

**THE**

**SMALL  
GAUGE**

**8**

**FILM  
FESTIVAL**

**FEST**





*the 8 fest*

**Small-Gauge Film Festival**

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

# the8fest 2022

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Welcome to the long-awaited 15th edition of the8fest Small-Gauge Film Festival!

For the second year in a row, the8fest is delivering our little analog festival online. It has been quite the transition from the familiar sights and sounds of a theatre full of people and projectors. We cannot wait until we can safely gather together again. Offering this year online and on demand has allowed us to prioritize the safety of our audience, filmmakers and the8fest team. We hope that the silver lining will be that more people – beyond the Greater Toronto Area – are able to tune in and enjoy, spreading small-gauge love worldwide!

15 years of the8fest is a big accomplishment for our little organization, and we would not have made it this far without the love, dedication and DIY spirit of Milada Kováčová. After 15 years of Board service, Milada is moving on from the8fest. The Board would like to thank her for her steadfast commitment and service. As a founding member of the festival, Milada's programming has been a cornerstone, which has helped to bring new audiences and artists to small gauge film. Her warmth, enthusiasm and hospitality are what have helped to make the8fest not only a festival, but a home for artists of little films.

With exits, there have also been entrances by the way of new board members and team staff and we hope the new energy will carry the festival forward into exciting new terrains!

We hope you enjoy this year's offerings. Congratulations to all the filmmakers screening this year. Thank you to our small but mighty 8fest team, our programmers, sponsors and funders. You, the audience and community, make it all possible! To many more "8fests".

- the8fest Board

# the8fest 2022

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**Thanks to our previous board members and staff:** Andrew James Paterson, Sean Lee, Marnie Parrell, Gloria Swain, Ben Donoghue, Christina Zeidler, Caleigh Clements, Tanya

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**the8fest would like to thank:**

**Workshop facilitators:** Fanci Duran, Mivan Makia, Alexi Manis. **Commission mentors:** Marcos Arriaga, Mivan Makia, Morgan Sears-Williams. **Poster screen-printing:** Jesse Purcell at Repetition Press. **ASL interpretation:** Cindy Muskat. **Closed captioning:** CCS Inc.

**Special thanks to:** Lukas Blakk, Ben Donoghue, Martin Heath, Sebastjan Henrickson (Niagara Custom Lab), James King, Christine Lucy Latimer, Louise Liliefeldt, Sean Lee (Tangled Arts), Scott Miller-Berry, Aaron Moore, Polish Combatants' Hall, VTape (Chris Gehman, Lisa Steele, Kim Tomczak), Sally Walker-Hudecki.

And thank you to all the filmmakers!

**the8fest is made possible through the generous support of:** The Canada Council for the Arts and The Toronto Arts Council, as well as our sponsors and community partners.



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for the Arts

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# the8fest 2022

## August 5-11

Online, on-demand at [the8fest.com](https://the8fest.com)

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### WORKSHOPS

#### **BASICS OF SUPER 8: HOW-TO WITH MIVAN MAKIA**

July 30th, 12:00 PM-4:00 PM

Venue: Outdoors in High Park

#### **PHYTOGRAMS WITH FRANCI DURAN**

August 6th, 11:00am-5:00pm (Rainy day date August 20th)

Venue: Kensington Market

#### **EDITING + PROJECTOR SKILLS WITH ALEXI MANIS**

August 7th, 1:00pm-5:00pm

Venue: The 401 Richmond Commons

### ONLINE FILM PROGRAMMING

ONLINE, ON-DEMAND: AUGUST 5-11, 2022

#### **BAGEROO PROGRAM #1**

#### **BAGEROO PROGRAM #2**

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Curated by Milada Kováčová

ARTIST TALK VIA ZOOM p.23  
p.7 August 11th, 7:00pm ET

**The Archive as Commemoration - Program Guest** p.25  
Curated by Mahlet Cuff

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curated by Jonathan Pollard (Home Movie History Project)  
August 7th, 8:30pm EST  
Venue: The Polish Combatant's Hall Parking Garage

# WORKSHOPS

## Basics of Super 8: How-To

facilitated by Mivan Makia

July 30th, 12:00pm-4:00pm

Venue: Outdoors in High Park

Registration fee: \$50.00

Learn the magic of Super8 moviemaking with instructor Mivan Makia! In this workshop, participants will learn all the tips and tricks to becoming a Super8 filmmaker. The workshop will be held in High Park, where each filmmaker can shoot a roll of Ektachrome. Registration fee includes processing and scanning from Niagara Custom Lab.



# Phytograms

facilitated by Franci Duran

**August 6th, 11:00am-5:00pm (Rainy day date August 20th)**

Venue: Kensington Market

**Registration fee: \$50.00**

Join us as we explore phytogramming, an experimental, cameraless animation technique where plant life is both the subject matter of the image and assists the means of photographic reproduction. Phytograms\* are created by the exposure of black and white film or photo paper overlaid with plant material and dried in daylight.

We will review the technique and then collect samples of the curated and unintentional plants growing in Kensington Market. After that we will soak our plants in an organic developer we make and then we experiment with super-8 and 16mm film stock and photo paper for the rest of the afternoon.

Take home your photo paper phytograms. Scanned versions of the film creations we make together will be available to view and download after the workshop. Participants will be asked to review documentation before we meet.

Please bring any recently picked leaves, flowers, stems and grasses etc... you want to work with in addition to what we collect on the day. No experience is necessary. This workshop includes all film, chemistry, and supplies for use during the workshop.

\*The phytogram process was created by artist Karel Doing who taught me the technique at Phil Hoffman's Independent Imaging retreat in 2018. I have been using the technique in my work since. (Check out my instagram to view examples of the process, [@franciduran](#))

## **BIO:**

Francisca Duran is a Chilean-Canadian experimental media artist who creates films, video installations, and 2D, photo-based, mixed-media works about history, memory, power and violence. Duran has exhibited internationally at film festivals and venues including International Film Festival at Rotterdam, HotDocs, Arkipel, Edinburgh International Film Festival, Kassel DOKFest, Los Angeles Film Forum, John Hansard Gallery and VideoPool Gallery. Duran holds an M.F.A. from York University and a B.A.H. from Queen's University and she continues to receive professional development from artist-run centres. Her practice has been supported by research, travel, and production grants from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council.

[franciduran.art](#)

[Back to Programming Page](#)

# Editing + Projector Skills

facilitated by Alexi Manis

**August 7th, 1:00pm-5:00pm**

Venue: The 401 Richmond Commons

**Registration fee: \$50.00**

Want to learn more about projection, editing your film analogue, and checking your films, but don't know where to start? Now, with the help of instructor Alexi Manis, you can be introduced to the world of analogue editing and projection! Learn how to use a Super8 viewer, how to prep your film, and how to project, all in 401 Commons! Participants are encouraged to provide their own films for the workshop.



# ONLINE FILM PROGRAMS

## Bageroo Program 1

PD

Pleasure Dome

Sponsored by Pleasure Dome

<https://pdome.org/>

After so much delay, anticipation, and growth over the pandemic, the8fest is proud to showcase two volumes of our Bageroo program, selected from our open call for submissions in 2021. In our 15th year, we’ve been able to look at some of the nuances and importance of preserving, maintaining, and celebrating small-gauge filmmaking in a world now heavily dependent on digital communication.



C'est à qui, ce ville?

upon a young woman's life in the city. 38 years later, *C'est à qui, ce ville?* revisits many of the same locations and contemplates a more mature perspective on urban living. This film was shot on outdated super 8 stock which gives the image a patina of time passing. Musical score by Montreal-based artist and composer, Jackie Gallant.

### C'est à qui, ce ville?

**Director:** Midi Onodera  
**Duration:** 3:49  
**Country:** Canada  
**Year:** 2022  
**Format:** Super 8 original/Apple ProRes 422HQ  
**Sound:** Yes

*C'est à qui, ce ville?* is a response to the 1984 film, *Ville, Quelle Ville?* This original super 8 film documented various places in Toronto's east end and reflected



Ville, Quelle Ville?

shaped by generations, obscured by the constant barrage of everyday life. The film randomly touches upon key events familiar to everyone in North America, a melting pot of human experiences. As in any city there is an aspect of alienation, here displayed through the eyes of a young woman caught in the web of her own daily existence.

### Ville, Quelle Ville?

**Director:** Midi Onodera  
**Duration:** 3:32  
**Country:** Canada  
**Year:** 1984  
**Format:** Super 8 original/Apple ProRes 422HQ  
**Sound:** Yes

*Ville Quelle Ville?* reflects a satirical view of city life, commonplace and redundant. Urban life is portrayed as a series of rituals: coming of age in an environment





*My Cat Dreams of Being a Hollywood Star*

## My Cat Dreams of Being a Hollywood Star

**Director:** Gerald Saul  
**Duration:** 3:30  
**Country:** Canada  
**Year:** 2021  
**Format:** Super 8  
**Sound:** Yes—wild double system on film, sunk/married on digital copy

In a household full of cameras, a cat's ego is unlimited. Filmmaker's first close study of his 12 year old cat.

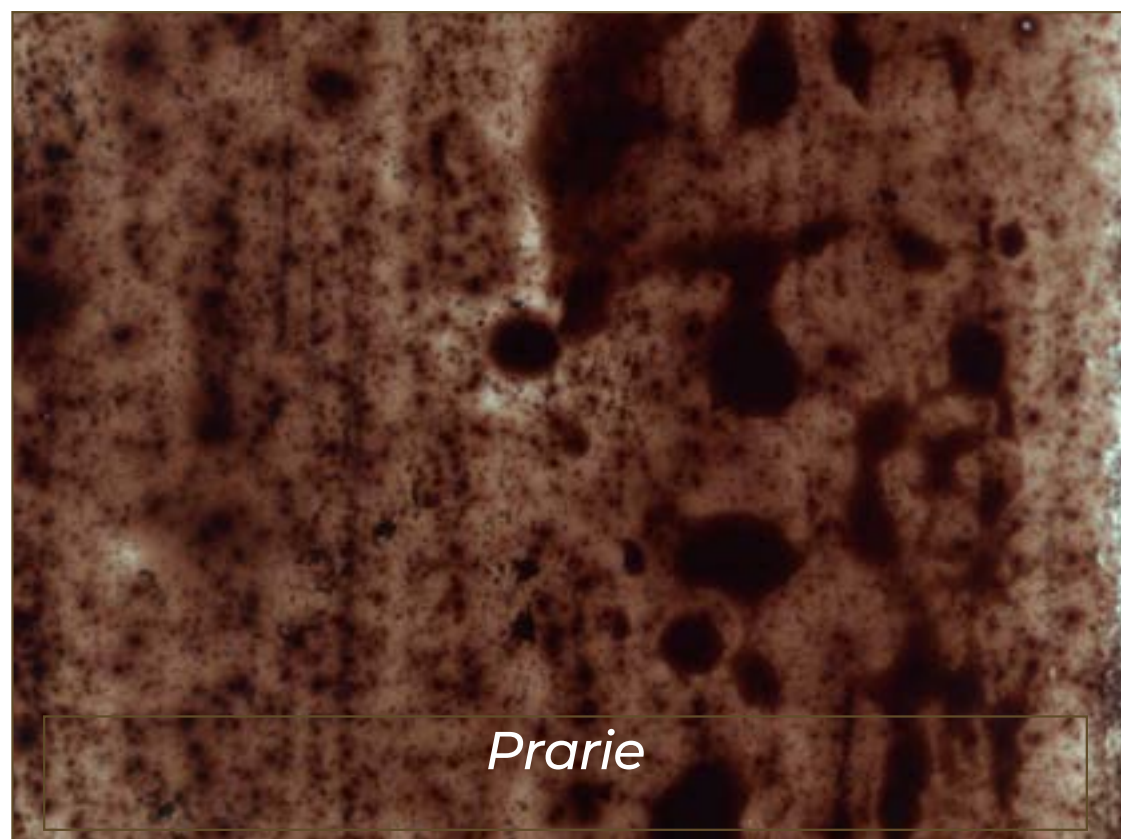


*collapse*

## collapse

**Director:** Calla Moya and Patrick Clancy  
**Duration:** 3:17  
**Country:** Canada  
**Year:** 2021  
**Format:** Super 8  
**Sound:** None

Demonstration of falling techniques on colour negative stock.



*Prarie*

## Prarie

**Director:** Justin Clifford Rhody  
**Duration:** 6:13  
**Country:** USA  
**Year:** 2021  
**Format:** Regular 8mm  
**Sound:** Silent

A hand painted portrait of a particular place and time. (dedicated to the dogs of midtown)



*Their families are sleeping*

## Their families are sleeping

**Director:** Maximilian Suillerot  
**Duration:** 5:00 (tbd)  
**Country:** Canada  
**Year:** 2022  
**Format:** Super 8  
**Sound:** Yes

Pulsing waves reveal shimmering lights. A ghost moving like water shines through the threshold. You hold the horizon in deceit. The colour remains the same.



*Marianne*

## Marianne

**Director:** Laura Pitkanen  
**Duration:** 3:10  
**Country:** Germany / Canada  
**Year:** 1970s / 2021  
**Format:** Super 8  
**Sound:** Yes

I bought a sight-unseen, silent Super 8 film at a flea market in former East Berlin, with Marianne handwritten on the cartridge. Upon viewing, I was drawn into the intimacy of a couple playing a geopolitical board game, and I researched the objects within the home – board game, liquor bottle, cigarette package, fabrics, and furniture – to date the film between 1969-1972. During Covid lockdowns in 2021, I composed a soundtrack to *Marianne*, weaving my compositions and homemade foley with archival broadcasts from the Cold War era (e.g. Radio Berlin International, Radio Moscow, Cold War number stations) to reflect finding love through the cacophony.



