



THE 8 FEST

FRIDAY JAN 27 TO SUNDAY JAN 29 2012

the 8 fest

Small-Gauge Film Festival

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

the 8 fest 2012

Board of Directors:
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and Ben Donoghue.

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and the Winnipeg Film Group; Angelika Ramlow and Arsenal Institut.

website:
www.the8fest.com

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Friday, January 27

- 7:00pm **Milena Gierke: Depuis que je me souviens / Since I can remember**
- 9:00pm **ZINGER: Volume III (more tales from the Funnel)** *curated by Milada Kovacova*
- 11:00pm **Bagerooooo, five! Part 1**
a survey of recent films

Saturday, January 28

- 2-5pm **Introduction to 8mm Filmmaking**
workshop led by John Kneller
(preregistration required, see pg. 13)
- 4pm **Artist's Talk by Milena Gierke ***
at the Goethe Institut, 100 University Avenue,
2nd floor (at King Street West)
- 7:00pm **FIRST FILMS / even filmmakers start small**
curated by Milada Kovacova
- 9:00pm **Notes from Nowhere:**
Super Winnipeg Super 8
curated by Shawna Dempsey @ Lorri Millan
- 11:00pm **Adventures in Animationland**
new works by filmmakers and visual artists

the 8 fest schedule *January 27-29, 2012*

Sunday, January 29

- 7:00pm **Bush Films**
presented by the Home Movie History Project
- 9:00pm **Bagerooooo, five! Part 2**
a survey of recent films

All events (except *) at:
Trash Palace
89-B Niagara Street
(Just west of Bathurst)
Toronto
416 203 2389

Tickets \$5 per event/\$25 festival pass
\$25 for Regular 8mm workshop
More info: the8fest@gmail.com
www.the8fest.com

Friday, January 27 7pm
Co-presented with Goethe-Institut Toronto

The 8 fest 2012 is proud to present a solo program by Berlin-based filmmaker Milena Gierke. Her appearance is made possible thanks to generous support from the Goethe-Institut Toronto.

Focusing her camera on singular details and objects within landscapes and the lived world around her, Gierke offers impressionistic silent in-camera motion paintings of time and place. Gierke has likened the “fragility” of Super 8 to water colors, noting that “each brushstroke [remains] visible and permanent.... I am strongly attracted to the unique visual qualities of everyday existence, and my films are my means of drawing attention to that which fascinates me.” Tonight’s program will be projected on Super 8 by the filmmaker with brief pauses between films.

**Join us Saturday at 4pm for an
Artist Talk at the Goethe-Institut,
100 University Avenue, 2nd floor
(at King Street West)**



photo credit: Ulla A. Wyrwoll

Milena Gierke : Depuis que je me souviens / Since I can remember



- Aufziehender Sturm (An Approaching Storm)** 1994 colour silent 3 min.
Wind sets a lake in motion and rain moves along a window screen as a car drives through the countryside. The wind fills an umbrella and fills a bird's wings.
- La ligne bleu (The Blue Line)** 2005 colour silent 6 min.
A train ride on “la ligne bleu” along the Marseille coast. Optical effects and camera manipulation explore what is there, and even what one cannot see.
- Brooklyn Bridge** 2008 colour silent 2.5 min.
A walk across the Brooklyn Bridge.
- Membran (Membrane)** 2000 colour silent 3 min.
The view from a balcony window in Berlin: one sees elements of summer, such as shadows and the movement of plastic wrapping material in the wind, which alternately hides and reveals the view of an intersection teeming with life.
- Le Corbusier au Mistral** 2005 colour silent 6 min.
Summertime in Marseilles. I used the camera to explore Le Corbusier's building known as “Unité d'habitation”. The “Mistral” wind was a constant presence.

- Grünes Lächeln (Green Smile)** 2010 colour silent 2.5 min.
An impression of a summer day in the garden.
- Und sie dreht sich doch (Can Turn After All)** 2008 colour silent 2.5 min.
Using a single-frame technique, sun rays pass over a buddha in the garden. In a hammock, the camera reads a book with me. Motion is relative.
- Wall Street October 12 2008** 2008 colour silent 2.5 min.
Downtown Manhattan: a forest of high-rise buildings. Wall Street, just before the financial collapse, is full of weekenders and tourists...but no stockbrokers.
- N 44° 3' 24. 67" / E 3° 42' 37.015"** 2010 colour silent 2.5 min.
A place. Somewhere. Tracing human histories.
- Fremder II (Stranger II)** 1992 colour silent 3 min.
A rubbish dump in the mountains of southern France. Camera-editing results in an inferred but untold story.
- Volver** 2009 colour silent 7.5 min.
“Volver” means “to return” in Spanish, a central theme of every Tango. Following two months in Argentina, Saskia still revels in the memory of it all. Yearning and dreaming in the sun, she tells me about her journey.
- Wigstock** 1995 b&w silent 6 min.
“Wigstock” is the name of a parade featuring drag queens along the Hudson River in New York City. Observing parading men with a camera takes on new dimensions in this context. Photographers and performers share a common craving: filming and being filmed.
- Beware of Jet Blast, Props and Rotors** 1995 b&w silent 3 min.
One can visit a military ship in the New York harbour. A diverse mass of people stream onto the ship and patiently queue for admittance to the gargantuan structure. Proud sailors take groups around, functioning as tour guides. The crowds revel in this Sunday treat with the hovering New York skyline.

- Depuis que je me souviens (Since I can remember)** 2005 colour silent 12 min.
One of my earliest memories is the view of the mountain opposite, where my mother was born during the war while the family was in hiding. She's buried down in the valley. I can't see it, but I'm very aware of it. I observe how the view changes with the hours of the day.
- Stranger** 1990 colour silent 1.5 min.
An older man walks slowly down the street. He doesn't notice that he's being filmed. He appears to be from another world, completely in his own thoughts. Suddenly, without any apparent reason, he stops in his tracks. Other pedestrians continue, in their accustomed, hurried manner, past him.

