



A LITTLE FESTIVAL FOR SMALL FILMS

the
8
fest

Friday, Jan. 29 - Sunday, Jan. 31, 2010
Canadian Corps HQ 201 Niagara St., Toronto

www.the8fest.com

the 8 fest

Small-Gauge Film Festival

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

the 8 fest 2010

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Enterprises; Renata Mohamed, Karl Reinsalu and LIFT; Lauren Howes and the CFMDC; Shannon Cochrane and FADO Performance Art Centre; Roy Mitchell and Trinity Square Video.

Special invited works by Deco Dawson, John Kneller, Tricia Martin, Midi Onodera, John Porter and Alex Rogalski were made possible through the generous support of Kodak Canada and Exclusive Film & Video.

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the 8 fest schedule

January 29-31, 2010

Friday, January 29

7:00pm ZINGER: Tales from The Funnel Volume 1
curated by Milada Kovacova

9:00pm Acadian Super 8 Now!
curated by Mario Doucette (in person!)

11:00pm FAG OFF! J.D's HomoPunk HitParade
curated by Kevin Hegge

Saturday, January 30

7:00pm Golden: the Polyphonic Aural Experience
curated by Milada Kovacova

9:00pm Another Day and Night in Japan
curated by Tomonari Nishikawa (in person!)

Sunday, January 31

7:00pm Guardiaregia
a film by Giovanni Sampogna

9:00pm Bagerooo, three!
a survey of submitted films

All screenings at:

Canadian Corps Headquarters

201 Niagara Street

(Just South of King)

Toronto ON

416 504-6694

Tickets \$5 per event/\$25 festival pass

Please note: This is a 19+ Venue

more info: the8fest@gmail.com

PLUS the 8 fest installations!

Thursday, January 28 - Sunday, January 31

Fountain Enterprises, 12-6pm

1261 Dundas Street West

(East of Dovercourt)

Wednesday January 27 7pm

Opening - *free!*

January 27 to 31

Fountain Enterprises

1261 Dundas Street West (East of Dovercourt)

Gallery Hours, January 28-31: 12-6pm

Inspired by the optical toys which were the progenitors of cinema, this exhibition presents works by six local artists that recover the immediacy, intimacy and wonder of those early inventions.

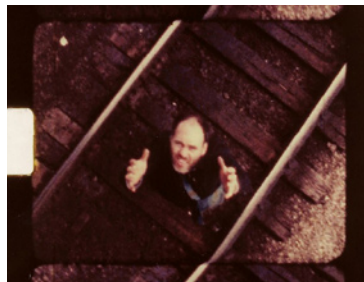
All of the works share a sense of play, some due to their interactive nature, and others owing to their content or optical quality. Lina Rodriguez's *Pasando* uses the simple mechanism of a mass-market 8mm viewer to afford an experience of the passing of time and space as the film is wound and re-wound by the turn of a crank. Rob Cruickshank's *Vertical Film Machine* also encourages the viewer to examine the film closely by moving the gate itself up and down over the frames to highlight the nature of the 8mm film strip and the unique quality of each individual film frame. Play takes on a sinister aspect in Alex Rogalski's *Super 8 Shooting Gallery* in which the action is initiated by pulling the trigger. Alexi Manis' *Swing Set* transforms the

up & down & back & forth & round & round

the 8 fest installations

Opening reception - free!

Wednesday, January 27, 7pm



continuous motion of an amusement park ride into a staccato series of endlessly repeated frames. In *Down On Me*, John Porter gazes up into the projector that is creating his image on the floor below. This camera-man-projector dance takes the viewer into dimensions possible only in film. Finally, *Float a Float a Float a Float* closes the loop between cinema past and present by creating a truly 3D animation with the simplest of means.

Please join us for a reception on the opening night of the installation (Wednesday January 27, 7pm).



**

Down on Me John Porter Toronto Suspended Super 8 projector 2010 *
A time lapse pas de deux between Porter and his camera, which turns this way and that as it is lowered from the end of a fishing pole from rooftops and bridges. Porter looks back at the camera from the ground below. Here the projector takes the place of the camera and the dance continues.

Float a Float a Float a Float Vuk Dragojevic Toronto kinetic sculpture 2009
Float a Float a Float a Float is a zoetrope-like spinning mechanism, which creates an illusion of motion using three-dimensional objects, instead of two-dimensional pictures.

Pasando Lina Rodriguez Toronto adapted Super 8 viewer 2010
Passing by.

Super 8 Shooting Gallery Alex Rogalski Toronto toy Super 8 viewer with custom trigger on tripod 2010 **
Aim. Pull the Trigger. Fire. This one of a kind Super 8 Gauge Shotgun is perfect for hunting all game. Ages 8 and up. Batteries included.



Swing Set Alexi Manis Toronto Super 8 installation 2010
Shot from a ferris wheel overlooking Navy Pier in Chicago, this jump-cut film fractures the revolution of a carnival ride.

Vertical Film Machine Rob Cruickshank Toronto Regular 8mm film strip with moving viewer 2009
By holding the film fixed in place, and inviting the viewer to follow a moving "gate", the piece inverts the usual configuration of projected film, as well as drawing attention to the small dimensions of 8mm film stock, and a reminder of a time when entire little worlds existed in a frame of film.