*Reporting the Weather*

## Reporting the Weather

**Director:** Eva Claus  
**Duration:** 3:00  
**Country:** Belgium  
**Year:** 2016  
**Format:** Super 8  
**Sound:** Silent

The starting point of this film was a long distance and a nearing end: 'There was still some time before the clouds would come and the rain would start to fall. Sunbeams everywhere. I think of you and hope you are fine, just like the weather.'





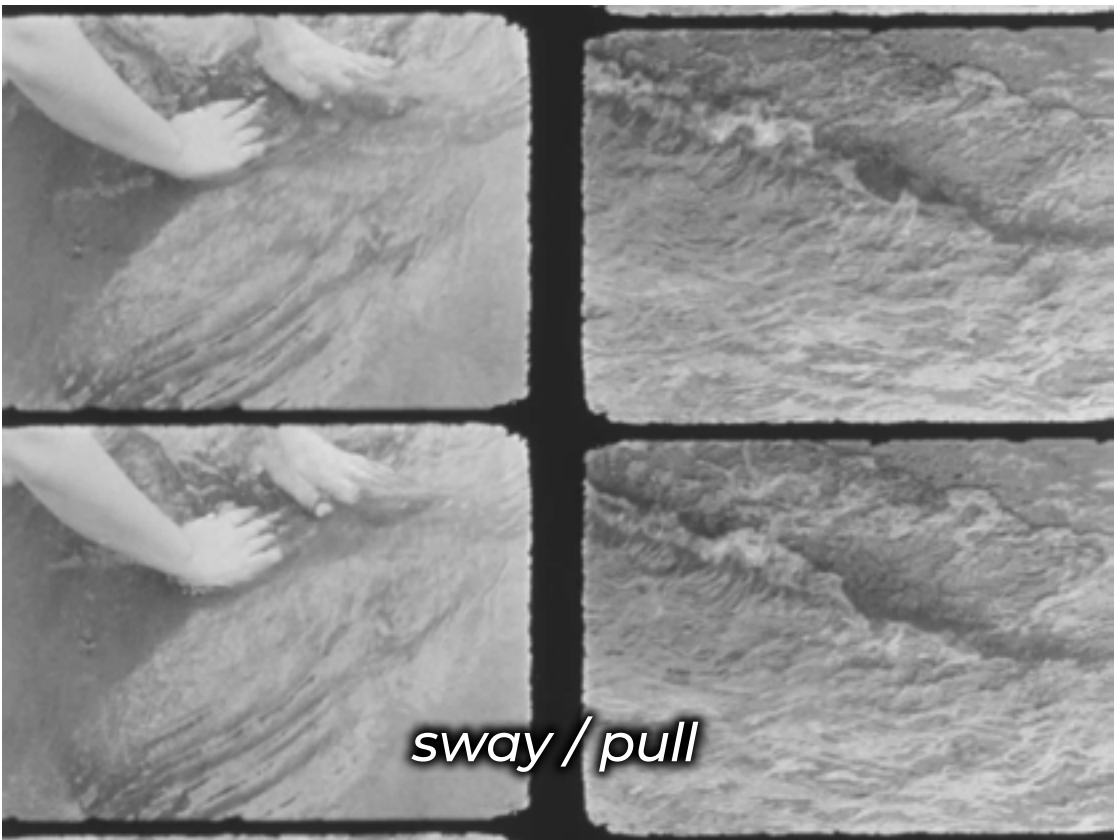
**Birds Fly Backwards**

**Director:** Rich Fedorchak  
**Duration:** 5:43  
**Country:** U.S.A.  
**Year:** 2010  
**Format:** Super8 film  
**Sound:** Music by Boy With A Fish  
“What I have here is a camera.  
And I would like to take your picture.  
It will make a subtle difference in your life “  
- Boy With A Fish



**TRUST ISSUES**

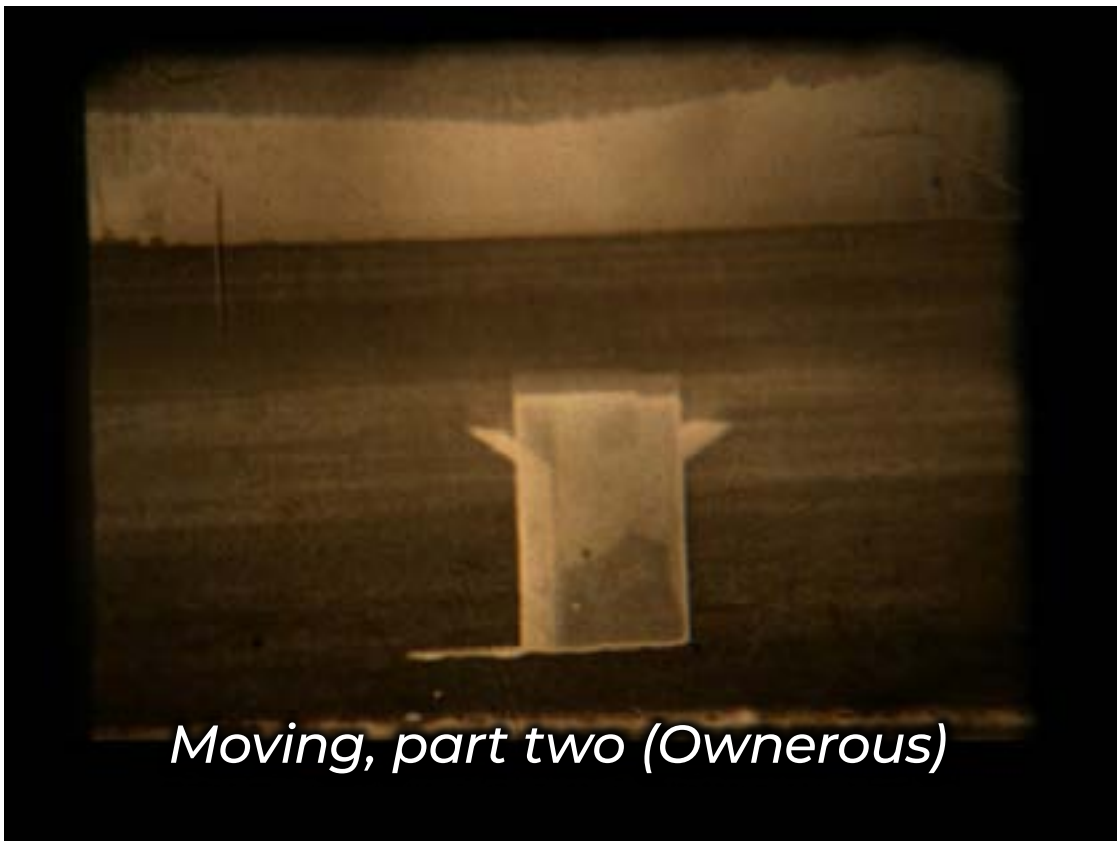
**Director:** Katelyn Galucci  
**Duration:**  
**Country:** Canada  
**Year:** 2010  
**Format:** Super 8  
**Sound:** None  
A film of short durational scenes that consist of layered moving images disrupted by a magnifying lens.  
What I am I looking for?  
Impulsively, I'll admit that I wonder about my subconscious... How it embeds itself into my body's rhythm; and by extension this film. The pacing of this film is odd like me. Mentally, I am visualizing many images quickly all the time... Artistically, I must keep hold of this authentic and ride each wave of drifting layered images. Images are the collapse of memory... memory fragments allow us to comprehend over and over we create meaning by looking. There is a tension in this film created by cutting scenes short. The film is abruptly like not one moment of rest; the expression of my trust issues.



**sway / pull**

**Director:** Morgan Sears-Williams  
**Duration:** 5:15  
**Country:** Canada  
**Year:**  
**Format:** Regular 8mm  
**Sound:** No  
Created during the COVID-19 pandemic when queer spaces were dissapearing across Toronto, *sway / pull* is a meditation on the erosion of Hanlans Point Beach in both literal and figurative senses. Hanlans Point Beach, located on the Toronto Islands, was the site of Toronto

first gay pride celebrations in 1970s and remains a queer haven today. Additionally, the Toronto Islands have faced poor city planning that has led to a significant amount of erosion on the beach. This film plays with the concept of erosion by the physical pushing of sand to speak back to the literal erosion of the beach caused by late 20th century urban planning failures in Toronto, and the erosion of queer spaces during a global public health and economic crisis. Focused on the impermanence of movement through the artist's hand and feet motion, waves sucking in on themselves, and the active movement of doing and undoing, this rumination questions how we can blend moments and create non-linear way to view time, making imagined time in a queer space. *sway / pull* was created at the Womxn's Island Residency at Artscape Gibraltar Point, founded by April Hickox in 2020.

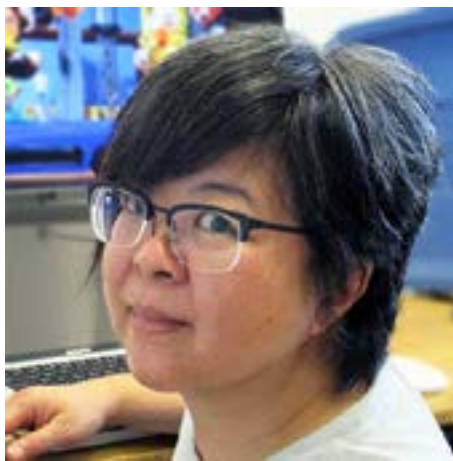


**Moving, part two (Ownerous)**

**Director:** Sandy McLennan  
**Duration:** 3:58  
**Country:** Canada  
**Year:** 2021  
**Format:** Hand-processed Regular and Double 8mm, black & white  
**Sound:** Yes—English  
Moving out/moving in, emptying boxes one at a time.



# Artist Bios:



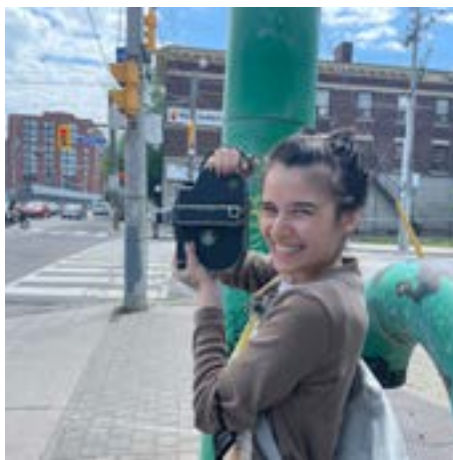
### Midi Onodera

Midi Onodera is an award-winning filmmaker and media artist who has been making films and videos for 35+ years. In 2018, Midi received the Governor General’s Award for Visual and Media Arts. Her work is laced with markers of her experiences as a feminist, lesbian, Japanese Canadian woman. She has produced over 25 independent shorts, ranging from 16mm film to digital video to toy camera formats. Her film *The Displaced View* (1988) was nominated for Best Documentary at the Gemini Awards. *Skin Deep* (1995), her theatrical feature, screened internationally at festivals including the Rotterdam International Film Festival and the Toronto International Film Festival. Since 2006 she has made over 500+ Vidoodles (defined as bite-sized 30 second to 2 minute video doodles). For the past 12 years she presents an annual video project addressing themes of language, media, politics, and the everyday. Her online videos can be viewed at: [www.midionodera.com](http://www.midionodera.com)



### Gerald Saul

Gerald Saul is a veteran super-8 filmmaker, based in Regina where he is a professor of film production at the University of Regina.



### Calla Moya

Calla is an artist living and working in Toronto whose practice focuses on the materiality of all media and, in her work, explores ways to engage with their presences through tactile experience. Calla’s works have been shown at the8fest in 2017 and 2018.



### Justin Clifford Rhody

Justin Clifford Rhody is a photographer, filmmaker and sound artist based in New Mexico. His work has been exhibited and published in galleries and alleyways, both nationally and internationally, in print publications, on cassettes and vinyl records, as well as online. He ran the Friends & Relatives record label 1999-2016 and has been organizing underground music & art events for over 20 years. Currently, Rhody is the founder/co-operator of No Name Cinema and runs the Physical media imprint. More information can be found at [justincliffordrhody.com](http://justincliffordrhody.com) and [nonamecinema.org](http://nonamecinema.org)



### Maximilian Suillerot

Maximilian Suillerot is a French-Mexican multi-media artist currently living and working in Toronto. Born and raised in Mexico City, Maximilian began their artistic training in Paris (France) at Les ARCADES and continued their studies at the University of Toronto obtaining a B.A(Hons) specializing in Visual Art Studies. Suillerot has exhibited in shows and screenings internationally including Canada, Mexico, France, USA and Germany.

In their practice, Maximilian plays with concepts that encompass the queer duality of presence and absence. They are concerned with psychological processes and the limits of intimacy. Memory as truth is questioned and disrupted. Grief and fiction meld with personal narratives to comically reveal discomfort, and rituals are created as a coping mechanism for consciousness. Throughout their work, the reality of uncertainty is exposed, and all of its consequences are accepted.



