

FILMPRINT

The Magazine of the Liaison of Independent Filmmakers of Toronto Volume 25 Issue 6 November 2005 \$4



The Outsider: **Profile of Artist-in-Residence Sami van Ingen**

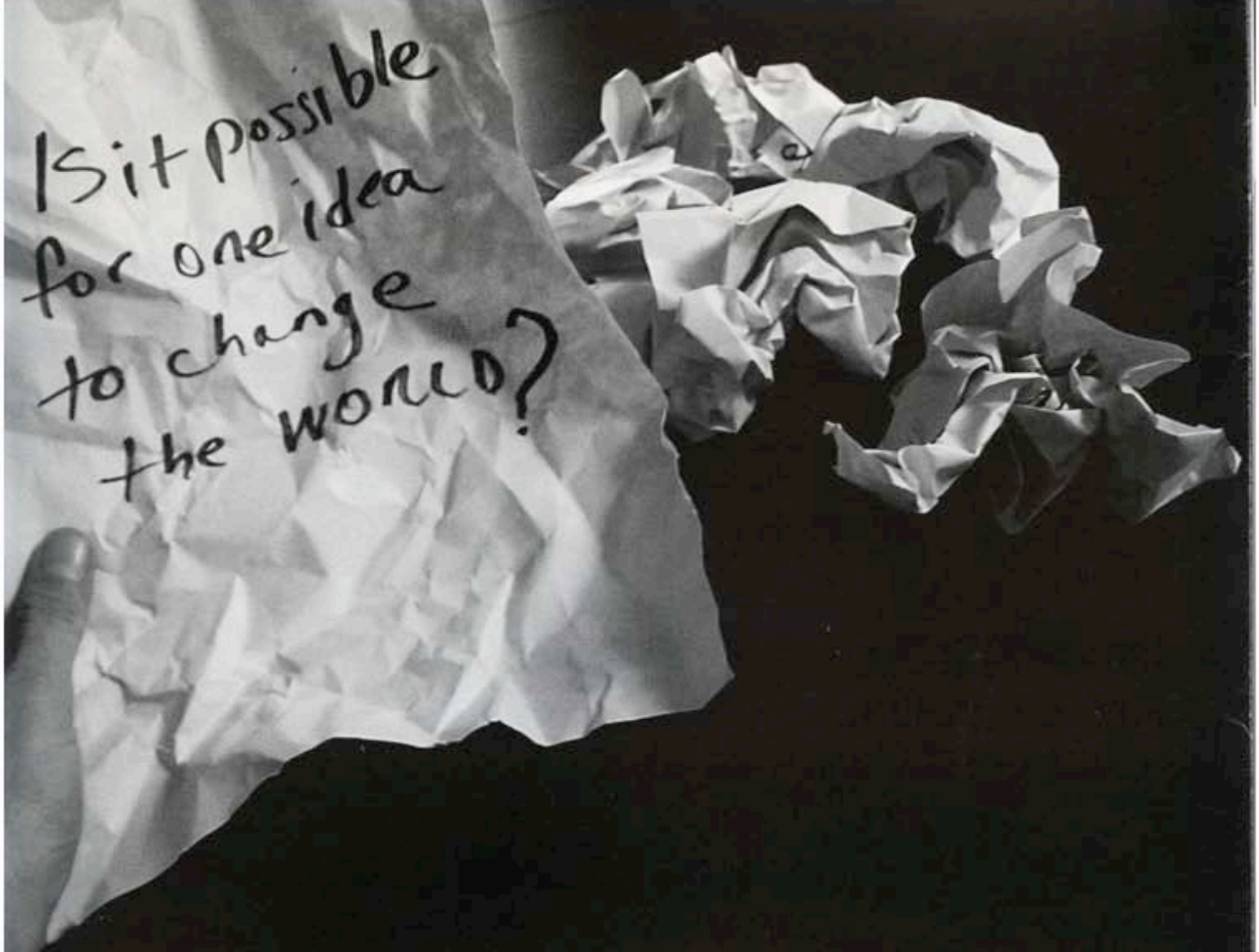
Poetry Perfections: **Verse and Celluloid in Poetry/Projections**

