

the 8 fest

Small-Gauge Film Festival

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

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the8fest Schedule

January 24 - 26, 2020

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Presented by the Home Movie History Project

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Friday, January 24 - Sunday, January 26, 2020

This year, the8fest is excited to present two installation works by Canadian-based artists. The artists' explorations of new ways to engage with small-gauge film expand the medium in the most unexpected ways! Their works will be up throughout the festival weekend.

Kyle Whitehead

Meridian

2019 / Super 8 installation / sound



Meridian is an abstract and decisively analogue answer to the trending phenomena of VR and ASMR video content that is becoming ever more pervasive on the internet. The installation is comprised of a continuous 100-foot loop of Super 8 film (or simultaneous films) recorded from a point-of-view perspective with a diegetic binaural soundtrack. The superimposed time-lapse images are presented with their respective audio recordings layered concurrently. Binaural, or dummy-head recording is a method for capturing a stereo sound track using two microphones that are arranged to re-create the immersive sensation for the listener of actually being in the space of the original recording - or occupying the sound recordist's head - and so the spectator's experience of the work becomes analogous to creating it. The overwhelming audio and intangible images evoke an impressionistic super-reality where the elements presented become something more than the sum of their parts.

Andrew Lennox

Little Boshkung ('Lake Of Many Echoes')

2016 / 8mm installation

After losing his brother and mother, a boy reconstructs their home movies into a mapped landscape of their homeland, as a means of recreating the path of their fateful voyage.

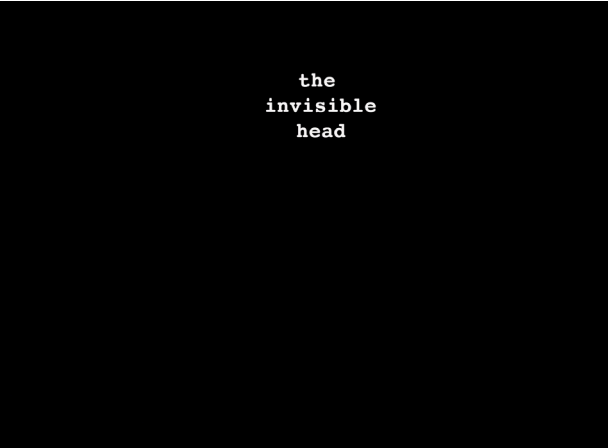
Little Boshkung is an experiment with the “emulsion lift” technique. Regular 8mm home movies from the 1950’s were enlarged onto 35mm and 105mm film, boiled in water to separate the emulsion and re-adhered to a new substrate, to form a series of mosaic collages. This water-based technique illustrates the story of a boy drowning in a lake and explores themes of memory, recollection and grief experienced by his family.



Supported by **Pleasure Dome**



This year the8fest is also presenting an installation work by Spotlight artist Jorge Lozano!



the
invisible
head

The invisible head

2020 / SUPER 8 INSTALLATION / SOUND

Two-8 mm projectors – loop and a sound recorder

An endless end.

Supported by FADO Performance Art Centre and re:assemblage collective



7:00pm, Friday January 24, 2020
BAGEROO Thirteen! Volume 1

With so much amazing work this year, the programming committee is thrilled to share three wonderful volumes of this year's Bageroos! Selected from our open call for submissions, the featured films explore many themes including thinking about moms and malls. They consider the domestic and social while also playfully yet seriously looking at nature up close up. They explore fleeting moments, and consider issues that continue to shape our realities. This volume features a commissioned film by Morgan Sears Williams.

Sandy McLennan
Moving, part one

2019 / double 8mm / sound / 3:37

Same shot of my house, Double 8mm film variously hand-processed, over months of thinking about moving.

Sound on a cassette pulled from a box I was going to purge; tape from 1986 (the year I moved here), now chance overdubbing my thoughts on to a radio program about the power of women.



Ryan Ferguson
Other Routes

2019 / Super 8 /
sound / 3:14

Other Routes is a memory, a moment in time repeated over and over. A catalog of images, sounds, thoughts and impressions lost over

time in its own repetition. Once reclaimed and restored is the memory as it is retold the same as the moment in which it took place?

Josh Weissbach

To All Those

2020 / Super 8 on
16mm / sound / 6:25

A city symphony in miniature, dedicated to anyone who has gotten lost in thought while stuck on the midwinter train. to all that unfolds in those private reveries.



