

LIFT



S2

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 24 ISSUE 3 MAY 2004

LEE KRIST ENCOUNTERS WITH THE CREATIVE PROCESS
JUST A REGULAR 8 GIRL TJFF 2004 TOM BERNER AWARD

**LOVE! DRAMA!
SEX! POLITICS!**

THE 14TH ANNUAL
INSIDE OUT
TORONTO LESBIAN AND GAY
FILM AND VIDEO FESTIVAL

MAY 20-30 2004

Festival website launched April 29th
Tickets on sale May 8th

Tickets Available Online
www.insideout.ca

Festival Information
416.977.6847



**LIFT now offers
Organizational
Memberships!**

Artist centres, community groups and non-profit organizations are invited to join LIFT as Organizational Members. Membership entitles organizations to:

- Free event and call-for-submissions listings in our weekly ebulletin and on our website
- A 25% discount on ads and inserts in our bi-monthly newsletter
- Free access to equipment for exhibitions and screenings (Projectors, speakers, screens etc.)

Organizational memberships are available for an annual fee of \$120.

For more information contact Michael Barker at:
Communications@LIFT.on.ca



SUMMER INSTITUTE OF
FILM AND TELEVISION

Summer Institute
SIFT
of Film and Television

FILM • TELEVISION • WORKSHOPS •
led by top industry instructors

Sift

- Screenwriting
- Directing
- Producing
- Documentary
- Acting
- Production Crafts
- New Media

24TH ANNUAL OTTAWA 2004
JUNE 01 TO JUNE 06



CANADIAN SCREEN TRAINING CENTRE
Réseau d'ateliers cinématographiques canadiens

For more information
(800) 742-6016 • www.cstc.ca

CONTENTS

- 04 HAND-CRANKED: A CONVERSATION WITH LEE KRIST (IN TWO PARTS)
ALEX MACKENZIE
- 10 NIGHT FLOWER: ENCOUNTERS WITH THE CREATIVE PROCESS
DARYA FARHA
- 13 JUST A REGULAR 8 GIRL
BUNMI ADEOYE
- 15 THIS YEAR'S TJFF WILL BE TOUGH TO PASSOVER
AARON BLAIR
- 16 2004 TOM BERNER AWARD: MARTIN HEATH
DANIEL ALBAHARY

17 WHO/WHAT
18 LIFT NEWS
22 FUNDING DEADLINES

ON THE COVER: TABLEAU VIVANT INSTALLATION BY LEE KRIST. BELOW: TABLEAU VIVANT INSTALLATION BY LEE KRIST. PAGE 20: NOTES FROM WHERE BY TRACY GERMAN. PAGE 22: TABLEAU VIVANT INSTALLATION BY LEE KRIST.

LIFT Liaison of Independent Filmmakers of Toronto May 2004 Volume 24, Issue 3

ISSN 1710-0127

EDITOR: Larissa Fan

DESIGN: F. Duran Productions, Franco Duran

WRITERS THIS ISSUE: Bunmi Adeoye, Daniel Albahary, Aaron Blair, Darya Farha, Alex Mackenzie

MAGAZINE COMMITTEE: Bunmi Adeoye, Daniel Albahary, Sean Bokerikamp, Maria Kochan, Sam Lee, Jason MacDermott (chair), Jeff Sterne

LIFT STAFF: Roberto Ariganello (executive director), Vanessa Lam (technical coordinator), Greg Blos (technical coordinator), Michael Barker (communications coordinator), Renata Moharred (membership coordinator), Shenaz Baksh (workshop coordinator)

BOARD OF DIRECTORS: Juliana Saragosa (chair), Alexi Manis (vice-chair), Brenda Kovrig (treasurer), Jane Walker (secretary), Ana Barajas, Scott Berry, Eliana Frederick

The Liaison of Independent Filmmakers of Toronto is a non-profit co-operative which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and screenings and provides access to information regarding funding sources, festival and grant deadlines and other related matters.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council. Articles published in the LIFT magazine do not necessarily reflect the views of the editor, the Co-op members or the Board of Directors.

Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6H 1W9; tel: 416.588.6444; fax: 416.588.7017; www.lift.on.ca; email: office@lift.on.ca. Anyone with suggestions or ideas, please call the LIFT office or email: magazine@lift.on.ca

LIFT



Canada Council
for the Arts

torontodartscouncil
An arm's length body of the City of Toronto



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



THE ONTARIO TRILLIUM FOUNDATION
LA FONDATION TRILLIUM DE L'ONTARIO



HAND-CRANKED:

A CONVERSATION WITH LEE KRIST (IN TWO PARTS)

BY ALEX MACKENZIE

In today's transforming landscape of motion picture film, Lee Krist is a cinematic artist committed to hedonistically indulging in the vast tapestry of photographic emulsion. For the past eight years Krist has created experimental films that specialize in hand-processing techniques. His Big Film Series—a collection of hand-processed 35mm film portraits shot and projected using turn-of-the-century, hand-cranked motion picture equipment—has been exhibited at the Whitney Museum of American Art, the San Francisco Cinematheque and Pleasure Dome in Toronto. His latest film installation, *Tableaux Vivant*, is a visual exploration of the processes inherent in the medium of film. Krist currently teaches at the Northwest Film Center and has taught workshops at Bard College and LIFT.

This spring Lee is artist-in-residence at LIFT, where he will be giving workshops in experimental animation, rotoscoping and reversal hand-processing. He will be using LIFT's newly acquired 35mm Oxberry printer to work on his current film in *Tableaux Vivant* and to produce archival prints of the portraits in the Big Film Series.

Alex Mackenzie interviewed Lee Krist four years ago when he was in Vancouver presenting work at the Blinding Light!! Cinema, and caught up with him recently via email. The original version of this interview appeared in 250W (issue #1, August 2000).

ALEX MACKENZIE: Maybe we can start off by discussing your body of work and how hand-cranked material fits into it—is this a natural progression, jumping off from other pursuits?

LEE KRIST: My use of a hand-cranked camera originated in my experimentations with making photographic emulsions. I hand-process all of my films, so I gradually got more and more interested in photo-chemistry. Having a chemistry lab at my disposal was also a big asset. But the 35mm hand-crank route was a result of needing to work with a durable large-format film camera that could basically pass anything and everything through its gate. In addition to the long exposure, my hand-cranked camera allowed me the technical capabilities to pursue making my own film stock.

AM: Are you in communication with anyone else creating their own emulsions, or is this entirely your domain?

LK: I hear bits and pieces about people doing similar things. But it's mostly second-hand news. I know many people have tried it, but I am quite unaware of the extent of their photochemical achievements.

AM: Could you speak a bit more about the actual creation of film emulsion? How does that work exactly (okay, not exactly, but generally...)?

LK: Well, to simplify it, all you have to do is sensitize silver and have it properly suspended on a surface—something that I have yet to successfully achieve. If I were a photographer, my life would be so easy.

AM: I understand that you work at a film lab and that it was a dream of yours to pursue this. Does the content of lab contracts (commercial work) matter to you, or is it the process itself that takes precedence? How much are you keeping this job to have access to lab chemicals, and how much do you really love it?

LK: I like working with film—touching it, handling it. I'm not into it for the chemical perks, just the ability to get paid to slave away at something I find interesting. For me it does have this secret craft appeal, like I'm preparing for the future. The only troublesome things about the job are the environmental and carcinogenic hazards.

AM: Your films seem very personal—intimate, and fascinated by a closed system of elements. How do the subject of your films and the techniques you pursue cross-pollinate?

LK: Wow! I really like the closed system of elements metaphor. It's a good euphemism for what I do. For the portrait series, the subject matter was very grounded in the technical situation that I was in. My previous work was comprised of landscape and abstract imagery. But I was completely paralyzed by the idea of shooting on very precious and time-consuming stock, so the most logical approach was to film things that were personally sacred to me.

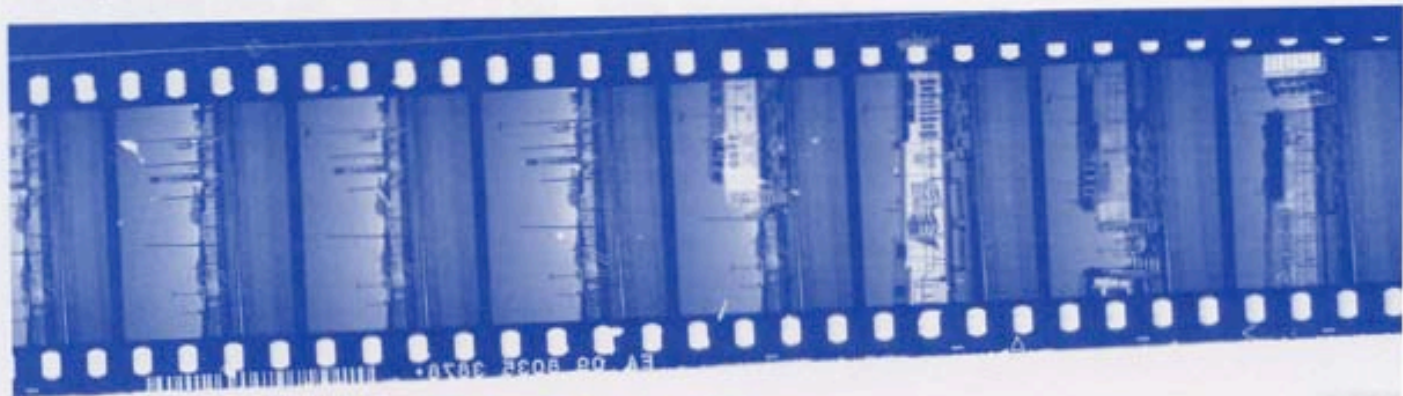
AM: I like that both the film stock and the film subject become sacred. It seems that both the technical and the conceptual spring from limitations inherent to the medium at play: economics, durability, etc. Do you find the limitations to be inspiring? Necessary even?