Hands On: **Visual Artists Attack (And Create) Film**

Gearing up: **The Reel 2005 Asian Film Festival**

Wish You Were Here: **Postcards to Sarah Polley**





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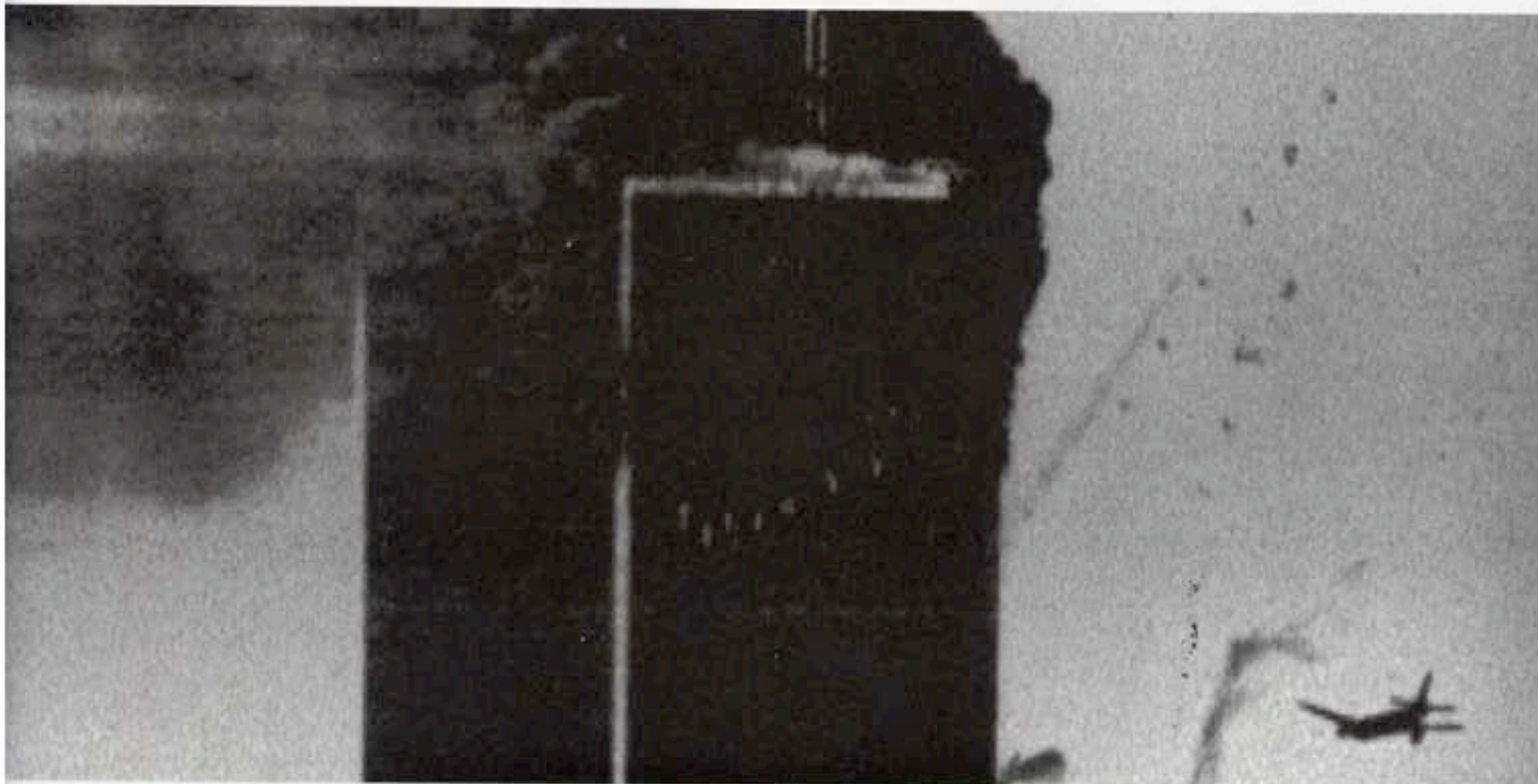
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(Cover Image) **Sweep** by Sami van Ingen and Phil Hoffman; (above and detail on following page) **The Scorpion** by Henry Benbenuti (a film made for Poetry Projections)

- 04 **Poetry Perfections: Verse and Celluloid in Poetry/Projections**
Wanda Nanibush
- 07 **Gearing up: The Reel 2005 Asian Film Festival** Kathleen Olmstead
- 08 **The Outsider: Profile of Sami van Ingen** Chris Kennedy
- 12 **Wish You Were Here: Postcards to Polley** Keith Cole
- 14 **Hands On: Visual Artists Attack (And Create) Film** Hilary Buttrick
- 16 **Viewfinder: Designing Your Crew** Julie Ouellon
- 17 **The Super 8: Deirdre Logue**
- 18 **After the Fire: Carl E. Brown on the Making of URBAN FIRE (Part 2)**
- 20 **Accepting Rejection: Annual Salon des Refusés and Silent Auction**
Kathleen Olmstead
- 23 **Bulletin Board**



Masthead



LIFT Liaison of Independent Filmmakers of Toronto
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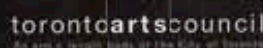
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The Liaison of Independent Filmmakers of Toronto is a non-profit charitable organization that provides Toronto's vibrant independent filmmaking community with affordable access to production equipment and post-production facilities, educational services, film screenings and much more. For over two decades, LIFT has played an integral part in advancing and promoting the art of independent filmmaking in Toronto.

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Editorial

I dragged my laggardly self to the Gladstone a few Fridays ago to see some art exhibited as part of the Queen Street Art Crawl. I was exhausted; I'd been up since 5 AM and the show/installation I was there to see didn't start till 9 PM I wanted to go home and take a great, big nap.

I walked in and this place was jumping. This was an enthusiastic group and the vibe was infectious. People, later, gathered to watch Christina Zeidler's feature-length installation **House Call**, a silent film that "starred" 65 local artists (filmmakers, musicians, visual artists, radio hosts, Karaoke Cowboys, writers, glass blowers, architects, performers). The live band that provided the improvised soundtrack (they were seeing the images for the first time as they played) infused the jumble of seemingly unconnected vignettes of these artists' lives with meaning. More importantly, the frenetic play between the image and sound ratcheted up the energy of the packed room a few more notches. This installation made this keyed up crowd even more raucous. I was, at last, shaken out of my slumber.