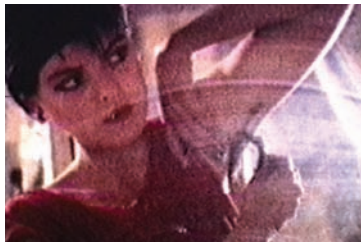
An active filmmaker in Berlin's vibrant experimental film scene, Milena Gierke (1968, Frankfurt) has exclusively been working in Super 8 since 1990. Along with Ute Aurand and Renate Sami she co-founded the curatorial collective *Filmsamstag* (Film Saturday) that, from 2000-2007, was one of Berlin's most dynamic alternative screening venues. Gierke studied from 1989-1994 at the Academy of Art, Städelschule, Frankfurt with Peter Kubelka and Ken Jacobs. She then attended the Cooper Union in New York City on a scholarship to work with Hans Haacke, Robert Breer and J. Hoberman. Gierke has presented many solo screenings, lectures and workshops at various venues over the years and served on the Jury of 2009's 25FPS International Experimental Film + Video Festival in Zagreb, Croatia. She has been based in Berlin since 1998 and her films are distributed by Arsenal Institute for Film and Video Art (www.arsenal-berlin.de)

Friday, January 27 9pm
sponsored by the Art Gallery of York University

ZINGER: Volume III (more tales from the Funnel) continues the unearthing of films from the archives of the Funnel's Distribution Catalogue. Infamous in the history of the small-gauge film community, The Funnel Experimental Film Theatre cultivated a lot of Super 8 filmmaking in its day, even actively encouraging emerging artists to exhibit publicly on their premises. This was the 80's, the era of the post punk, new music scene where vim and vigor resonated in Toronto's Queen Street West Art Scene. *ZINGER: Volume III* gravitates towards the vibrancy of the Art Scene era and these films were culled predominantly from artists active during the 80's scene, whose artistic practice enveloped many fronts including but not exclusively filmmaking.

agYU

ZINGER: Volume III (more tales from the Funnel)



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Shootout with Rebecca John Porter 1983 Super 8 with live performance Sound on film 3.5 min.
Shot in one take, Shootout with Rebecca is a sync-sound Camera Dance, made in collaboration with artist Rebecca Baird. Performing for the camera, Baird plays an outlaw on one side of a "wild west" shootout, shooting a cap gun at the camera, in the art gallery of The Funnel Experimental Film Theatre, Toronto. The "set" is her gallery installation Gallop Exit To, consisting of simulations of sand on the floor and large cactuses, both made of Rice Krispies cereal. Porter performs live in the audience, playing a sheriff on the other side of the shootout, shooting a cap gun at Baird on screen. They yell back and forth at each other, and the audience is Porter's posse. Visit www.super8porter.ca for a brief history of the small-gauge community.

John Porter has been a filmmaker, performer, photographer, and writer in Toronto since 1968. He has made 300 films, mostly Super 8, performed 100 solo shows internationally, and as such has been called Canada's "King of Super 8". Using film as a visual art like painting, many of his short films are silent, made in series (Camera Dances, crowd portraits, local histories, rituals, toy stories), and he shows his originals (no copies). He was involved with The Funnel Experimental Film Theatre from 1978 to 1986.

NO GUFF, EGRI Bruce LaBruce + Anne MacLean 1985 Super 8 10 min.
A light-hearted death romp.—Bruce LaBruce "Art"—Tab Magazine
NO GUFF, EGRI traces the hero, Egri Bikaver, in his foray to Bruce Lee's funeral at the Wing On Funeral Home. Meanwhile, across town, a woman with long red hair and a child wait for a bus in front of the Gay Cinema. Bodies fly, Egri dances, and the film climaxes in Blue Jays mania. —BLaB
Featuring: Nick and Ailsa, Lenny and Lucy Goldstein, Gloria Berlin, Bruce LaBruce, Anne MacLean, Bruce Lee.

Bruce LaBruce is a Toronto-based filmmaker, writer, director, photographer, and artist. He began his career in the mid 80's making a series of short experimental Super 8 films and co-editing a punk fanzine called *J.D.s*, which begat the queercore movement. He has directed and starred in three feature length movies, *No Skin Off My Ass* 1991, *Super 8 1/2* 1994, and *Hustler White* 1996. More recently he has directed two art/porn features, *Skin Flick* 2000 (hardcore version: *Skin Gang*) and *The Raspberry Reich* 2004 (hardcore version: *The Revolution Is My Boyfriend*), and the independent feature *Otto; or, Up with Dead People* 2008. He was also honoured with retrospectives at the end of '05 at the Madrid and Hong Kong Gay and Lesbian Film Festivals. His new film, *L.A. Zombie*, starring French star Francois Sagat, premiered in competition at the Locarno International Film Festival in August 2010.

Anne MacLean is a graduate of the Theatre Department at York University, Toronto, was a member along with Bruce LaBruce of the Zuzu's Petals collective, and was a member of the band Fifth Column.

Who is #1? Edie Steiner 1987 Super 8 Sound on Cassette 10 min.

Who is #1? is a parodic homage to, and inspired by, the late 60s Sci-Fi spy/secret agent television series The Prisoner. The original series exploits ideas of panopticism and surveillance, mind control and identity theft, in a surrealistic landscape known as "the village," a place at once material and imaginary. The Prisoner, known as Number 6, is held captive in a psychological geography while the titular Number 1 remains unseen. Who is #1? replicates and appropriates moments and artifacts of the original, including verité fragments captured during an evening broadcast while filming re-enacted scenes performed by costumed actors.

Featuring: Steven Castledine
Original Score: Fred Spek and Edie Steiner
Edie Steiner's Super 8 films were produced in the 80s during her years as a member of The Funnel collective. The films were often accompanied by the filmmaker's live music performances. She continues to produce independent, award-winning films that are shown at film festivals, arts venues, and educational screenings. She is currently completing a PhD in Cultural Environmental Studies, and teaches Cultural Production Studies and Practices in Canadian college and university programs. Visit www.ediesteiner.com for more info.

more....