LK: For me it's not the limitations themselves that are inspiring but my personal response to them: the attempt to work and struggle within the confines of a specific situation and achieve personal satisfaction with the results, as if it was my original intention.

AM: How important is the necessary "in-person" element to your presentations? Is it exciting, disconcerting, primary? Is this as much a part of the "piece" as the making of it?

LK: It is one of those unexpected surprises, some-

Stills: Tableaux
Vivant Installation



thing you don't think you'll like until you experience it. It has enriched my life tenfold, it really got me out of that hermetic filmmaking mode that is quite rampant in experimental filmmaking. It's nice to bring things to basics and be able to show people your films as a personal extension of yourself and the life that surrounds you. So for me it makes the experience of being an artist more tangible.

AM: How specifically performative is your work? Do you integrate the projector set-up in the audience somehow? How much do you think the audience is watching you instead of your work, and is that okay with you?

LK: I feel my work could be more performative. Right now, it's at the simple "show people your films" stage. I try and set myself up in the middle of an audience. That way it doesn't feel like everyone is watching me and it makes me less nervous. I'm okay with people watching me crank instead of paying strict attention to my films because when you think about it, how many times do people get to watch someone hand-crank a projector? It's reassuring to see the combination of the two.

AM: You choose to work with these limited tools and so are inspired by your responses to them, but you actually set up these limitations in the first place. If you had, for example, chosen the video medium, this wouldn't come up. Nor would you be pursuing anything resembling what you are doing with your work now. It seems you are making a very conscious decision to limit yourself in a very specific way. I guess it leads back to that question of responsibility and the role of serendipity or chance results when you create work. Could you speak about that?

LK: I don't see responsibility and serendipity as being necessarily that bi-polar.

AM: I agree—they are not at opposite ends of the spectrum. I am mostly curious about the drive forward which you feel when creating work. Is it: experiment with a "who knows what will happen next" attitude, get certain results and then refine? Or seek out something very specific, get results and refine? Or keep trying until you get what you want? In other words, how much is your work

about chance and how much is it about planning?

LK: I have very specific visual intentions for my films. I aim at perfection and what happens is another story. If I ever got what I want I'm not so sure I would be pleased with it. But in terms of my work structure, I tend to have a more pseudo-scientific process. I don't get specific with certain projects, but I do have a general intent that provides me with various results that I couldn't repeat if I wanted to.

AM: Could you explain the **Big Film Cycle**? Are there more than one?

LK: The **Big Film Cycle** is just a name for the series of 35mm films that I present. At present it encompasses five films and will include more films upon their completion. I prefer to think of it as a series. I'm not quite sure how the cycle came to be. I think Stephen [Kent Jusick, New York-based curator] wrote it up as that for the **Daily News**. I prefer for it to be called **Big Film**.

AM: Given the form and technique involved, how concerned are you about the preservation of the films you make? Do you see them as having a limited life cycle and being ephemeral in nature, or do you see preservation as important/necessary?

LK: I'm concerned enough to panic about only having and showing originals, but not enough to do anything about it. Everything I present is camera originals. And the first few scratches hurt, but after a while it just becomes this choice you have to make: show films or save them. I should make prints, but if being a printer at a lab has taught me anything, it is that when it comes to making prints of films there is no such thing as exact mechanical reproduction. It would be so hard just to get the various exposures right, let alone the hand-processed colours. So for me that means there is just one. And in that sense, I guess it gives the films an ephemeral quality that is not usually present in most work. They aren't going to last, but then they might as well go out with a bang instead of as vinaigrette. That being said, there will be a time for restoration but it's not now. And the purpose wouldn't necessarily be to reproduce the work per se, but to partially capture some form of it for later vague recollection.



AM: I'm interested in the "dead media" qualities of your work. Do you feel that label references your work? And to what extent are the technical apparatus that we use changing? Or is it just the way we receive and process information that is changing?

LK: For me it is very important not to look at my films and see superficial historicism in the use of materials of the past. I feel that my work is very much located in the present and is involved in a discourse that questions how we use certain technologies and our relationship to them. And I feel this does relate to questions concerning my transgender identity.

AM: I very much agree with you that the use of so-called outmoded technologies is not a hearkening back to the past, but rather a way of examining the present and possibly a reaction to the modes of information processing available to us as a culture today. I have worked with Super 8 cartridge projectors not because they are hiply retro but because they do what I need them to do, which is to create filmic images that I can quickly switch between without having to reload projectors. While this sort of thing is now possible with videodisc technology, it is not possible economically. And so in a way both you and I are reacting to economics at a certain level too, obviously in combination with aesthetic interests.

As with much of the successful experimental work out there, I believe your work challenges the viewer/audience to reconsider what is a "good" image and how "standards" are in fact an economic ploy and cop out. But I particularly like that

your work exists outside of this realm and, far from being a reaction, actually exists on its own terms (which is far more interesting) while still maintaining this role wherein it does create discourse.

I am curious to know how much gender issues play into your work, and how you feel about the pigeonholing of work that is "gay," "queer" or "transgendered" in festivals which base content on sexual orientation. How does your trans identity affect or inform your work?

LK: In terms of the pigeonholing of certain work, this just creates a queer ghetto that no one wants you to get out of. While queer film festivals are vital in challenging the dominance of hetero-normative experience in film, it is vital that we go a step further: in addition to questioning the messages in media's representation of society, also question the medium itself and how we use it. I find it interesting to explore ideas of how my trans identity and experience informs the way in which I process information and how it affects my aesthetic sensibility and the overall imagery of my work. For me it feels that "normal" filmic forms—i.e. mainstream or even narrative forms of film—just don't do it for me in terms of capturing the whole "what it's like to be alive" thing. For me a lot of attempts at presenting life experiences on film are just too concrete, stifling in their declarativeness. I find a good majority of experimental films to be stifling in their specificity when they address issues of gender and sexuality; it puzzles me the extent to which people feel that these issues can be easily translated into information that can be processed. I try to let things speak for



themselves in my work. And while I find it hard to articulate the queer elements of my work, they are there.

AM: With regards to your transgender identity, do you see the struggle you have with identifying the queer elements of your work possibly due to the lack of a recognized/universal language with which to address these questions?

LK: Yeah, I do feel there is definitely lacking a way to approach films that deal with queer subject matter in a rather implicit, more subtle way. It seems easier for people to recognize queer subject matter, but when it's more of an aesthetic sensibility or autobiographical approach to one's work, people are quite reluctant to locate it. It seems that people take the easy way out and try to ignore it and place the work in a very hetero-normative context. This has certainly brought to light the way in which people approach my films.

AM: Could this tension be the driving force behind your work? Is your work an attempt to invent this language?

LK: Yes, I do feel that in my work there has been a strong drive to invent and find an appropriate filmic language. One that, to a certain extent, correlates with my experience of the world. Right now I feel rather comfortable in my current style. Looking back at my previous work, which dealt with much more abstract imagery, I feel that I have achieved a pretty good balance between abstract and documentary imagery.

(Four years pass)

AM: It has been a while Lee—what have you been up to lately?

LK: The film that I am currently working on is entitled *Tableaux Vivant*, which is French for group tableaux. It was a random dictionary fortune that I received on my birthday quite some time ago. I've exhibited the filmstrips from this body of work in my installation of the same name. It's a work in progress that is still in the shooting phase. In terms of content, the film is a return to the landscape imagery of my previous work, and in a sense is expanding the notion of portraiture in my work. In this film I am interested in working with imagery that explores the relationship between self and place. My work is getting more and more autobiographical in a sense, and I find expressing that desire is why I gravitate toward the landscape imagery.

AM: In your earlier portrait works, this self/place idea is also very present. Could you talk a bit about this autobiographical approach?

LK: I view all art as autobiographical regardless of its subject matter, so for me the question that I continually face is what approach to take to best achieve the level of autobiography that I want the piece to have. It's something that continually shifts in my work. In the case of landscapes, my primary focus is to meditatively engage with spaces of great beauty. This provides me with endless fuel to go through the rest of life that isn't as sweet. When I work in portraiture it's more of an exercise in self-forgetting, stumbling attempts to relate to people through my work.

AM: And what has interested you most with your recent gallery installation approach to exhibition?

LK: The film installation *Tableaux Vivant* arose out of wanting to show my friends in Portland, Oregon what I was working on, but not being able to project the work for them. I was offered the space and opportunity to do a film installation in town. I wanted to show people how I work with film mainly as a transparency—I rarely project my work while creating it, I generally view it by hanging it in front of my windows. So the installation is a recreation of my experience with the film. It is

Stills: Huh (Part of Big Film)

very basic, just filmstrips hanging from a pole illuminated by film projectors that play a loop of a black flicker. So when you view the filmstrips there is this black flicker in the background, replicating the moment of blackness that occurs in film projection, but also referencing memory and the idea that these images come out of the blackness of memory.