Co-ordinated by Kate MacKay.

Friday January 29 7pm

Co-presented by the Art Gallery of York University

ZINGER: Tales from The Funnel springs from an appreciation of the archive. One such archive evolving around a collection of Toronto's Indie film communities rests with local filmmaker John Porter. His archive defies definition. It contains historical records pertaining to the local history of Independent filmmakers including The Funnel Experimental Film Theatre which operated for 12 years, from 1977 to 1989. It was a one-stop alternative. The Funnel was a collective of thirty, mostly artists, who provided 16mm, 8mm and super 8, film production, distribution and exhibition facilities, for personal film artists only. Volume One just skims the surface of the small-gauge treasures produced at The Funnel. *ZINGER: Tales from The Funnel* showcases the films of three visual artists who sometimes make movies.



ZINGER: Tales from The Funnel, Volume 1

curated by Milada Kovacova

All films in Super 8!



*

Quetico Dave Anderson and Jim Anderson 1985 sound on film 45 min. *
In 1981, our three modern-day voyageurs, the Anderson Brothers and fellow canoeist John Wigle, embark on an eight-day canoe trip across Quetico Provincial Park, which lies on the Ontario/Minnesota border just west of Lake Superior. As well as experiencing canoeing and camping, they wish to discover the profound and moving pictographs by Aboriginal painters that exist to this day on the rocky shorelines of isolated lakes. But what begins as a predictable narrative with images of the park's splendour soon departs into a fictionalized world that challenges our concepts of storytelling, memory and beauty.

Did they really see a moose in the park? And does that moon carved out of a paper backdrop really create the illusion of a night sky in the northern woods? These goofy studio setups prove to be just as profound as the marks left on rocks centuries before.

—Dave Anderson and Jim Anderson 2010

BI-RITE Dave Anderson 1978 silent 11 min.

The camera assumes a more or less fixed position from the third story window of a building at Carlton and Parliament Streets in downtown Toronto. A rattan blind, occasionally raised and lowered sets up a division between the interior and the exterior. As Bi-Rite progresses, the audience is permitted to look inside the studio: the artist sitting on a bed, some collages he is working on, and then, incongruously, a green summer garden, like a dream of escape from the shuffle of everyday life past the Bi-Rite sign seen constantly out the window.

Untitled (J.V.) Lorna Mills 1984 sound on film 4.5 min. **

Untitled (J.V.) was Lorna Mills' first cruel little film made when she was a mean little girl.

David Anderson is a visual artist living in Toronto who has worked in various media including painting, drawing, photocopy and film. He has produced one-of-a-kind books and in 1977 won a Juno Award for best album cover design. He was a member of the Funnel Film Collective and exhibited work with the ChromaZone Collective, and at YYZ Artists' Outlet and Edward Day Gallery, among others. Currently Dave plays shinny, paints houses and practices life drawing.

Jim Anderson began making films while still a high school student. Some of his earliest films were painted-on-film animations. Jim Anderson was a long-time active member of the Funnel. His work in paintings and constructs has been as important as his filmmaking. It is worth noting that the artist's figurative, expressionistic painting style is now considered to include him as among the "New Image" school of painters in Toronto, although it has been characteristic of his approach for over a decade. Anderson's films, paintings and constructs reveal an interest with the inexplicable fears and visions of the individual in the midst of a complex and ambiguous world. He is interested in the occurrence of knowledge through paradox, contradiction and defeat. Jim currently lives and works in Paris.

Lorna Mills has actively exhibited her work in both solo and group exhibitions since the early nineties. A founding member of the Red Head Gallery, and Persona Volare, her practice has included obsessive Cibachrome printing, obsessive Super 8 film, obsessive painting, and recently, obsessive digital video animations incorporated into restrained installation work. She has also been a Director and Flash game programmer since 1994. Mills recently taught a studio course in Web-based Art Practices, at the University of Guelph.



**

Friday January 29 9pm
sponsored by Trinity Square Video



Hailed as North America's longest running Super 8 film screening, *Acadie Underground* has been an integral part of the *Festival international du cinéma francophone en Acadie (FICFA)* since 1996. The collaboration with Galerie Sans Nom, an artist-run centre, ensures that the participants have access to workshops, films and cameras.

Filmmakers have 48 hours to submit one roll of edited-in-camera film. The films shown at the public premiere are often accompanied with a soundtrack or a live performance. Prizes are then given to the top 3 films chosen by the audience. *Acadie Underground* caters to novice as well as experienced filmmakers. It is also the one event of the festival that has a significant Anglophone participation since the films are generally shown without dialogue. Here are a few examples of the films screened at *Acadie Underground* in Moncton, New Brunswick.

Acadian Super 8 Now!

curated by *Mario Doucette (in person!)*

All films in Super 8!



*

L'anniversaire Christian Roy 2005 3,5 min. **

Forgetting a loved one's birthday leads this man to happenstance a magical solution towards an unforeseen consequence.

Papillon David LeBlanc 2002 3,5 min.

A "woman" is enraged by a pestering butterfly.

Synthetic Flesh Julie Haché 2003 3,5 min.

A viral liquid is ingested and has a marking effect on one's body.

le Repas David Gregory 2001 3,5 min.

Two strange beings are enjoying a nice meal together.