Gone Fishing and **Brioche du Careme** FASTWURMS 1980 Super 8 10 min.*

Sins of lent. The rules and commitments on religious symbols are broken to the sound of the samba and important fish data. A clutch purse is made from a trout.— Kim Kozzi

FASTWURMS is the trademark used by collaborators Kim Kozzi and Dai Skuse. These artists have worked together since 1979 in a variety of media, which can be roughly categorized as painting, sculpture, installation, performance, and film. FASTWURMS productions tend to be loosely-cut Super 8 extravaganzas that turn consumer culture into art, and art into consumer culture. They are anarchic and irreverent and owe a certain amount of their aesthetic to a kind of post-punk fetishism about mass-production. A degree of nihilism is balanced by a developed satirical wit.

Aphasia: Caught in the Act Sandra Meigs 1981 Super 8 on 16mm 4 min.

Aphasia: Caught in the Act uses live images with quickly changing superimposed text and the sound of a boxing arena. The main image is a person walking through the forest, constantly turning her head to look over either shoulder. Throughout the film text appears in the bottom of the frame. This poetic text consists of eighty-eight lines, each of which appears for two or three seconds so that it must be quickly read. 'Shuffle Shuffle Shuffle. Shuffle' the cards and they'll come out in the order that you put them in.

Sandra Meigs is a painter based in Victoria, BC. Her early work in painting, based in emotive narrative visual form, received critical recognition in the Toronto Scene in the 80's for exhibitions at such places as YYZ Artists' Outlet, Mercer Union, and the Ydessa

Hendeles Gallery. Meigs has made several experimental films, in Super 8, 16mm, and video. Meigs' interest in philosophical ideas leads her to deep commitment to the potential that art is a form of inquiry involved in all aspects of experience and thought. Meigs teaches painting and Visual Structures in the Imaginative Realm at the University of Victoria. Her work is represented by Susan Hobbs Gallery in Toronto.

Portraits Eldon Garnet 1977-1987 Super 8 Sound on film extracts from a 60 min. compilation

Portraits is a compilation of single-cartridge, uncut Super 8 rolls, each featuring a single artist, talking, acting or being him/herself. Excerpted portraits include Michael Snow, Eldon Garnet, Anne Milne, Andy Fabo & Tim Jocelyn.

Eldon Garnet is known in Toronto as something of a Renaissance man. He began writing and publishing in the late 60s and has gone from there to sculpture, photography, and publishing. He is well known as the 15-year editor/publisher of *Impulse Magazine*, a glossy international magazine of art and culture. His most recent novel, *Lost Between the Edges*, was published by Semiotext(e). He is also well known as a public sculptor with work ranging from the *Chinese Railroad Workers Memorial* to his recent large scale sculptures employing text within the urban environment. Garnet has produced a number of films and videotapes, most of which are fairly witty and reflect his association with a variety of disciplines, either in the fact that they "star" members of the art community, or that they were made in collaboration with various other artists (Duncan Johnson in *Einstein's Joke*, and Ross McLaren in *Winning*).



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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!

Friday, January 27 11pm
sponsored by FADO Performance Art Centre

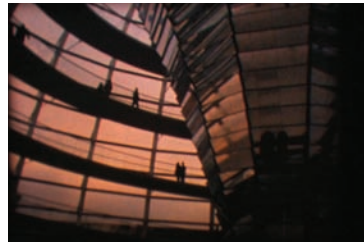
The 8 fest received enough submissions this year that we again decided to split our yearly *Bageroo* screening, devoted to this year's highlights, into two programmes. These films were selected from an international call for recent Super 8 and Regular 8 films. Augmenting the selection of recent work are a commissioned work by Canadian artist Thirza Cuthand, as well as a leadoff film-related performance by Halifax-based artist Eleanor King.

Tonight's performance contains works from Canada, the United States and Spain, including the lyrical and the brutal, the architectural and the musical, the performative and a great deal of serious splicing!



Bageroooo, five! Part 1

recent small-gauge filmmaking!



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Vacation Art Vacation Eleanor King Halifax 2010-2012 live performance with Super 8 and slide projection 20 min.
Vacation Art Vacation is a work created from super 8 film, slides, and Dictaphone audio recordings all taken during 6 months of travel throughout the U.S.A. in 2000. This projection performance investigates rural and urban experiences in the Southern US pre 9-11, pre Katrina, pre BP. There is a youthful innocence to the footage, a beauty and simplicity to the presentation. The work presents varying snapshots of a moment, of a time and place. It is a sketch about change and coming of age.

TOR-MTL-TOR Zoë Heyn-Jones Toronto 2011 Super 8 2 min.
Montreal and back again. Shot in single frames from the top of a double-decker bus on Super-8, TOR-MTL-TOR is an exercise in frantic contemplation, peaceful chaos, serene velocity.

soledad ocultada caleb miller Los Angeles 2011 Super 8 3.5 min. ****
"An expedition to find silence and solitude in the middle of modern day Los Angeles, soledad ocultada is my love letter to the empty forests and lonely deserts of Southern California before the arrival of man." — caleb miller

Promenade Albert Trivino Masso Barcelona 2011 Super 8 55 sec.
"Trivino's film is a link in a feedback system that is established between performer, camera, feet, and landscape, a link that evidences the other links and in turn is modified by them. The ground on which the feet walk is in effect a screen, and the foot makes an impression on it - an indexical image - in a manner that parallels that by which the light from the scene makes an indexical impression on the raw celluloid in the camera." — Nicky Hamlyn



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Fresnel Aubrey Reeves Toronto 2011 Super 8 5.5 min. *
Fresnel explores the optical effects created by the massive inverted fresnel lens at the centre of the Reichstag dome. The Reichstag's fresnel lens works exactly like a typical light-house fresnel lens — but in reverse, magnifying and projecting the sun's light down into the Bundestag chambers (the national parliament of Germany). Fresnel lenses reduce the amount of material required to project light compared to a conventional plano-convex lens of equivalent power, by dividing the lens into concentric prisms, which magnify the light following the ramp upwards, the camera's lens captures splintered reflections of people moving through space and shards of late afternoon sunlight cast against the building's glass, and steel interior.