This is what I want. As the new editor of *FilmPrint*, I want you to feel as keyed up as that crowd did that night, as re-energized as I felt. I want you to go home and not be able to sleep at night because you're obsessing about your next project or a film you saw knocked your socks off or you read an article that made you want to go out and howl at the moon. So here it is: the November issue of *FilmPrint* with sneak peaks of Reel Asian, Rendezvous with Madness and Poetry/Projections; reviews of TIFF and the Salon des Refusés; and a profile of LIFT's artist-in-residence Sami van Ingen.

There are people roughing up film like it's nobody's business! It is mind-blowing. It's the opposite of sleep-inducing.

Bunmi Adeoye
magazine@lift.on.ca



Message from the Executive Director

It is my pleasure to announce Bunmi Adeoye as our new editor of *FilmPrint* magazine. Bunmi (pronounced Boomi) has all the qualities one could hope for the job: remarkable editing skills, boundless energy and a definitive vision for the magazine. We look forward to seeing Bunmi make her mark as *FilmPrint* becomes a national magazine. I would like to thank Jason McBride, our outgoing editor, for his tremendous efforts in navigating our newsletter to its current status as a fledgling magazine.

It is with some regret and great pleasure that we announce that our Development Coordinator, Wanda Namibush, has accepted a position at the Ontario Arts Council as the Aboriginal Arts Officer. Although Wanda was here for only six months, she did a commendable job organizing events, spearheading new programs and seeking out new funding sources. Most importantly though, we would like to thank Wanda for gracing our presence with her lovely sense of humour. Let's hope that the folks at the oac appreciate her charming wit as much as the staff did at LIFT. We look forward to working with her to ensure that remote communities have an opportunity to learn about film in pursuit of their own unique artistic vision.

Over the past few months, there have been some ominous events that have seriously affected film production in 16MM. Technicolor has announced that it will no longer print 16MM film. McClear Pathe (or McClear Digital as it has come to be known) suddenly went bankrupt and no longer does optical transfers; this, on top of Kodak discontinuing Kodachrome in Super 8 earlier this year.

It remains to be seen if McClear will once again provide optical services for 16MM filmmakers or if a laboratory will step up and fill the large demand to

make 16MM prints. It is important that our partners in the film industry understand that 16MM is an important format to train the next generation of filmmakers in Canada. As film production centres assume the responsibility of providing affordable training and access to future generations of independent filmmakers and film artists, our colleagues in the commercial realm have to accept their role and ensure that their services are readily available. It is an investment in their future as well as ours.

To that end, I would like to thank Kodak Rep Michel Golitzinsky, for attending the Independent Media Arts Alliance Conference in St. John's Newfoundland and meeting with all of the film production centres from across Canada. Michel listened to our concerns and in response solicited a new 20% discount for all film centres and their membership. It is this kind of commitment that is necessary if we want to see film production succeed in both the commercial and artistic realms.