### Laura Pitkanen

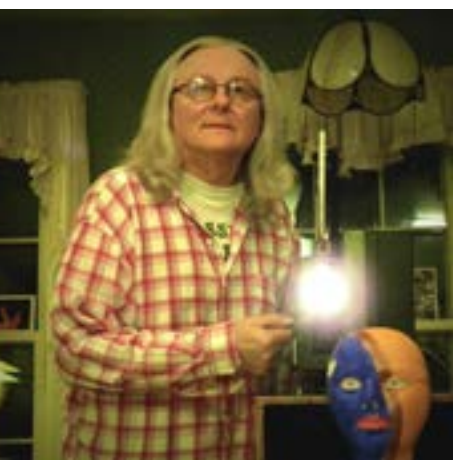
Laura Pitkanen is a composer and critical geographer drawn to making experimental soundtracks for film and working with found 8mm home movies. She is also a songwriter and guitarist, creating floating melodic hooks among moody and evocative songs in the bands *Adaptor 45* and *Long Branch*.



### Eva Claus

Eva Claus (b.1992 Brussels) is an audio-visual artist working primarily with super 8 and 16mm film. Her practice is driven by observations of (un)expected encounters with landscapes and people, natural habitats, circularity and means of film itself.

Claus was educated at the Friedl Kubelka School for independent film in Vienna, Austria and she obtained her MFA in photography at the Royal Academy of Arts in Ghent. Her films have been shown at festivals such as Light Field San Francisco, International Film Festival Rotterdam, Moscow International Film Festival, Process Film Festival Riga, Harkat Festival Mumbai, Rencontre International Paris / Berlin, Istanbul International Film Festival, amongst others. Parallel to her artistic practice she works as a cinematographer, projectionist and film restoration assistant at The Temenos.



### Rich Fedorchak

Rich Fedorchak is a retired registered nurse, artist, experimental filmmaker, and jug band musician who lives in a rural town in Vermont. His films have been screened at numerous film festivals in the USA, Canada, and Italy. In 2018 he was the spotlight filmmaker at the 8 Fest..



**Katelyn Gallucci**

Katelyn Gallucci is a differently abled artist and curator living in Toronto. She received her M.F.A in Visual Art from York University. Her image based artworks deal with how the mind and body continuously interlace external reality and internal knowing. Her work has been exhibited at Gallery 44’s Proof 25 exhibition as well as across the city of Toronto. Additionally, her work has been featured in Difficult placement, Project Gallery Studios, Space Jam, YTB Gallery, and at Layers, Partial Gallery. Gallucci has continued to investigate her practice through previous residencies at Gallery 44, OCAD University, YTB Gallery and Sketch Studios. She has been awarded York University’s Graduate Scholarship, the Susan Crocker and John Hunkin Award, the Project 31 award and an Ontario Art Council grant.



**Morgan Sears-Williams**

Morgan (BFA OCAD University) is an interdisciplinary artist and cultivator based in Toronto. Her practice often explores larger themes of feminist queer histories, collective memory and questioning institutional archiving practices.



**Sandy McLennan**

Sandy McLennan loves wandering just outside his darkroom door (the home or portable one) with cameras and sound recorders. Hand-processed motion pictures sometimes evoke memory of personal and state-of-the-world emotions. He improvises with audio from shoot-location field recordings and sounds associated with creating the work. He leads workshops enabling the experience of slow time and surprise via analogue technology. He has exhibited motion pictures, photography, installation/performance and sound and has received grants from Canada Council for the Arts and Ontario Arts Council.



The logo consists of the letters 'PD' in a stylized, bold, serif font. The 'P' and 'D' are connected at the top and bottom, with the 'D' having a distinctive shape where the vertical stroke is slightly curved.

Pleasure Dome

[www.pdome.org](http://www.pdome.org)

*Pleasure Dome is an  
artist-run exhibition presentation organization  
& publisher*

DEDICATED TO  
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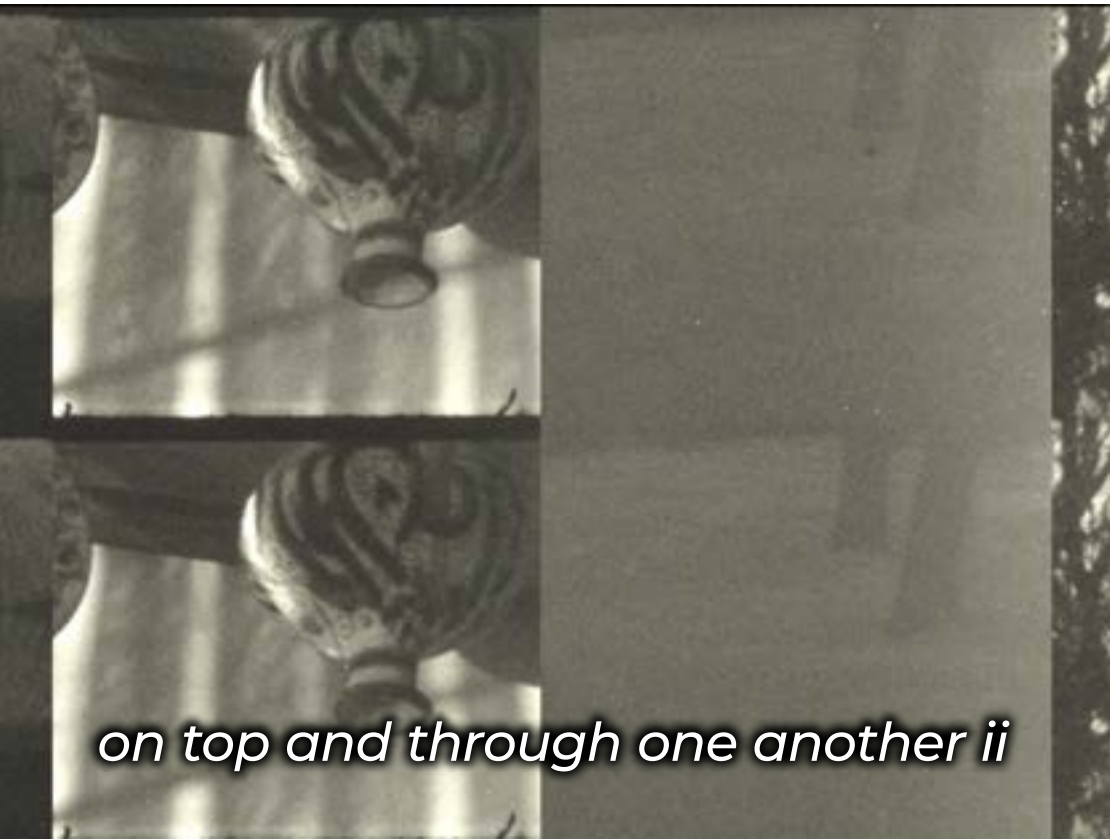
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# Bageroo Program 2



**on top and through one another ii**

**Director:** Nada El Omari and Sonya Mwambu  
**Duration:** 2:53  
**Country:** Canada  
**Year:** 2022  
**Format:** Double 8mm  
**Sound:** Yes

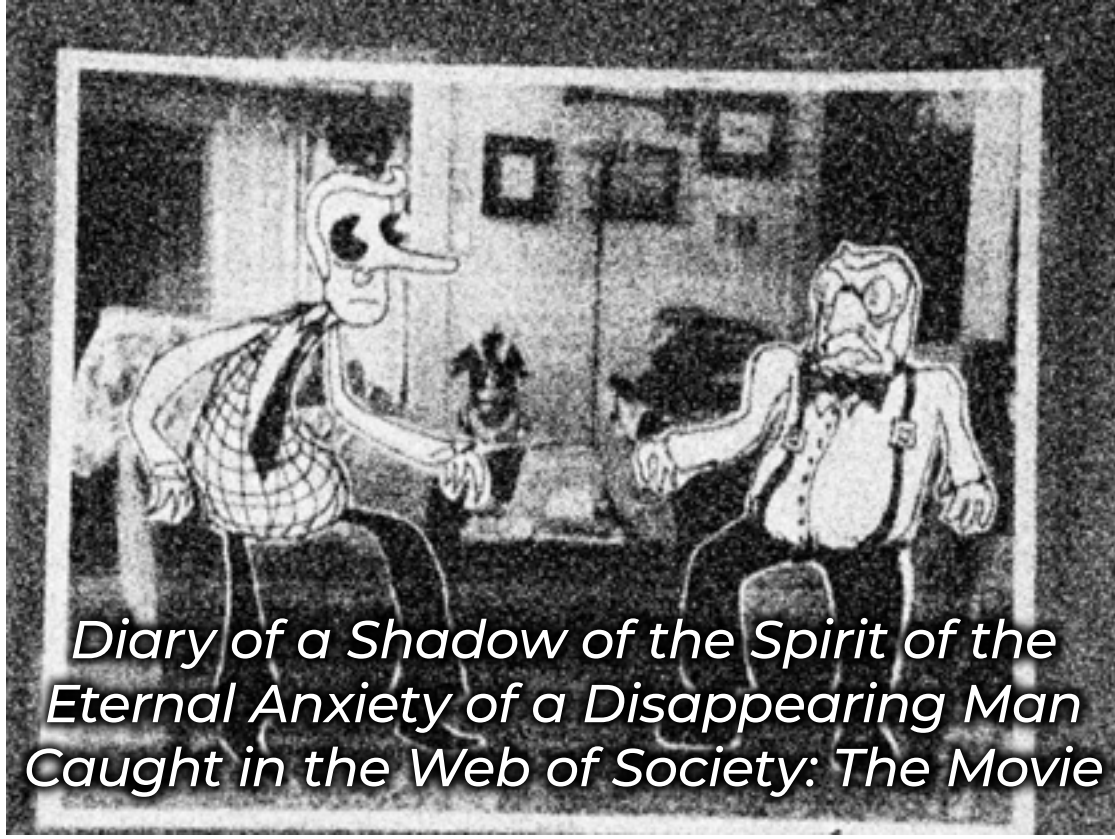
In a continued state of chaos and common lines - maybe lonelier, even looking more closely through the clearness: "I think you're looking for new dreams" they said. Unknowingly, we've found new spaces, filled with stories and thoughts, new sounds and trees, new times, all travelling - always and forever - on top and through one another.



**Pollux**

**Director:** Eva Claus  
**Duration:** 3:28  
**Country:** Belgium  
**Year:** 2015  
**Format:** Super 8  
**Sound:** Silent

A black and white translation of the invisible wind that is sculpting the water while passing by with reflection of the sunlight.



**Diary of a Shadow of the Spirit of the Eternal Anxiety of a Disappearing Man Caught in the Web of Society: The Movie**

**Director:** William Bessai-Saul  
**Duration:** 3:20  
**Country:** Canada  
**Year:** 2021  
**Format:** Super 8  
**Sound:** Yes

This is one of those really boring, pretentious, and self-indulgent cartoons where the white, male self-insert protagonist just stands around like some angsty French revolutionary, whilst the voice-over narration delivers a rambling personal anecdote; possibly around the production of the film itself. It's very clever.



**Ersatz Cats**

**Director:** Suzanne Moreau  
**Duration:** 3:29  
**Country:** Canada  
**Year:** 2021  
**Format:** Colour 8 mm Super 8 camera  
**Sound:** The licensed soundtrack is "Gladiolus Rag", by Domansed

*Ersatz cats* play while the master's away - 'til they're caught in the act! People playing cats playing people playing cats. Think "Victor, Victoria" fluidity - but cats. This quirky comedy, shot in one take on a vintage Super8 camera, is a cross between a cat video and the musical, "Cats!"





Maier, Julie Maier and Caitlin Taylor.

**The Popcorn Man**

**Director:** Lenore Maier  
**Duration:** 3:10  
**Country:** Canada  
**Year:** 2021  
**Format:** Super 8  
**Sound:** “Black Coral” by Vision Fortune (with permission)

Inspired by Popcorn Dan (Coxon), the gregarious 3rd class popcorn vendor aboard the RMS Titanic, this film tells an alternative version of his story through a prairie cult lens. Starring Blair Colwell, Cassandra Lavoie, Erica



4 territories). The works were made by a white settler artist during her time back in the prairies during the covid-19 pandemic.

**Whipping a Shitty; Or Idling (Donuts) 1 and 2**

**Director:** Lauren Fournier  
**Duration:** 1:35 and 1:20  
**Country:** Canada  
**Year:** 2020 - 2022  
**Format:** Super 8  
**Sound:** No

*Whipping a Shitty: Or, Idling (Donuts) 1 and 2* is a visual reflection on idling and the passing of time on the colonized lands of Regina, Saskatchewan (Treaty



**ANTFILM**

**Director:** Tetsuya Maruyama  
**Duration:** 2:15  
**Country:** Brazil  
**Year:** 2021  
**Format:** Super 8  
**Sound:** Magnetic sound on film

How can one go against the system when you are part of it?