Blaine Spiegel

Rock and Roll Postcard

2019 / Super 8 / sound / 4:00

He wrote me from Munich, Germany in July 1980 about

their random European travels, full of serendipitous happenings; there was lots of music, some amazing concerts; many blurred memories; many unrequited lusts!!! One weekend stands out in a special, unique way and there happens to be some well-exposed film to prove it!! With a new soundtrack featuring live spoken word and audio processing!

Tiff Bartel

Portage Place

2019 / Super 8 / sound
/ 3:28

An ironic look at Winnipeg's Portage Place shopping mall, from its opening day (September 17, 1987), to what may be its final days (Fall of 2019). Created for the 2019 WNDX One Take Super 8 Challenge.



Meganelizabeth Diamond + Aaron Zeghers

Take Care

2018 / Super 8 / sound / 3:36

Amidst the frantic flurry of moving day, a film. Shirking our responsibilities until the bitter end, this bittersweet and fond farewell to an apartment well-lived and a job well-done. Caretakers of the Year. Shot in a single take on Super 8.

Carol Cece Anderson

My mom, Enid

2019 / Super 8 / sound / 2:55

My mom, Enid is a loving portrait of a mother, shot on super 8 colour reversal film at the filmmaker's childhood home in LaSalle, Quebec, and at the Montreal Botanical Garden.

Aisha and Andalrah Ali
Hydrangeae, or, the Vicissitudes of Public/Private Space

2019 / 8mm / silent / 5:35

We rented a super-8 camera from the liaison of independent filmmakers of toronto on dupont street, bought four reels of super-8 film from niagara custom lab on st helens avenue. we walked from palmerston boulevard and filmed hydrangea bushes on the way to niagara custom lab to get the film developed considering here: how/when private space can be appropriated for public use what secrets we can find in its patterns taste, why, what, how



Colby Richardson

HEAD

2019 / Super 8 / sound / 2:35

Filmed on super 8 in an underground concourse located directly beneath Winnipeg's famous Portage and Main



intersection. *HEAD* takes a structuralist examination of the often overlooked 360 degree concrete relief mural that spans the entirety of the underground passageway.

Daniel Hackborn

Untitled II

2019 / Super 8 / silent / 3:04

Untitled II is a hand-processed black and white film shot over the course of a few hot summer days. It tries to combine the ideology behind small-format film (quick, hand-held) and a very fast pace to reflect on the speed of perception.



Alexander Rogalski
cervus canadensis

2019 / Super 8 / sound / 3:38

The elk or wapiti is one of the largest species within the deer family, Cervidae. This animal should not be confused with the still larger moose (*Alces alces*) to which the name “elk” applies in British English. Audio courtesy of Elk Island (1985 - NFB).

Ilse Kramer
Tidal Bored VI

2019 / Super 8 /
silent / 3:24

The tidal bored series continues to ebb and flow like the tides in the bay of fundy. this sixth installment finds us at

burntcoat head, nova scotia, with a natural fade to black as the tide comes in, the sun sets and night sets in.



Morgan Sears Williams
when we see each other

2019 / Super 8 / sound / 3:16

when we see each other explores queer femme joy and pleasure through the abstracted gaze of



the artist. The work engages with the idea of a queer femme gaze and the freedom of existing and performing for our own pleasure. Fea-

turing audio conversations with femmes elaborating on their relationship to themselves and their communities, this film is an experiment further exploring the artists interest in queer femme existence.

Supported by Trinity Square Video



9:00pm, Friday January 24, 2020
“Panorama” - Women in Experimental Cinema

The program showcases independent Argentine and Latin American women filmmakers that use Super 8 as their main support. The filmmakers celebrated here work and live in the city of Buenos Aires in Argentina. *“Panorama” - Women in Experimental Cinema* is a unique program composed of short films. The artists use a variety of different methods to explore the possibilities of the Super 8 format.

This generation of artists make their voices heard and express their ideas and visions through their films. The stories are developed freely, allowing the erasure of the line that separates fiction from the experimental or the documentary. The films include personal stories, social issues, films about youth, love, emigration, gender and politics.

Curated by Colectivo Toronto

Colectivo Toronto is dedicated to the development and presentation of contemporary art. We work in collaboration with other collectives, artist-run-centres, galleries and art organizations. We are diverse in content, culture and activities.

