere

This is a homage to the 1982 NFB film Ted Baryluk's Grocery by Michael Mirus and John Paskievich. It was filmed in Winnipeg during WNDX, as Alex travelled there yearly for their OTS8.

46th Verse

2003 super 8 sound 50 ft.

Made in Japan for one take Super 8 with sound.

Hatabu Eki

2004 super 8 sound 50 ft. 18 fps World Premiere

This was an attempt to capture a weekly experience of catching the train at this station, and seeing the same students in uniform come and go from the same train for the two years Alex lived there. The punctuality of the train and its riders felt like it had all been rehearsed for a film that no one was making.

National Japanese Baseball Tournament

2004 super 8 sound 50 ft. World Premiere

These kids in Japan cheering are reminiscent of the May Day Parades during the Soviet Union era.

Newfoundland Ice Bergs

2008 super 8 silent 50 ft. World Premiere

This was one of the best places in the world to view icebergs.



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J'Adore

2006 super 8 sound 50 ft.

Paris Hilton was everywhere. J'Adore is a film about the transience of fame.

Las Vegas - Act 1

2007 super 8 sound 50 ft. World Premiere

Alex's continues his fascination with neon-in Las Vegas.*

Winds of Change

2009 super 8 sound 50 ft. World Premiere

This film blows or Winds of Winds.



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near a landmark and other passed identities

2005 super 8 sound 50 ft.

I returned from everywhere and discovered that things disappeared which could not be rebuilt, nor recollected. **

Land of the Living Skies

2006 super 8 Live Sound 50 ft. Flicker Films

These stories are told from recollection, reconciling that all things change. After moving from Saskatchewan to Toronto, the film reflects on the strange isolation one can experience from being surrounded after being around nothing.

B. bison

2008 super 8 silent 50 ft.

Via photocopies, B. bison is an evolution of moving images via Muybridge. Human and Animal Locomotion, plate 700, Buffalo galloping.

Meditor

2005 super 8 sound 50 ft.

Filmed at the St. James Cathedral in Toronto, shot on Alex's last role of Kodachrome.

harrow

2008 super 8 sound 50 ft.

"But this I say, He which soweth sparingly shall reap also sparingly; and he which soweth bountifully shall reap also bountifully." - 2 Corinthians 9:6 (King James Version) Alex grew up on land that was broken and settled. Since then he has made Super 8 films, and tries to root in memories. This is the 2nd film of a trilogy.

Batoche Remains

June 4, 2010 super 8 sound 50 ft.

"During the 1870 rebellion, I was camped at Batoche. Before leaving Winnipeg I told Riel, If it comes to war, send for me and I will come with the Indians." -Alex's father reciting Gabriel Dumont's writings.

Sponsored by The Images Festival

SPACE—BUILDING FOR SOCIETY

Curated by Milada Kovacova

The politics of the use of space continues to mold urban landscapes far and wide and closer to home. December 31, 2016 marks the end of an era in Toronto when Honest Ed's, a landmark discount store closed its doors after 68 years of operation. The Annex neighbourhood will not be the same again.

SPACE—Building for Society takes you on an excursion to different locales and motivations be they alarmist, cautionary, observational or revolutionary. Come join us for an exhilarating trip through the decades and become party to monumental spaces.

Michal Maciej Bartosik

Space

2003 super 8 silent 7 min.

Swing, separate, occupy, restore, connect! Whether it's brutalist, minimalist or oppressive, space influences our actions, aspirations, and expectations. Little Current Swing Bridge can separate or connect us, confuse or exhilarate, open or close.

Lisa Danker

Beneath a Glass Floor Lobby

2016 super 8 sound 5 min.

A short essay film reflects on recent archaeological discoveries dating back to 600 AD in the rapidly growing coastal city of Miami, Florida.

SAT JAN 28, 9PM



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Architectural remains of a once-thriving native Tequesta village excavated at the city's 'birthplace' on the Miami River suggest that the settlement was permanent, built on and near the water. Recordings from public hearings weave citizens' concerns about city planning with the filmmaker's voiceover asking the viewer to think about what may be at stake in failing to adequately preserve and honor both the recent and ancient past. *

Vid Ingelevics

Between Home and Dome

2016 super 8 sound 10 min.