AM: I know you are planning to optically print some of your past works so that they can be presented on conventional 35mm projection equipment (i.e. not hand-cranked). Has the in-person presentation of your work become less of a priority?

LK: As an artist I'm trying to do new things with my work, and to be honest, I'm tired of hand-cranking my films—lugging myself around the country, the technical hassles of working with a non-standard projector... I'm tired of the obscurity my work has because I can't engage in the same channels of exhibition as other experimental filmmakers. I want to do new things and I don't feel that desire conflicts with the aesthetics of my past work.

The **Big Film** series is in a slow but steady conclusion. While I am still exhibiting the work, in terms of production I just have to finish up one or two portraits that have been lying undone over the years. The performative aspect of the screenings are part blessing and part hardship, as with most things in life. And part of my intent with step-printing the work and making duplicate prints comes from the desire to not be limited in how I present my work. It would be nice to be able to get to a point where I don't have to always hand-crank my films, but could do so out of choice.

AM: As serendipity and chance inevitably play into the presentation of "live" work, what will determine your choices in the step-printing process?

LK: I have not begun to step-print my work yet. When I reach that part of the process, I think my main challenge will be the replication of motion and how to accurately reproduce the colour and texture of the hand-processing. I don't feel as though it's a compromise, because I think of it as documenting my work. While the prints will have a life of their own and will not be exact replicas of

the originals, I look forward to the opportunity to creatively fashion the material in a new form. My ideas on how this will be achieved will become more apparent once I start the process and explore the tools of my trade. That said, I don't think anything could be as sacred as the originals. At this preliminary stage the aspect that I find the most exciting is finally being able to watch my work projected on a big screen.

AM: We had spoken in the past of the ephemeral nature of this work, the fact that originals are being projected and decomposing in the process—with this move to duplicate prints, has your interest in legacy and/or preservation shifted?

LK: The idea to duplicate my work came about through an offer from LIFT to use their newly acquired Oxberry camera. Up until that point, the execution of such a project was not on my horizon—because I didn't have or fathom access to equipment that would allow me to preserve my work. I don't feel that it is a shift in my work, since I still work in and project reversal films. Ever since I began making films, my primary focus was to create a working method that would allow me to make films without any financial restrictions. As an artist, when I confront the choice of what film stock and processing method to use, I am continually drawn to the reversal process. I feel that the quality of reversal stock is unparalleled and, compared to negative, I just enjoy processing reversal more. So I don't see that changing in the future.

ALEX MACKENZIE IS A CURATOR AND MEDIA ARTIST BASED IN VANCOUVER, AND WAS FOUNDER AND CURATOR OF THE NOW RETIRED BLINDING LIGHT!! CINEMA AND VANCOUVER UNDERGROUND FILM FESTIVAL (1998-2003, RIP). HE IS CURRENTLY CREATING BOTH MEDIA INSTALLATIONS AND AN EXPANDED CINEMA PERFORMANCE PIECE SET TO TOUR IN THE FALL OF 2004.

FILMOGRAPHY

TABLEAUX VIVANT, 300 ft., 35mm, colour,

work in progress

TABLEAUX VIVANT (installation), 69 ft by 29 ft.,

16mm & 35mm, 2003

1083, 80 ft., 35mm, colour, 2003

THE FINER SHADES OF EXERTION, 100 ft.,

35mm, B&W, 2001

MLH, 80 ft., 35mm, colour, 2000

KILLER DIAMONDS, 60 ft., 35mm, colour,

2000

THE PORTLAND MOVIE, 7 min., 16mm,
colour, silent, 2000

PEA GREEN, 80 ft., 35mm, colour, 1999

SELF-PORTRAIT, 45 ft., 35mm, B&W, 1999

SUSANNAH, 70 ft., 35mm, B&W, 1999

TWONESS, 200 ft., 35mm, B&W, silent, 1998

WILLA, 100 ft., 35mm, B&W, silent, 1998

AUGUST 1997, GREENPOINT, NY, 8 min.,

16mm, B&W, silent, 1998

GRIEG FARM, RED HOOK, NY, 9 min.,

16mm, B&W, silent, 1997

NIGHT FLOWER: ENCOUNTERS WITH THE CREATIVE PROCESS

BY DARYA FARHA



"Blunder ahead with your own personal view." ROBERT HENRI, THE ART SPIRIT

Last year I bought a book by psychoanalyst Rollo May called *The Courage to Create*. In it he describes in vivid detail the distress and anxiety that Giacometti felt as he sculpted. I felt enormous relief reading this, as I could immediately relate. When I'm working on something, I pace, I shake, I experience a kind of acute distress, and at the same time I'm in a bit of a trance. It's as if I'm engaged in a fragile but urgent struggle to allow something to come to the surface.

Later that year I showed my film *Né Vertù Né Luce (Neither Virtue Nor Light)* publicly for the first time. Where I'd made my earlier film with relative ease, I'd had tremendous difficulty with this one. The problems included periods of severe depression, technical and financial hurdles, difficulties dealing with other people involved in the film, and a persistent mixture of extreme commitment and extreme doubt—not to mention the general reckoning with my life that was the film's subject matter. Watching it all up on screen was hard.

As a result of this very negative experience, I find I've had to re-orient myself relative to the creative process. To investigate it. To read books like May's. To open up. I've become curious about the creative processes and struggles of others. And so I decided to "blunder ahead" by interviewing six LIFT filmmakers about the more personal, mysterious aspects of their work.

When I was still a graduate student, writing about other people's art rather than making my own, I came across this quotation from John Updike: "Writing criticism is to writing fiction and poetry as hugging the shore is to sailing in the open sea." It inspired me. But the waters out there can be rough, and sometimes you don't know how far out to go or when to come back. This tension emerged as the most interesting theme of the interviews: abandonment and restraint; planning and letting things happen; safety and fear; conscious and unconscious.

There are no answers. Instead, it's images that tend to remain. Tracy German and I went to a tango lesson after we talked about the article, and

that's what I keep coming back to. The dance of self and world. To relax and to remember the steps. To make mistakes and to keep on going...

WHITE SQUIRREL

Tracy and I are eating pizza before the dance lesson. I'm scribbling in my notebook, trying to keep up, when she says something that will end up staying with me for days. "As I expose myself more and more, I realize there's no real bad side to it. In return you get a lot of generosity."

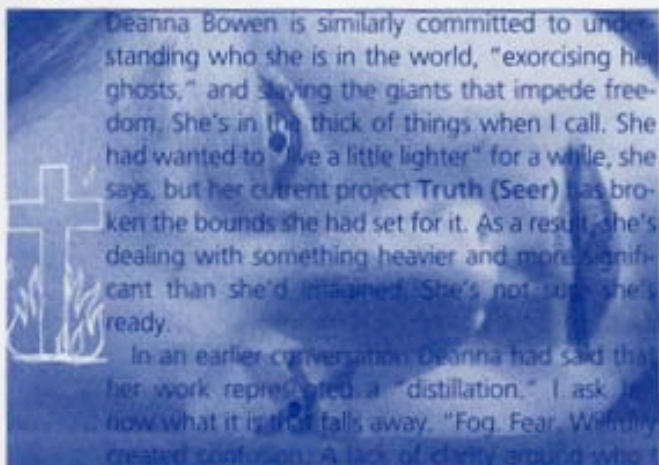
Tracy's work is raw, rough, deliberately "amateur."—The image of a white squirrel in her 1995 film *Where?*, I tell her, strikes me as a synecdoche for her mission as an artist—the uniqueness and unprotected quality she brings, the indeterminacy, the heightened sensitivity and awareness. There's a particular openness to her films, space to find and also to lose. "I let people drift in and out," she says. "It's freedom. I'm not trying to dazzle." It's an interesting way of thinking of the audience: respecting them not by curtailing her own experimentalism or playing it safe, but by leaving a certain looseness.

The process mirrors the results: fluid, associative, intuitive. Put together "like beads in a necklace." Her work comes down on the side of the body over the intellect. In her films, she says, she risks being a full participant in life rather than a spectator, making a connection with others by being as pure to that moment as possible, grounding it all in her own corporeal experience.

Through Tracy I see something that I'll find to be true of everyone I speak to: that you can't separate what's most unsocialized from what's most disciplined. It's a commitment to self, to truth, in spite of the obstacles. That's where the perseverance, determination and idealism come from. In Tracy, it's a belief in freedom, in leaving room for others, and in finding room for herself. Her discipline, she says, is "the will to survive, to find a space to be happy in... I'm generally optimistic, and often disappointed. I'm determined to find out who I'm supposed to be in this world."

Stills: (this page) *Né Vertù Né Luce* by Darya Farha; *Where* by Tracy German; (page 11) *Truth (Seer)* by Deanna Bowen

FEVER



Deanna Bowen is similarly committed to understanding who she is in the world, "exorcising her ghosts," and slaying the giants that impede freedom. She's in the thick of things when I call. She had wanted to "live a little lighter" for a while, she says, but her current project *Truth (Seer)* has broken the bounds she had set for it. As a result, she's dealing with something heavier and more significant than she'd imagined. She's not sure she's ready.