Roberto Ariganello
director@lift.on.ca

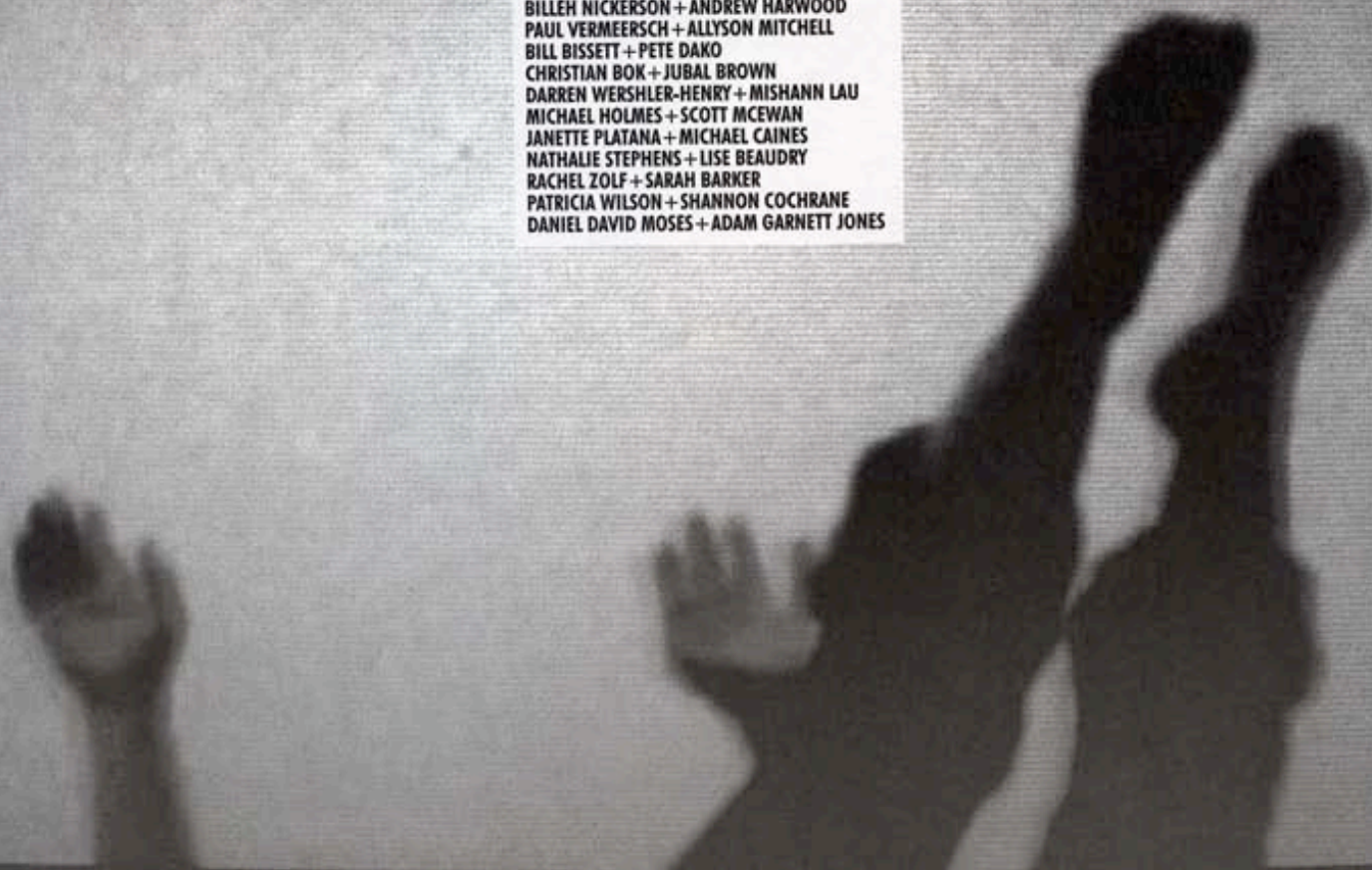


Poetry Perfections:

VERSE AND CELLULOID IN POETRY/ PROJECTIONS

15 FILMMAKERS + 15 POETS
15 FILMS + 15 POEMS

PIER GIORGIO DI CICCO + LUO LI
KEVIN CONNOLLY + DARYA FARHA
SETH ADRIAN HARRIS + DARRYL CALENDAR
NURJAHAN AKLAQ + SORAYA MARIAM PEERBAYE
BILLEH NICKERSON + ANDREW HARWOOD
PAUL VERMEERSCH + ALLYSON MITCHELL
BILL BISSETT + PETE DAKO
CHRISTIAN BOK + JUBAL BROWN
DARREN WERSHLER-HENRY + MISHANN LAU
MICHAEL HOLMES + SCOTT MCEWAN
JANETTE PLATANA + MICHAEL CAINES
NATHALIE STEPHENS + LISE BEAUDRY
RACHEL ZOLF + SARAH BARKER
PATRICIA WILSON + SHANNON COCHRANE
DANIEL DAVID MOSES + ADAM GARNETT JONES



Wanda Nanibush is the outgoing Development Coordinator at UFT and the incoming Aboriginal Arts Officer at the Ontario Arts Council.

“As someone who has worked in many fields of cultural production, I am frequently asking myself, why do people who make films rarely attend literary events? Or why do so few writers go to art openings? Perhaps the answer is simple—the two worlds, literature and film art, have not made friends,” says Poetry/Projections’ curator RM Vaughn. Poetry/Projections combines the best in text and images, live reading and silent projection. For Vaughn, part of the rationale for the project comes from trying to bridge the gap between two communities.

This collaboration involves two distinct creative communities: UFT and The League of Canadian Poets. The performances represent a departure from the traditional film screening or poetry reading while employing elements from each medium.

The filmmakers, who all have very different aesthetics and practices ranging from animation and drama to experimental, have been paired up with poets, who share topical interests with the filmmakers, stylistic sensibilities or are so different that the disjunction is productive.

“I dedicate myself to the French concept of *le cul entre deux chaises* a.k.a. having my ‘ass between 2 chairs’. Yes, it’s that big! Art. film. Poetry. Music. These are all different names for the same place,” says filmmaker Pete Dako on the process of working with long time collaborator bill bissett who wrote the poem for their project **I don’t want 2 suck anee empire**.

filmmaker Scott McEwan and poet Michael Holmes have produced a project about queer pro wrestlers, of which there are many. “It challenges the myth that this particular culture is a

heterosexual realm,” says McEwan. “In fact, the opposite is true. Through the use of scenes taken from independent pro wrestling and old wrestling videos from the 1980s, I want to reinforce the drama, camp, and choreography involved in the spectacle.”

Everyone involved in the project had to be open to the challenge of trying something new, whether it was learning how to use a new camera or writing to a silent film. McEwan took the challenge: “This is my first time making a film and I must admit that it is interesting to focus on moving pictures as opposed to still ones. I like the idea of producing the voiceover with the film as it unfolds. The idea that the soundtrack is really a collaboration between the visual artist and poet... allows for a more complex reading of the film.”

Nurjahan Akhlaq worked with poet Soraya Peerbaye on their project **Pour Lumiere du jour/For Daylight**. “Neither of us has worked this way before. I don’t work narratively so I showed her some archival footage I wanted to use,” Akhlaq recalls. “The footage was shot by my grandfather in the 60s and 70s in Europe and Pakistan. Soraya pointed out things I wouldn’t have seen. She was inspired to write part of a poem about her grandfather who is losing his sight and has been the family memory archivist. After I read the partial poem and saw the story taking shape, I was inspired to go out and shoot.”