Montreal's Expo 67 represented one of the most important artistic experiments of the 20th century more than three thousand films were produced for this event. Using the home movies of retired Boston-based engineer, Wesley Foote, as its inspiration, *Between Home and Dome* contrasts Foote's own documentation of his experience at working in Montreal in the lead-up to Expo 67 with accounts of home life in Montreal from his wife, Linda Foote and children.

Philip Monk

Tango Tange Scramble

1987 super 8 silent 3 min.

Calling himself "definitely an amateur," Philip has shot less than a hour of film in his life-and all in the 1980s. Here Philip is in Tokyo during the Black Thursday stock market crash when Japan financially ruled the world.

Graham Hollings

Hollywood Forever

2003 super 8 sound 6 min.

Using the Hollywood Forever cemetery as a backdrop (this cemetery figured prominently in Kenneth Anger's *Hollywood Babylon*), Graham recounts his visit to Outfest, LA's big queen film Fest. Pigeons sit on grandiose monuments, flying down to snack, as Graham talks about the



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Tess Elliot

Olympia 2015

super 8 silent 3.25 min.

Tess Elliot's first film, *Olympia* is shot on the grounds of the Olympic Stadium in Berlin, Germany. The historic site was the location of the infamous Leni Riefenstahl film from 1938 with the same title. In *Olympia*, the stadium remains in the periphery, as the film takes us through the interior of the bell tower across the grounds from the stadium, and up to the tourist viewing deck. **

Terrarea (Janis Demkiw, Emily Hogg, Olia Mishchenko)

Fan Area 2017

super 8 silent 3 min.

A drawing is formed from a ceiling fan and furniture in the domestic space of friends.

Kika Thorne

October 25th + 26th, 1996

1996 super 8 music by Dirty Three 8 min.

During the Metro Days of Action, a 150' long building was inflated using the air vents in front of Toronto's Nathan Phillips Square. The October Group action references both public institution and temporary home to protest the erosion of this city.

Project by the October Group who consists of Adrian Blackwell, Cecelia Chen, Daniel Diaz Orozco, Kenneth Hayes, Barry Isenor, Mike Lawrence, Christie Pearson, Kika Thorne, Weibke von Carolsfeld, Derek Wang and everyone who helped us install, who picketed and played. ***

Petar Boskovic

Ripples and Tides 2016 super 8

sound 3 min. World Premiere

Ripples and Tides is a contemplative glimpse at the natural landscape of South Bruce Peninsula. Brooding in its tone, it offers a momentary recess of introspection to breathe in the elapsing moments before nightfall.



Image: Kenneth Hayes

Sponsored by Trinity Square Video



REID DIAMOND: ECHOES

Super 8, silent, 1986-2001

musical accompaniment by Don Rooke and Paul Pasmore

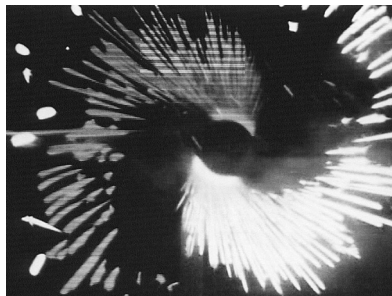
Curated by Kate Wilson

Poetry is an echo, asking a shadow to dance. Carl Sandburg

Reid Diamond (February 1958-February 2001) was inspired by the sublime and the mysterious where bleakness and abandoned structures are incised with lines composed and never erased.

Forests slide into the lake, bordered by rural stretches of crumbling highways, derelict motels, flickering neon and a classic Canadiana small-town main drag. He observed the grandiosity of the sky, and the impermeable weaving of the natural world with the urban, suburban, and the rural. *Echoes* manifest in a jet stream, spinning 45s, Marc Bolan, the CNE, and the Aqua Vista Motel. Reid evoked an interpretation on the transformation of civilization integrated with the unusual remnants of idiosyncratic lives.

Reid Diamond was an influential artist, musician and writer. He lived in Toronto from 1978 until his death. He was born in Steinbach, Manitoba. Diamond moved to Toronto from Calgary with musician friends in the late 70s. Once installed in Toronto, they went on to form the instrumental rock band *The Shadowy Men on a Shadowy Planet*, who became a fixture of the Toronto music scene. Diamond continued to be a musician and a performer, and after the *Shadowy Men* stopped



performing, he formed a new instrumental band called *Phono-Comb*. In 1999/2000, he started *Motion Machine* with fellow artist and musician Daniel Bowden. *Motion Machine* was a live music Super-8 film experience, presented in gallery and bar locations in Toronto and Montreal. *Motion Machine* was included in the exhibition *Substitute City* at The Power Plant, and in Calgary for the Mountain Standard Time Film Festival, both in the spring of 2001. His artwork was exhibited nationally and internationally including the Centre culturel canadien/ Canadian Cultural Centre, Paris.