**Questions by Davrielle**

**Director:** Lea Rose Sebastianis  
**Duration:** 2:38  
**Country:** Canada  
**Year:** 2022  
**Format:** Super 8

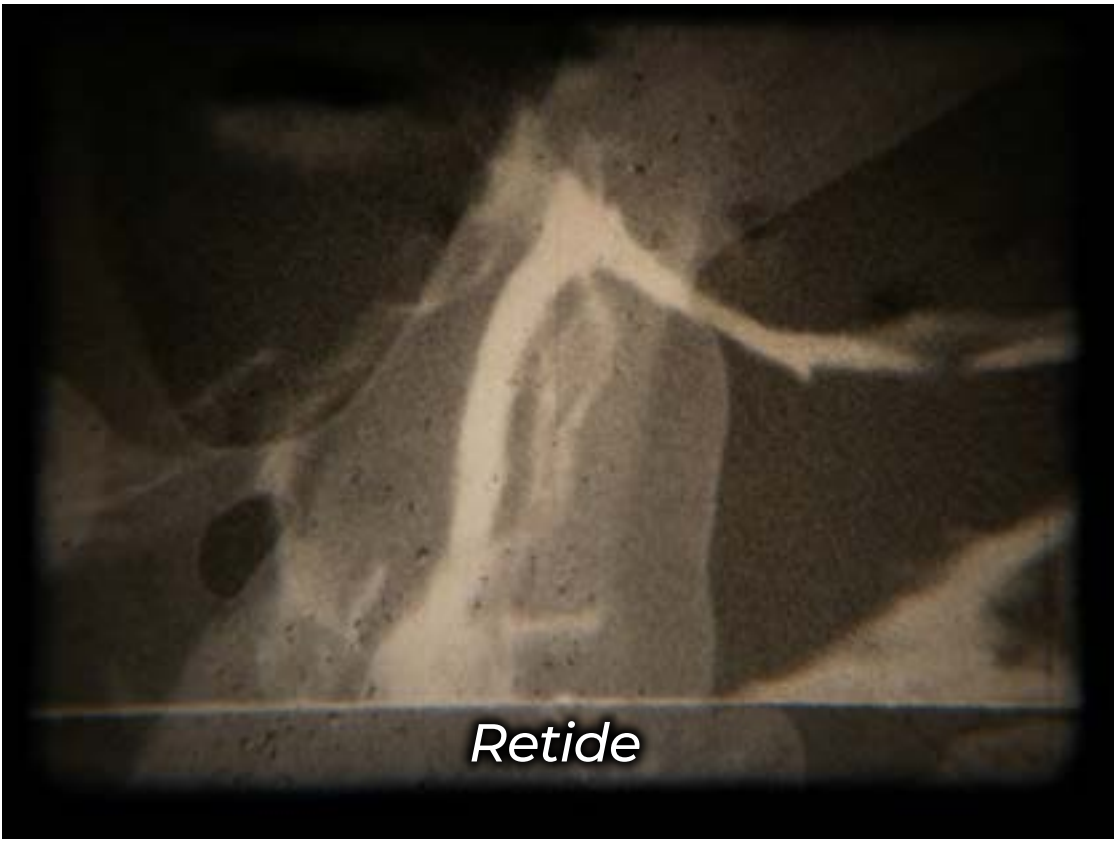
**Sound:** Artist: Davrielle, Song writers: Davrielle, Song Producer: Amateur Painter, recorded at Cool Tie Records



**TWO**

**Director:** Hali Autumn  
**Duration:** 7:43  
**Country:** United States  
**Year:** 2019  
**Format:** Super 8 to HD transfer  
**Sound:** Silent

A short, silent film based on a poem concerning the interior, dream-like experiences of an individual through love and loss.



**Retide**

**Director:** Sandy McLennan  
**Duration:** 3:11  
**Country:** Canada  
**Year:** 2021  
**Format:** Hand-processed Super 8, black & white  
**Sound:** Silent

With a Super 8 cartridge I shot moons ago, labelled “unknown”, I’m back in the darkroom after some months. Ah, it’s the river near home! Turned out to look just how I felt, with muted brown, false horizon,

chemical re-balance and frayed nerve.





*Family Portrait #4*

Rhaia Egleston. Camera original Super 8 footage was optically printed and blown up to 16mm to achieve all inherent effects. All footage was hand-processed.



*My father is dead (Mon père est mort)*



*Where we are is always too far away*

slows down, and gets lost in the landscapes of memory.

### Family Portrait #4

**Director:** Charlie Egleston  
**Duration:** 5:20  
**Country:** Canada  
**Year:** 2021  
**Format:** Super 8 blown up to 16mm,  
digital scan  
**Sound:** Yes

An introspective reflection of family life during a succession of lockdowns and part of a continuing series that reimagines familial uses for photographic imaging. Original music composed and performed by



*Fair winds and following seas*

as road signs on the path of different perceptions.

### Fair winds and following seas

**Director:** Alina Tretinjak  
**Duration:** 2:50  
**Country:** Austria/India  
**Year:** 2022  
**Format:** Super 8, digital transfer  
**Sound:** Stereo

The film sketchily describes states and conditions of traveling, conquering, migrating. The images are predominantly set in India, but avoid any exoticism. The hashtags in the film description invite to individual interpretations of the film material, as they only serve



# Artist Bios:



## Nada El Omari and Sonya Mwambu

Mwambu and El-Omari have worked collaboratively since 2015. Together, their work spans experimental media art, creative writing and installation. Through themes of displacement, race, migration and cultural identity, they explore the intersections of these landscapes in an attempt to recontextualize their voices and reclaim agency. Working across various local communities they have shown works at various festivals, published in the qumra journal and have worked together on the Awakenings Project commissioned by the City of Toronto. They are currently displaying a digital project commissioned by the Art Gallery of Ontario (on view at: home.net). They continue to develop projects around the idea of experiencing art as an active audience.



## Eva Claus

Eva Claus (b.1992 Brussels) is an audio-visual artist working primarily with super 8 and 16mm film. Her practice is driven by observations of (un)expected encounters with landscapes and people, natural habitats, circularity and means of film itself. Claus was educated at the Friedl Kubelka School for independent film in Vienna, Austria and she obtained her MFA in photography at the Royal Academy of Arts in Ghent. Her films have been shown at festivals such as Light Field San Francisco, International Film Festival Rotterdam, Moscow International Film Festival, Process Film Festival Riga, Harkat Festival Mumbai, Rencontre International Paris / Berlin, Istanbul International Film Festival, amongst others. Parallel to her artistic practice she works as a cinematographer, projectionist and film restoration assistant at The Temenos.



## William Bessai-Saul

William Bessai-Saul is a Regina based filmmaker, cartoonist and radio personality. Fun Fact: William owns a complete set of the 60 Dubble Bubble comics in the current run.



## Suzanne Moreau

Suzanne Moreau has herded humans and wrangled cats in indie films since completing CineVic's Incubators Program (2019). She's always up for a challenge and a chance to try something new! Suzanne is on the Board of Directors for CineVic, an independent filmmaking society with membership in south Vancouver Island and surrounding islands. Her films are sparked by her active imagination and stimulating life with three cats, three humans and the urban wildlife of her home in Victoria, BC, Canada.



## Lenore Maier

Lenore (she/her) is a musician, sound designer and filmmaker based in Saskatoon, SK, on Treaty 6 Territory. She plays drums and sings in Saskatoon surf pop band The Garrys. She also produces ambient electronic works as Ursa and has worked in the realms of film score composition and live theatre sound design. She is a co-founder of Grey Records, a small cassette label based in Saskatoon. In the past she has organized with Girls Rock Saskatoon and is the founder of FEMFEST! (2017-2019), organizer of The Salt Shaker Festival (2018-present), and the Saskatoon One Take Super 8 Event (2019-Present). She has worked for other music festivals including Swamp Fest, and Regina Folk Festival and has been a FACTOR juror since 2014. She holds a Bachelor of Arts in International Studies and is currently pursuing a Master of Public Health at the University of Saskatchewan.



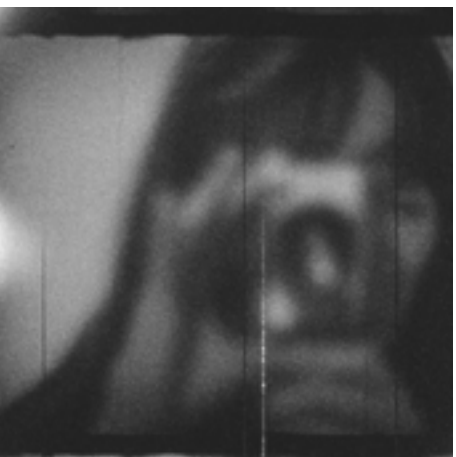
## Lauren Gabrielle Fournier:

Lauren Gabrielle Fournier (she/her, b. 1989) is a white settler writer, curator, and filmmaker who works across media. She is interested in practices of storytelling that engage with the self in critical and politically-engaged ways. She is a queer woman and a first-generation student. [www.laurenfournier.com](http://www.laurenfournier.com)



## Tetsuya Maruyama:

Tetsuya Maruyama (Yokohama, 1983) is an artist whose interdisciplinary practice includes film, performance, sound, installation and everything between. His work departs from re-contextualization of found banal materials and textures, as a liminal record of quotidian observations. He received BS Arch from University of Buffalo(2007) and certificate in Montage and Editing of Image and Sound from Escola de Cinema Darcy Ribeiro(2016). His works have been exhibited widely at festivals, museums, and galleries, including Alchemy Film and Moving Image Festival, MUTA, Slavonian Biennial, Kurtzfilm Hamburg, Dobra, Dresdner Schmalfilmtage, Chicago Underground Film Festival, Istanbul International Experimental Film Festival, Process, Mono no Aware, Kunstbezirk Stuttgart, Bienal de la Imagen en Movimiento, Cámara Lúcida, MAM Rio de Janeiro, Cinemateca Uruguaya, among others. Inspired by the Haitian folktale of the same title, his debut-feature "The Owl's Tale", won the best film award at VIII Festival Márgenes (Madrid, Spain) in 2018. Maruyama currently lives in Rio de Janeiro, Brazil, where he founded Megalab, an artist-run film lab, and continues to work in its proximity to nature.



## Lea Rose Sebastianis:

Lea Rose Sebastianis is a filmmaker and actress based in Toronto.





**Hali Autumn:**

Hali Autumn is a multi-disciplinary artist working across film forms and movement, instrumentalizing allegory and poetic symbology, while exploring human truths and personal mythology. Her preferred medium is film-making, which she uses for the transmutation and translations of these themes. Within her film form, she reflects landscapes and wilderness as a backdrop to mirror the body's own. Through metaphors of the relationship between the world and the body, she finds her threshold.

She is self-taught and was first introduced to Super 8mm film-making through a scholarship with the Northwest Film Center in Portland, OR. After completing a short film, entitled TWO, drawn from poetry she wrote preceding the workshop, she co-founded the artist collective ALVA and created ONE. ONE was completed in December 2020, in tandem with the release of a photography book, entitled Fertile Collision. There are themes of release between photographer and dancer, tracing moments of the ethereal and intimate conversations, oscillating between each other in the past and present, as an amplifier. The idea of using constraints—or lack thereof—in her work and the portraits she incorporates, reflect the craft and history of early modernist dance which continues to inspire her research.



**Sandy McLennan:**

Sandy McLennan loves wandering just outside his darkroom door (the home or portable one) with cameras and sound recorders. Hand-processed motion pictures sometimes evoke memory of personal and state-of-the-world emotions. He improvises with audio from shoot-location field recordings and sounds associated with creating the work. He leads workshops enabling the experience of slow time and surprise via analogue technology. He has exhibited motion pictures, photography, installation/performance and sound and has received grants from Canada Council for the Arts and Ontario Arts Council.



**Charlie Egleston:**

Working in expanded modes of film and video production, Charlie Egleston (b. Kitchener, Ont., 1973) has been making moving images and multidisciplinary work for the past 25 years. He holds an HBA in Film Studies from Western University (London, Canada) and an MFA in Film Production from York University (Toronto). His films have been shown throughout North America and the world, including IFF Rotterdam , Oberhausen IFF, Media City FF, WNDX FF, Ann Arbor FF, and have been generously awarded by organizations such as the Canada

Council for the Arts and the Ontario Arts Council. He has held numerous committee, jury, and board positions while providing programming and workshops for many moving image events. He teaches in and coordinates the Advanced Filmmaking program at Fanshawe College in London, Ontario. His films are distributed by the Canadian Filmmakers Distribution Centre (CFMDC).



**Boris du Boullay:**

Born in 1969.  
Lives and works in Paris.  
Boris du Boullay works on the writing of cinema as raw material in film, digital video and multimedia creations.  
By focusing his creations on the daily amazement of images that cross our path, by playing with the absurd in the distance to reality, by working on speed, improvisation, accumulation and profusion, he develops a work that is direct and ambiguous, emotional and ambivalent, where writing finds its completion in the burlesque.



**Mivan Makia:**

Mivan Makia is a filmmaker, documentary photographer, and researcher living and working between Canada and the United Arab Emirates. Interested in self-portraiture and middle eastern cultural expression, the process in both her independent and commissioned work rely on research, experimentation and interdisciplinary practices.

Makia holds a BFA in Film Production and has six years of experience in the film industry, both independent and commercial. Her recent work includes researching and photographing an upcoming book about Falconry practiced in the UAE. Makia has exhibited her work in shows as well as screenings internationally including Canada, USA, England, France, and the UAE.



**Alina Tretinjak:**

Alina Tretinjak is a Vienna-based visual and performance artist, working internationally on the interconnection between analogue film(making) and dance. She has also made several documentaries focusing on social issues and is presently researching on dance visualization with photo-chemical processes.



# The Poetics of Space: Spotlight on the Super 8 Films of Steph Gray

Curated by Milada Kováčová

Images  
Festival

Sponsored by Images Festival  
<https://imagesfestival.com/>

Let's rock it. ***The Poetics of Space: Spotlight on the Super 8 Films by Steph Gray*** grabs us with her Poetry in Motion. Repetition rules. Steph Gray engages the spirit of queer punk DIY aesthetic pairing perfectly with celluloid. Small-gauge is the ultimate vehicle to convey her daily dealings with her surroundings and the loss of landmarks. Start here with what Steph knows and plays with the juxtaposition of image and sound and NOT. Language reigns.