In an earlier conversation, Deanna had said that her work represented a "distillation." I ask her now what it is that falls away. "Fog. Fear. Willingness created confusion. A lack of clarity around who I am. I think we confuse matters if we're not ready for them. Confusion is inspired by fear." I am reminded of something May says in his book: that creation always involves destruction—of an old belief, an illusion, an attachment, an avoidance. That's why it can be so painful, and also so potentially liberating. Creative insight necessitates change.

The physical effects Deanna experiences reflect the potential scale of the disruption. Creativity hits her like an illness, she says, proceeding to list the "symptoms": fever, restlessness, sleeplessness, a feeling like the top of her head's been exposed. There's a strong uncontrollable quality to it, and the possibility of moving full-time into irrational creativity is always there, both haunting and tempting her. The fear is the fear of going crazy and having no way to communicate with others, to go so far out to sea that she can't find her way back to share her discoveries. The temptation is the bigness of it, the freedom, the obliviousness. The excitement of her process involves staying on the edge between fear and desire. There's another fear at play: that if she stops she'll lose her inspiration. She does it anyway, working four days on, four days off, trying to integrate her life. Job, dog, relationships—the rest of life calls...

MOVEMENT

Speaking of the rest of life, I meet Michael Barker at LIFT, phones ringing, people coming and going, activity, demands. Of everyone I talk to, Michael's the most concerned with community, distribution of his work, circulation, keeping things moving. As we speak, he's showing me footage from his current project *Midway*—ferris wheels and CNE rides

going round and round in the night sky, a world of beautiful, non-stop action. It's alive.

Michael tries to avoid "falling down a rabbit hole." Which means becoming obsessive, losing perspective, and making something that's uninteresting to others. And yet he can't keep too tight a rein on himself, needs to play with the unknown. While he admires artists like Toni Morrison who create incredible depth and complexity through careful planning, his own work becomes formulaic when he exercises too much control. Because he doesn't use narrative, maintaining the mood of the piece becomes the guiding principle. But even without working consciously on it, he notices, there tends to be "a line of logic that comes through."

To a certain extent trying to control things can be futile anyway. Looking back on writing he did when he was younger, he can see that what he actually revealed about himself is not what he thought he was revealing. Vulnerability and self-exposure can be tricky: what you think is self-revelation can really be a decoy. But then the unconscious has its way and you're revealed in spite of yourself.

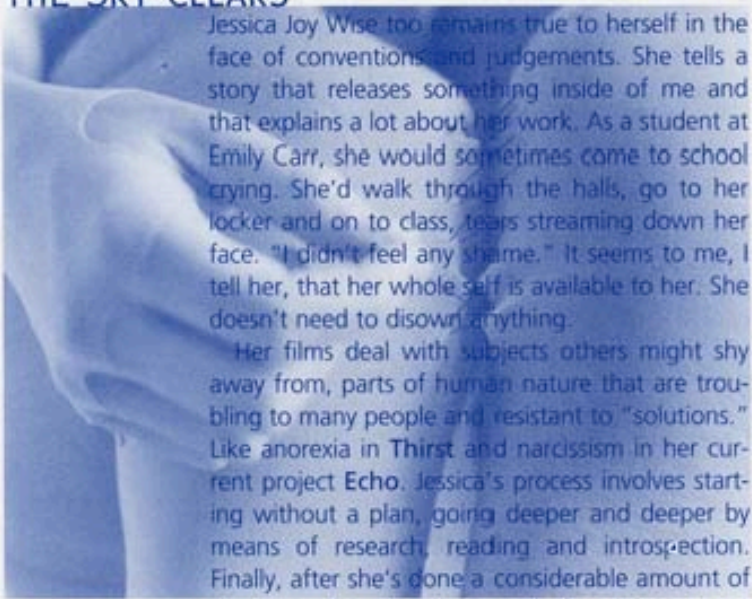
FROM THE MARGINS

Stefan Chiarantono's aware of that same "line of logic." Although he uses a plan as a jumping-off point, something to start with, he makes the following observation: "I don't think artists ever really work with nothing, even if they don't have a plan. When they say they don't know where to start, they really mean there's too much going on in them." If filmmaking is like travel, he often finds that he doesn't know where he's going until he arrives. The unexpected and uncontrollable excite and frustrate him: "You've got to pack, go to the airport. Your flight is delayed. Will you be bumped and re-routed through a different city? Is it a safe ride? ...You get off. Have they lost your luggage? Will you make it through customs? Will you get there or not? You never know."

Another uncontrollable given is his own nature. He has a subtle, gentle eye and a continued affinity for traditional art-making that is not currently valorized in either the film or visual arts scene. His is a "minority" and not a dominant perspective, he knows. As a result, Stefan sometimes struggles for sustenance and support: "Art is expensive, it's

meaningful to you, it's not being validated, and you're still left holding the bag." And while other artists tend to be supportive, he would like more validation from his family, who don't understand, for example, that art can require a gestation period that looks like inactivity. Nevertheless, he remains committed to his own vision. Conscious that he is still an "emerging" artist, he makes allowances for himself, he says, and doesn't judge his past work too harshly. "I can always see the reason for it."

THE SKY CLEARS



Jessica Joy Wise too remains true to herself in the face of conventions and judgements. She tells a story that releases something inside of me and that explains a lot about her work. As a student at Emily Carr, she would sometimes come to school crying. She'd walk through the halls, go to her locker and on to class, tears streaming down her face. "I didn't feel any shame." It seems to me, I tell her, that her whole self is available to her. She doesn't need to disown anything.

Her films deal with subjects others might shy away from, parts of human nature that are troubling to many people and resistant to "solutions." Like anorexia in *Thirst* and narcissism in her current project *Echo*. Jessica's process involves starting without a plan, going deeper and deeper by means of research, reading and introspection. Finally, after she's done a considerable amount of shooting, the sky clears and she arrives at an image that becomes the heart of the film, and that is more resonant than anything she could have devised earlier. I ask if she ever gets stuck in this process. Sometimes she procrastinates, she responds, lingers on shore a little too long, usually by reading and researching too much. "The hardest thing is to start writing."

The hassles and disappointments of funding—writing long applications and presenting herself to others—can also get in the way. "Paranoia" is part of her process, and she dislikes showing her scripts or proposals for fear that she'll become self-conscious. There's also an inevitable point at which she hates her film, and has to override her emotions to keep going. "My mind and experience know I have to go through this."

Alexi Manis is a musician as well as a filmmaker, and misses being in a band. There's the collaborative element, she says, drinking wine and jamming in the garage, those wonderful moments when you try a little sequence and it works. Although film is more solitary, LIFT offers some relief and some structure. Alexi finds it especially helpful to participate in organized filmmaking events, such as the \$99 No Excuses Festival. "Joining LIFT is the best thing I've ever done." We're lounging in the green suite, screening films on the projector.

If film as a medium has its own unique attraction, it's repetition, the ability to stop time. "I like to be stuck in the loop," she says, to have the power to cut and edit and make something that holds and moves her. Not surprisingly, time and death figure prominently in her work, as in the beautiful and melancholy *Luminous*, made during a difficult period of her life. She still treasures it as her first film.

Her current project is *The Finite*, a deeply personal work exploring her family, her sense of loss, and the death of her father. Because it's so personal, it's emotionally intense, and like Deanna, she experiences sleeplessness and other strong physical reactions. Recently, she had to take some time away from the project because she had become too disturbed by it.

Sometimes, she says, she worries about what the audience will think, but there's another part of her that doesn't care and that always comes back to her original intention. She notices her preference for a static camera, its gaze unflinching, following her heart—unperturbed, determined.

Back in the tango hall, they've dimmed the lights—the lesson portion of the evening is over. What I'm discovering is that "following" in dance isn't really about following, but about being fully present in the moment, in the room, in the situation, without expectation and self-judgement. "Breathe," another dancer tells me.

Eventually, the atmosphere begins to remind me of a high school dance, we the wallflowers. Tracy and I head out into the night, wading through a group of girls draped on the steps smoking dope. Outside it's even colder than before. We say goodbye and Tracy dashes for the streetcar. I head up Bathurst Street, into the north wind, scarf tight around my face, notebook in my bag.

Still: *Thirst* by
Jessica Joy Wise

JUST A REGULAR 8 GIRL

BY BUNMI ADEOYE

I didn't know what I was getting into when I signed up for the Regular 8 Workshop last November. In fact, I had no clue what Regular 8 was. With only fleeting experience in hands-on film production, the curious activity of Regular 8mm filmmaking was at once intriguing and challenging to me. The diminutive size and simplicity of the cameras, the unusual film format, and the lo-tech process made making a film entirely accessible. So accessible that by the end of the workshop we would all have the know-how to complete a Regular 8 film and enter it in the "One Take Regular 8 Film Festival." At least, that was the idea.

I attended the workshop with my sister, Ola, who initially wasn't moved by this film format: "The workshop didn't excite me, however the information was quite helpful and the actual shooting was a lot of fun." Despite the fun she had shooting, what attracted me was precisely what turned her off. "It's a little too do-it-yourself for my taste," she says, "the process is too...fiddly."