PROGRAMME

Lujan Montes and Luciana Foglio
Historia Clínica / Medical History

2013 / Super 8 / sound / colour / 13:30

A short documentary film, *Medical History* is an audiovisual essay inspired by the poem “H.C 13.176” by Marisa Wagner, a former patient at several mental institutions. Images of a physical and mental wanderings around streets, journeys, nightmares, asylums, burials, falling trees, and the ocean: pieces of life that transcend any medical record.



Lujan Montes
Intemperie
/ Out of the Open

2014 / Super 8
/ sound / B&W
/ 8:45

A walker understands gradually that he does not know

much about the turbulent and airy flow of the spirit, or that he is incapable of defining it. Nevertheless, he connects with it everytime he discovers that his own person constitutes a fragile material structure in the hands of nature's fluctuations, far from social intermediaries. He adapts his definition of "natural" to the changes of his own mind: today is freezing because I freeze, tomorrow the sun burns because I dry out.

Fragment from *The Book of Haiku* by Alberto Silva.
Sound Design by Gustavo Esnaola Moro.

Melisa Aller
Constitución

2013 / Super 8 / sound / B&W / 3:40

No insides and outsides. The margins do not exist. *Constitución* is an intensive burst which does not seek individuals and forms, but different speeds and slownesses.



Immanence, distributing the affects, intensities: there is no difference between the artificial and the natural.

Melisa Aller
Desierto / Desert

2011/2012 / Super 8 / sound / B&W / 3:31

The empty place. Lost childhood. Light trees. Abandoned gardens. Motion without movement. A desert that make us think about where we are. As E. Cioran says, one hand over any landscape can make us return to the landscape of our childhood.



Melisa Aller
Sun in the head

2011 / Super 8 / sound / B&W / 2:01

As the days pass, they look at the possible future from a forgotten corner of Harlem, NY. The "American Way of Life" there fades, fades against the sun's rays. Survival was stirred in silence. Time passes, the economy moves back and forth. Here there are no heroes or antiheroes.

But they are still there, waiting, Raymond Carver would say, "We're having a great time here. But I hope all will be revealed soon".

Melisa Aller

Valor de use - Valor de Cambio / Use Value - Exchange Value

2013 / Super 8 / sound / colour / 3:34

The sublime charm (of commodity fetishism). Consumption that consumes us. Lightning in cages. And economic rationality creating monsters. You are surrounded in the backyard of things. No culture, no beauty, no universality. The wolves will die and the equality will be beauty.

Macarena Cordiviola

Cinescape

2013 / Super 8 / sound / 3:00



Subjective camera tribute to Beckett and Keaton. A sequence of images edited on camera with a posteriori sound intervention. *Cinescape* opens

windows through the bars. Its title invites the viewer to let go, be taken away by the lens-shot. A double move in which a shot makes the world its prey and releases it again in the projection: a game of light and shadow.

**Cinescape* is an invented compound word Cine (cinema) + escape. At the same time, phonetically it sounds exactly the same as "sin escape", which means no or without escape. Sound intervention: ROM (Roberto Etcheverry & Omar Grandoso).

Azucena Losana

Neón

2016 / Super 8 / sound / 3:23

This is the portrait of Cesar Floreal: the heir of a tradition of light that reigned in the streets of Buenos Aires who now resists obsolescence.



Azucena Losana

Sp

2015 / Super 8 / sound / 3:04

SP (São Paulo) the biggest, most populated and dizziest city in South America... While Cariocas are like tropical birds, Paulistas are like frenetic ants... Distances are greater and they're always in a hurry. Always travelling between point A and B. A busy journey through a beautiful Brazilian beast that can't help moving on irregular beats.

Azucena Losana

Kapri

2015 / Super 8 / sound / 2:48

Traditional Christmas tents of live carp fish on the streets of Prague. Sound Design by Azucena Losana and Sebastian Martinez Toro.



Supported by CINAIN and the Consulate General of Argentina in Toronto



10:00pm, Friday, January 24, 2020
Schmelzdahin: City on Fire

“Stadt in Flammen is the most volcanic film I’ve ever seen; the emulsion literally crawls off the film base, like a lava flowing across terrain.” - Owen O’ Toole 1989

From 1975-1989, the artists Jochen Lempert, Jochen Müller and Jürgen Reble collaborated in Bonn, Germany under the group name Schmelzdahin, making dozen of films and expanded cinema performances. Their name—translated to English as “Melting Away”—literally describes the root of their process. They would subject found film footage to all manner of chemical and biological de-compositional techniques. They would destroy images through burning them, adding acids and bleaches and even burying film in the earth for extended periods of time. Although these practices are more common now amongst process-based filmmakers, when Schmelzdahin first performed them, they were revolutionary. This program brings together four films by the collective and one film made by Jürgen Reble shortly after the group itself melted away.