Weekend Leslie Supnet Winnipeg 2010 Super 8 3 min. **
A travelogue depicting a snapshot of a weekend in the big city. Shot for the WNDX Experimental Film Festival's One Take Super 8 event.

I Colonize the Golden Triangle (from behind glass) Jason Halprin Chicago 2010 Super 8 12 min. ***
Sometimes, being a tourist can mean keeping a place at arms-length while attempting to extract its cultural resources for your own benefit. Mixing travel to exotic locales and mutual historical revisionism may result in an experience of simultaneous joyous exploration and crass economic exchange. Images and sounds recorded on a trip to Northern India's "Golden Triangle" of Delhi, Agra, and Jaipur produced a document that walks both sides of this line between discovery and exploitation.

more....



Memory Worked by Mirrors Stephen Broomer Toronto
2011 Super 8 2 min.

A mirror in the filmmaker's backyard reflects his childhood home. The black frame of the watermarked mirror becomes a mysterious portal, distorting brick, branch, and flesh into an amorphous hodgepodge. A self-portrait.

Sight Thirza Cuthand Saskatoon 2012 Super 8 3 min.
A meditation on the experiences of blindness and insanity.

Blueberry Hill Christopher Boyne Dartmouth 2011
Super 8 6.5 min. *****

Blueberry Hill is about sentiment - the sentiment of story telling. I have used messy little bits of story and memory as the basis for the film. Running around, sailing with the Listons on Mohane Bay or eating blackberries on Blueberry hill. Holding breath and thunderstorms and masturbation. Travel lifts and yard trucks and stubby bottles. All these little bits come together.





Introduction to 8mm Filmmaking

Workshop led by John Kneller



Capacity: 8-10

** Space is limited; please register in advance by email (pending availability, signup will also be offered during the festival on Jan 27). 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.*

Saturday, January 28 2-5pm
supported by the Liaison of Independent
Filmmakers of Toronto

8mm film - or 'regular 8' – is not just Super 8's crazy uncle: it's the original 'small-gauge' format, and it's still going strong.

In this workshop, local filmmaker John Kneller will give you a comprehensive introduction to 8mm filmmaking. You'll get hands-on practice loading the 8mm camera and 'flipping' the film. Basic principles of camera operation, such as setting exposure and focusing, will be discussed. Learn how to apply techniques like multiple pass, single frame, and 'unslit' projection; find out how to splice film and operate an 8mm projector. Get information on where to buy and process film. Beginner and experienced filmmakers alike will find this workshop informative and inspiring.

Saturday, January 28 7pm
sponsored by the Images Festival

Cinema has radically changed our lives since the 1890s. Just as filmmakers start small, even a young novice as old as 7 years may begin their foray into movie making engaging the use of small-gauge film. *FIRST FILMS / even filmmakers start small* reflects on the impetus of artists to make movies be it for enjoyment, entertainment, educational purposes, or merely for pure pleasure. There is something refreshing as first time filmmakers freely explore the medium, sometimes disregarding formulaic cinematic constructs. Equally interesting is what these movies reflect back as the starting point for their exploration. *FIRST FILMS / even filmmakers start small* is a mixed bag of small-gauge films showcasing works made by children, teenagers, and young adults inspired by Hollywood, Science fiction, B-Movies, camp, comedy to name a few.



FIRST FILMS / even filmmakers start small *curated by Milada Kovacova*



Mr. Dill Brett Bell 1978 Regular 8
Mr. Dill is simply a parody of the old SNL "Mr. Bill" bits, except with a pickle made using stop motion when Bell was 9 or 10 years old.
Brett Bell is a Regina-based filmmaker, who typically works in longer forms, bigger gauges, and films that put him further into debt than Super 8 ever could. Other short films include the narratives *Blueberry* and *Slatland*, and the 2010 Vancouver Olympic commission *Climb*.

Untitled Keith Cole 2000 Super 8 b&w silent 3 min.
Untitled is a contemporary queer fairy tale by performance artist extraordinaire Keith Cole. Untitled rifts on the aesthetics of the Silent Picture Era meeting up with the mise-en-scene of Flaming Creatures colliding with the energy of Divine. Bestowing a surreal depiction of spanking, Keith Cole continues to strut his stuff.

A graduate of York University's Fine Arts Program, *Keith Cole* is a performer and filmmaker. His main interests lie in unique performance locations along with the interdisciplinary art forms of theatre/dance/film/performance/installation and the intersections that they create. He has completed 17 film works to date and is a regular performer on Toronto stages and in the city's vibrant cabaret scene. He has received several awards for his performances and filmmaking achievements and for his long-standing commitment to Toronto's queer community. Highlights include participating in *documenta 12* (2007) as a performer and receiving a Dora Award nomination (2008) for his unique performance style. Along with his artistic practice, Keith Cole was a front-runner mayoral candidate for Toronto's 2010 municipal election. He is looking forward to his OCAD U years with a concentrated focus on installation, performance, curation and moving from low-tech to high-tech. <http://www.keithcole.ca>

For Michelle Pixie Cram 1999 Super 8 3 min.
Filmed the summer that Pixie Cram graduated from University, when she hitchhiked with two of her closest friends from Halifax to Prince Edward Island. Pixie Cram is a filmmaker from Ottawa. The format of her work includes stop-motion animation films, fiction narratives, live soundtrack performances, documentaries, and music videos. Visit <http://artengine.ca/pixiecram> for more info.

Invasion of the Giant Wollybears Kevin Creson 1978 Super 8 silent
Aliens Attack!! John Creson 1978 Super 8 silent *
Star Warriors' Birthday Kevin Creson 1978 Super 8 silent total: 4 min.
*Step up and be amazed by our terrific triple bill of tales from the Golden Age of Sci-Fi - straight from the St. Louis Suburbs of the 70's!! - courtesy of those crazy Creson Brothers!! How they packed this much excitement into one little roll of Super 8, this early in their lives, we'll never really know!! First, interstellar intrigue awaits in the animated epic *Invasion of the Giant Wollybears*. Featuring a cast of billions and billions, it's truly a cosmic trip like no other!! Then, the action shifts to our own humble orb, as super powered *Aliens Attack!!**

the Planet Earth - taking over the neighbourhood, and your mind, in the process!! And then, finally, gasp in awe as their novice padawan director masters the mysterious force known as the avant-garde for the first(and last!!) time in Star Warriors' Birthday!! Will our 7-year old hero triumph against the most litigious force in this or any other galaxy, or will Greedo shoot first?