It's easy to understand why some would think Regular 8 filmmaking is cumbersome. Introduced in 1932 by Eastman Kodak, Regular 8 film (also known as Double 8, Double Run 8mm, Standard 8, and Normal 8mm) was meant to be the format of choice for the home moviemaker. The film starts out 16mm wide and 7.5m long. When shooting, only one half the width of the film is exposed. When you get to the end of the roll, you flip the cartridge over to expose the other half of the film. After the film is processed, it is slit down the centre and spliced together to create a roll that is 15m long and 8mm wide. In 1965, Super 8 was introduced by Kodak and became popular because it was simpler to load than Regular 8 and it offered a larger frame size. Super 8 became the standard for amateur and professional filmmakers, and was used extensively in television until the mid-eighties, when video became the next big thing.

At the workshop, it was clear that our instructor, John Porter—a Regular 8 filmmaker and enthusiast—was excited about passing on his knowledge to us. He took amazing care in opening, examining, cleaning, and loading film into the cameras. He gave us a brief history of small-format film in Toronto and introduced us to the

handful of Internet sites dedicated to promoting the muted Regular 8mm mania. Each camera that he handled offered something new to discover. The darling of the workshop was a compact Austrian camera called the Eumig C3. We all liked the idea of a light camera that could fit in the palm of your hand. I tried to keep the Eumig to myself during the workshop and felt intensely possessive if anyone else so much as eyed it. One workshop participant, Cameron Groves, brought his own camera. It was a recent purchase made on a whim. Part of his reason for taking part in the workshop was to unravel the full potential of this film format.

We spent the afternoon outdoors, experimenting with the cameras and film, adjusting the lighting and the shutter speed, and keeping track of the different variables in which the camera was used. We agreed to meet in the new year to view the processed film and determine which camera and conditions yielded the best results. Later, we watched a travel documentary filmed with Regular 8; the images in the film of Paris and London were still vibrant, vivid and crisp almost 40 years after the film was shot. It was at that moment that I saw the potential of this kind of filmmaking.

I was excited about making my film and went out on a bright but very cold February afternoon with my sister and Stefan Chiarantano, a workshop participant-cum-technical advisor to me. We filmed in and around the Eaton Centre with our odd little cameras, chasing light and lively backgrounds. Passersby gazed at the small, whirring metallic box and at us as we filmed. I discovered that the "darling" Eumig C3 didn't do too well in cold weather—the crank got stuck, the film stopped running, and we couldn't tell if the film had come to the end of the spool. The Sekonic Elmatic was exceptionally painless to use and offered variety with its three turreted lenses. With the filming completed, the next step was to get the film processed.

The bonus about processing this film is that it's cheap. Processing and postage was already paid for with the film that we had used: Kodachrome 25. The postage paid envelope was provided with the film. Currently the only place in the world honouring the pre-paid processing is Lausanne, Switzerland, and to benefit from the free postage



Still: Rekha Singh
with the Bell &
Howell

the film must be sent via, of all places, Shopper's Drug Mart. Who knew that my local Shopper's would be a haven to the amateur filmmaker lurking inside of me? You simply pop your exposed film into the envelope, trundle off to any Shopper's and say, "Send this to Switzerland, please" and they are supposed to know what to do with it. The jury is still out on this one. Some have said that only Shopper's in the know understand what to do with the film. Some have encountered bewildered employees who have poured over price lists and tracked down managers.

Stefan felt like a lunatic when he went to his local Shopper's and insisted his film receive safe passage to Switzerland. "They kind of rolled their eyes and gave me an 'Are you for real?' look. I wanted to say, 'I'm sane. I'm not crazy.' I explained that this was a service that they offered. They finally agreed to send my film out, but it only got as far as Hamilton. I received my film back and a letter that said they had discontinued the service." Karen Justl, another workshop participant, sent the test film from the workshop with minimal fuss from another Shopper's. A few days after the workshop, we received an email saying that the film would be ready in "two to three weeks." Sure enough a few weeks later, the film was sent back from Switzerland and was available for viewing.

Those who procrastinate or who want nearly instant gratification can also ship their film to a lab in Kansas. "I sent my film to Dwayne's by three-day post, but they still haven't received it," explains Stefan. "The lady I spoke with explained to me that they were located in the heartland of America—near Topeka—and it took a while for things to get to them." According to their web site, they process Regular 8 once a week for 12 bucks US, and for those who need it super-fast, there are Rush services available at an extra charge.

Stefan sees this all as a learning experience. From ascertaining the foibles and kinks of each camera, to testing out the very few processing options, to researching where to purchase film, Stefan remains upbeat. "I like this type of film making. I like how easy it is to do and I want to become familiar with this format and incorporate it into my other film projects."

My film has been lying at the bottom of my bag for about a week since shooting. With the festival in less than a month, I know that I don't have time to send it to Switzerland, it will have to go to Dwayne's. I'm a bit nervous as I tuck my rolls of film into an envelope. I wonder if I will receive the film back in time for the festival. Will what I get back be any good? Will it reach the heartland of America? Will it get back to me? Why did I wait so long?! At this point, I can only cross my fingers and give my two little canisters of film a good luck kiss before I drop them in the post.

FIND OUT ABOUT WHAT HAPPENS AT THE ONE TAKE REGULAR 8 FILM FESTIVAL IN THE NEXT ISSUE! FOR MORE INFORMATION ABOUT REGULAR 8, CHECK OUT WWW.8MM.FILMSHOOTING.COM

THIS YEAR'S TJFF WILL BE TOUGH TO PASSOVER

BY AARON BLAIR

The 12th Annual Toronto Jewish Film Festival (TJFF) will run between May 1 to 9 at the Bloor Cinema and the Toronto Jewish Community Centre (JCC). The TJFF is the second-largest Jewish film festival in North America, and one of the largest Jewish film festivals in the world. It screens feature films, documentaries and shorts from around the globe on themes of Jewish culture and identity. Each year, the Festival showcases on average 60 films, including world and North American premieres, representing approximately 15 different countries. This year the addition of a second screening venue has enabled them to add approximately 20 films to their schedule.

The festival's goal is to showcase films that reflect the diversity of the Jewish experience internationally. As always, "there will be a cross-section of features, docs and shorts" Director of Programming Shlomo Schwartzberg informs. Here is a sample of films that the TJFF will be featuring this year:

Impact of Terror

by Ric Bienstock Canada, 2004, video, 52 minutes

In August 2001, a bomb destroyed a Sbarro pizza restaurant in downtown Jerusalem. Fifteen people died in the explosion, and another 130 were injured, many seriously. **Impact of Terror** revisits that tragic event, interviewing the survivors and the families of the dead. Producer Ric Bienstock will be in attendance.

Samuel Bak: Painting Questions

by Christa Singer Canada, 2003, video, 48 minutes

Artist Samuel Bak, a Holocaust survivor whose striking paintings reflect a turbulent, deeply felt life, is aptly profiled in Christa Singer's warm, moving documentary. Bak's unique artwork, his observations on his craft, and testimonies from admiring curators adorn this deceptively simple portrait of a private man who has made a difference to so many people. Director Christa Singer will be in attendance.

Nobody Swings on Sunday

by Harry Rasky Canada, 2003, video, 52 minutes

Local filmmaker and raconteur Harry Rasky takes a trip back to Toronto's conservative past, when Sunday was a holy day and nobody was allowed to do anything fun and non-religious on the Christian Sabbath.

The TJFF is not tied to any religious affiliate and therefore does not censor any of its content due to outside influences. "We feature films that deal with gay issues, women's issues, Russian Jews, the Holocaust, educate on the different Ashkenazi (European Jews) and Sephardic (Jews of Arabic origin) experiences. We also screen Israeli films, which do not have to specifically deal with Jewish content." Schwartzberg emphasizes that "submissions do not have to be made by Jewish filmmakers. As long as they deal with any sort of Jewish element and are high quality, they will be considered."

The TJFF is committed to showcasing Canadian talent, reflected in the new @Wallace Jewish Film Award. The award was created to assist emerging Canadian film talent, inspire new works of fiction (comedy or drama), and encourage programming that will continue to enhance the quality and range of subject matter of films with Jewish content. To qualify for the award (a prize package worth over \$21,000 in production goods and services) the applicant must be a Canadian resident. The prize will be awarded to a Canadian filmmaker based on the submission of a completed script that meets the criteria of "Jewish content" as defined by an independent jury. Short and feature-length film scripts are eligible and applicants (writer, director or producer) are not required to be Jewish. More information is available on the TJFF web site at www.tjff.com.

Although the TJFF attendance has grown every year, it has to be anxious about one troubling statistic. Of all festival goers, only 9% are under 24. However, Schwartzberg clarifies, "the festival runs around the same time as exams, so most people under 24 can't attend daytime viewings." But he does have plans to try to reach younger audience members. "Look for more American-style fiction. The younger audience wants to see day-to-day issues, something they can identify with. Holocaust movies are important for the festival, but the younger audiences are turning away from that subject matter, it isn't as accessible to them. They want to see Israeli movies, hip-hop culture, Jewsploitation and Jewish superheroes"—like Mordechai Jefferson Carver in last year's **The Hebrew Hammer**, a Jewish super hero who is "part man. Part street. 100% kosher."

FOR MORE INFORMATION ABOUT THE TJFF AND THIS YEAR'S PROGRAM SCHEDULE, VISIT WWW.TJFF.COM.