Jennifer Thinks Jennifer Bélanger 2009 silent 3,5 min.

Jennifer's thoughts on things like cigarette butts and Courtney dogs.



**

Le jeune fille au rouet Julien Cadieux 2009 3,5 min. *

A woman gets entrapped in the web of a spinning wheel.

Boris Nisk Imbeault 2005 3,5 min.

day in the life of a huge spider called Boris.

Que la paix soit avec vous Joseph Teakles 2008 3,5 min.

A one-finger salute to just about everything.

A --> B (Point A to Point B) Amanda Dawn Christie 2007-2009 3 min. ***

Hand-processed black and white film footage of a bike ride in Amsterdam in 2007 is accompanied by a meditative soundtrack composed in 2009. This film is a reflection on displacement and identity through the lens of language and geography. The filmmaker lists all of the street addresses at which she has ever lived, and then goes on to ponder her relation to each of the main geographies and their languages, questioning if any of them are actually tied to a sense of "home".

Bad a tsh Jocelyne Chaput 2006 3,5 min.

A pleasant dinner with friends leads to some hallucinations.

Hoedown Tracy Lavoie 2005 3,5 min. ****

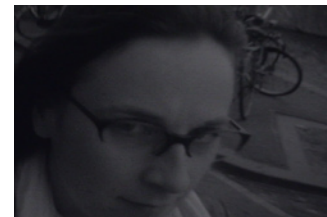
St. George Street in Moncton is known for its abundance of prostitutes. Here is a typical day for one of them.

Tire Mathieu Saulnier & Martin Cormier 2004 3,5 min.

Follow the adventures of a tire.

Home Girl Linda Rae Dorman 2008 2,2 min.

The filmmaker's mother fondly remembers the origins of some of her favourite possessions.





Friday January 29 11pm
Co-presented by Pleasure Dome



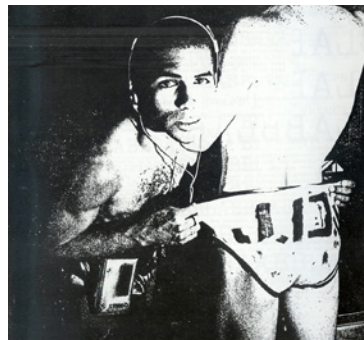
This is a rare chance to catch the early films of Toronto's original queer punk provocateurs: the J.Ds crew. From the mid eighties to early nineties these films, acted as an extension of the DIY punk and zine printing being made by Toronto youth.

Like the zines themselves, these films helped reclaim the images of gay culture that were often being appropriated by punk culture—as well as addressing the homoerotic nature of the punk scene in its relentless suppression. Bratty, and energetic—these films showcase the beginning of the now infamous and legendry punk icons and their contribution to the conception of queer subculture. This subculture further challenged the segregation experienced within the gay community itself. In addition to the J.D's crew, long time Super 8 filmmaker John Porter will showcase his rarely screened *Fifth Column at The Funnel* which features an obscure sound recording of the group playing early unrecorded material at the east-end

FAG OFF! J.D's HomoPunk HitParade

curated by Kevin Hegge

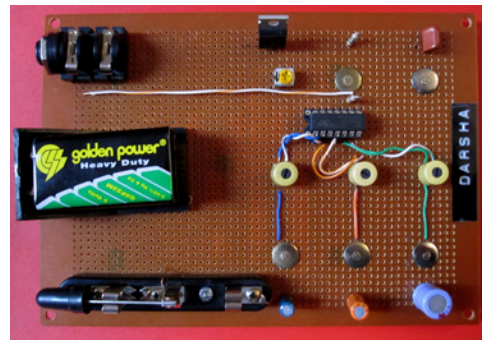
rare Super 8 films!



Super 8 hangout. Other works include *Slam, I know what it's like to be dead, Boy/Girl* by Bruce LaBruce, *Pepper and Bruce's Home Movies* by BlaB and Pepper, and *Sexbombs* and *Young Boys in the Spring* by Candy Pauker—creator of the notorious Dr. Smith zine, plus an entirely new movie by J.D's co-creator G.B Jones herself—*Outtakes* is her first film since completing her epic *The Lollipop Generation* in 2008.

Golden: the polyphonic aural experience

curated by Milada Kovacova



Experimentation, audacity, and revolt will be essential elements of *Golden*. This is a rehash. Expect no biases here. There is no inclination here of picture dominating sound. Audio plays as equal a part as the image. *Golden* is a random fusion of 5 filmmakers with 5 audio artists continuously rotating so that each flick shapeshifts.—Milada Kovacova

Saturday January 30 7pm
sponsored by
FADO Performance Art Centre



On the theme of “Golden”:

Audio artists

Sym Corrigan

Ken Gregory

Darsha Hewitt

Taimaz Moslemian

Steve Reinke

Filmmakers

Deco Dawson

John Kneller

Nicholas Kovats

Tricia Martin

Midi Onodera

AUDIO ONLY

Untitled Sym Corrigan

Sym Corrigan excerpts music from films produced during the “Golden Age of Hollywood” and edits them together to create a short audio narrative. Instead of dialogue and visual cues, the music conveys the story, which follows a conventional narrative structure—setup, complication and resolution. The selected music does this by evoking a range of emotions—from comfort and happiness to anxiety and fear.