Curated by Chris Kennedy

PROGRAMME

Schmelzdahin
Stadt in Flammen
1984 / Super 8 / 5:00 / Germany

Schmelzdahin
Aus Den Algen
1986 / Super 8 / 9:00 / Germany

Schmelzdahin
Schildmeyer Darlaten
1988 / Super 8 / 10:00 / Germany

Schmelzdahin
15 Tage Fieber
1989 / Super 8 / 15:00 / Germany

Jurgen Reble
Rumpelstilzchen
1989 / Super 8 / 14:00 / Germany

Co-Presented by Goethe-Institut Toronto



1:00pm, Saturday, January 25, 2020

Introduction to Cut, Collage and Animate Workshop

Taught by Visiting Artist Rich Fedorchak

**Pre-registration and Payment are required!
Capacity 10**

Space is limited.

In order to hold your place, we ask that you
register and pay in advance; this is a first-
come first serve opportunity.

Please contact us at the8fest@gmail.com
with your contact information and pay-
ment details with “Workshop with Rich
Fedorchak” in the subject line.

Please note that there is a \$40.00 fee for
the workshop.

In this workshop, visiting filmmaker Rich Fedorchak will provide an introduction to collage animation in super 8 filmmaking. You'll get hands-on practice learning the steps to pre-production and shooting your animation. Rich will bring collage materials but it is strongly encouraged for all participants to come with their ideas and any relevant materials wanted to be used to begin animating. Rich will project some of his films as examples. Each participant will be able to shoot some film during the workshop, which will then be posted online. Beginners and experienced filmmakers will find this workshop informative and inspiring.

Supported by TAIS



**TORONTO
ANIMATED
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SOCIETY**

7:00pm, Saturday, January 25, 2020

BAGEROO Thirteen! Volume 2

Saturday night kicks off with our second shorts programme! The works shown tonight play with structure and form in unexpected ways. They also address the ways in which our surroundings impacts us: the material effects of built and otherwise constructed environment on the body, on sociality, on relationships. Plus, our extra special commission this year features new work by Adam Cohoon!



Adam Roy Cohoon [ARC23]
Canadian Disability Hall of Fame
2019 / Super 8 /
silent / 2:28

The hall of fame as it is now has a neat retro charm to me, but I feel

disability history is under-appreciated in Canada. Then I started to realize the history of experimental film and experimental artists has the same problems. That is why we need to come up with creative ways to engage with and appreciate our history down the road.



Andrés Pardo and Ernesto Baca

Dopler

2018 / Super 8 / sound / 3:34

Dopler is an experimental film short that arises from the joy of sharing a roll in two distant places.

First pass of the film was shot by Ernesto Baca in Buenos Aires, Argentina. Second pass [double exposure] was shot by General Treggan in Cuernavaca, Mexico.

Maxime Michel

MATA

2017 / Super 8 / sound / 3:14

An animated travel in the tropical forest. Shot on one cartridge of Super 8 in Itacare, Brasil, no editing.



Marcos Arriaga

Jantun LLaxta, Noh Kaah....

2020 / Super 8 on 16mm / sound / 8:00

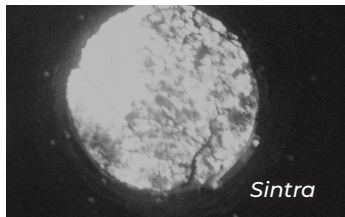
A short experimental film that explores ancient natives' cities in America. Images of Machupichu, Saczashuaman, Uxmal, Chichen Itza and Mesa Verde had been blow up from Super 8 to 16 mm, handheld developed and reticulated to create a nostalgic view of our past.



Chris Kennedy

Sintra

2018 / Super 8 / sound / 3:18



The Quinta da Regaleira in Sintra, Portugal is a huge estate that has two initiation wells built into the ground. This film takes us into one of them. Soundtrack by Samuel La France.

Michael Lyons

Porto Landscape

2018 / Super 8 / silent / 5:47

Filmed during the massive forest fires in Portugal, 2016, a thick pall of smoke gathers ominously over the Douro river. Kevin Dong: "As a medium capable of representing time in different ways, cinema is a vital tool which allows us to perceive the Anthropocene differently." Luma 015(4), Winter 2019.