Steph's movies' DIY spirit takes me back to the excitement of the 2000s when Will Munro and company were rocking the Toronto. DIY is at its finest. Steph makes me lament what no longer is but what is so important to experience. — Milada Kováčová

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## Artist Bio:

Steph Gray's Super 8 films have screened internationally, and in Canada, Gray has shown at Antimatter, Inside Out, CSIF \$100 Film Fest, Cinemuerte and performed live at the8fest and Splice This! Usually edited-in-camera and sometimes hand-processed, Gray's films are accompanied by live reading or experimental sound, while exploring the city symphonically or digging in the depths of pop culture and contemplating "what you thought you knew / what you knew you thought". Gray's last two poetry publications are on Ottawa-based above/ground press, including [Words Are What You Get / You Do It For Real](#).





**This is the bike ride to work**

**Director:** Steph Gray  
**Duration:** 6:30  
**Country:** USA  
**Year:** 2002  
**Format:** Super 8  
**Sound:** Yes

*The bike ride to work* is swiftly and slowly, dreamily documented with stories of real life scenes along the way as the bike ride heroine is thinking them. When was the last time you rode your bike and noticed the neighborhood? It's all true, you know.



**Going Against the Grain**

**Director:** Steph Gray  
**Duration:** 3:30  
**Country:** USA  
**Year:** 2000  
**Format:** Super 8  
**Sound:** Yes

Grain elevators, recipes for cooking grain, demo-listens, rabid audiences mix yet again in this fine city.



**Storefronts B4 other storefronts**

**Director:** Steph Gray  
**Duration:** 6:30  
**Country:** USA  
**Year:** 2008  
**Format:** Super 8  
**Sound:** Yes

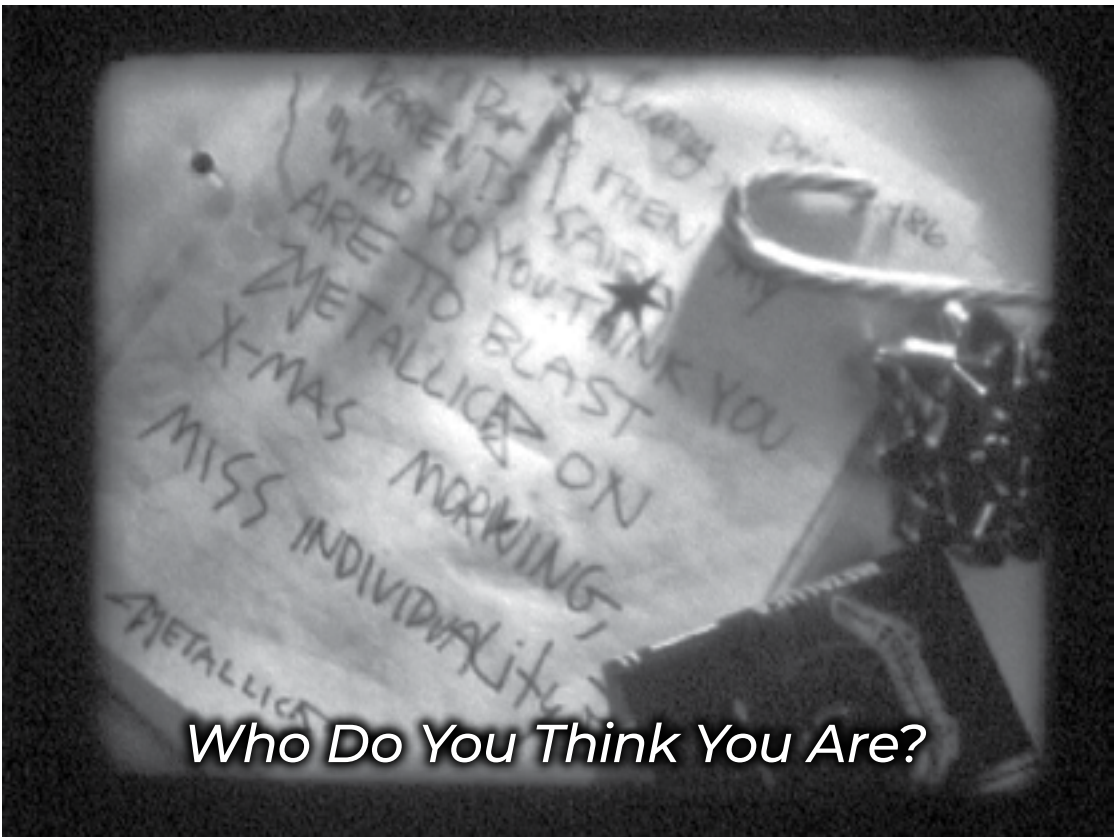
before this storefront was another & another & another...



**Magic Couldn't Save Magic Shoes**

**Director:** Steph Gray  
**Duration:** 6:30  
**Country:** USA  
**Year:** 2010  
**Format:** Super 8  
**Sound:** Silent

Magic Shoes closed in 2008 after being in biz since 1979. No one did handwritten labels like them, no one kept their prices low. When I finally had extra money to buy more Converse, which is mostly all I wear, thinking they'd still be around, even after I filmed it, it was gone. I shot this film in its last week.



**Who Do You Think You Are?**

**Director:** Steph Gray  
**Duration:** 3:30  
**Country:** USA  
**Year:** 2000  
**Format:** Super 8  
**Sound:** Yes

Zoom to 1986, a revisiting an 8th grader's Fuck X-mas Day, an eloquent study in Metallica appreciation as fellow family members retaliate, *who do you think you are* to blast Metallica on X-mas morning Miss Individuality?

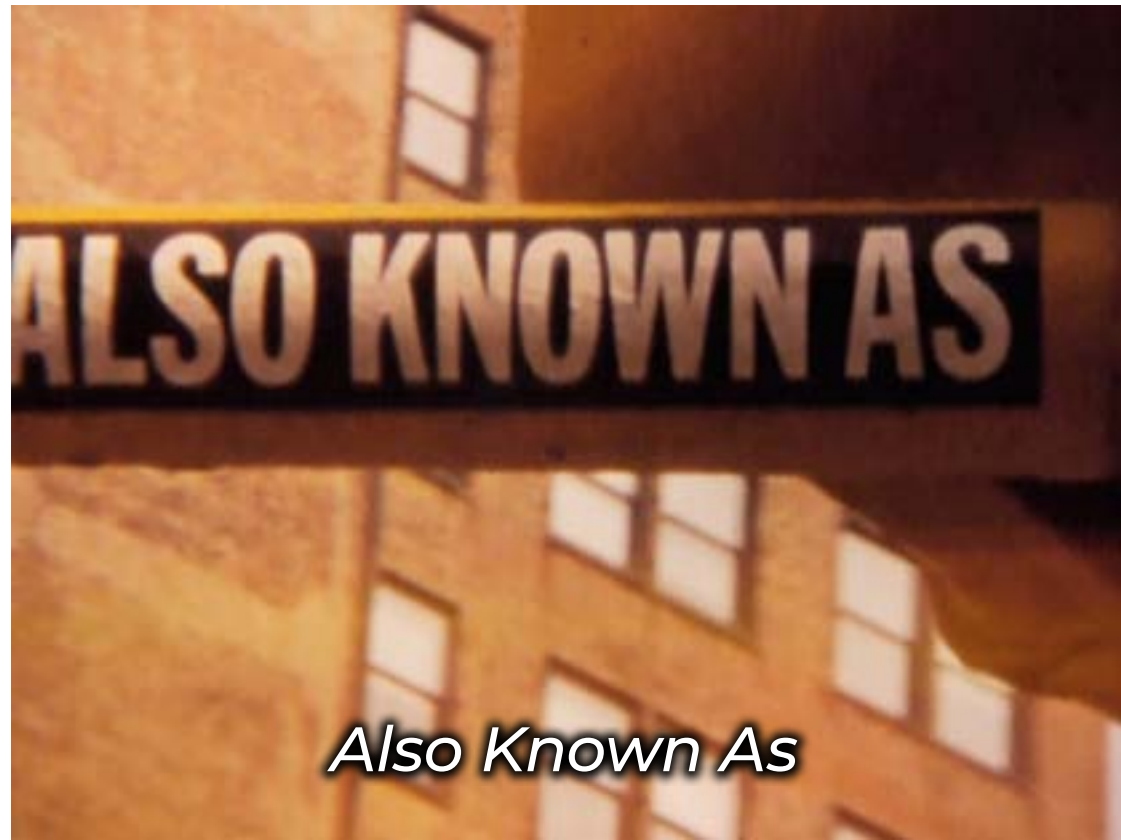


**Satanic Bible on Interlibrary Loan**

**Director:** Steph Gray  
**Duration:** 9:00  
**Country:** USA  
**Year:** 2011  
**Format:** Super 8  
**Sound:** Silent

The title is a true situation that occurred when the filmmaker was 14 or 15 and who was (is?) an ardent metal head as a teenager. The memories and images came together. What you see and imagine is what you get.

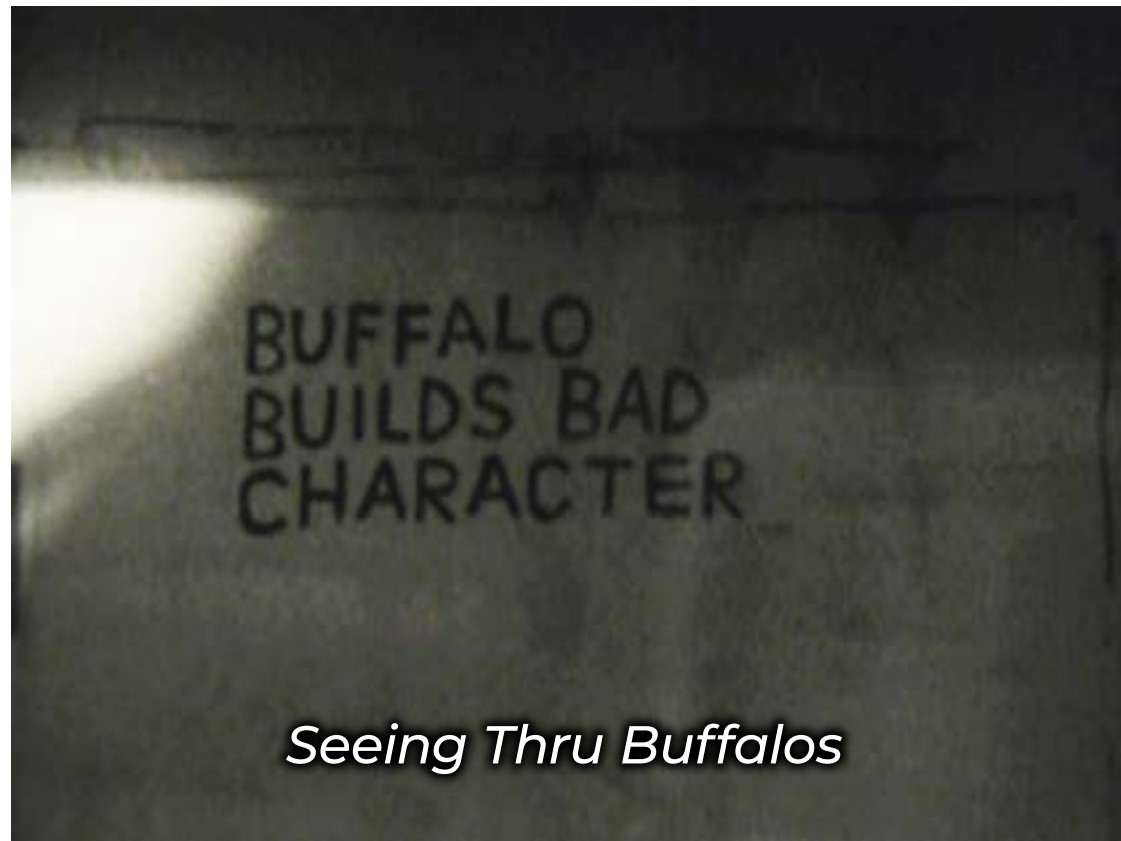




**Also Known As**

**Director:** Steph Gray  
**Duration:** 3:00  
**Country:** USA  
**Year:** 2011  
**Format:** Super 8  
**Sound:** Silent

AKA is also known as many things in the depths of the super familiar, even the teddy bear you see in this film.