Sym Corrigan is a multi-disciplinary artist whose practice ranges from sculpture and installation to performance and media-based works. She received her BFA from Concordia University in Montréal in 1993 and is currently based in Halifax.

The Road to El Dorado (CD-R Stereo 44.1 kHz 16 bit AIFF)

Ken Gregory
A mashup created using custom made computer software. El Dorado, the mythical city of gold, is the destination of our main character, who wishes for great wealth and gets it by having the Midas Touch. Does he ever get to El Dorado?

Winnipeg artist *Ken Gregory* has been working with audio, video, hardware hacking and computer programming for over 20 years. www.cheapmeat.net



*

Golden Power Darsha Hewitt

Golden Power is the name of my favorite 9 volt battery. For this improvisation, I built and performed with a series of square wave oscillators and a 1/4" cable with Gold plated jacks (also made by me)—all running off of one 9 volt Golden Power Battery.

Darsha Hewitt makes sound installations resulting from experiments with hand-made electronics, and with obsolete and domestic technology that she modifies and reverse engineers. www.darsha.org

nostalgia Talmaz Moslemian

Taimaz Moslemian explores the ways in which events in life act as reminiscences of old memories, memories that might have or have not, directly impacted what is now in existence. For Taimaz Moslemian nostalgia is an inescapable notion heard in both "azan" (the Islamic call to prayer) and Rimsky-Korsakov's "Scheherazade". This nostalgic feeling brings together pain and pleasure and as a result the sound of "azan" is layered with segments from Rimsky-Korsakov's "Scheherazade".

Taimaz Moslemian is an Iranian born, visual artist based out of Toronto, Canada. Currently studying photography at OCAD, Taimaz is an active member of Gallery 44 and exhibited in numerous photography exhibitions both local and international.

Funky Freek Steve Reinke

An homage to Betty Davis and endless beginnings.

Steve Reinke is an artist and writer who divides his time between Chicago and Toronto.

PICTURE ONLY

Die Jungfrau und die Eule Deco Dawson

Using many in-camera visual effects, Deco Dawson creates a surrealistic interpretation of the Brother's Grimm tale "The Maiden and the Owl." A young woman trades her heart to an owl, who in turn adds more to the deal than the Maiden had anticipated.

Deco Dawson is a Winnipeg based independent filmmaker whose dozen short films have screened internationally for the past decade. His work is celebrated for its unique visual style which often incorporates many in-camera and post-effects.

Violent Arbour Nicholas Kovats *

Nicholas Kovats envisions a new hybrid of Tarkovsky-esque love of nature offset by sweeping camera movements shot in glorious Plus-X B/W Super 8 film. He calls this technique monopodism à la natural.

The beloved father of Nicholas Kovats initiated his addiction to all things Super 8 with an all metal Canon 814 camera purchased in Budapest in 1981.

Leftover Sandwiches John Kneller

Warm analog multi-imagery in a cold calculating world. Archaic left-overs from a bygone age.

By day, *John Kneller* is a mild-mannered college film professor, but by night he transforms into a mad scientist with an optical printer. Working entirely with traditional film techniques including animation and time-lapse cinematography, the original footage is combined and recombined using optical mattes, creating a veritable techno-frenzy.

Which Way to Mexico? Tricia Martin

On a frigidly cold day in Regina, Saskatchewan, at a balmy -33 degrees Celsius, Tricia Martin finds herself dreaming of a place much warmer than here. Your seat is warm, my camera was frozen, as she wondered... which way to Mexico? This Super 8 film is shot "one-take" style, shot and edited in camera. No cuts or splices.

Tricia Martin is a writer, filmmaker and designer living in Regina, Saskatchewan. Currently, Tricia is the Program Coordinator at the Saskatchewan Filmpool Cooperative.

Golden Rules Midi Onodera

In the urban jungle of the 21st century, it's difficult to find an ethical code to live by. Sans-religious overtones, Golden Rules acknowledges this difficulty and offers up ten essential standards to live by.

For 2010, filmmaker *Midi Onodera* is announcing the "year of the midi". Midi musicians are invited to submit music files which will be made into short videos and posted online at www.midionodera.com, once a week for the year.



Saturday January 30 9pm
sponsored by the Images Festival

This program consists of contemporary Japanese 8mm films, including six works shot on Fuji-film's "Single-8." It features a diverse selection from Japan's personal 8mm filmmakers, from a hand-processed experimental film to a short narrative with magnetic soundstripe.

The screening begins with Maeda Toshiyuki's *Tokyo/8mm/Still/Camera*, a portrait of Tokyo, where Maeda has been living for decades. The single-framed images show his interest in still photography and the visual rhythm of the film projector, while exhibiting contemporary skyscrapers and old residential areas in the city.

Mad Shot is a hybrid of performance documentation and drawn animation by Maya Asaba. The blurry visual style recalls the movement of brush strokes. We literally see the images



Another day and night in Japan curated by Tomonari Nishikawa (in person!)

All films in Single 8!



from her point of view, a struggling art student with an insecure future; she is running away from an ordinary life and trying to find her own way.

Eriko Sonoda's *Kagi* is a stop-motion animation, shot in her own room with hundreds of still photographs. The painstaking process physically constructs complicated layers of space and time onto the screen. The use of a stationary camera enhances the sense of two-dimensionality, while the sheets of photographs echo the function of a window curtain.