Camille Pueyo

Ghost Film II

2018 / Super 8 / silent / 2:57

Through a game of appearance and disappearance, vaporous and hypnotic images bring out the invisible, what has disappeared manifests itself on the sensitive surface of the film, like a ghost inviting us to rethink our perception of reality.

Alexandra Gelis

Exits and Entries

2020 / Super 8 on 16mm / sound / 7:30

Entries are Exit points to more complex Entries. *Exits and Entries* is a visual exploration, an assemblage of forces. The doing an undoings of my mother: a Warrior.

The film is part a large project "Doing and Undoing: Poems from within" dealing with my mother's cancer healing process.

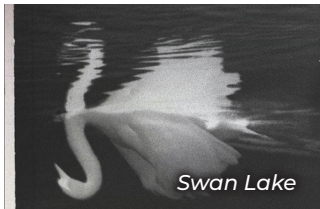


Alina Tretnjak

Swan Lake

2019 / Super 8 / silent / 3:15

An interpretation of the famous ballet for Super 8 material, with the White Swan and the Black Swan performing as reflections of each other on the sea surface. Finalized in negative images, the experimental film *Swan Lake* is projected backwards.



Magdalena Pfeifer

Schnittstelle_Interface

2019 / double Super 8 projection / sound / 6:15

The films *Schnittstelle_Interface* are based upon an actual train junction, namely where the Franz Josef line

interfaces with the Thaya Valley line, the latter constructed between 1891 and 1903 to run from Schwarzenau through Slavonice to Iglau. In 2010, the line was discontinued and as of 2017, the stretch from Waidhofen/ Thaya to Slavonice was converted into a bike path and opened to the public.

An interface is a part of a system in service of communication. Seen in physical terms, it is the conjoining or junction of a medium in two different states.

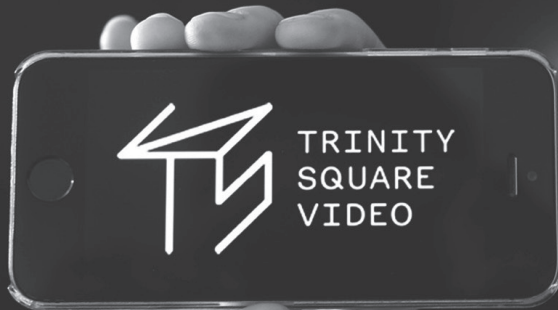
The analog double-projection *Schnittstelle_Interface* refers to its own materiality, and to the genesis of one of history's first films, *L'arrivée d'un train en gare de La Ciotat* (The Arrival of a Train at La Ciotat Station) created by the Lumière brothers: the film refers to the social impact of a moving medium passing between the past and present.