**Seeing Thru Buffalos**

**Director:** Steph Gray  
**Duration:** 12:00  
**Country:** USA  
**Year:** 2007  
**Format:** Super 8  
**Sound:** Yes

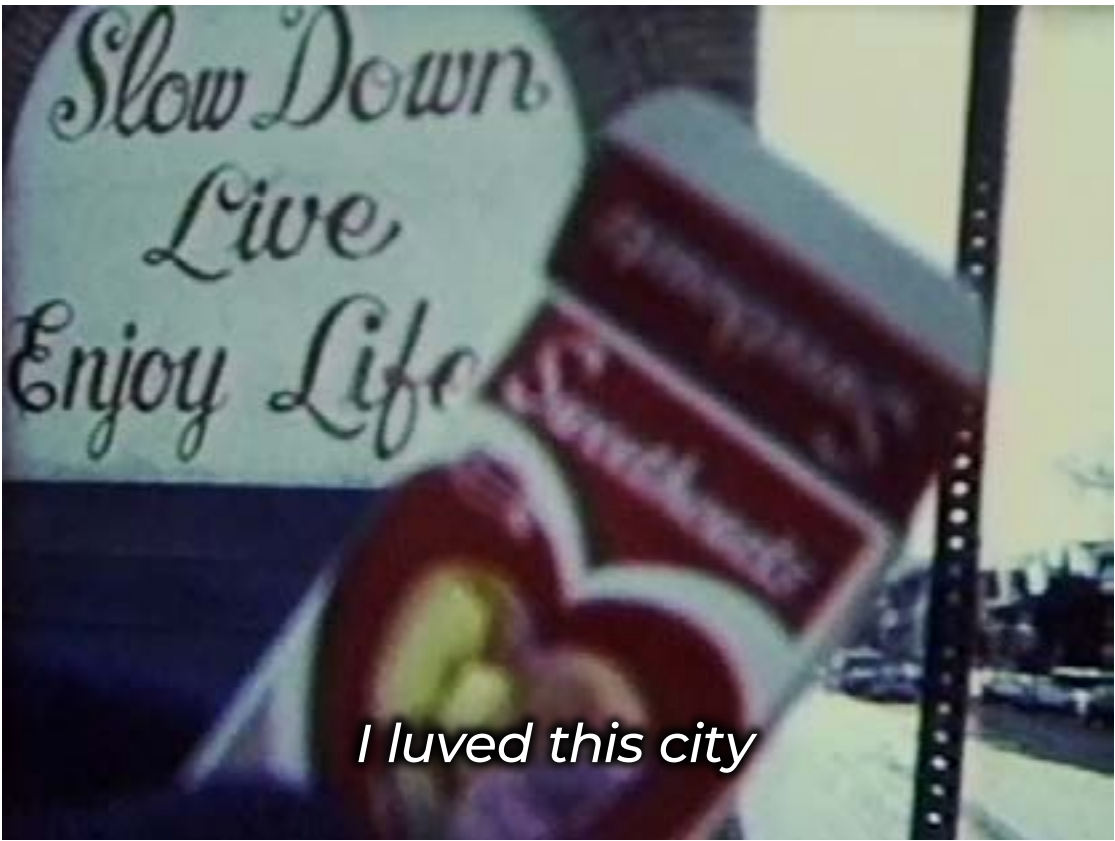
seeing through this city like the buffalo we used to see, like a dream...



**Gertel's galore lore ore**

**Director:** Steph Gray  
**Duration:** 6:30  
**Country:** USA  
**Year:** 2007  
**Format:** Super 8  
**Sound:** Silent

One the last real Jewish bakeries on the Lower East Side succumbs to the unfriendly real estate market in NYC. This film was shot on its next to last day. The bakery continues as a wholesaler/mail order in another borough.



**I loved this city**

**Director:** Steph Gray  
**Duration:** 3:30  
**Country:** USA  
**Year:** 2000  
**Format:** Super 8  
**Sound:** Yes

A crush on a hard to get city. A Valentine to its buildings melting in snow. Frozen hands trying to focus. Soggy wet sneakers and socks persist through the rough terrain of this loved city. Hoity toity types enrage the author. Desperate attempts to perform magic, miracles, and walking on snow without sinking. Do not, I repeat, do not deconstruct this.



**dear joan**

**Director:** Steph Gray  
**Duration:** 3:30  
**Country:** USA  
**Year:** 1999  
**Format:** Super 8  
**Sound:** Yes

A film letter to the heroine joan of arc, as our bike riding heroine laments both the state of buffalo's downtown & lack of public knowledge of joan's real identity, ending in a hissyfit at the library.



# Artist talk via ZOOM

Please join us for an Artist Talk with Steph Gray on **Thursday, August 11th, 7:00 PM ET** for her conversation with Milada Kováčová about New York, DIY, Buffalo, vanishing architecture, and her path to recognition.





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# The Archive as Commemoration

Curated by Mahlet Cuff

 archive  
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<https://counterarchive.ca/>

“Radical thinkers who tirelessly imagined other ways to live and never failed to consider how the world might be otherwise” - Sadiya Hartman

The act of making an archive varies from the intentional to the unintentional. As each person has their reasons for wanting to hold on to certain memories, thoughts, experiences, etc. To be able to think back within our own histories and reimagine what is possible for not only the past and future but to consider the now. The forms that can hold on to remembrance give opportunity to think beyond what archives can look like and who is able to tell stories about specific timelines. In this series of small gauge 8mm films they explore the ways that moving image is a tool for archiving diasporic histories, holding memory, passing down familial stories and how an archive is not constructed to one form. Each filmmaker has their own method of how they are able to translate their message through 8mm film, one that is vulnerable, tedious, laborious and a performance of commemoration.

The program presents films by Hagere Selam (shimby) Zegeye-Gebrehiwot, Ufoma Essi, Sonya Mwambu, Nesanet Teshager Abegaze and Akosua Adoma Owusu.



“A diasporic reverie on what life would be like if the filmmaker’s family never immigrated.”  
The filmmaker envisions what life would have been like if her parents never left their country of origin. The haunting imagery and disjointed narration (in Amharic, left un-translated) create a portrait of the place her mother and father called home.

[Back to Programming Page](#)



area between imagined and erased. The superimposition of imagined bodies rewrites their erased stories, they blend through the house’s shadows before regaining their individual identities when their faces meet the light. “circa” encourages a dialogue between present and past: as the filmmaker repaints the ghosts of the Austin’s family, the othered show us their eyes.





Filmed in Gondar, Ethiopia, the Super 8 film was hand processed by Nesanet Teshager Abegaze at the Echo Park Film Center.



This is an experimental documentary about how being a part of any diaspora shapes a person's identity.

### Phyllis Wheatley

**Director:** Nesanet Teshager Abegaze  
**Duration:** 2:00  
**Country:** Ethiopia & USA  
**Year:**  
**Format:** Super 8  
**Sound:** Yes

An exploration of Ethiopianism, and the ways in which diasporic youth find strength in the Pan-African ideologies put forth by figures such as Marcus Garvey, Phillis Wheatley, and countless reggae musicians. A historical conversation that extends in many directions.



inequality still faced by the Black inhabitants of that country.

### Pelourinho: They Don't Really Care About Us

**Director:** Akosua Adoma Owusu  
**Duration:** 9:00  
**Country:** Brazil, Germany  
**Year:** 2019  
**Format:** Super 8  
**Sound:** Yes

Freely inspired by a 1927 letter from American sociologist and Pan-Africanist W.E.B. Du Bois to the American embassy in Brazil, this colorful film takes us back to a time when it was impossible for African Americans to travel to Brazil and reminds us of the



rebirth. Bereka was shot on Super 8 film and hand processed with coffee and herbs at the Echo Park Film Center by Nesanet Teshager Abegaze.

### Bereka

**Director:** Nesanet Teshager Abegaze  
**Duration:** 7:04  
**Country:** Ethiopia & USA  
**Year:**  
**Format:** Super 8  
**Sound:** Yes

Bereka is an archive of family history as told by matriarch Azalu Mekonnen and her granddaughter Samira Hooks. Filmed in Los Angeles and Gondar, Ethiopia, the film captures the Ethiopian coffee ceremony and explores migration, memory and

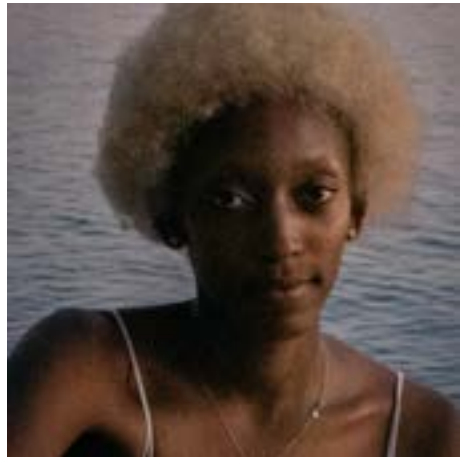


# Artist Bios:



**Hagere Selam “shimby” Zegeye-Gebrehiwot:**

Hagere Selam “shimby” Zegeye-Gebrehiwot is an artist and administrator who currently works and resides between Treaty 1 and Treaty 4 territories. They have received funding from municipal, provincial and national arts councils as well as awards from local and transnational arts organizations. Their practice engages with themes of place and it’s abstraction from a diasporic, queer and feminist perspective. Their experimental film work has been reviewed in Blackflash magazine and the Winnipeg Free Press while screening the world over. Their art writing has appeared in the Capilano Review as well as in the form of commissioned essays at artist run centres in Winnipeg. Currently, they are the Executive Director at the Saskatchewan Filmpool, Co-Director of WNDX Festival of Moving Image and guest editor of the forthcoming Art&Wonder publication.



**Sonya Mwambu:**

Sonya Mwambu is an experimental filmmaker and editor based in Toronto. Born in Kampala, they grew up in Canada and their work centres on the intersections of their identities through the exploration of race, language and the connections they find through their cultural identity and the experimentations of analog film. Mwambu holds a BFA in Film Production from York University.



**Nesanet Teshager Abegaze:**

Nesanet Teshager Abegaze is a filmmaker, entrepreneur, educator, and co-founder of Azla, whose profound love of storytelling and community unifies her wide-ranging career. At Stanford University, Nesanet earned her BA in Human Biology, an interdisciplinary major that allowed her to explore science, history, and the arts. Following her tenure supporting non-profit organizations at the New World Foundation, she earned her MA in Education from UCLA and taught at Los Angeles schools, where she developed an innovative health/life sciences curriculum with an emphasis on the arts. Since leaving the formal education sector, Nesanet has immersed herself in many creative fields. As Vice President of Operations at Atom Factory, a renowned entertainment management company, she helped musicians and entertainers realize their unique artistic visions. From there, she and her mother co-founded Azla, a plant-based Ethiopian restaurant and catering company inspired by the idea that the dining table is a space to share food and your life. Working with and listening to her mother inspired Nesanet to preserve her family history via her lifelong interest in film. As an artist in residence at the Echo Park Film Center, she began working with analog formats and developed a passion for hand processing her super 8 film with ecologically sustainable materials. Her short film, Bereka (2020), screened at Sundance Film Festival, and won best experimental film at BlackStar Film Festival. She works on films, recipes, books, music projects, and teaches workshops to foster community while creating new narratives.



**Akosua Adoma Owusu:**

Akosua Adoma Owusu is a Ghanaian-American filmmaker, producer, and educator. Aiming to create a third cinematic space or consciousness, Owusu’s work explores the colliding identities of black immigrants in America through multiple forms, ranging from cinematic essays to experimental narratives to reconstructed Black popular media. Named by IndieWire as one of the 6 pre-eminent “Avant-Garde Female Filmmakers Who Redefined Cinema”, she has screened extensively at festivals and museums worldwide including the New York Film Festival, Berlinale, Locarno, MoMA and London (BFI). Her film Kwaku Ananse won the 2013 Africa Movie Academy Award and has been selected for the 59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani. Her work can be streamed on PBS, The Criterion Channel and MUBI. She is currently a Visiting Lecturer at Harvard University and at the Pratt Institute in Brooklyn, New York



# archive counterarchive

**Archive/Counter-Archive** (A/CA) is a SSHRC funded partnership project dedicated to **activating and remediating Canada's audiovisual archives** created by Indigenous Peoples, the Black community and People of Colour, women, LGBT2Q+ and immigrant communities. Political, resistant and community-based, counter-archives disrupt conventional narratives and enrich our histories.

Our research is committed to finding long term sustainable solutions to **safeguard Canada's audiovisual heritage**. We seek to activate and remediate audiovisual heritage that is most vulnerable to disappearance and inaccessibility, fostering a community and network dedicated to creating best practices and cultural policies. The A/CA community includes over 60 participants from a wide range of sectors: artist-run centres, GLAMS, and post-secondary institutions, each with significantly diverse collections, access to technical resources, training opportunities and expert archival knowledge.

More information on our website (<http://www.counterarchive.ca>), Twitter ([@counter\\_archive](https://twitter.com/counter_archive)), and Instagram ([@Counterarchive](https://www.instagram.com/Counterarchive)).

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# Where Do We Go From Here? 15 Years of CFMDC and LIFT at the8fest

Curated by Jesse Brossoit at CFMDC and Cayley James at LIFT



Sponsored by CFMDC/LIFT  
<https://www.cfmdd.org/>  
<https://lift.ca/>

CFMDC and LIFT occupy opposite ends of the filmmaking spectrum - distribution and creation - and small gauge filmmaking has been an essential format for our respective organizations since their founding in 1967 and 1981. Over the past five decades our memberships have often overlapped and our goal with this retrospective was to provide a glimpse into that rich creative history we have shared.

While sifting through the past editions of the 8fest we were drawn to the joyfulness and possibility of the medium and although the films vary in style and approach they are connected by an indelible sense of place. Specifically the urban landscape.

From abstract meditations on process, to diary and portrait films, and allusions to the travelogue, the city proves to be both familiar and frightening. It can be a lens through which to view the program, both as a literal and conceptual space. A place where we find community and can simultaneously decay our sense of self. But there are works that stretch those same themes into unexpected spaces: into the privacy of a bedroom, onto a familiar path through the woods, or long abandoned ruins. It is an intentionally eclectic lineup that exemplifies not only the past and present but future of small-gauge filmmaking in Canada.