Kevin Creson (1971-1996) continued making animated and live action Super 8 films throughout his life, consistently enlisting the sometimes willing aid of family, friends, and pets. During his brief reign as the Movie King of Bridegeton, Missouri he produced such titles as *Indiana Creson* and the *Suburbs of Doom*, *Killer Kitchen*, *Relms of Nom*, and *Sledride*. He received a Webby Award from Webster University Film Program for Best Comedy in 1994 for his classic thriller *Dogman* (yes, you read that right).

John Creson has been an actor, singer, performer, writer, director, choreographer, teacher, sculptor, painter, animator, illustrator, filmmaker AND puppeteer at least since the time he made this film at the age of 9. He has had work shown at Cinematheque Ontario, the Images Festival, the Toronto Animated Image Society, the AluCine Festival, Nuit Blanche Toronto and the Cine Design Festival in Brazil, among other places. He has a degree in Puppet Arts (really!!) and tests 3D animation software for a living. He is happy to have recently returned to his Super 8 roots, using his brother's camera.

Olé: (Track 1) Jason Ebanks 2009 Super 8 3.5 min.
Once el músico, now a filmmaker, Ebanks makes a visual playlist with nearly 100 of his favourite album covers through movement @fun.

Jason Ebanks was introduced to photography at the age of 10 by his grandfather, combined music and photography together, and made a short film that was heavily inspired by music. Currently working on a documentary about hip hop in the T-dot. Check out www.khofilms.com.

Perils of the Outer Void Chris Gehman + Sean Ryan

Super 8 3 min

An attempt at a Star Wars-like sci-fi saga with a cast of three or four, shot during a bitter winter in London, Ontario, mostly in and around the UWO's bunker-style Social Sciences building. Unseen for decades (and possibly never again)!

Chris Gehman is an experimental filmmaker, curator and critic who lives in Toronto.

Sean Ryan is a photographer and musician based in Toronto.

The Day I Stopped Caring Graham Hollings 2001 Super 8

3 min.

Melancholia goes slapstick.

Graham Hollings is a teacher, union activist, and artist. He lives in Toronto.

je nage; donc, je suis.... (the film) Jeannie Mah 2003

Super 8 silent 3 min.

Made for Alex Rogalski's 4th Annual One Take Super 8 Event, with the kind encouragement of Rob Pytluk, this film is an homage to Wascana Pool. Swimming in glimmering shimmering aqua blue, a morning swim with friends, en plein air, is one of the quiet pleasures of a Regina summer. With swimmers: Jeannie Mah, Gord Gault, Edward Jones, Caroline

Ames, Maggie Dandie, Penelope Kokkinos. Film crew: Edward Jones, Charlie Fox.

Jeannie Mah is a ceramic artist who has studied in Regina, Vancouver, Banff, and France.

She is part of the SonImage collective who organized SonImage, the international film conference on Jean-Luc Godard. With Lorne Beug and Anne Campbell, she is co-editor of Regina's Secret Spaces: Love and Lore of Local Geography (Canadian Plains Research Centre, 2006), a psycho-cultural field guide to Regina. In addition to exhibiting ceramics, she has consistently collaborated with other artists in performance, drama, photography, and video and film productions.

Mango Tango #1 Louise Noguchi 1979 Super 8 silent 4 min.

Louise Noguchi's first Super 8 film was taken during her second year at the Ontario College of Art from 1979-1980. Mango Tango #1 depicts the use of lipstick as a fetishized object. This film was last shown at the Funnel in a program curated by her then instructor Ross McLaren in 1980.

Toronto-born Louise Noguchi received her MFA from the University of Windsor and her AOCA from the OCAD in Toronto. She is currently a professor in the Art and Art History program, a collaboration between Sheridan Institute of Technology & Advanced Learning and University of Toronto Mississauga, where she teaches photography and performance-based art. Using video, photography, sculpture, and other media, Noguchi's concepts confront the spectator's notions of identity, perception, and reality.

70 meters Madi Piller 1990 Super 8 silent 12 min.

Black and White Super 8 film collecting memorabilia of spaces. The lens gazes in solitude as it confronts urban and natural landscapes.

Toronto based filmmaker Madi Piller was born in Lima-Peru. She graduated from the University of Lima in Communication Sciences. She began her career in advertising producing TV commercials for a wide variety of products. In 1998, Piller moved to Toronto and started working closely with the independent film community doing experimental short films, programming and mentoring. Her films have been shown at many Festivals and Art venues across Canada and abroad. For several years, she has

been active in programming and creating special commissioned projects in animation. Piller's admiration for the art of animation has motivated her to serve as a volunteer President of the Toronto Animated Image Society (TAIS) Board of Directors.

10-7 Blaine Spiegel + Rob Swartz 1975 Super 8 3 min.

10-7 is a first foray into obsessive erotic desires, disjunctive allusions, pixilated thrills and imaginative longings by the collaborative duo of 15 year old teens.

Blaine Spiegel is a Toronto photo-based artist working in multiple mediums; his work embraces a continuum of experimental to documentary practice. He is also developing a series of book works and performance images with N.Y. based Canadian poet Adeena Karasick. Spiegel's current film project involves the reclamation of 16mm found footage that has been buried in compost, cleaned and scanned; leading to a large-scale projection piece and other permutations too.

Rob Swartz, a collaborator on this project, was certainly crazy enough guy when Spiegel knew him but Spiegel has since has lost complete contact with him over the years.

This is not a Home Movie Lisa Steele 1984 Super 8 Sound on film 13 min.

This title guides the audience to expect the unexpected. This is not a Home Movie plays with the tropes of amateur movie making, which features locales of the domicile. But This is not a Home Movie is a film of the domestic in all of its true colours.