Supported by the Images Festival



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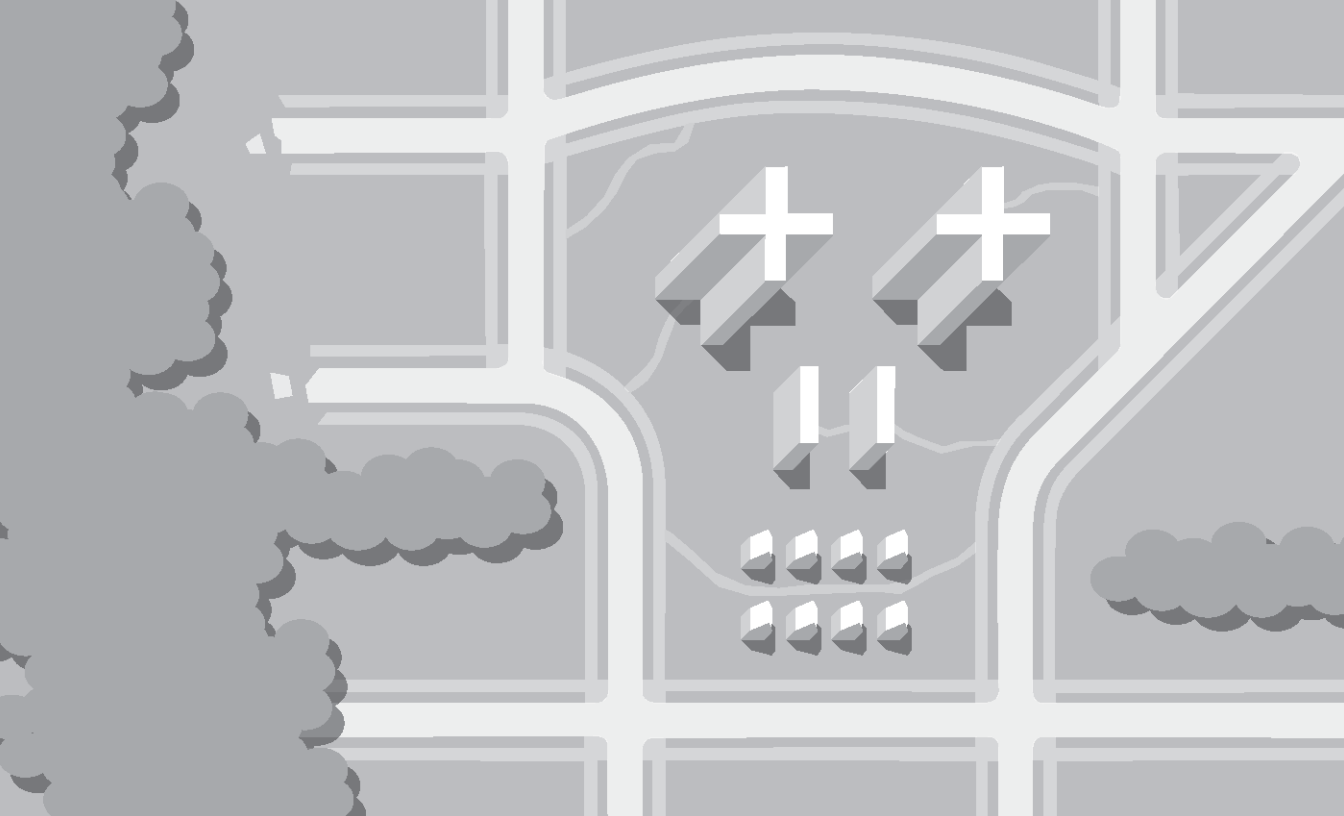
The Marble in the Basement

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9:00pm, Saturday, January 25, 2020
**LOOKING BACK INTO THE PAST TO SEE
BETTER - SPOTLIGHT ON THE FILMS OF
JORGE LOZANO**

Curated by Milada Kovacova

Let's start at the beginning. One can loosely say that the physical act of making Super 8 films was the kickoff of Jorge Lozano's media arts practice. But to Jorge, the essence of making movies is the actual physical act of doing, of viewing footage, of splicing celluloid together - culminating in Jorge becoming a master of montage. Being a generalist, activist, media artist, and educator, Jorge has his own distinct vision evolving in his interest of reinventing his own personal archive. Jorge straddles two cultures, one being his homeland of Columbia and the other Canada - this duality informs his vision.

Looking Back Into the Past to See Better - Spotlight on the Films of Jorge Lozano culls together a broad range of works which constitute the breadth of Jorge's artistic vision be it an implicit exploration of the politics of the day, a poetic rumination of time and space, or the consummation of a two-screen projection of a hyper montage from his archive.

Cine Blanc—which narrates the tale of insurgents in our midst speaking to the politics of the 1980s such as the Red Brigade, the Guerilla Groups, etc.—will finally see the big screen since its inception four decades ago. *Looking Back Into the Past to See Better - Spotlight on the Films of Jorge Lozano* surveys the breadth of Jorge's vision and leaves us with food for thought. Not to be missed.

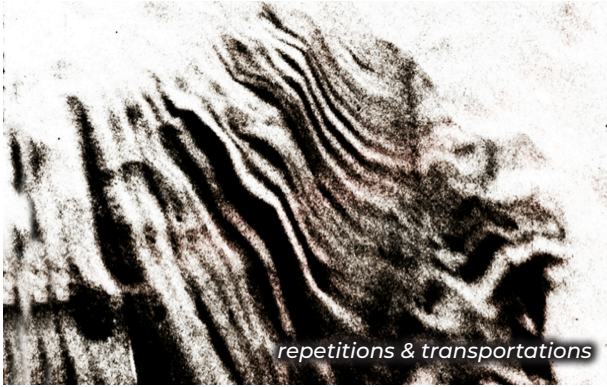
PROGRAMME

Identically Different

2018 / Super 8 2 screen projection / Sound / Colour / 20:00

Using W. S. Burroughs cut-up technique Jorge puts together fragments that became events that became narratives that became incoherent realities called past, vague and real as the present.