Because of geographical distance between poet Nathalie Stephens and filmmaker Lise Beaudry (Stephens was in Chicago and Beaudry was in Toronto), they had to rely on email correspondence. “We mapped out our own impressions and desires, readings, interpretations,” Stephens explains,



I don't want 2 suck anee empire
by Pete Dako and bill bissett

“and had to find language without intonation or gesticulation—to formulate the thing that exists outside of a language system, while recognizing that what I could offer, what I was limited to offering, was text.”

Says Beaudry, “I read Nathalie’s work, identified ideas and themes that were relevant to my work or that I was interested in exploring visually. Themes of intimacy, desire, distance, impossible quest. As a visual artist, I attempted to do in images what Nathalie does so well with words.”

For Stephens, the partnership required a leap of faith: “What it has demanded of me has been a measure of trust. The moment of convergence between art practices, the point at which Lise molds image from text, is largely unpredictable. I imagine this to be so for both of us. I can say with certainty that this is my experience of it. [It is] a surrender of creative control and artistic autonomy.”

Screening

With 15 films and 15 poems, it’s the audiences turn to take the challenge. Hoping to be an annual event, Poetry/Projections will take place October 28 at the Drake Hotel in The Underground Bar.

POETRY

The Small Body With It Rises From Under

by Nathalie Stephens

Language's impudence, certainly. Wear words the way you wear your city.

Brash. Inconvenienced. Alight.

A bruise is city-lust. A record of having been. You are bent over a ledger, pen-press of ink, indelible.

Water runs into you.

I am your city. I am that impulsive. That wounded. That bludgeoned. Grief-struck, perhaps. And in this exchange, this tracing, this losing ourselves and we never turn up, are the banished realms of happiness, the truth-sought furrows into earth, and the capping, again and again, of trust.

The small body shudders with the earth. We are witnesses and that is all. We dare to measure ourselves against our cities. And we are right. We are that forceful, that wanton, that murderous. When we weep, we are inconsolable. Our grief is that barbaric.

(Reprinted with permission from No Press, Calgary)

from Human Resources

by Rachel Zolf

If you spend six months writing policies for a corporation swallowing another and merging employees. And you are forced to get dressed some days and attend meetings where white, middle-aged ~~na~~ women bicker over whether capri (w25031) odyssey polypeptide pants are acceptable, how to spell "beachwear," and how best to deal with "militant" employees asking to work less overtime. Between meetings, one may be inflicted with few choices but to look away while they laud Barbados as a much less "uppity" (c-23) he is a Black and terrible God vacation spot than Jamaica. Oops I lied, there was one worthwhile moment that will also be covered off in a larger initiative re: language. Sometime near the end of our tenure, the ~~na~~ ladies learned that the acronym for their new employee performance 05116 mold diaspora program translated as "blow job" in French

GEARING UP: The 2005 ReelAsian Film Festival

By Kathleen Olmstead

The Reel Asian Film Festival has done much more than fill a gap in Toronto's film festival market. It has established itself as a preeminent showcase for Far East and Southeast Asian films, with a particular focus on Canadian filmmakers of Asian descent.

Now in its ninth year, the fest has managed the near impossible. Its scope has widened—more films, more artists, more perspectives—but has maintained its small world feel. Highlighting films outside the Asian mainstream that explore cultural identities and experiences of the diaspora has broadened the appreciation of Asian cinema in general and introduced new voices to North America. The films are as varied as the audience. The experiences are as unique as they are universal.

Started in 1997 by producer Anita Lee and journalist Andrew Sun, Reel Asian provided a venue for the exchange of ideas and ideals, films and filmmakers from abroad engaged with local and North American artists and audience members. This exchange has grown along side the festival earning Reel Asian special attention. Unlike many other festivals, finding a distributor is not the main focus. Planting seeds for next year's festival is just as vital. By fomenting new works and emerging artists—encouraging involvement in a non-traditional career choice—the festival has grown each year as more artists are inspired and more doors opened.

Two thousand and five marks a year of change for the festival as Dearna Wong starts her first year as Executive Director and Raymond Phathanavirangoon as the Festival's new programmer. Phathanavirangoon

comes to Reel Asian from the Hong Kong Gay & Lesbian film Festival and their International film Festival. The fact that he was based in Asia for several years means that the festival now has greater access to lesser-known works from Far East and Southeast Asian filmmakers. The mixing of big budget films with small independents or martial arts and action films with personal stories and experimental visions is one of Reel Asian's most compelling features. The Festival's programming policy remains the same, though. There is still a strong focus on Canadian films. "We try to program as many as we can," Wong says.

This is not merely an attempt to include Canadian content. One of the mandates of the Reel Asian film Festival is to encourage Asian Canadians in their filmmaking pursuits. The festival puts a special emphasis on young and emerging filmmakers, taking special note of first and second films while scheduling. In the time between festivals they also keep in contact and work with local arts and community organizations to find and inspire new artists. "We worked with LIFT last year in creating work with local artists," says Wong. This resulted in three out of the four commissioned shorts being programmed in 2004's Reel Asian Festival. Wong cites this as one of many initiatives designed to increase the number of films created by Asian Canadians.

By maintaining a grass roots level—providing a venue for the films and forum the exchange of ideas—filmmaking becomes an accessible choice. The hope is that this platform will inspire still others to do the same.