2004 TOM BERNER AWARD: MARTIN HEATH

BY DANIEL ALBAHARY



It is an uncharacteristically seasonable March evening as I walk along Spadina Avenue south of Richmond. I spy the narrow alleyway that I am supposed to look for and, under a single burning bulb, I see a door with the word "Cinecycle" painted on it. I know now that I am in the right place and I head down the puddle-strewn alleyway towards this sanctuary of independent filmmakers. Yes, a little place known as Cinecycle, which has for many years been a staple for the independent film community in Toronto. I am visiting Cinecycle for the first time to meet Martin Heath, the proprietor-cum-projectionist-cum-bicycle repairman—and 2004 winner of LIFT's Tom Berner Award—of this fascinating sanctum.

After knocking several times on the old wooden door, I sheepishly push it open to find myself in a dark vestibule. Empty daylight spool boxes stare at me and there is a bicycle calmly resting against the wall. I call out loudly "Hello?" "Hello?" and sure enough, a soft English-accented voice acknowledges my presence. I turn the corner and there in overalls stands an unthreatening and sophisticated man of middle-age. This is Martin Heath, icon and perhaps iconoclast of film appreciation and preservation in this filmmaking community of ours.

The Tom Berner Award recognizes individuals who provide "extraordinary support for independent filmmaking" in Toronto. Standing in the the-

atre space of Cinecycle, it occurs to me that although this award has only been in existence for two years, Heath had earned it years before. In the spirit of Tom Berner, the namesake of the award, Martin Heath has long and truly gone "beyond any obligations of employment or business" for the sake of the Toronto film community. Cinecycle has a long and interesting history, from its first incarnation in 1979 as Grange Arts & Performance housed in a loft at College and Bathurst, to its re-incarnation as a performance gallery and bicycle repair shop on Spadina from 1989 to 1995, to its current home in an old coach house at Richmond and Spadina. Over the years, there have been many challenges in keeping this bastion of film going.

As fascinating as the screening history is, I am compelled, perhaps like most new visitors, to ask about the combination of film and cycling preservation. Martin chooses his words carefully when he explains to me that they are "symbiotic elements, invented at approximately the same time," and that in some ways both are "means of personal liberation... both mentally and physically." Both film reels and bicycle wheels, it seems, can lead to independence.

Heath is not only a film preservationist, but also a key staff member of the Toronto International Film Festival. He performs what is known as film "revising," the laborious process of assembling films for projection. He explains that his process of inspection and preparation far exceeds the running time of each of these films. Films from all over the world arrive in Toronto, sometimes amidst "crushed beer cans," and it is his responsibility and, as I begin to understand, perhaps his sense of duty and integrity, to make sure these films are wholly cleaned, mended and prepared for the projectionist who will exhibit them to the festival's eclectic and sometimes demanding audiences.

Many festivals and film organizations, including Inside Out, LIFT and Pleasure Dome, have had the benefit of Heath's presence and generosity. From film revision, to open screenings, to helping emerging filmmakers with their works, to repairing bicycles, Martin and Cinecycle remain a beacon of light for a community which uses light to paint pictures. Events happen here regularly, so any opportunity to visit should not be missed.

WORKINPROGRESS

JULIANA SARAGOSA is working on *Fet-Fruners and the Pink Fairy*, a 4-minute mixed-media collage to be exhibited on 16mm. On the edge of fantasy and reality, a trickster fairy guides a lonely girl home. Made with production support from LIFT, TAC and OAC.

Toussaint, produced by and starring **LOUIS MERCIER**, is in post-production. When Toussaint (Louis Mercier) discovers that Emma (Uma Venkataramaiah), an Indo-Canadian student living in the same rooming house, is desperate to leave the country, he is forced to confront his secret feelings for her.

JASON MACDERMOTT recently finished a film on the Media 100 called *Receiver*. The 16-minute abstract drama was shot on 16mm B&W reversal, edited on a flatbed, and then re-edited on video with a new soundtrack.

TOM and **LUKASZ ANTOS** just completed their first feature film, *Under Black Skies*—a WWII action/drama film made on a very small budget using guerrilla filmmaking methods. Visit www.underblackskies.com for more information.

ONTHESCREEN



Catch these LIFTers' screenings at the Images Festival (April 15-24): **CHRISTINA BATTLE** (*paradise falls, new mexico*); **KARA BLAKE** (*July's Wet Dream*); **LARISSA**

FAN (*In the Garden*); **DANIEL COCKBURN** (*Continuity*); and **CHRISTINA ZEIDLER** (*Machine Guts* and *Kill Road*).



At *Inside Out* (May 20-30) look for: **KEITH COLE** and **MICHAEL CAINES** (*Sunflower*); **WRIK MEAD** (*Manipulator*); **GAIL MENTLIK** (*My Mother at the Consulate*); **ALLYSON MITCHELL** (*My Life in*

5 Minutes, Precious Little Tiny Love, and *Believe with Lex Vaughn*); **ROY MITCHELL** and **EUGENIO SALAS** (*I Am Not a Bear*); **CHRISTINA ZEIDLER** (*Kill Road*)

This year's *Splice This* (June 18-20) invitational program, *Trouble*, features premieres of new works by a number of filmmakers, including LIFTers **KARA BLAKE**, **KEITH COLE** and **MICHAEL CAINES**, **ALLYSON MITCHELL** and **CHRISTINA ZEIDLER**.

Aces Down, produced by **LOUIS MERCIER**, will be presented at the 2004 Get Reel Film Festival on Saturday, April 24. It had its first screening in Jamaica, as part of the *Jamerican Film Festival 2003*. *Aces Down* tells the

story of Gwynne, a hard-edged femme fatale who's been captured while trying to hold up an illegal high stakes poker game. She slowly attempts to turn all four players against each other while they try to find out which one of them is her partner in crime. Will she survive and free herself before the truth is unveiled?

The Night Life, an 8-minute gay zombie vampire film-noir comedy written and produced by **STEVE HUTTON**, recently won First Prize in the Animation category of the PlanetOut.com Short Movie Awards. On April 25, the winners of the PlanetOut.com awards were screened as part of the Miami Gay & Lesbian Film Festival. This was the world premiere for *The Night Life*. The winners will also be shown on-line at PlanetOut.com, at a date to be determined. For more information, see www.greekchorus.com/night/.

CAROLYN WONG's *Yin Yin/Jade Love* screened in Toronto at the National Film Board as part of a program presented by the Female Eye Festival and the NFB for International Women's Day in March.

SAM LEE's *How to Make Kimchi According to My Kun Umma* screened at the San Francisco International Asian American Film Festival in March, and then at the Visual Communications Los Angeles Asian Pacific Film & Video Festival in April.



BRIAN STOCKTON's *Saskatchewan Part 2* aired recently on CBC TV's *ZeD*, screened at the San Francisco Independent Film Festival, The Fargo Film Festival in North Dakota, and anchored a special program of English-Canadian films at Les Rendezvous du Cinéma Québécois in Montreal. The film also received a nomination for best cinematography from Canada's Golden Sheaf Awards at the upcoming Yorkton Film Festival, and will screen in May at The Worldwide Short Film Festival in Toronto.



Stills: (clockwise from left) *Machine Guts* by Christina Zeidler; *My Mother at the Consulate* by Gail Mentlik; *July's Wet Dream* by Kara Blake; *Saskatchewan Part 2* by Brian Stockton; *Sunflower* by Keith Cole & Michael Caines

LIFTNEWS

REPORT FROM THE BOARD

Hey all,

The AGM is going to be a bit earlier this year, please see enclosed materials. If you're thinking about running or would like to nominate someone for the Board, please call Roberto at LIFT, or contact me at board@lift.on.ca.

Overall, this past year has seen some changes that benefit the organization, as we move more towards our goal of building a larger membership with more films made per year. The workshops and classes have grown to include 35mm production and animation, there is more transfer and printing accessibility, and the new card-swipe system eliminates the need for key pick-ups (you can just activate your card by phone when you would like to come in). We're also working on youth training initiatives and gathering names for the advisory board.

LIFT recently joined ARCCO (Artist-Run Centres and Collectives of Ontario) in order to establish ourselves as a part of the art community and to gain support and advocacy for issues like censorship and artist fees. In February, ARCCO partially funded their members to attend InFest: the International Symposium on Artist-Run Culture. I went to Vancouver as a representative of LIFT, distributing information and talking to organizations from all over the world. There is a folder of stuff that I gathered there at the LIFT office, if you're interested in taking a look at what other artist-run organizations are doing.

ARCCO recently joined similar umbrella organizations within Canada to form ARCCC/CCCAA (Artist-Run Centres and Collectives Conference/Conférence des collectifs et des centres d'artistes autogérés). This new national ARC association is planned to be a streamlined organization that will advocate on behalf of the ARC community. The results of this conference are not evident immediately, but will come over time spent community building and doing outreach.

Finally, we are pleased to honour Martin Heath with the Tom Berner award this year at the Images Festival. Congratulations Martin, and thanks for all your support to the independent filmmaking community of Toronto!