repetitions & transportations

repetitions & transportations

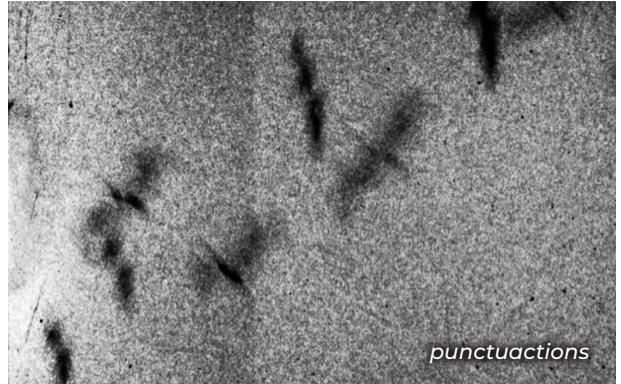
2018 / Super 8 / Sound / B&W / 5:00

The ascending and descending musical repetitions of shadows on sand.

punctuations

2017 / Super 8 on 16mm / Sound / B&W and Colour / 6:00

The joy of celebrating being and forms. A work mediated by the use of hand held, chemical interventions and built with the remnants of overexposed Super 8 moving landscapes.



punctuations

Cine Blanc

1980 / Super 8 on 16mm / Sound / B&W / 20:00

World Premiere

Made with the initial intention to question art's transformation from radical stands to the rejoicing with banality and conformism the film ended up as a series of playful incongruences. The 80's film is lost but Jorge remade it from second takes and edited transfers from 1993. Made with Rebecca Garret in the 80's.



dis-continuity

1987 / Super 8 / Sound / Colour / 5:00

A found reel of Super 8 film with an old cassette tape warped by time version of Sweet Jane by Lou Reed provokes a visual reflection on history as discontinuities.

Supported by FADO Performance Art Centre and re:assemblage collective



1:00pm, Sunday, January 26, 2020

NOTHING CAN SUBSTITUTE THE MOVING IMAGE – SOME FOOD FOR THOUGHT

An Artist Talk and Brunch with Spotlight Artist
JORGE LOZANO



You are cordially invited to come join Jorge Lozano in conversation with Programmer Milada Kovacova as they speak about the art of making.

Food plays an integral part in Jorge's artistic practice and the8fest is paying homage to the joy of breaking bread together.

With screening of *Toxic Zoo* found footage that I buried in my composting plastic box and forgot about it.

Space is limited so please email the8fest@gmail.com to reserve your seat with the subject line Jorge Lozano Brunch RSVP. This event is free.

Supported by FADO Performance Art Centre and re:assemblage collective



7:00pm, Sunday, January 26, 2020

ROADSIDE DISTRACTIONS

The road trip and the ready-made tourist experience

Presented by the Home Movie History Project

From the beginning of automobile culture spectacles have been right at the pavement's edge. Some just waiting to be filmed like scenic vistas and wildlife, others created specifically to entice drivers to stop. Folksy roadside stands, shops and amusement sites tried to offer a homespun sense of local authenticity, while preserving the tourist's expectation of the familiar.



We travel north, south, east and west on road trips with enthusiastic groups of travellers from the 1940s to 70s. Stitched together by the hypnotic effect of driving footage shot through car windows, we stop along the way with families at trading posts and souvenir shops; drive-up Magnetic Hill N.B. in reverse; hang-out with guests at the courtyard pool of a 50s motel; crowd into see an hourly live mermaid show in Florida; obeying or not “Don't Feed the Bears” signs in parks like Banff; visit Santa in the summertime with kids at Santa's Village in Bracebridge; and pose at Sudbury's giant nickel and Wawa's giant goose – in a warts-and-all look at North America's obsession with the myth of the road.

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YYZ welcomes submissions for participation in its programming from artists of all disciplines at any point in their artistic development.

YYZ determines its programming on an artists' overall practice. Please do not submit a project proposal.

YYZ accepts submissions on an ongoing basis.



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TELEFILM
CANADA

9:00PM, Sunday, January 26, 2020

BAGEROO THIRTEEN! Volume 3

This is a fun one! Our programming team had a really great time assembling this spooky program filled with the most curious works!

Tess Elliott

The Big Country [Nothing But] Flowers

2019 / Super 8 / sound / 5:47

Ektachrome Super 8 film featuring pump jacks, fracking rigs, an abstract journey down an oil well at 1 frame per foot, and [nothing but] flowers.



Jeffrey Mann

Clouds

2018 / Super 8 / sound / 3:46

Clouds is an impressionistic video of an individual's perspective as they fly over the New Brunswick landscape. The film was eco-processed and coloured by hand.