Syunsoku 9, by Akira Mizuyoshi, uses in-camera editing and multiple exposures to focus on movements, textures, and



colors. The over-exposed images amplify the importance of the sunlight in nature, as well as the essence of light in cinema. The sun also shines on his son's face, presenting a home movie aspect to the 8mm film.

Mie Kurihara's *Area of No Sound* is a loose narrative of a person undergoing a serious illness, illustrated through a collection of indoor shots. The images of insects suggest a short life, while the computer-generated sound indicates the physical condition of the patient. The scenes throughout are saturated with blue and orange, signifying two oppositions: the unpleasantness of reality and the possibility of hope.

The Hood is a short narrative by Satoshi Yajimachi, intercut with surreal sequences of stop-motion animation. The film is beautiful, sensual and sexual, and manages to create an undercurrent of madness and horror beneath its innocent, playful surface.

Masaharu Oki's *Mr. O's Dream* uses a visual mask and double exposure to play with our perceptions. A diagonal horizon divides the screen in half, delivering radical gaps in time and space between two triangular images taken from a fixed viewpoint. The resulting film constructs a phantasmagorical visual

phenomenon.

The screening ends with Kenji Onishi's *Lanterne Sight*, where time-lapse creates a transition from day to night as we view numerous city alleys down their central vanishing point. A lone wanderer with a lantern walks down these alleys, silently enjoying his life.

Tokyo/8mm/Still/Camera Toshiyuki Maeda 2007 silent
3,5 min.

Mad Shot Maya Asaba 2007 7 min.

Kagi Eriko Sonoda 2005 7 min. *

Syunsoku 9 Akira Mizuyoshi 2007 silent 3 min. **

Area of No Sound Mie Kurihara 2006 13,5 min.

The Hood Satoshi Yajimachi 2005 12 min. ***

Mr. O's Dream Masaharu Oki 2004 silent 3 min.

Lanterne Sight Kenji Onishi 2009 13 min.



Sunday January 31 7pm
sponsored by Homemade Movies
home movie history project

Guardiaregia is the ancestral home of both my parents for well over 1000-years and is located about an hour drive northeast of Naples two hours southeast of Rome. The village's name was given to us by the King of Naples during the renaissance age—it literally means, "The Kings Guardian"—even though the village itself is over 2000 years old. I was born in Australia, but grew up in Guardiaregia from age 3-7 and I have been back over a dozen times usually for 2-months or more. My dad's family farm of over 400 years is still in operation there and opens this film. Y'arr!!!

This film was my 4th-year thesis film at Ryerson and to this day, at 96-minutes, it remains the longest thesis film ever produced in the Film Programme. This film was shot on Super 8 in 6 days

HOMEMADE MOVIES
Home Movie History Project



Guardiaregia

a film by Giovanni Sampogna

rare Super 8 screening!



Photo by Joe Vecchiarelli

over a 2-month period during the summer of 1984 and then promptly transferred to 3/4" videotape. Most of this film was shot with 200ft mags. Unbeknownst to me during the filming and what surprised me most during the editing is that this film was 95% in-camera edited. Today as an anthropological-documentary filmmaker of almost 800 films, I almost exclusively shoot 1:1 in-camera edited films and always film in sequential order. But back then I had no 1:1 intentions during the shooting, and that is why I edited this film in 3-days over an 8-month period. The final shooting ratio of *Guardiaregia* was about 1:1.25ish, folks.

NB: The 3/4" master of *Guardiaregia* world premiered in May of 1985 and this 8 fest screening is the only time ever that I will allow my camera-original Super 8 reversal film to be screened, then back in the vaults it goes.

- Gio. Shanger (January 6, 2010 in Toronto)

Guardiaregia (the Kings Guardian) Giovanni Sampogna Canada/Italy
1985 Super 8 sound on film 96 min.



Sunday January 31 9pm
sponsored by the
Canadian Filmmakers Distribution Centre

An exciting collection of new small gauge films and one rarely screened older film closes out this year's screenings! These films were selected from an international call for recent Super 8 films. Augmenting the selection of recent work is a new performance by local super 8 maker, Peggy Anne Berton.

This year we saw an increase in submissions from Spanish-speaking countries and from filmmakers under the age of thirty, further proof that we're just scratching the surface of contemporary interest in small gauge filmmaking. Tonight's program features beautiful city symphonies, celebrations of childhood, gothic nightmares and abstractions drawn from an thoughtful attentiveness to the natural world—sometimes in the same film!

CFMDC
Canadian Filmmakers Distribution Centre

Bageroo, three! recent Super 8 filmmaking!

All films in Super 8!



Study No. 2 'Chicago' Rick Bahto Los Angeles 2009 silent 1.5 min. double projection ***

This film is from an in-progress series of urban landscapes, modeled loosely after the idea of a book of etudes for piano, each film focuses on a single element of camerawork, while also addressing my relationship to the city in which it was shot. I focus on a kind of shot-reverse shot between two high-rise buildings. By splitting the film between two projectors and showing them one above the other, I both highlight the imposing nature of this massive wall of buildings and set up a situation of chance for the two images to be shown either together, independently, or repeated.