JULIE SARAGOSA, CHAIR

LIFT'S NEWEST MEMBERS

(January 24 - March 26)

Bilgen Akman
Joanna Tecia Allert
S. Marina Alt-Nedvidek
Matt Atkinson
Richard Austin
Robin Bain
Eric Barnett
Juan Manuel Bay Gondra
Jatinder Bhan
Raphael Boettger
Andrew A. Chisholm
Jonah Claener
Michael Colero
Elise Cousineau
J. Michael Dawson
Gloria Dempster
Julia Ediger
Naomi Emmerson
Paul Gagnon
Michael Gilman
Paul Godfrey
Bruce Harper
Katherine Hayward
Jean-Marc Hébert
Ryan Hill
Berny Hiscock
Krista Houston
Sean Howard
Min Kang
Adriane Lam
Marie-Josée Lefebvre
Tyler Levine
Shani Luke
Angela Mason
Mark Masoumi
Gail Maurice
Damian Medeiros
Chris Mierzwinski
Pat Mills
Scott Oleszkowski
Laz Panagiotidis
Matthew Pannell
Patrick Pathmanathan
Pavel Patriki
Elizabeth Peterson
Talia Pierotte
Robert Pilichowski
Adam Pilipovic
Darren Portelli
Lauren Pragg
Cameron Pulley
Darren Puscas
Ramin Rahimian
Justin Ramdial
Safiya Randera
Devon Rimas

Renato Rivera
Jason Rojas
José Roldán
Michael Ruscitti
Kiarash Sadigh
Adam Santangelo
Myrna Schacherl
Ian Schwaier
Sukhwinder Sekhon
Bojana Stancic
Daria Stermac
Massimo Volpe
Suvi Wijayaratna

Darren Spriet
Massimo Volpe
Calle Weiss
Katherine Wootton
Paul Zander

Thanks to the following members who helped out at the OMDC Artist Talk on March 12:

Ana Barajas
Peter Madore
Antonia Miovaska

NEW ORGANIZATIONAL MEMBERS

(January 24 - March 26)
Goethe Institut Toronto

VOLUNTEER NOTICEBOARD

Thanks to the following members who helped out recently in the office (January 24 - March 26):

Matt Atkinson
Eric Barnett
Elizabeth Becker
Bart Bialasik
Andrea Blundell
Valerie Buhagiar
Andrew Chisholm
J. Michael Dawson
Julia Ediger
Paul Enselmoz
Mark Fiorillo
John Hall
Michele Hamel
Jean-Marc Herbert
Sean Howard
Carolyn Hurren
Mara Kochan
Jeff Larkin
Elizabeth Lazebnik
Paula Llamas
Shane MacDonald
Peter Madore
Thom Mallinas
Lucas Martin
Pat Mills
Dean Mitchell
Jon Moreel
Robert Pilichowski
Justin Ramdail
Rekha Singh
Jason Smith
Ronald Smith

LIFT'S THIRD ANNUAL \$99 NO EXCUSES FILM FESTIVAL

May 18, 2004 at Cinecycle (129 Spadina Ave., down the lane)

LIFT's \$99 No Excuses Film Festival challenges the demons that occasionally plague independent filmmakers: the four horsemen of procrastination, fatigue, anxiety and ennui. Our participants accept our tough-love approach (we suffer no sob stories and accept no alibis) and we in turn do everything in our power to help them to the finish line. For only \$99, we provide all the tools necessary to complete a film in Super 8 or 16mm, from cameras to production facilities—as well as a warm embrace and a firm hand. This festival is a celebration of effort, determination and the joy of filmmaking. From July through September, the Best of the \$99 No Excuses Film Festival will tour Ontario.

MEMBERS' COMPUTER

A new members' computer is available for LIFT member use. The computer is available for general use (i.e. checking out upcoming festivals, revising your scripts, browsing the LIFT website, searching the online Cast/Crew listing for upcoming productions, etc.) during office hours only, Monday to Friday 10am to 6pm. Print-outs are available for only 10 cents a page.

WANT TO BECOME A MEMBER?

Do you have a friend interested in becoming a member of LIFT? Or just curious for yourself? Come on down to one of our Orientation Sessions held on the third Wednesday of every month starting at 11:30am. At the session we discuss how to become a member, what goes on at this crazy place, and we give a tour of the facilities! Please call Renata to reserve a spot at 416.588.6444 or by email at membership@lift.on.ca

Next Orientation Sessions: 11:30am, March 17, April 21

ANNOUNCEMENTS

MEMBERS' FILMS LIBRARY

Drop off a VHS copy of your past and present film gems for other LIFT Members to view. The library is another great way to show your works to other keen filmmakers in Toronto. For more information call Renata at 416.588.6444.

DO YOU HAVE A GREAT SCRIPT?!!

Take part in our monthly script reading series, LIFT OUT LOUD, where members workshop their scripts by professional actors and get feedback from an audience of peers. It's an excellent opportunity to develop your film idea. To accommodate our growing workshop schedule, we have shifted the date of the series. Starting in June, readings will be held on the first WEDNESDAY of every month in the LIFT mezzanine. If you are interested in submitting your script for a future reading, want to register as an actor, or have any inquiries, email liftoutloud@lift.on.ca. You must be a LIFT member to submit a script.

LIFT OUT LOUD Dates: May 7, June 2

ON-LINE CREW/CAST LIST SUBMISSION FORM

Cast and Crew List members can now upload their résumés on-line. Before uploading, you'll need:

- A valid LIFT membership or crew list subscription.
- A plain-text version of your résumé.

If you plan on uploading a headshot or other image to accompany your résumé, you'll need to convert your image to jpeg or gif format. Make sure that your image is no larger than 400 pixels wide and 600 pixels in height. Larger images will not display properly.

Once you've got everything together:

1. Log on to the LIFT crew list submission page at www.lift.on.ca/mt/castcrewform.html and check the box that says "I am entering new information."
2. Fill out the name fields. Please use correct title case for your name (e.g. Doe, Jane).
3. Copy and paste your résumé text into the text box.
4. Select the crewlist categories you would like to appear in by checking the appropriate boxes.
5. If you wish to upload an image, please email the file directly to the communications coordinator at communications@lift.on.ca.
6. Click "submit." Your résumé and attachment will be emailed to the LIFT office and will appear on the web site within five business days.

To edit your existing information:

1. Check the box that says "I am revising my information."
2. Repeat steps 2 to 6 above.

The LIFT cast and crew list is open to all members (for an additional \$10) and to non-members for a \$25 fee. Subscribers will have their CVs listed on-line as

well as in our crewlist binders at the LIFT office. In addition, non-member subscribers to the service will receive our weekly e-bulletins regarding crew calls and other opportunities.

If you have any questions, or would like to sign up for the on-line cast and crew list, please contact Renata Mohamed at 416.588.6444, or at membership@lift.on.ca.

GET INVOLVED

Please note: All schedules are subject to change, please check with the LIFT office to confirm dates.

MAGAZINE COMMITTEE

Join the Magazine Committee if you are interested in the direction of LIFT's Magazine or in writing for the Magazine. Members receive 20 volunteer hours for committee service. Meetings are held the first Tuesday of the month at the LIFT office; call the office to RSVP.

Next Meetings: 6:15pm, May 4, June 8

SPECIAL EVENTS COMMITTEE

The Special Events Committee organizes events such as Artist Talks and LIFT OUT LOUD. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The SEC meets the third Tuesday of every month. If you're interested in joining please call Renata at 416.588.6444 or email office@lift.on.ca

Next Meetings: 6:15pm, May 18, June 15

EQUIPMENT NEWS

EQUIPMENT RENTAL POLICY REMINDERS

EQUIPMENT RETURNS ARE 10AM TO 12PM.
EQUIPMENT PICK-UPS ARE 2PM TO 5PM.

Keys and Swipe Cards can be signed out between 10am and 5pm. This schedule is in place to ensure that we have ample time to deal with our many other responsibilities.

EQUIPMENT RETURNS

Please call and speak to one of the technical coordinators directly if you anticipate a late equipment return.

EQUIPMENT PICK-UPS

To create a more efficient equipment pick-up system, we prepare the equipment in the morning for the afternoon pick-ups. This reduces the equipment pick-up waiting time and traffic. If you plan to rent out equipment, please book the equipment you want so that we can prepare your equipment package on the morning of the pick-up day.

If you decide not to use your pre-booked equip-

CALLS FOR SUBMISSIONS

ment, please call us as soon as you make this decision. Letting us know of your cancellation in advance allows us to use our time to prepare other equipment packages. An early cancellation also allows another member the opportunity to book or rent out that equipment.

If you are unable to pick up your equipment between 2pm and 5pm, contact one of the technical coordinators to work out an alternative time.

If you have many questions and want suggestions or advice before you rent out a particular piece of equipment, please contact us in advance and come early on your equipment pick-up date.

PRE-PAYMENT DISCOUNT

Take advantage of our 10% discount on equipment and facilities rentals by paying with cash or debit. Payment must be received before facilities or equipment usage to receive discount. Another way to receive the 10% discount is by putting down a credit with cash or debit. There is no minimum for prepaid credits.

AFTER HOURS ACCESS

All of the suites now operate with security cards. Members with keys should return them to LIFT. Security cards must be purchased for \$10 for after-hours access to LIFT facilities. Once you own a card, you can simply call Greg or Vanessa to activate your card when you have a room booking. It is your responsibility to check in with us to make sure your card is active—members who have not been using the facilities for a month will have their cards de-activated.