Holly Chang

A Really Bad Film

2019 / Super 8 / silent / 2:30

A Really Bad Film is a document of a cruise between my mother and I in February of 2019. The camera shutter slowly deteriorates throughout the whole film obscuring our view as it gets closer to the end.



Amy Maurine Edwards

Intimate In Fall

2018 / Super 8 / sound / 3:27

As leaves rustle in increasing cold, women gather. Featuring Adrianna Rose Wilhite, Shani Banerjee, Sara C. Walling, and Naomi Curtis. Wardrobe by Noel Mullen of Exuvia Intimates. Soundtrack by Evan Scott.

Sara Bulloch

No Backsies

2018 / Super 8 / sound / 3:21

Straight up angsty break-up montage (or what happens when you prop shop at a grocery store). Created in Win-nipeg Film Group's One Take Super 8 2018.

Dawn George

Christmas Laundry

2012 / Super 8 / silent / 2:18

Laundry never stops - especially during the holidays.

John Porter

Pumpkin Parade

2018-2019 / Super 8 / silent / 7:00

Close-up time-exposures of Halloween jack-o-lanterns glowing with candles at night in a "Pumpkin Parade". An annual event every November 1st, it was unique in the world when it was initiated at Sorauren Avenue Park in Toronto in 2004, and since then it has spread locally and internationally.



Tetsuya Maruyama

Study of Color and Gesture

2018 / Super 8 / sound / 2:09

Endless search for colors and gestures that surround us in quotidian context, personal but so universal, triggered by passage of light.

Rich Fedorchak

Frames

1975 / Super 8 / sound / 12:25

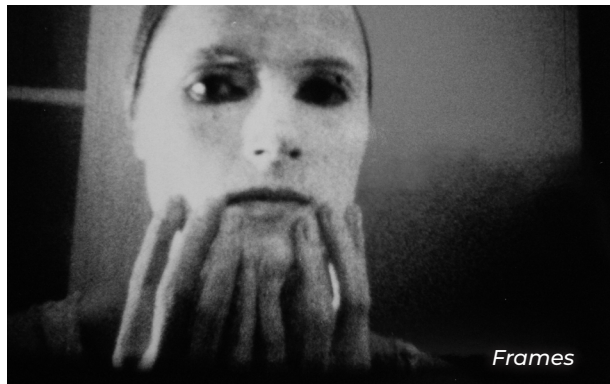
A study of the power of transformation. Conceived and filmed by Franklin Johnson with Rich Fedorchak as second cameraman. Music by Terry Riley.

Gerald Saul

Step up With Hap and Hop

2018 / Super 8 / sound / 3:20

The toy soldier duo Hap and Hop are unified in their ceaseless march toward to a war they know nothing about, adrift in an abstract no-man's land where conflict is a distant dream but still they step happily to the sound of their own feet.



Delf timschal Gravert and Ian Johnson

l|f|o|c|u|s|l

2019 / Super 8 / sound / 3:20

Shot for the 2019 One-Take Super-8 event at WNDX Film festival in Winnipeg. Animation collage of photo slide images plus hand-made slides and hand-made effects projected onto various surfaces using four Kodak Projectors. Handmade slides are collaged from clear tape, shattered glass, 16mm films and educational art history film strips.



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//////////////////////////////////// **re:assemblage collective** //////////////////////////////////////

The re:assemblage collective is proud to cosponsor the 13th edition of the 8 fest small gauge film festival. Re:assemblage is committed to championing underrepresented voices and perspectives through public film/video screenings. We are itinerant + intentional. We are "reassembling" assumptions about artist film/video practices: who is shown and the forms of works championed; and we're inspired by Trinh Minh-ha's film 'Reassemblage'.

Upcoming //// Tuesday 18 February 2020 //// **TRIBUTE TO BARBARA HAMMER** //// 16mm film program @ TMAC = Toronto Media Arts Centre + CFMDC >> 32 Lisgar Street >> 700 PM = \$ donation to Barbara's scholarship
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www.reassemblage.ca

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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.ca

Kodak Canada

Super 8 reversal & negative

www.kodak.ca

Hart House Film Board

Film equipment, workshops & events

www.hffilmboard.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

Niagara Custom Lab (Toronto) Festival Sponsor!

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.

lavender.fortunecity.com/lavender/569/

8mm Film Format Metadirectory.

www.littlefilm.org

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

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

Kodachrome..**1936**

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

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