Rainy Day Andres Victorero Rey Ames, Spain 2008 3 min. *
A visual documentary of a rainy day in Santiago de Compostela city.

Arcadia Jonathan Sajda San Francisco 2009 5.5 min.
Void of reason and conscience, the mind is set adrift. A study in color, movement and gesture.

Etching with Light David Mason New York 2009 4 min.
A collaboration with the visual artist Raymond Sohn. A live action drawing on film with black paint on plexiglass. As Ray worked on the plexi, his face seemed to superimpose itself on his composition, which added depth and a slightly iconic feeling.



In Reflection Cecilia Araneda Winnipeg 2007 3.5 min. **
The light, it was always up above me. A memory prose poem on moving picture, shot in one take.

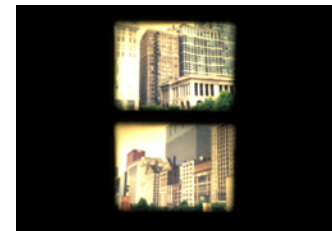
Totally Kid Carousel Siue Moffat Toronto 2006/2009 4.5 min.
Part home movie, part experimental film. What strange art lurks behind metal slats? Shot in glorious Kodachrome Super 8, edited in camera, the film slowly reveals a delightful mystery. Soundtrack by Jonathan Culp and Siue Moffat, played on kids' toy instruments.

Umbertide Nicky Hamlyn Lewes UK 1989 silent 8 min.
Shot at a friend's house outside the town of Umbertide in Umbria, central Italy. The building is an old infants school, one of many such identical schools built in the Mussolini era. The old school room is now an artist's studio. The two children in the film, now grown up, are my son and the friend's daughter.

Cake Gerald Saul Regina 2008 3 min.
A film about the act of creation and the pleasure inherent in that act. It is inspired by my combined love of filmmaking and cooking and by my realization that three hours of baking garners more feedback than three months of filmmaking. It is a collaboration with my son William who supplies the voice.

Lights, Camera, Action Ryan Hill Regina 2008 3 min.
Lights on....Lights off. Click Clack. Courtesy The 8th Annual One Take Super 8 Event, Regina.

Sun Place Paul Clipson San Francisco 2007 5 min.
A study of movement through layers of light, color and contour in nature, inspired and propelled by the music of Tarentel.



more...

Every Four Frames Alberto Cabrera Bernal Madrid 2009
1.5 min. *****

A film constructed from destruction with the piercing or perforation of its footage, the different fragments of selected archive images. Every four frames the film's body is punctured, the holes revealing the cinematographic mechanism's entrails: the screen and light.

Body of Work Kevin T. Allen Brooklyn 2008 3 min.
Hand-processed, hand-tinted Super 8 portrait of time, aging and the human body. Fragments photocopied, (re)photographed, processed, toned, distressed and (re)worked mirror the material mark of time upon the body.

Spectacle Brandon Fox Boulder 2009 2.5 min.
Serene long exposures showcase lights and landscapes in motion. Amidst beautiful imagery, an eerie undertone exists.

Beez in the Hood Helder Carvajal Regina 2008 3 min.
A single bee "beez" growing up in your closest back alley ghetto will encounter some realities of life. Courtesy The 8th Annual One Take Super 8 Event, Regina.

No. 13 of a Baker's Dozen Peggy Anne Berton and Marc St Aubin Toronto
2010 15 min. Super 8 live performance ****

Peggy Anne and Marc's film About Vincent was selected by UK's Straight 8 to show at the Cannes Film Fest, 2008. This is what happened when they went to France.





the 8 fest

Small-Gauge Film Festival

REQUESTING DONATIONS

Do you have small-gauge film equipment you are not using? Help us keep small-gauge alive! Equipment to shoot, edit and project Super 8, regular 8mm and 9.5mm is becoming harder to come by.

If you have working cameras, editors, splicers or projectors you would like to donate to *the 8 fest* and help support future festivals please send an email to the8fest@gmail.com.

THANK YOU!

Small-Gauge Resources

incomplete notes on where to find stocks, services and information...

Cameras, Stocks & Services

Liaison of Independent Filmmakers of Toronto

Rent cameras, take workshops, make films! www.lift.on.ca

Kodak Canada

Festival Sponsor! *Super 8 reversal @ negative* www.kodak.ca

West Camera (Toronto)

Sells Super 8. 514 Queen West, 416-504-9432

Hart House Film Board

Film equipment, workshops @ events www.hhfilmboard.com

International Film Brokers (John Schwind, California)

Specializes in Regular 8mm and hard to find stocks.

707-678-2942

Chambless Cine Equipment (Georgia)

Sells Super @ Regular 8mm. www.chamblesscineequip.com

John Kneller (Toronto)

Duplicates Super 8 prints email: john.kneller@sheridanc.on.ca

Laboratories

Exclusive Film & Video (Toronto)

Festival Sponsor! www.exclusivefilm.net

Niagara Custom Lab (Toronto)

Processes Super 8 negative.

www.niagaracustomlab.com

Black & White Film Factory (Toronto)

www.blackandwhitefilmfactory.com

Frame Discreet (Toronto)

Film transfers. www.framediscreet.com

Dwaynes Photo (Kansas)

For Kodachrome! www.dwaynesphoto.com

Andec Film Lab (Berlin)

Duplicates Super 8 prints! www.andecfilm.de

Websites

www.super8porter.ca/

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

www.onsuper8.org

Super 8mm film, cameras @ information.