NEW EQUIPMENT AT LIFT

SUPER 8 AND 16MM TELECINE TRANSFER FACILITY

LIFT has finally finished the construction of our film-to-video transfer set-up. This system can transfer Super 8 at either 18 or 24 frames per second, and 16mm film as well. Film can be sent directly to digital files or to MiniDV or Beta SP tape. Use of the system is limited to during office hours only because LIFT staff will need to be present for initial set-up. Booking the facility is \$20/hr for Full and \$40/hr for Associate members.

TWO NEW SENNHEISER WIRELESS LAVALIER KITS

We have recently purchased two Sennheiser EW 100 G2 wireless lav mic kits. These tiny mics are omni-directional and can be easily clipped onto clothing and hidden to allow for close mic placement. The range of the transmitters is extremely good, and setting them up is almost automatic. These kits rent individually for \$8/day to Full and \$16/day to Associate members.

NEW ARRI FRESNEL LIGHTS

We have bought three new Arri 650w fresnels and one new 300w fresnel. This brings our total to seven 650s and three 300s. These lights come with scrims, stands, and barn doors. They rent for \$8/day to Full and \$16/day to Associate members.

CFC FEATURE FILM PROJECT (FFP)

Ready to make your first low-budget feature? An initiative of the Canadian Film Centre, the FFP offers the unique opportunity for emerging writers, directors and producers to develop and produce their low-budget feature with the benefit of mentorship in all areas and the opportunity for 100% production financing. The FFP is designed for dramatic feature films at both the \$250,000 (Ultra-low budget) and \$500,000 (Low budget) range. Guidelines and application packages are available for download from www.cdnfilmcentre.com, by emailing ffp@cdnfilmcentre.com or by calling 416.445.2890. **Deadline: April 30**

TORONTO INTERNATIONAL FILM FESTIVAL

The 29th Toronto International Film Festival will be held from September 9 to 18, 2004. Submission forms for Canadian submissions can be downloaded from our web site: <http://www.e.bell.ca/filmfest/2003/festivalinformation/2004information.asp>

If a film is not ready for screening by the submission deadline, you must contact the Selection Committee at 416.967.7371. **Deadline: April 30 (Short Films); May 14 (Feature Films)**

PLANET IN FOCUS

September 28 - October 3; Toronto, Ontario

Planet in Focus Toronto International Environmental Film & Video Festival is currently accepting submissions for the 2004 festival. Visit www.planetinfoocus.org for entry form and details. Please note: We do not accept works in progress. **Deadline: May 3 (final)**

MADCAT WOMEN'S INTERNATIONAL FILM FESTIVAL

The MadCat Women's International Film Festival is looking for submissions for its 8th annual Festival. MadCat seeks provocative and visionary films and videos from around the globe that are original in their use of the medium. The Festival is committed to showcasing women directors who challenge the use of sound and image and explore notions of visual storytelling. MadCat screens works of ALL lengths and genres, about any topic and that are produced ANY year. Past filmmakers include: Su Friedrich, Sarah Jane Lapp, Jane Wong, Alice Guy Blaché, Patty Chang, Eva Aridjis, Louise Bourque, Betzy Bromberg, Jong Lim Ro, Donna Cameron, Abigail Child, Frédérique Devaux, Rita Gonzalez, Jacqueline Goss, Shirley Clarke and the list goes on! Entry forms are available at madcatfilmfestival.org or email info@madcatfilmfestival.org. **Deadline: May 21, 2004 (final)**

ANTIMATTER FESTIVAL OF UNDERGROUND SHORT FILM AND VIDEO

September 17-25, 2004; Victoria, BC

Seventh annual international festival seeks imaginative, volatile, entertaining and critical films and videos. Antimatter is dedicated to cinema as art vs. product, regardless of the subversive or dangerous nature of its content,

stylistic concerns or commercial viability. Selected works may be included in upcoming international tours. Industrial, commercial and studio projects ineligible. Max. 30 minutes, completed within the past two years. Formats: 16mm, Super 8, MiniDV, DVD, VHS. Preview on VHS (NTSC/PAL/SECAM) or DVD (NTSC/PAL). Complete entry guidelines available online at www.anti-matter.ws or by calling 250.385.3327. Entry fee: \$20. **Deadline: May 31 (final)**

TORONTO REEL ASIAN

The Toronto Reel Asian International Film Festival is accepting submissions for its 8th annual festival November 24 to 28, 2004. Work from first-time, emerging and student directors welcome! Entry fee: \$10 (waived if postmarked before early deadline). Visit www.reelasian.com for entry forms and more details or email info@reelasian.com. Phone: 416.703.9333; Fax: 416.703.9986. **Deadlines: May 1 (early); June 1 (final)**

MOVING PICTURES FESTIVAL OF DANCE ON FILM AND VIDEO

The Moving Pictures Festival is currently accepting entries for the 2004 Festival that takes place in Toronto in November. Filmmakers, choreographers, dance, visual and video artists are invited to submit innovative film and video work that goes beyond a simple dance document. Moving Pictures exists to celebrate work that explores and explodes the kinetic possibilities of movement captured for the screen. Moving Pictures will consider exhibiting work in any film or video format, though all submissions sent with this application must be in VHS format. Entry forms may be downloaded at www.movingpicturesfestival.com. **Deadline: 5pm, May 30**

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390
www.canadacouncil.ca

Grants to Film and Video Artists
Research/Creation Grants; Production Grants;
Scriptwriting Grants
Deadlines: October 1, 2004; March 1, 2005

Grant to New Media and Audio Artists
Research Grants; Production Grants; New Media
Residencies
Deadlines: October 1, 2004; March 1, 2005

Governor General's Awards in Visual Arts and Media
Arts
Deadline: June 30, 2004

Canada Council for the Arts/Natural Sciences and
Engineering Research Council New Media Initiative

Deadline: March 1, 2005

Travel Grants to Media Artists
Deadline: Ongoing

ONTARIO ARTS COUNCIL

416.961.1660; Fax: 416.973.9650 www.arts.on.ca;
info@arts.on.ca

Chalmers Arts Fellowships, Chalmers Professional
Development Grants (Call OAC for details)
Deadline: June 15, 2004

Visual and Media Arts Projects
Deadline: June 15, 2004

Aboriginal Arts
Deadline: March 1, 2004

Artist Film and Video
Deadline: April 15, 2004

TORONTO ARTS COUNCIL

416.392.6800 www.torontoartscouncil.org

Media Arts Grants
Deadline: November 17, 2004

TELEFILM CANADA FEATURE FILM FUND

www.telefilm.gc.ca

English language projects requesting more than \$1
million (applications for production)
Deadline: July 5, 2004

Quebec, all projects
Deadline: October 4, 2004

INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca

Deadline: October 1, 2004

BRAVOFACT

416.591.7400 www.bravofact.com

Deadline: June 18, 2004



B&W and colour
16mm and 35mm film
Super 8 colour negative
Bleach by-pass
Cross-process
Super 16mm
No charge for tests
No order too small

**Discounts for film students
and co-ops!!**

Call for quotes on custom jobs
416-504-3927
niagaralab@on.aibn.com
www.niagaracustomlab.com

**CALL FOR APPLICATIONS: AL WAXMAN
CALLING CARD PROGRAMS.**

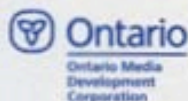
**DEADLINE DRAMA AND DOCUMENTARY
- MAY 14, 2004 (BY 5:00 PM)**

Information Sessions for both programs will be held
on **April 14, 2004** at the following location:
**Conference Center - 175 Bloor Street East, North
Tower, 3rd Floor, Toronto**

Drama: 9:30 am - 10:30 am
Documentary: 11:00 am - 12:00 pm

Applicants may register for either or both of these
sessions by using our online form, **by end of day
Monday April 12, 2004 by 5:00 PM.**

For guidelines and application forms go to our
website (www.emdc.on.ca - under Business
Development / New Voices, New Visions), or
contact the Program Coordinator at:
175 Bloor Street East, South Tower, Suite 501
Toronto, Ontario M4W 3R8
Direct phone: 416-642-6695



ADVERTISING RATES (PER ISSUE)

Advertising in the LIFT Magazine is an excellent way
to target-market to independent filmmakers, writers,
actors, artists and arts organizations. The
Magazine goes out six times a year to approximately
1,000 members and member organizations
including film production centres, galleries, media
festivals, schools, and libraries.

CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS \$ 5.00
NON-MEMBERS \$ 25.00

ADS:

1/8 PAGE (2 7/8" x 1 15/16") \$ 60.00
1/4 PAGE (2 7/8" x 4 1/8") \$110.00
1/2 PAGE VERTICAL (2 7/8" x 8 1/2") \$180.00
1/2 PAGE HORIZONTAL (6" x 4 1/8") \$180.00
FULL PAGE (6" x 8 1/2") \$240.00
INSIDE BACK COVER (7" x 10") \$360.00
OUTSIDE BACK COVER (7" x 10") \$400.00

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.
CONTACT THE OFFICE FOR DETAILS: 416.588.6444

**Exclusive Film & Video
Services**

**Video to Film Transfers
super 8, 16mm, 35mm
at really affordable prices**

301-11 Niagara Street
Toronto, Ontario M5V 1C3
t:416.598.2700/f:416-598-0766
www.exclusivefilm.net
info@exclusivefilm.net