These connections also serve to attract submissions as the festival often relies on more conventional methods of outreach. List-serves, newsletters (through organizations like LIFT and Trinity Square Video) and various cultural centres help to get the word out. While on-line submission systems like *Without a Box* are too expensive for Reel Asian to use, the Internet is clearly a valuable resource. Reel Asian still relies heavily on unsolicited films from hopeful artists—who have found the festival through Internet searches, databases and word of mouth—for programming.

Wong estimates they will be programming close to 60 films this year. Countries represented include Japan, Mainland China, Laos, Thailand and Indonesia, with a spotlight on works from Malaysia. The festival opens at the Bloor Cinema on November 23rd with screenings at Innis College, University of Toronto, in the following days. The closing night celebrations will be held on November 27th at the Royal Cinema. Throughout the five days of the festival, thousands will attend screenings, forums, workshops, galas and parties and perhaps some of these attendees will be the talk of the 2006 festival.

Kathleen Olmstead is a writer and filmmaker. She has produced three short films, written numerous articles and reviews, a number of children's books and is now working on a collection of poems.

For More Information

See the festival website www.reelasian.com for the film and symposium schedule.

■ P R O F I L E

The Outsider:



**SAMI
VAN
INGEN**

If Canadians know Sami van Ingen's work, it is most likely through **Sweep**, his 1995 collaboration with local filmmaker Phil Hoffman. The culmination of an artistic friendship—beginning when van Ingen forced himself into a Hoffman workshop after seeing Hoffman's **O, Zoo (The Making of a Fiction Film)**—**Sweep** is a unique film. The film was created out of what van Ingen calls "a very open and dynamic working method—just going with flow" and the result is a personal film by two very different artists. Those familiar with Hoffman's work can see his influence in the way the film interrogates stories and histories, but van Ingen's contributions are equally present, especially in the way the camera absorbs its environment. Like van Ingen's other work, the roots of perception and the possibilities of the film camera in creating and investigating vision are at the core of this film.

Even without this initial introduction to van Ingen's work, his artist's residency this fall at LIFT gives local audiences and filmmakers a fresh chance to get acquainted with his films and working methods. A twenty year veteran of moving images, van Ingen has produced many films, videos and installations from his home base in Finland. van Ingen's work has been influenced both by documentary and experimental traditions and his own observations of culture as coloured by his childhood growing up in both India and Finland, but his main instinct is towards the camera. He explains, "[It is an] endless fascination on the simple co-operation of the cinematic apparatus and the eye. I find life a bewildering experience and I try to put film

technology and art together to examine it closely—not only to understand, but just to keep movement going." As a result, his films are extremely rich visually and create a visceral response to what one sees.

Examining what one sees is part of van Ingen's heritage. A great-grandson of Robert Flaherty, van Ingen seems to have inherited the filmmaking gene. Although the shadow of his grandmother's father hung heavy over the artists in his family, van Ingen resists drawing a direct link from Flaherty to himself. His earliest memory of **Nanook of the North** was at a family screening in Vermont when he was seven. At that age, he was much more interested in going outside to play in the countryside. He sees his

filmmaking as a more direct lineage from his van Ingen grandfather teaching him photography, his own initial studies in cultural anthropology and his childhood home.

Flaherty's shadow failed to dim the more direct influence of van Ingen's childhood in India. Originally Dutch traders, the van Ingens migrated to Mysore in Southern India during the 1600s and have lived there ever since. His father's grandfather started a taxi-derry firm, which van Ingen remembers as a "place of many bewildering sights and smells of my childhood... I have a deep feeling towards India as my father's land, and as a place of strong childhood memories." Despite now living in a small town in Finland, it is his connection with India that consistently recurs in his films, especially in the informal "trilogy" of **The Blow**, **Days** and **Fokus**. "I feel my interest in examining the way of looking and the passing moments comes mainly from my childhood in India and Finland, being a outsider everywhere. Too Indian in Finland and too European in India," he says.

Out of the twenty films and videos he has made, his four longest films form a strong introduction to his style of filmmaking. Of these, **Texas Scramble** (1996) is the hardest of van Ingen's films to describe, partly because it is a closed system that only reveals itself through watching. The film starts with the first line of the Dhammapada [Buddhist verse]: "What we are today comes from our thoughts of yesterday/our present thoughts build our life of tomorrow/our life is the creation of our mind." To build a structure out of this statement, van Ingen uses the rules of an unlikely source. As he explains, "Texas Scramble is a golf game played



Days, Sami van Ingen, 2000

in the Southern US. After the players hit their golf balls, the balls are moved forward to the best position so that each round the players start at par. It's also a great name".

A travelogue of sorts, the images are edited with this structure in mind and earlier moments are recalled by images drawn from different locations. A Texan fairground cuts to the interior of a cathedral, to shots of a golf game, to a watermelon snack in a gazebo, to a dog running, to the displays of a zoology museum. The camera is always mobile and the images swim by with beautiful optically printed saturation, finally ending in a maze of hedges that circle around us.

van Ingen still labels **Texas Scramble** his favourite film, partly because it is a very simple starting point that allows for beautifully complex outcomes. Surprisingly, the film was made for television, and although it flummoxed the station managers and had to be cut down to 21 minutes (more for contractual reasons than content), it has shown three or four times on Finnish television.