<http://standard8.org/>

Information on regular 8mm.

<http://lavender.fortunecity.com/lavender/569/>

8mm Film Format Metadirectory.

www.littlefilm.org

Brodsky @ Treadway having been supporting small format for more than 30 years!



FOUNTAIN ENTERPRISES PRESENTS UP & DOWN & BACK & FORTH & ROUND & ROUND

AN EXHIBITION OF FILM INSTALLATIONS HELD IN CONJUNCTION WITH THE 8 FEST
FROM THURSDAY JANUARY 28TH TO SUNDAY JANUARY 31ST, NOON TO 6PM
OPENING RECEPTION WEDNESDAY JANUARY 27TH 7PM

FOUNDED IN AUTUMN 2009 BY MAGGY PERRY (DIRECTOR OF THE FORMER FOUNTAIN GALLERY AT 652 QUEEN WEST) AND SANDY BARON (VIOLINIST FOR THE CANADIAN OPERA COMPANY), FOUNTAIN ENTERPRISES IS A NEW GALLERY SPACE LOCATED AT 1261 DUNDAS WEST.

PAST EXHIBITIONS INCLUDE: "BLANCHE NUIT" GROUP SHOW, OCTOBER 2009
AND "NEOISM 1979-2009" ISTVAN KANTOR, DECEMBER 2009

IN THE NEAR FUTURE FOUNTAIN ENTERPRISES WILL LAUNCH DRINKING FOUNTAIN AN ART GALLERY/BAR LOUNGE AT OUR CURRENT LOCATION. PLEASE SEE THE FOUNTAIN ENTERPRISES GROUP ON FACEBOOK FOR UPCOMING EVENTS AND NEWS, OR EMAIL [FOUNTAINGALLERY@GMAIL.COM](mailto:fountaingallery@gmail.com) TO BE ADDED TO OUR CONTACTS.

INQUIRIES MAY ALSO BE MADE BY PHONE:

MAGGY PERRY 647-519-0420

SANDY BARON 416-278-8271

**YOU
MAKE IT.
WE'LL
MOVE IT.**

Distribute your films through:

CFMDC

Canadian Filmmakers Distribution Centre

Call 416-588-0725 www.cfmfc.org



*still from Sun Place
by Paul Clipson in Bagerooo, three!
(program sponsored by CFMDC)
Sunday, January 31, 2009*

★★★★ agYU ★★★★★

WINTER EXHIBITIONS

21 January - 14 March 2010

Oliver Husain
Hovering Proxies

Brendan Fernandes
Relay League (AGYU Vitrines)

**Alex Wolfson and
Bojana Stancic**
And so, the animal looked back...



Art Gallery of York University (AGYU)
Accolade East Building / 4700 Keele St. Toronto
T: +1 416.736.5169 / E: agyu@yorku.ca
www.theAGYUisOutThere.org



Canada Council
for the Arts

Conseil des Arts
du Canada



★★★★ agYU ★★★★★

SPRING EXHIBITION

31 March - 6 June 2010

Daniel Barrow
Emotional Feelings

Opening Reception: Wed, March 31, 6 - 9 pm

Allyson Mitchell

Get your harnesses on for a radical ride on The Performance Bus with maximalist artist **Allyson Mitchell**. She'll take you *out there* to the opening of Barrow's exhibition *her way*. *No way* you want to miss this ... it's herstory in the making, on top of the emotional feelings! The free Performance Bus departs OCAD at 6 pm sharp and returns downtown at 9 pm.

AGYU's Daniel Barrow exhibition is presented in conjunction with the 23rd edition of Images Festival. Come to the opening reception and celebrate the Image's pre-festival launch party!