### Brouillard #1

**Director:** Alexandre Larose  
**Duration:** 5:15  
**Country:** Canada  
**Year:** 2009  
**Format:** Super 8 to 35mm to HD  
**Sound:** Stereo

Thirty-two passages from a small path in the woods towards the edge of a lake are layered onto one another.

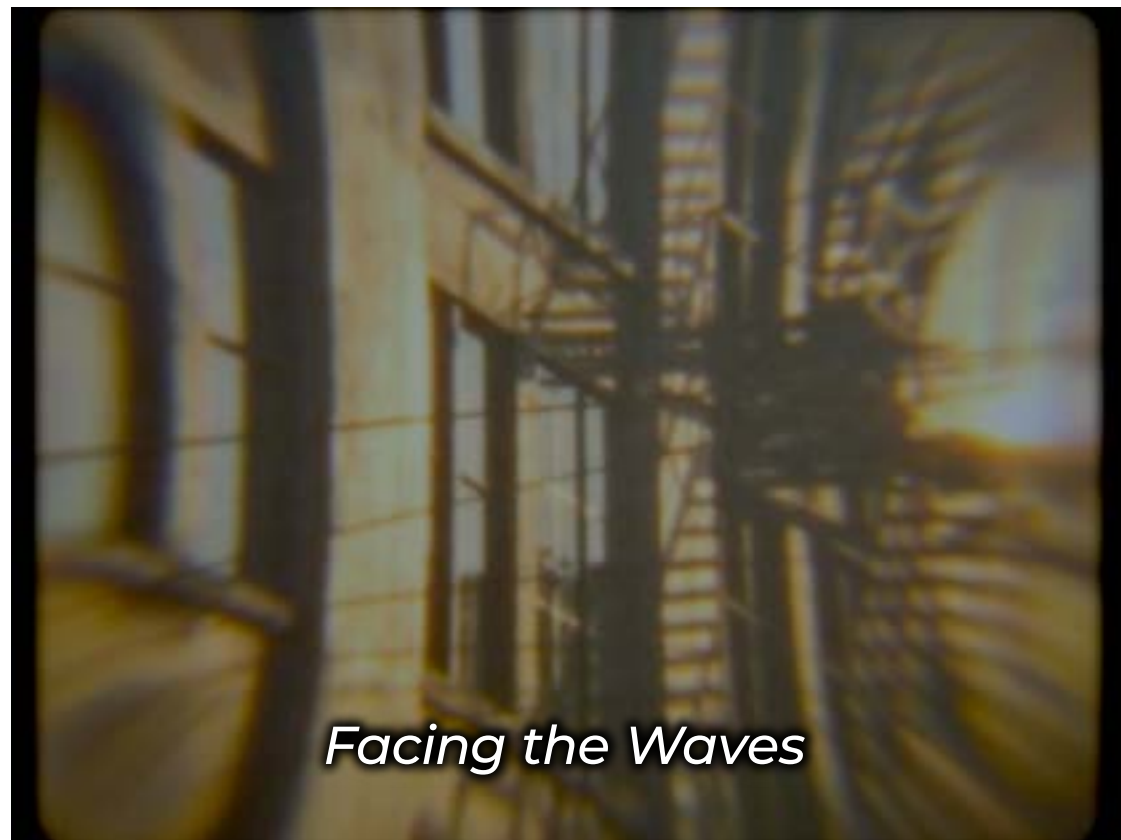


### July's Wet Dreams

**Director:** Kara Blake  
**Duration:** 3:34  
**Country:** Canada  
**Year:** 2003  
**Format:** Super 8  
**Sound:** Stereo

A hand-processed recipe for a fountain of youth. Comprised of one continuous slow-motion shot, *July's Wet Dreams* reveals several silhouetted figures amidst a fountain's watery spray. The hand-processed Super 8 material was manipulated using a variety of coloured

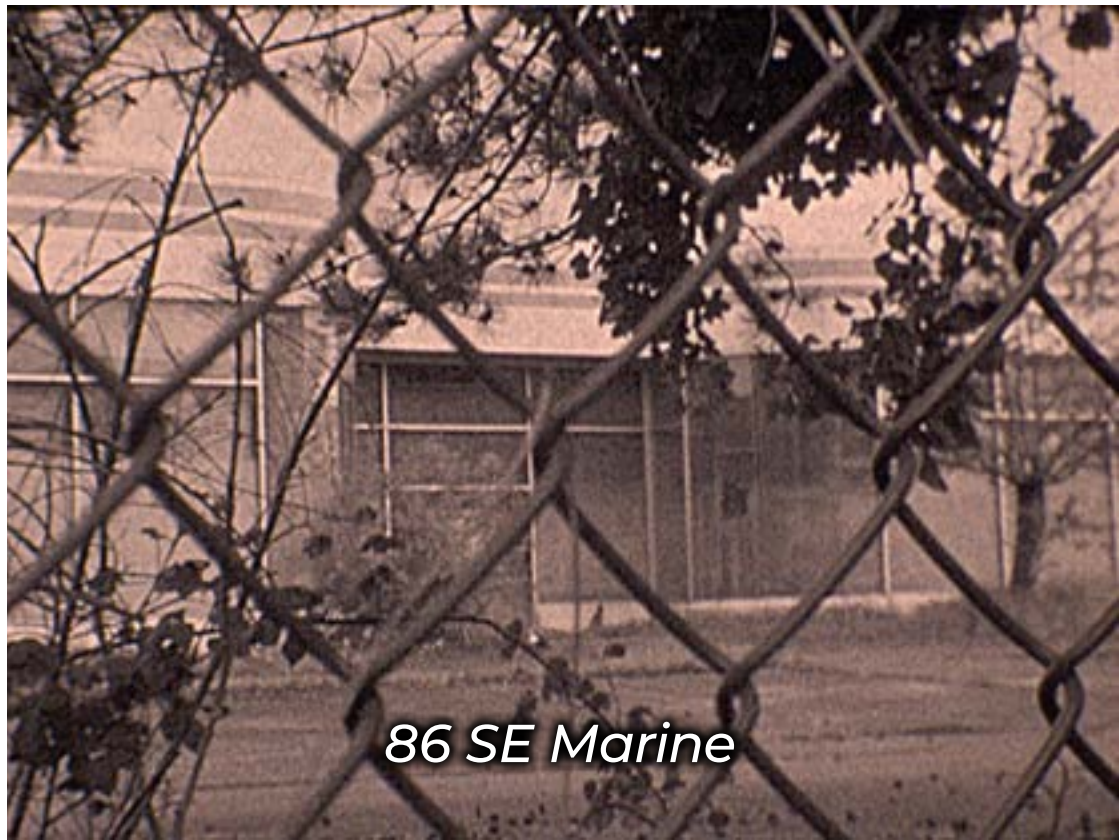
toners and application techniques to accentuate the liquid tactility of the image. An evocative portrait of a summer's day.



### Facing the Waves

**Director:** Eva Kolcze  
**Duration:** 4:30  
**Country:** Canada  
**Year:** 2016  
**Format:** super 8mm to 2k  
**Sound:** Yes

A study of light and shadows on a late summer afternoon.  
Commissioned by the8fest Toronto.



### 86 SE Marine

**Director:** Lisa G  
**Duration:** 3:55  
**Country:** Canada  
**Year:** 2016  
**Format:** Super 8  
**Sound:** Stereo

A chunk of Vancouver Real Estate as it sits, stuck in the no-zone. Created in 2016, as part of the Iris Film Collective's presentation of the first Vancouver Edition of One Take Super 8.



### Making a Scene

**Director:** Martha Davis  
**Duration:** 3:55  
**Country:** Canada  
**Year:** 1984  
**Format:** Super 8  
**Sound:** Stereo

Offers passersby the opportunity to don a mask and become either an elephant or a mosquito. A look at people's inhibitions.



### fagtactics

**Director:** Scott Miller Berry  
**Duration:** 5:25  
**Country:** Canada  
**Year:** 2002  
**Format:** Super 8  
**Sound:** Stereo

*fagtactics* is an homage to Barbara Hammer's splendid and sexy *Dyketactics* and begs the question: so what ARE those faggots doing on the train tracks? *fagtactics*---the world awaits this funny, zealous, totally irresponsible boys in and out of briefs---come

and delight in this irreverent salutation to my 1974 lesbian commercial, *Dyketactics*! - Barbara Hammer





## October 25 + 26th, 1996

**Director:** Kika Thorne  
**Duration:** 8:23  
**Country:** Canada  
**Year:** 1996  
**Format:** Super 8  
**Sound:** Stereo

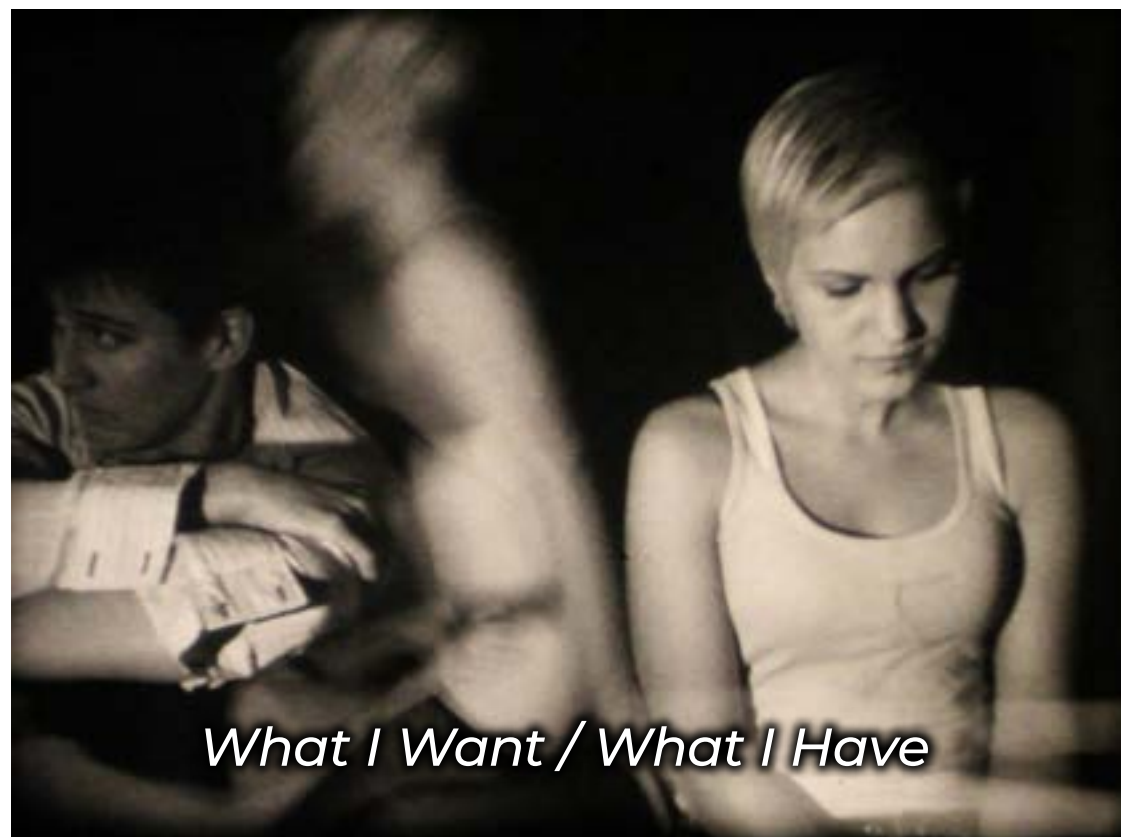
During the Metro Days of Action, a 150' long building was inflated using the air vents in front of Toronto's Nathan Phillips Square. The October Group action references both public institution and temporary home to protest the erosion of our city. Music by Dirty Three.



## The Day I Stopped Caring

**Director:** Graham Hollings  
**Duration:** 3:21  
**Country:** Canada  
**Year:** 2001  
**Format:** Super 8  
**Sound:** Stereo

A short comedy about depression with a melodramatic, Portuguese-guitar soundtrack. A boy is feeling blue and tries, in vain, to get over his depression by eating, drinking and more.



## What I Want / What I Have

**Director:** E. Hearte  
**Duration:** 2:26  
**Country:** Canada  
**Year:** 2013  
**Format:** Super 8  
**Sound:** Silent

Incongruities between body and gender become an obstacle for lovers as they navigate the painfully awkward rift between dysphoria and desire.



## Mino-bimaadiziwin (The Good Life)

**Director:** Jaene Castrillon  
**Duration:** 5:16  
**Country:** Canada  
**Year:** 2016  
**Format:** Super 8  
**Sound:** Silent

*Mino-bimaadiziwin (The Good Life)* came out of the Artist for Film residency at Artscape Gibraltar Point. I was excited about First Story's walking tour with Elder Carolyn King. I was only able to participate with the aid of a wheelchair and allow others to push me around, it

was my first time in a wheelchair. I documented this walk from that perspective with this manual timelapse on Super 8. Reconciling myself as a mixed-race indigenous Colombian settler "walking the red road" while being a person who lives with physical disabilities. Learning to live mino-bimaadiziwin as a settler to Turtle Island and Tkaronto.