Lisa Steele is a video artist who has worked exclusively in collaboration with Kim Tomczak since 1983, producing videotapes, performances and photo/text works.

They have received numerous grants and awards including the Bell Canada prize for excellence in Video Art, a Toronto Arts Award and in 2005, a Governor General's Award for lifetime achievement in Visual & Media Arts. They were awarded an Honourary Doctorate by the University of British Columbia (Okanagan) in 2009.

My Disgusting Flower Dot Tuer 1984 Super 8 Sound on Cassette 10 min.

An ironic 'look' at the fetishism of beauty, cinema, the body, one's own desires to

find in pathos: passion. This is a first film about a first love for an amaryllis.

Dot Tuer is a cultural historian and theorist whose writings on contemporary art focus on new media art, including experimental cinema, photography, and performance. In addition, she has a research interest in Latin American history and indigenous-European encounters in the early colonial period. Tuer is the author of *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance* (YYZ Books, 2005) and of numerous monographs, catalogue essays, and journal articles. She holds a Ph.D. in history from University of Toronto and is a professor at OCAD University. Before settling on the written word as her way in the world, she made a number of short Super 8 films as a member of the Funnel Experimental Film Theatre in the mid-80's.

Saturday, January 28 9pm
sponsored by Trinity Square Video

Winnipeg is an impoverished city, famous for its frigid winters and its artists. Sustained by cheap studio rent and fantastic thrift-store finds, the creative class thrives in the geographic centre of North America. There is very little cool factor to living in the middle of nowhere, so most of us just keep our heads down, get our work done, and try to keep the tips of our ears from freezing. Very little changes in Winnipeg.

Perhaps that is what makes the archaic technology of Super 8 neither outré nor hip. It simply is: a vehicle for ideas, images, and experimentation. Friends come together to make something. It doesn't cost very much. Like Ed Ackerman, you can even develop your own footage in the kitchen sink. Whether the subject matter is, like Deco Dawson's, seemingly hundred-year-old gestural studies or, like



Jaimz & Karen Asmundson's, an unselfconsciously goofy celebration of place, the particulars of the form continue to enamour. Super 8 looks

Notes from Nowhere: Super Winnipeg Super 8 *curated by Shawna Dempsey & Lorri Millan (in person!)*



*

like memory and is similarly malleable. Winnipeg filmmakers continue to use it to create works that seem to exist outside of time, that reference an earlier time or that simply mark time with chemical collisions and light.



RGB Robert Pasternak 2011 3 min.
A minimalist look at the essential elements of film.
Fish Arms Mike Maryniuk 2007 3 min. ****
The world's catchiest tune, written by Maryniuk, accompanies this stop-animation featuring a rare cinematic cameo by Win-

nipeg's favourite smoked fish, the Goldeye. **

Goths on the Bus Jaimz & Karen Asmundson 2009 3 min.
This short is loaded with Winnipegisms, including the #11 bus to Polo Park Mall.

Isle of Hermaphrodites Noam Gonick 2010 3.5 min. **
The classic Winnipeg idyll: a trip to "the pits", one of the abandoned quarries that once produced the Tyndall Stone slabs that adorn every major building in the city.

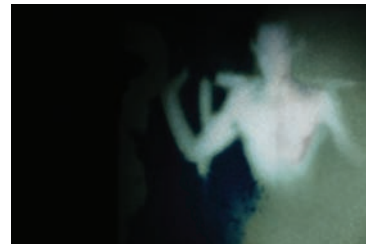
Lode Deco Dawson 2000 13 min.
A strangely homoerotic exploration of oppressive labour and the violence it can inspire.

Forsaken Heidi Phillips 2011 4 min. ***
One of a couple of women artists who has embraced Super 8, Phillips's work often focuses on spirituality and family, and always fabulously messes with the medium.

Knout Deco Dawson 1999 10 min. *
Images reminiscent of the 1920s silent film era, furious editing and optical printing: Dawson's early signatures.

Melatonin Mike Maryniuk 2010 2.5 min.
Mike Maryniuk turns his animation magic to a more spiritual journey.

The End Ed Ackerman 2011 3 min.
Ackerman is most famous for his experimental, 1988 IMAX film, perhaps the one and only, Primiti Too Taa. Still pushing boundaries after all these years, he hand-processed this piece in the Winnipeg Film Group sink.





Saturday, January 28 11pm
co-presented by the Toronto Animated Image
Society

For our 2012 edition, the 8 fest decided to focus on animation for its hands-on methods of bringing life to still images, or as a means of conveying what can only be expressed by abstracting shapes and bodies, or as a vocabulary for measuring tensions between the static and the kinetic. In addition to the works received as submissions, the 8 fest has commissioned new animated works by visual artists already working with film and visual artists whose bodies of work seriously implied moving pictures.



Adventures in Animationland

new works by filmmakers & visual artists

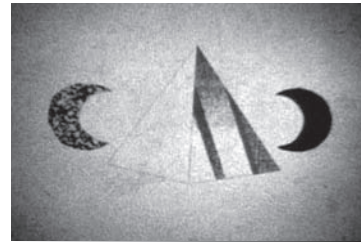


Family Room Tara Nelson Boston 2011 Super 8 quadruple projection 5 min.
My family has not been in the same room together for over fifteen years. This is my attempt at a reunion. I have composed the soundtrack from various activities and conversations I have had with each member of the family.

Projector 1 *Dad skeet shooting* Projector 2 *Nicky on Skype from Japan*
Projector 3 *A day with Mom* Projector 4 *Me (a scratch film)*

Precipice Robbie Land Atlanta 2010 Super 8 on 16mm 7 min.
Precipice is an unconventional dance film where the dancers were re-photographed from the Super 8 original using a microscopic objective in order to magnify the pointillist texture, producing a study of motion. The film also examines Kodachrome's colour globules as they gyrate along with the re-choreographed dance movement. The sound track is a result of attaching contact microphones to each performing dancer.