The Blow (1998) moves away from a formal structure to a more intuitive editing style. The central image of **The Blow** is the exterior of his grandfather's taxidermy firm. It is shot out of focus and never identified, but the

quality of light and color stunningly suggests the veil of memory. These exterior shots of the building are intercut with interior shots of the workbenches and with the surrounding sandalwood trees. The trees speak of a connection to Europe; Mysore was the main exporter of sandalwood to Europe. The trees were used to make incense and essential oils; they were also used as a treatment for syphilis during the Napoleonic era.

For van Ingen's expatriate family who felt strong ties to Europe even though they had lived in India for centuries, the pull of the past still affected their sense of time and place. With **The Blow**, van Ingen wanted to explore "the nostalgia and sentiment that is built up in one's mind regarding a family house... When my grandfather passed away, I was hit by the realization that the building, the walls and windows were just brick and wood and glass." With death, the deeper sense of connection with a place and its memories becomes more fleeting and belonging becomes complicated.

"I feel my interest in examining the way of looking and the passing moments come mainly from my childhood in India and Finland, being a outsider everywhere. Too Indian in Finland and too European in India"

Taxidermy reappears as an element in van Ingen's next film, **Days** (2000). The initial inspiration for the film was a BBC news bulletin that forecast the extinction of the wild tiger in 200 days. The bluntness of this fact in an era where destruction is always deferred combined with the historical significance of tigers in many cultures made van Ingen reflect strongly on the division of man and nature. "There's such a difference between the fantasy and reality of animals," he says. "If you go through the jungle, you never see an animal. It's only on tv that you get a chance to see animals."

In the film, animals are constantly represented, but never really there. **Days** starts with images of animal skeletons on display, ready for purchase. The camera travels repeatedly down a jungle path. A leopard prances behind a fence. The leopard is the only animal we see, hidden by confinement. A safari through Marajahole National Park turns up nothing. The most striking image in the film is a leopard skin being rolled up and crushed down by human feet, for easy storage and shipping. The long traveling shot through the jungle that ends the piece is both unnerving and central to the film. The camera is either the eye of the tiger traveling through the bush or a hunter on safari. In either case, the jungle is empty and no animals are seen until we return to the room where animal bones are stacked and labeled.

The distance from reality and representation is also a key part of van

Ingen's masterful **Fokus**. van Ingen uses his grandmother's 16MM home movie of the royal Indian court procession of Dussera in Mysore as source material for this stunning 35MM film. Deftly optically printing brief passages of her film, van Ingen carefully examines the peripheral elements of the frame. Through changing speeds, direction and amplification, the film becomes a cyclical study of gesture and shadows, finding new revelations with each sweep of his focus. The enlarged textures and colours of the Kodachrome film and the enveloping soundtrack make this an immersive study of the patterns of ritual and vision. As the film continues, the cyclical images build to a cumulative effect. The images pull from the poles of exoticism and banality, and the film helps us re-see this footage over and over again.

Like **Days**, there is a political undercurrent to the footage. According to van Ingen, the Dussera procession is actually a construct of the British Empire. The East India Company deposed the last Mogul in India in Mysore in 1799 and immediately installed a puppet government to keep the peace. Part of this peacemaking involved the development of this court procession and the creation of a royal palace. Strangely enough, the construction materials for the palace were imported from Birmingham. Around the same time that van Ingen researched the history of the procession, he discovered his grandmother's footage and was inspired to make this film. With this knowledge, **Fokus** burrows even deeper into the image and the British uniforms, the processional car and the upper class audience members on the balcony all gain added significance.



After the intense optical printing that was required to make **Fokus**, van Ingen is looking forward to his next project. His residency at **LIFT** will find him exploring new ways to merge digital post-production strategies with traditional optical printing and hand-processing of 16mm and 35mm. "These are two seemingly opposite spheres of filmmaking, but I feel there is something important in combining the two. This opens creative possibilities in a new way and it is important not to be too nostalgic about the film-film." van Ingen is investigating the possibilities of using High Definition to transfer film to digital for editing before outputting back onto 35mm. In this way, films can be shot on the smallest formats available and presented on the largest.

The proximity of Niagara Custom Lab also brings van Ingen to town: "I am very keen in doing a little experimenting in the lab. I have worked in a commercial film-lab and know the tremendous possibilities that these machines have for experimental filmmaking. But naturally straight labs, like the only one we have in Finland, do not wish to take part in such activities."

van Ingen is not new to the co-op system. He saw his first screening of experimental films at the London

Filmmakers Co-op, which convinced him to stop his cultural anthropology degree and follow filmmaking. After a few years in London, he returned to Helsinki: "I walked straight into the fancy offices of the Finnish film foundation and asked them where the Bolexes are and does anybody do hand processing. All that was unheard of, and I was told to go home and become a 'real filmmaker.'" Instead, he joined with his friend Seppo Renvall to start the Helsinki Filmmakers Co-op, which he helped run for ten years.

His history with film co-ops makes him well aware of the value of an artist residency and his time in Toronto will build on the connections he already has here. "It is important to remember that it is not the facilities or location that are the most important asset in a project like this, but the people who work in and organize things like this. **LIFT** has a great crowd of people involved and I hope I will be able to add my share with my presence and work."

Upcoming Screening

Sami van Ingen's residency is 6 weeks in total—3 weeks in September and October, and 3 weeks in December. Pleasure Dome and New Directions in Cinema will co-present a screening of **Texas Scramble**, **Fokus**, and works in progress at 8:00 p.m., Friday, November 25 at Cinecycle, 129 Spadina Ave.