Sponsored by Liaison of Independent Filmmakers of Toronto (LIFT)





Pleasure Dome

Friday January 27

Saul Levine: Radical Correspondent

Polish Combatants Hall, 206 Beverley Street

Saturday February 18

Sincerely: Kelly O'Brien Movies and Performance

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Friday February 24

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CineCycle, 129 Spadina Avenue

Saturday April 8

Archive: Field Work

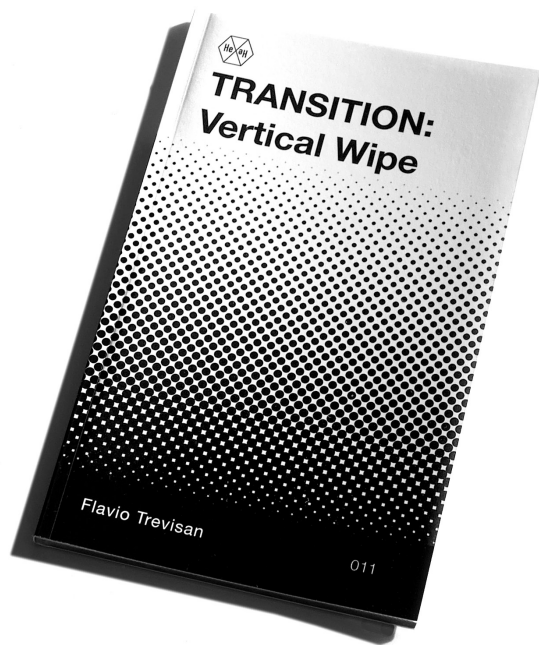
CineCycle, 129 Spadina Avenue

Stills: (left) *Note to Poli*; (right) *Notes After Long Silence*, Saul Levine



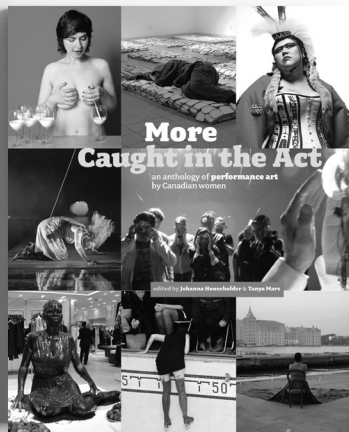


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Photo: Alyssa Bistonath, MFA 2016



John Porter's CineScenes:
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1978-2015

Edited by Clint Enns
Published by the8fest

Available at
the8fest
Polish Combatants' Hall,
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January 27-29, 2017

INTRODUCTION TO SUPER 8 CAMERA OPERATING WORKSHOP

Taught by John Porter
Preregistration required
Capacity 10

Space is limited; please register in advance by email (pending availability, sign-up will also be offered during the festival on Jan. 29 and 30).

Please email us at the8fest@gmail.com with your name and phone number and "WORKSHOP" in the subject line.

Please note that there is a \$25.00 fee for participation.

In this workshop, local super 8 filmmaker John Porter will provide an introduction to super 8 camera operation. You'll get hands-on practice loading and operating the camera, such as setting exposure, focusing, animating and other special effects. Learn to shoot while standing, moving or remotely. Get information on where to buy and process film, and how to shop for equipment. John will project some of his many films as examples. Each participant will be able to shoot some film during the workshop, which will then be posted online. Beginners and experienced filmmakers will find this workshop informative and inspiring.

SUN JAN 29, 1-4 PM



SOUTH OF SUPERIOR

LIFE 'UP NORTH' IN THE 30s AND 40s


presented by the Home Movie History Project

SUN JAN 29, 7PM

Starting in 1937, a group of young folks filmed their lives in Duluth and surrounding country next to the Canadian border. They documented a devil-may-care social scene of camping, boating, horseback riding, parties and drinking. The vast lakes and forests around Lake Superior were their playground and gave them a kind of freedom to live big. Likely still finishing high school at the start of the films, the guys and gals in the group shot each other using multiple cameras – at house parties in town, taking flying lessons and performing motorcycle tricks up and down the street. Some of the camera work is rough and frenetic, while some is carefully planned portraits of household interiors and people, as well as short staged-sequences.