## Jatun Llaxta, Noh Kaah

**Director:** Marcos Arriaga  
**Duration:** 8:00  
**Country:** Canada  
**Year:** 2020  
**Format:** Super 8  
**Sound:** Yes

A short experimental film that explores ancient native cities in America. Images of Machu Picchu, Sacsayhuaman, Uxmal, Chichen Itza, and Mesa Verde had been blow up from Super 8 to 16 mm, handheld developed and reticulated to create an evocative view of our past.





### TOR-MTL-TOR

**Director:** Zoe Heyn-Jones

**Duration:** 2:00

**Country:** Canada

**Year:** 2011

**Format:** Super 8

**Sound:** Silent

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.



### Aturquesada

**Director:** SoJin Chun

**Duration:** 2:40

**Country:** Canada

**Year:** 2015

**Format:** Super 8 (Dual Screen)

**Sound:** Silent

*Aturquesada* is a performance-based project playing with the colour tealquoise, a word coined by the artist to describe a greenish colour that exists in between turquoise and teal. This performance takes place in a snowy landscape that is typical during Canadian

winters. The violence inflicted upon the main character and her demise is absurd and humorous. This performative project is inspired by the artist's connection to the winter Canadian landscape as an immigrant, as well as the emotionally violent nature of a brutal cold winter. This symbolic death by tealquoise is also part of a larger body of work that includes objects painted in the same colour and various performance-based videos in which the artist sells tealquoise objects on the streets where informal economic activities occur.



### My Elliot

**Director:** Madi Piller

**Duration:** 3:18

**Country:** Canada

**Year:** 2013

**Format:** Super 8 -> digital with soundtrack

**Sound:** Yes

Elliot canes his way slowly into the frame in his blue bathrobe, singing "Oh, what a beautiful morning" on the soundtrack's voice-over. He sits on a bright blue chair, where his breakfast is waiting for him.

Elliot Yarmon is ninety-four, still laughing, taking it one spoonful at a time. A sudden acceleration of camera time speeds his day along into darkness, and then he is back in the chair eating his breakfast again, while he sings "Happy Birthday" on his answering machine. Soundtrack by Elliot Yarmon.

Elliot passed away peacefully and contentedly in his home on August 18, 2015



### Meditation on Peace

**Director:** Keith Lock

**Duration:** 4:23

**Country:** Canada

**Year:** 2014

**Format:** Super 8

**Sound:** Yes

*Meditation on Peace* is a pixilation film in which a figure (filmmaker Keith Lock) practices Chen Taiji while events in the world around him move much faster than usual. A Super 8 riff on Maya Deren's *Meditation on Violence*.



# Artist Bios:



**Alexandre Larose:**

Alexandre Larose is a French-Canadian artist based in Montreal. His moving-image practice investigates phenomena of appearance and representation as translated by the media of optics and celluloid. His approach relies on a methodical stripping out of layers embedded in both the live subjects and the technique that translates them into visual artifacts.

**Kara Blake:**

Kara Blake is a Canadian filmmaker whose projects range from short films and music videos to live projections and installations. Her work has been shown internationally at festivals and venues including the Museum of Modern Art New York, Centre Pompidou, Telluride Festival, and CPH:DOX. In 2009, Blake’s film about the electronic music pioneer Delia Derbyshire, entitled The Delian Mode won both the Genie Award and HotDocs Award for Best Short Documentary. In 2011, Blake was named national winner of the RBC Emerging Filmmaker Competition hosted by the Toronto International Film Festival. Blake’s multi-channel works include Lasciare Suonare for Place des Arts in Montréal and The Offerings, part of the contemporain de Montréal’s touring exhibition Leonard Cohen : A Crack in Everything, 2017-2021.

Blake holds a Master’s of Fine Arts degree from Concordia University in Montréal where she continues to live and work.



**Eva Kolcze:**

Eva Kolcze is a Toronto-based artist who creates films and installations that investigate themes of geology, architecture, and the environment. Her work has screened at venues and festivals including the National Gallery of Canada, Musée d’art contemporain de Montréal (MAC), MOCA Toronto, the Gardiner Museum, Nuit Blanche, Cinémathèque québécoise, Birch Contemporary, and the Images Festival.

**Lisa G:**

Lisa g Nielsen (lisa g) is an artist/filmmaker living in Vancouver. She is interested in work that has historical reference, social relevance & where possible, comedic sensibilities. She is a founding member of Vancouver’s Iris Film Collective, which promotes the creation and sharing of analog film – single channel, expanded, sculptural and installation. She is also the producer/mentor of a community based project close to her heart called Our World which supports First Nations youth to create film and video about topics important to them. This project has been running successfully in BC and Yukon since 2007 and expanded nationally in 2018! Lisa g’s personal work screens internationally.

**Martha Davis:**

Martha Davis was born in London, Ontario in 1959. She received her Honours B.A. in Film and Drama from the University of Toronto and started out as a still photographer. She has made 12 films and served on the boards of Directors of the Canadian Filmmakers’ Distribution Centre and The Funnel as well as being a core member of LIFT. Her films “Elephant Dreams” and “Reading Between the Lines” were both nominated for Genies and have been screened internationally, as has her feature-length film, “PATH.” (The latter two are available for streaming on [vucavu.com](http://vucavu.com).) Davis is also a two-time award-winning children’s author and a retired teacher. She created 16 videos and eight books of photographs with her elementary students over her teaching career. In 2015, she began work with green screen photography and has created DREAM SCENES with hundreds of senior citizens and children. She has exhibited these photographs twice in the CONTACT Photography Festival. During the pandemic she returned to filmmaking and has since self-funded five short films. Her photography is available for purchase with [HelloArt.com](http://HelloArt.com). Her services as a photo artist are available at [greenscreenqueen.ca](http://greenscreenqueen.ca).

**Scott Miller Berry:**

Scott Miller Berry is a filmmaker and cultural worker who lives in Toronto. By day he is Managing Director at Workman Arts, an arts + mental health organization that presents the Rendezvous With Madness Film Festival. Previously he was Director at the Images Festival. Recipient of the 2015 Rita Davies Margo Bindhardt Award for cultural service in Toronto, he sits on the Boards of TMAC (Toronto Media Arts Centre) and Long Winter. Most of his films are shot on 16mm and/ or Super 8 film and address themes of mortality, grief, memory and collective histories and sometimes are processed by hand.

**Kika Thorne:**

Kika Thorne makes art, experimental tv + group action in Toronto. A co-founder of SHE/tv (1991-1998), her award winning films + videos have screened internationally in Sao Paulo, Tokyo, NY, Berlin and points in between. She participated in the October Group inflatable tunnel and the February Group’s mattress square, collective actions against the provincial assault on the City of Toronto.



**E. Hearte:**

E Hearte is a Canadian media artist working in film, video and new media whose work has been presented nationally and internationally at various festivals and cinemas. Her films reflect a strong DIY attitude and explore social construction of belief, behaviour, and representation of self.





**Jaene Castrillon:**

Jaene Castrillon is a multi-disciplinary artist who explores her relationship to the world through various spiritual teachings and the wisdom of the land. As a mixed race (Indigenous Colombian/Hong Kong Chinese) queer woman of color living with disabilities, her work combines art and activism with spirituality to open a dialogue on ideas of wellness and illness. Jaene believes in sharing the brilliance and heart-break of living a life less ordinary.



**Marcos Arriaga:**

Born in Lima, Peru, Marcos graduated from the Communication's program at San Martin de Porras University in 1985. In Peru he worked as a journalist and photographer for the daily magazine "MARKA, and the weekly magazine "AMAUTA"

Arriaga immigrated to Canada in 1987. He graduated from Sheridan College's Media Arts Film Program in 1995 followed by a Master of Fine Arts degree in Film Production at York University in 2003. Arriaga has directed over a dozen films including: Watching (1994), MARS (1995), El Barrio (1998), The Harris Project (1998), Promised Land (2002), A Little Square Heaven (2003), 3 X 16 (2007), Tale of Winter (2008), Assembly (2012), My Gentrification (2020), Jatun Llasta, Noh Kaah... (2020) and two medium length documentaries: Maricones (2005) and Looking For Carmen (2012).

Marcos' visual project Many Years Later, a solo photography exhibition (20 Silver Gelatin Prints) was featured at MayWork Festival 2011, Toronto Free Gallery.

Arriaga was the Director of Photography on several independent productions including: Honey Mocassin (1998), Deep Inside of Clint Star (1999) which won a Gemini award for Best Social and Political Documentary (2000), the feature drama Johnny Grey Eyes (2001) which won awards at Toronto's Inside Out Film Festival and the Outfest Film Festival in Los Angeles, Zero: The Inside Story (2004), Goldirocks (2003) and several shorts.

Marcos works as a Film Technician in the Department of Cinema and Media Arts at York University and lives in Toronto, Canada.



**Zoë Heyn-Jones:**

Zoë Heyn-Jones is a white settler researcher-artist and cultural worker who grew up on Saugeen Ojibway land in Ontario, Canada and on Tz'utujil/Kaqchikel Maya land in Guatemala. Zoë holds a PhD in Visual Arts from York University and a graduate diploma in Latin American Studies from CERLAC (the Centre for Research on Latin America and the Caribbean, York University). Zoë is currently a SSHRC postdoctoral fellow at the Centre for Sustainable Curating in the department of Visual Arts at Western University where she is developing an

interdisciplinary arts-based project on food security, sovereignty and justice in Canada and Mexico. She lives and works in Tenochtitlan/Mexico City and Tkaronto/Toronto.



**SoJin Chun:**

SoJin Chun is a Toronto-based curator/artist/arts facilitator who explores the alternative dialogues that emerge in-between cultures and disciplines. Influenced by her experience living in the Korean diaspora in Bolivia and Canada, Chun combines art and community to decolonize the process of image-making. Her work explores artists, identities, spaces and narratives that exist outside of dominant representations. She aims to create spaces to present contemporary art that is socially engaged and relevant for everyday

communities while connecting through social and/or political resistance. Collaboration is an essential part of her process as she has worked extensively with BIPOC and LGBTQ2S+ communities in Canada and South America.



**Madi Piller:**

Madi Piller is a filmmaker, animator, programmer, and independent curator currently living and working in Toronto, Canada. Her abstract, nonrepresentational and poetic images are drawn from film explorations in Super 8, 16mm and 35mm, as well as photography and video. The resulting imagery is strongly influenced by diverse animation techniques and styles.



**Keith Lock:**

Born in Toronto, Keith Lock holds an M.F.A. degree in film from York University. Keith worked as Claude Jutra's assistant as well as Michael Snow's cinematographer on a number of works. His student film, Flights of Frenzy, won the Best Super 8 Award at the UNESCO 10th Muse International, Amsterdam, 1969. Credited by Cinemaya as one of the first Chinese Canadian Filmmakers, he was a founding member and first chair of the Toronto Filmmaker's Co-op, which later morphed into LIFT.



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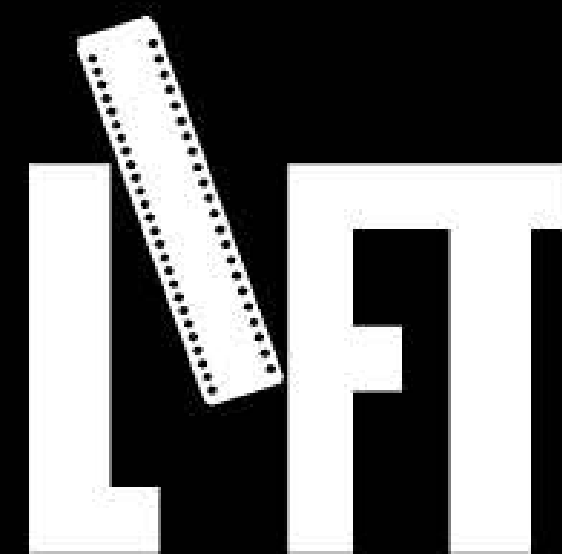
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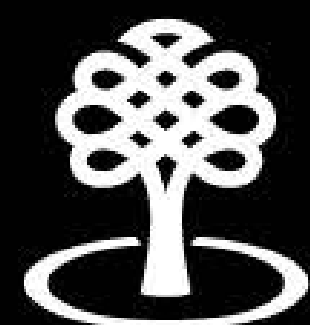
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*Home life during WWII and Canada at mid-century*



presented by the Home Movie History Project

A London Ontario family filmed their daily life and their ramblings across the continent from the 1930s to 1950s. Tackling whatever they were doing looking their best, usually wearing a sharp suit or a new frock. The family took up shooting 8mm in 1934 near the format's beginning and soon switched from black and white to making crisp Kodachrome images, which are still beautifully preserved. The colours of uniforms are seen at military parades through London streets starting in 1939. Young men of their family now also in uniform, pose with cheerful brave faces. During the war they filmed the home life in London and locally around southern Ontario and nearby Michigan. Following the war they returned to wider travel, documenting trips driving west in both Canada and the US. The collection ends in 1955 with a large parade held for the centennial of the city of London.

From intimate colour portraits of family members; to a wartime flower garden spelling out "Brave Men Shall Not Die Because I Falter"; to the Kellogg's plants in London and Battle Creek; to the everyday rhythm of things during the war – heading to school or church, catching the bus, kids birthday parties and ice-skating en masse outdoors; to travel footage of arriving by train at Jasper, the eccentric Corn Palace in S Dakota and the "Garden of the Gods" desert rock formations; and, to a group of men in warm weather all wearing white fedoras or panama hats – images that together form a chronicle of the lives and times of Canadians in the mid 20th century.



8mm.....**1932**

Kodachrome..**1936**

Super 8.....**1965**

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