A Celebration of Corn Chloe Reyes Los Angeles 2011 Super 8 3 min.
Corn has always been a source of food in peoples' diets throughout the Americas. However, industrialized agriculture today has made corn an unnaturally huge part of our diet, even though we do not realize it. I had first wanted to film actual corn from local farms, but it was only planting season, so the idea to do a stop-motion animation came. I used green cellophane for the corn crops, canned corn kernels, dried maize, and corncobs. The inter-spliced bursts of artichoke footage were from my garden. My film celebrates the spirit of corn before nitrogen-rich fertilizers were ever used.



sun moon stars rain Leslie Supnet Winnipeg 2009 Super 8 3 min. **
A psychedelic visual elegy, lamenting the death of Mother Nature's children. Animated for the WNDX One Take Super 8

Event. Music by Teeth Mountain.

A Primer of Small Stars Kate Wilson Toronto 2012 Super 8 1 min. *
A Primer of Small Stars is an experimental animation consisting of botanical, celestial and other-worldly elements.

Some Fast Moments Julie Voyce Toronto 2012 Super 8 3 min.
There's a Little Guy with a keen sense of smell. He's like a little clock and Mother Nature is taking no prisoners.

Foolish Fire Stephen Broomer Toronto 2012 Super 8 3 min.
The friar's lantern, ignis fatuus, or Will o'the wisp, phosphorescence caused by decomposing organic matter, is an atmospheric phenomenon long overshadowed

by its mystic and macabre significance. Here, the occurrence is rendered as a skipping, ghostly flame that holds the power to seduce and mislead travelers.

The Barfening Daryl Vocat Toronto 2012 Super 8 3 min.
Exploring the ins and outs of ins and outs.

The Eyes of the Beholder Tanya Read Toronto 2011 Super 8 3 min. ***
Mr. Nobody stars in his first 'claymation' style Super 8 animation. In this film our hero ventures into a desolate landscape populated by gravity defying rocks and mysterious smoke clouds. A transformation occurs and Mr. Nobody envisions a new reality.

Cushion Through Cat Face Allyson Mitchell + Deirdre Logue Toronto 2012 Super 8 double projection 3 min.
Top to bottom, north to south, December 30, 2011, home and studio. 3 minutes of film, 180 seconds, 4,320 frames / 2.5, 1,728 shots = inventory.



Sunday, January 29 7pm
presented by the Home Movie History Project

By the later 50's home movie equipment was cheap enough that working men and women began to cart their camera gear into the bush to document their enjoyment of woodcraft, sport, and work on the land. From Nova Scotia, Ontario, and BC, we present images of life set in what Canadians have most often just called the bush.

Rock blasts and log booms. Stubbies, cigs, and firearms. Frozen lakes and tall mountains. Orange vests and caps. Evergreens and birch. Bush planes and back roads. In this world of rock, snow, and stunning fall colours, the man's man culture of rural Canada is played out for the camera by bold men and a few still bolder women.

HOME MOVIE
History Project 

Bush Films

Home movies of hunting, fishing and working in the great Canadian bush



Off-road in Nova Scotia

Don Higgins collection Late 50's-Early 60's 8mm Kodachrome print
Don Higgins lived in Truro and spent much of his time with his buddies in the bush of central Nova Scotia. Using a homemade plywood camper and pickup trucks, they barrelled down rugged logging roads and tracks to favourite fishing and hunting spots. Much of his shots are of their camaraderie, beer drinking, and horsing around – perhaps more important than the actual fishing or hunting .

Boy Scout camp

Kenabi '62 1962 8mm Kodachrome
Scouts make a rough camp above Kennabi Lake in the Haliburton Scout Reserve. Fires, tents, washing dishes, and basic camp life are interspersed with swimming, scouting skills – and some very unscout-like behaviour playing around with bow & arrows.



Target practice, rock blasting

Blast @ Shooting 1960 8mm Ansco & Kodachrome

At a house in the middle of nowhere, a family and friends try their hand at trick shooting, knocking various objects off a wooden post with pistols, including an old WWII Luger. Much of the group work as linemen, stringing telephone poles along a road being constructed through deep bush in winter. Their

trusty 8mm cameras capture the many explosions set off by the construction crew to blast out rocks along the roadbed.

Deer camp

Untitled 1961 8mm Kodachrome

A group of hunters arrive by boat to a fall deer hunting camp. They unload fuel, food (and beer of course), and have set up little lean-tos for their hunting dogs. It snows overnight and their kill hangs almost unseen at first in a surprisingly beautiful landscape. (Hey kids, no actual deer hunting is depicted in this film.)

Western-style riding

Untitled 1954 8mm Kodachrome

Galloping their horses towards the camera, rearing-up like cowboys posing, a group of young folk show off their riding prowess above a winding riverbank.

Ice fishing, poker night

North, Xmas, New Years, Stag Early 60's 8mm Ansco & Kodachrome

A line of men snowshoe across a serene frozen lake, they chip out holes for ice fishing, shovel several feet of snow from a cabin roof, and watch a ski plane land. The same lake appears the next summer, one of the guys hamming it up, paddling a boat with the snow shovel he used on the roof. A couple of dozen men then jam into the cabin to play poker and progressively get more lively as the drinks flow.

BC Lumber camp

Holberg Mid 70's 8mm Kodachrome

Holberg is a lumber camp on a long narrow inlet that stretches right into the middle of northern Vancouver Island. Here logging trucks are unloaded into the ocean and massive booms are formed-up by small boats tipping about pell-mell as they ram the logs. The camp is a collection of prefab trailers and gravel roads surrounded by towering mountains. A contest brings visitors to watch axe throwing, spar-pole climbing, and other traditional logging skills.



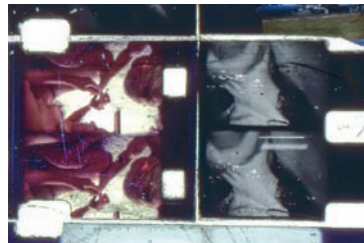
Home movies from the HMHP archive and Kal Raudoja collection. Thanks to: Christian Morrison, Ian Phillips, Grant Heaps, Michael Stecky, and Stephen Fowler.