Ten years later a couple arrive on a sliver prop airliner to join extended family at Grand Marais MN (just south of Thunder Bay). On this northwoods trip young couples have replaced the gang from before the war. Filmed in saturated Kodachrome we see the fall colours along Lake Superior, huge log booms and cranes, cabins and 40s style clothes and cars. All capturing an American version of what we usually think of as quintessentially Canadian experience.



HOME MOVIE 
History Project

BAGEROOO TEN! PART TWO

SUN JAN 29, 9PM

the8fest received enough submissions this year that we again have decided to split our yearly Bagerooo screening, devoted to this year's highlights, into two programmes. These films were selected from an international call for recent super 8, Regular 8 and 9.5 films. Augmenting this programmes are commissioned films by Siue Moffatt, Gerald Saul, Rhayne Vermette, Christine Negus, and Daniel McIntyre.

Chris Kennedy

Monte de San Pedro

2016 super 8 silent 3 min.

Ascending inside the elevator that climbs Monte de San Pedro in A Coruña, Spain.

Stefanie Weberhofer

Look How Beautiful The Light Moves

2016 super 8 silent 3:20

Look how beautiful the light moves is an exploration of the two fundamental elements of cinema: light and movement. Shot in a house in Montreal, the Canadian autumn light awakens the desire of remaining in time rather than space. The filmstrip of the Super8 cartridge was handprocessed and remains unedited. *



*

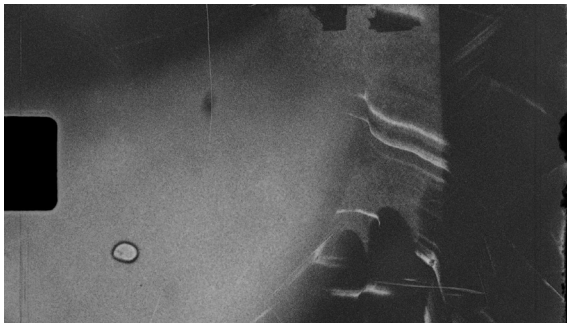
Baba Hillman

5 cité de la Roquette

2016 super 8 sound 8:57

5 cité de la Roquette, is one of a series of three films connected to return, memory, place and disappearance; to a ritual of walking, listening, returning, after many years, to the homes of three teachers and friends in Paris who were beloved to me.

When I returned to 5 cité de la roquette, I found a sign on the gate announcing the reconstruction of the building. In the days that followed, I came back in early morning or evening, when crews were



**

not working, to film the stairwells, the stones, the doors, to stand on the landings, to listen to the sounds of the empty building, to watch the light at the windows, to hear again the songs of this place. Camera: Baba Hillman, Magali Trautmann. Musique: György Ligeti, Sonate pour violoncelle seul. Aurélienne Brauner, violoncelle.

Guillaume Vallee

Untitled dance 1 - in progress

2016 super 8 silent 2:43

First study on hand-processed Super8 film on the fragility of the filmic material in relation to the materiality of the dancers bodies. **

Jaene Castrillon

Mino-bimaadiziwin (The Good Life)

2016 super 8 silent 4.5 min.

Super8 manual timelapse, taken from the perspective of a wheelchair. Tour of Toronto Island with First Story's Carolyn King. Learning to reconcile my identities as an Indigenous settler and a disabled person.

Robbie Land

Elaine Drive

2013 super 8 sound 13:40.

The film is a specific perspective of the thoughts and feelings developed while growing up on Elaine Drive. It is a collection of personal images from my past to current constructed to flit in a stream-of-consciousness that attempts to place a visual to these various ideas such as attempting to grasp the concept of infinity.

Rich Fedorchak

Chiaroscuro

2015 super 8 sound 4:16

A study of light and shadow shot on Tri-X super 8 black and white film and largely edited in-camera. Music by the composer Peter Garland.

" It is in the shadows that momentous encounters take place "

- Alfred Fabre-Luce

Pedro Ferreira

Fragments #6

2016 super 8 silent 3 min.

Found film from a Portuguese picnic in 1977 that was decayed, painted and scratched in a meditation on Portuguese traditional identity and their nostalgia (saudade) for the past

Lisa Marr

75 Virgins

2016 super 8 sound 3:09

An afternoon with Lady Madonna.

Stephanie Gray

WE BE WE KNOW

2016 super 8 silent - live music 4.5 min.