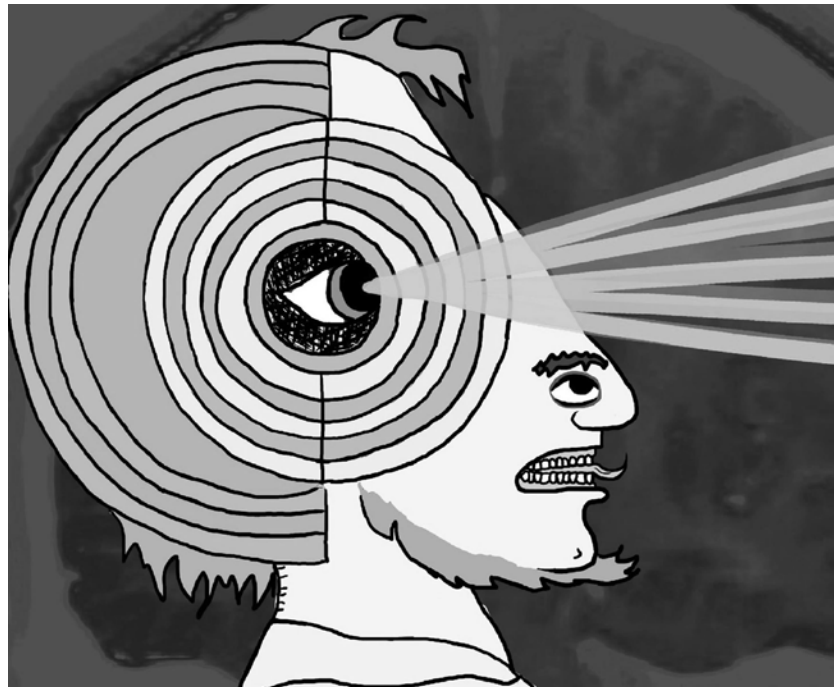


**Exhibition,
Production
& Workshops**

**Artists
& Community**

www.trinitysquarevideo.com

416-593-1332

Video still: *What Manner of Person Art Thou?* by Erin Cosgrove

www.pdome.org

 **pleasure DOME**
presents **WINTER 2010:**

Don't Talk to Strangers
Harry Dodge (LA) and
Alison S.M. Kobayashi (Toronto)
Saturday, February 6 - Thursday, March 4
@ Trinity Square Video
401 Richmond St. West, Suite 376
Opening: Saturday, February 6, 2-5pm

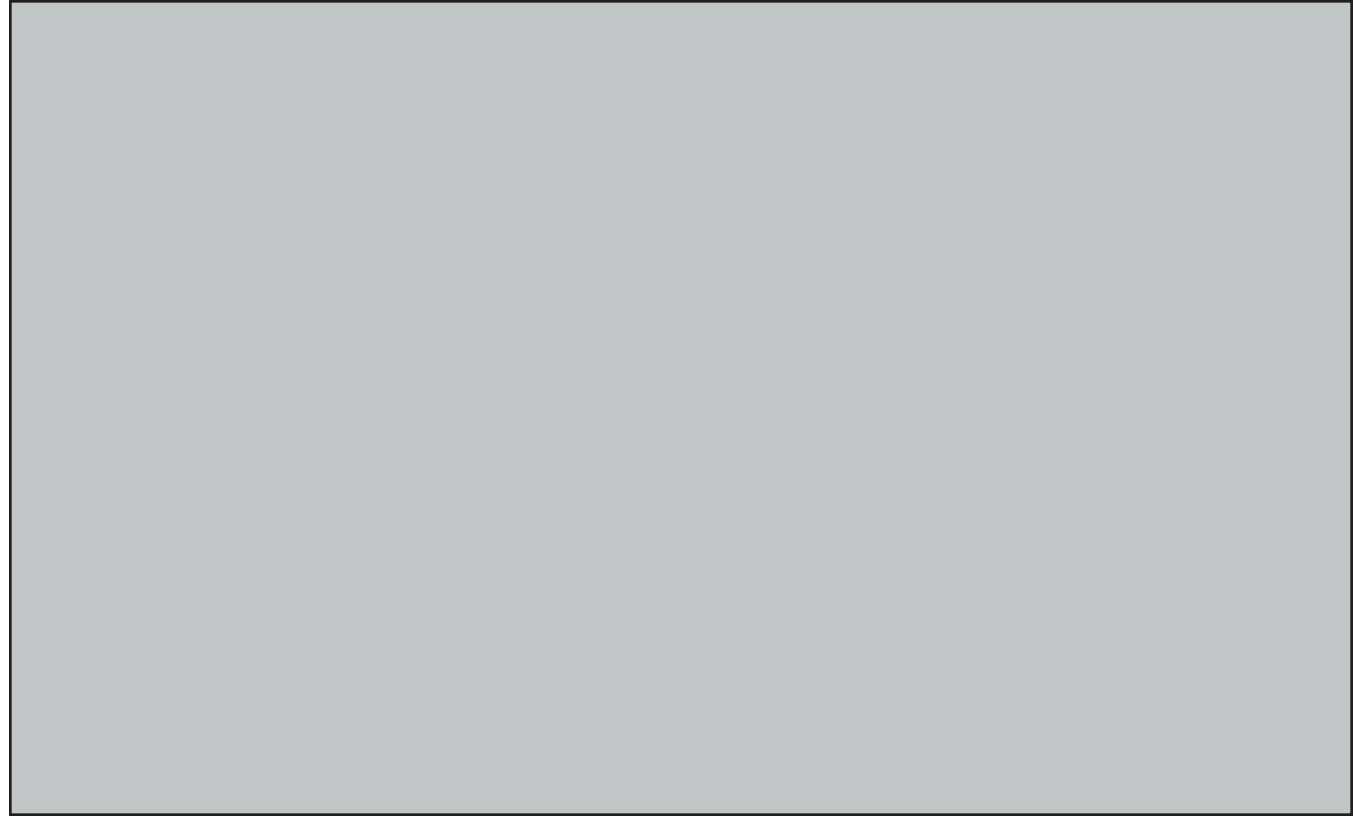
The Pleasure Principle
Films from the McMaster Film Board
Introduction by Stephen Broomer
Friday, February 12, 8pm
@ CineCycle, 129 Spadina Ave.

Erin Cosgrove's
That Manner of Person Art Thou?
Saturday, March 6, 8pm
@ CineCycle, 129 Spadina Ave.

New Toronto Works Show
Curated by Victoria Cheong,
Yuula Benivolksi and Jimmy Palferro
Saturday, March 20, 8pm
@ Latvian House, 491 College St.

Kodak

Motion Picture Film





101-F1 Niagara Street

416.598.2700

www.exclusivefilm.net