Sunday, January 29 9pm
sponsored by the
Canadian Filmmakers Distribution Centre

Part two of our exciting new works show closes out this year's screenings! These films were selected from an international call for recent small-gauge films.

Bagerooooo, five! Part 2

recent small-gauge filmmaking!



*

Love Songs for Lost Odds Amanda Dawn Christie Moncton 2012 Super 8 projection performance ***

Ceci c'est un hommage pour nos fin perdues. The bits left behind in transitional times. The detritus of displacement; le debris du demenagement. Residual fragments of break-ups and love songs lost. This is a panegyric for the odds that escape the landfill to linger like fossils for future explorers in the archaeology of junk shops. As we move from year to year, place to place, chapter to chapter, we shed our objects like snakes shed their skin like deer shed their antlers; dead bone to the ground, divining the shed-hunters.

Solar Flares Hayley Elliott Los Angeles 2011 Super 8 double projection 4 min. *I wanted to do an abstract film related to nature and the landscape. I hand processed a lot of the film I used. I wanted to try hand processing to save money and because I was interested in the unusual visual effects you can achieve from*

it. It was my first time trying to hand process colour so I processed one of the rolls incorrectly, but I liked the way the errors looked and ended up using it and basing a lot of my film around it.

Motion Sickness Love Martin Reis Toronto 2011 Super 8 & live guitar accompaniment 4 min.

Filmed in the abandoned 1820s Barber mills in Georgetown, Ontario, Motion Sickness Love is a meditation on the passage of time, the breath of motion and human memory. Live soundtrack performance by the filmmaker.



**

Chaos Theory Aaron Zeghers Winnipeg 2010 Super 8 3.5 min. *An exploration of the socialization and evolution of mankind, and the chaos that we're thrown into at birth.*

Focus Christine Lucy Latimer Toronto 2009 16mm with Super 8 1.5 min.

Using glue and 16mm splicing tape, I place over 1500 individual Super-8 film frames from a decimated home movie one-by-one onto 16 mm film. The resulting floating film within a film becomes a jarring landscape that prioritizes the structure of the Super-8 frame over its photographic contents.

Shuh Schnell Service Chris Kennedy Toronto 2009-2011 Super 8 3 min. *A simple intersection in Wuppertal, Germany becomes a microcosm of the patterns of everyday life. Cars trace the angles of the streets, pedestrians forge new paths and Wuppertal's famed Schwebebahn turns our expectations upside-down. Shot on Super 8 in Wuppertal April 28, 2009.*

Cold Fried Chicken Frank Biesendorfer Berlin 2011 Super 8 on 16mm 2 min. * *8 mm. and 16 mm. footage, found and shot, are assembled - collage style - to foreground splices and sprocket holes and to create a rhythm and a colour composition.*

Washed Away Jonathan Culp Toronto 2011 Super 8 silent 3 min.

A chalk memorial to the dead, in its own struggle to survive.

Marathon Day Jason Halprin Chicago 2011 Super 8 9.5 min. **

At some point during the running of 26.2 miles, everything looks a little off-beat and whimsical. An experimental portrait of the runners and spectators of Chicago Marathon, shot during the 2008 event. Additional camerawork by JB Mabe, Christy LeMaster, and Edward Crouse.

For Pablo Valencia Rick Bahto Los Angeles 2010 Super 8 30 sec.

This is from an ongoing series of films made in response to the work of different artists, to whom these films are dedicated.



more...

Odanata Paul Clipson San Francisco 2011 Super 8 5 min.

Taking Gaston Bachelard's Poetics of Space as an inspiration, Odanata is an exploration of spaces vast and small, from within the perspective of a damselfly and a city of skyscrapers. In between these two realms, as well as the film grain, lies the dreamer. Part Two in the Compound Eyes series, commissioned by the SF Exploratorium fund. Filmed in San Francisco at the Golden Gate Park Botanical Gardens.

Past and Present James Noel Los Angeles 2011 Super 8 double projection 4 min.

I used to live in Los Angeles and I would sometimes go to Eton Canyon and places like it that were near my school. I moved to the Northeast and lived there, but a little less than a year ago I moved back. I now live near Griffith Park, which is where I filmed. It shows somewhere from my past and my present that are in the same general area, over each other.

Spy vs. Spy Charles Officer Toronto 2012 Super 8 3 min.

A spy confronts the biggest obstacle on his first mission. Nerves. Trust Me Adam Garnet Jones Toronto 2012 Super 8 3 min. "Trust Me" is an in-camera edited diary/confessional/declaration/love-letter that explores the interaction between doubt and certainty in a relationship

Gesine et dagie en bateau Dagie Brundert Berlin 2011 Super 8 2 min.

You thought Kodachrome is dead! No way! This here is one of the last rolls of Kodachrome Super 8. Impossible to colour process, but why not black and white negative, I thought. So I

did it and this is what came out. Isn't it beautiful with the unexpected yellowish layer? ... Jumped into a boat and drifted along a canal with my friend Gesine ...one of the last days of summer.



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still from **Odanata**
by Paul Clipson in **Bagerooooo, five! Part 2**
(program sponsored by CFMDC)
Sunday, January 29, 2012

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! Buy Super 8 and
Regular 8mm film! www.lift.on.ca*

Kodak Canada

Super 8 reversal @ negative www.kodak.ca

West Camera (Toronto)

Sells Super 8. 516 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

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*Processes Super 8 negative @ reversal.
www.niagaracustomlab.com*

Frame Discreet (Toronto)

Film transfers. www.framediscreet.com

Exclusive Film & Video (Toronto)

Film transfers. www.exclusivefilm.net

Andec Film Lab (Berlin)

Duplicates Super 8 prints! www.andecfilm.de

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.*

<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!*

Port Huron Project, Mark Tribe, 2008.

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Will Munro Pharaoh Daddy, 2010

Home Movie History Project

Home movies are –believe it or not–fascinating to watch!

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~ Come & watch amazing images ~

Home movies are a vivid record of changing styles and daily life over the past 80 years. At our **b.y.o.h.m.** events, such as the annual Home Movie Day, see these amazing images from the 1930's to 70's.



Drop us a line to be contacted about future events

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