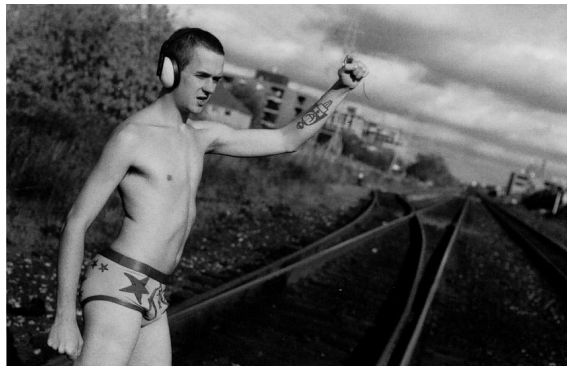
haunting words, strange, yet familiar, in the midst of college point blvd, those in the know will know the orange, all orange all around, deep in the depth of flushing queens. what does it really mean to "know" the neighborhood? handprocessing cuts away to super 8 color. memories of kodachrome past, making do with ektachrome. remember: we be we know. edited in camera purposefully after having seen it hundreds of times, until it became a refrain remembered.

Live musical accompaniment by Jonathan Culp.

Josh Weissbach

38 River Road

2016 super 8 on 16mm. sound 7:14



There is a voice. There is a figure. A trajectory of previous events leads to a sequence of estranged voicemails. Fear resides in the gesture of a telling.

scott miller berry

fagtactics

2002 super 8 sound 6:00

fagtactics was created at the invitation of the 'cock and booty show' held at anthology film archives in new york city as part of the 2002 MIX Festival and is an homage to Barbara Hammer's 1974 8mm lesbian "commerical" Dyketactics. Featuring Will Munro, Luis Jacob, Daryl Vocat and Alex McLelland. ***

Siue Moffat*Niagara Falls*

2017 super 8 sound 3:00

...And All I Got Was This Lousy T-Shirt. Niagara Falls through the eyes of an alien being, 49 years after WKBW's chilling live alien invasion broadcast.

Gerald Saul*Sock-Vile Mystery Theatre, Episode 13*

2017 super 8 sound 3:00

in which our venerable finger puppet sleuths tackle an art theft case that may hold the very fate of the planet in its balance. Guest starring the implausible Canister the Robot. It is in colour and will run about 5 minutes.

Rhayne Vermette*Suzanne Ciani on Letterman*

2017 super 8 3:00

woman 2 woman

Christine Negus*I've been waiting to smile for a long time*

2017 super 8 sound 3:00

A film filled with as much pain as Billy Corgan.

Daniel McIntyre*Helium*

2017 double projector super 8 sound 3:00

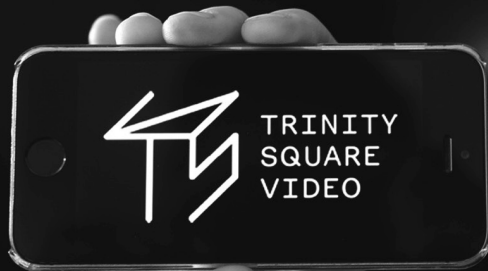
Two atoms in an excited state. Sometimes when you're feeling down, all you need is a little pump to lighten things up.

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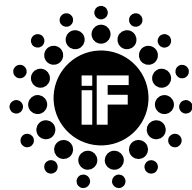
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incomplete notes on where to find stocks, services and information

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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.

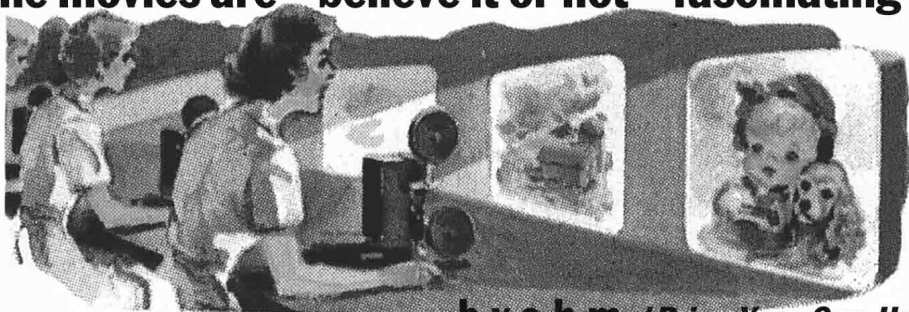
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