WISH YOU WERE

"This was the first time I was *officially* meant to be here," Cole says demurely. After a nine-times snubbing by the Toronto International Film Festival, Keith Cole finally made it in with *Une Petite Mort*. Now it's the high time and he is going to have the full festival experience: parties, screenings, frayed nerves, yearning for the mysterious MM and epistles to his sometimes-muse, sometimes-nemesis Sarah Polley.

THURSDAY, SEPTEMBER 8th, Day #1

Dear Sarah,

Today was registration at TIFF. Michael Caines, the co-director/co-producer of our film *Une Petite Mort*, and I met for the worst, overpriced lunch ever! Over at The Sutton Place, it was mass confusion and tension. Michael and I were there for two hours and it was hell! Later I went to the opening night party with my friend and the most interesting person there was Miss Toronto. More soon...

K

ps: I haven't heard from MM in a few days

FRIDAY, SEPTEMBER 9th, Day #2

Sarah—I had a lovely brunch today with the gals from Bravo!FACT. People keep commenting on my hair—good thing I had it done before TIFF! I saw *Liza with a Z* today and it was fantastic! The theatre was full of homos and housewives and Liza Minnelli was there! I saw you later at an OMDC function. I heard a rumour that you have a black tooth from too many cigarettes—I've never noticed. I went to the City TV party with my friend and noticed that TIFF is really about corporate sponsors. Have you noticed that too? Tons of flirty boys at the party...

K

ps: Still no word from MM

SATURDAY, SEPT 10th, Day #3

S—Realized today that I can be a massive bitch! The TIFF staff are quite nice and sometimes I can be the worst hell hag that ever rode into Toronto on a broom! What's up with that? Saw 3 films so far and really getting into the swing of things and my hair is holding up! We have our 1st public screening tomorrow night and I hope to see you there... Still no word from MM. Sometimes I go so far out there with my feelings and suddenly I feel all alone. I have been meeting tons of guys...

Until tomorrow,

K

SUNDAY, SEPT 11th, Day #4

Sarah—today was the bbq at The Film Centre. I went with Michael Caines to the event. Did some TV interviews. The actor who is in our film comes into town today—he's a real cutie. Tonight is our 1st screening and I hope you will be there—I think you'll love our little film. Still no word from MM. Why must I crave things that I was never meant to have? Do you ever feel this way?

K

MONDAY, SEPT 12th, Day #5

Well, I guess you were busy last night. I looked for you and even asked around but, alas, you were not... in the house as they say. I'm sure you'll be at our next screening on Tuesday. Still seeing lots of films. I have a tap class tonight. Do you know that I am a tap dancer? Do you tap? Probably. A talent like yourself. Still no word from MM.

K

POSTCARDS TO POLLEY

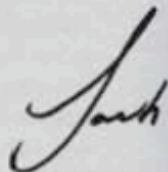
Hey

Thanks a lot for writing to respond to your letter per obnoxious and impersonal a hard to know how to communicate in an artificial context.

All I can really think to support and your interest in

Thanks again,

Sarah Polley



"In the depth of winter, I me there lay an invincible

(Albert Camus)



HERE

BY FROM KEITH COLE

e. I'm sorry I'm not able
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Valley

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TUESDAY, SEPT 13th, DAY #6

Sarah—our 2nd public screening is this afternoon and I know you will be there! Both screenings have sold out and Michael Caines and I have received great reviews all around for our film. By the way, guess who called this morning at 11 AM? MM! Do you ever feel compassionate, brazen, light and willing to take enormous leaps? Of course you do! What human doesn't! See you today at 4:30 PM...

K

WEDNESDAY, SEPT 14th, DAY #7

I guessed you got delayed and couldn't make the screening. Maybe you were at the dentist. It seems to me that the biggest problem with Canadian cinema is that we only allow 7 actors and 7 directors "in the club." I thought you supported Canadian cinema—you always say that in public... Last year I rented *The Sweet Hereafter* instead of an American movie.

K

THURSDAY, SEPT 15th, DAY #8

Hey—I noticed that you had your big opening last night. I didn't go. Not because I'm bitter, but because MM and I went to a party. We played 5 games of pool and he beat me every time. But I didn't feel like a loser because I got to spend some time with him and that clearly makes me the winner! The blood thirsty bouncers almost tossed me out several times because they couldn't stand me dancing with my shirt off and my fat, white, gay blubber hanging out. Homophobia is alive and well!

K

FRIDAY, SEPT 16th, DAY #9

Hey—I'm up to 11 films, 10 parties and two industry talks—having a blast! I went to the Gay flambé last night and actually had fun! I saw the former programmer from *Inside/OUT* there and she accused me of butting in on the drinks line up. There was tons of room at the bar. I told her that there was more than enough room in this world for everyone. She probably didn't come to our screenings either. A young Mexican boy told me I have great hair—maybe Miss "Don't Butt In Line. I Was Here First!" should meet him and learn how to relax!

K

SATURDAY, SEPT 17th, DAY #10

Sarah—last day of TIFF! I heard that you dined at Le Select Bistro over the weekend and you were the most famous person there. Congrats on that! I saw my final film today and then off to the closing night party! I realized today that my relationship with you is kinda like my relationship with MM: complex, challenging, alive, with ebbs and flows. Really when you think about it, both relationships sprang from nothing but bloomed into something.

K

SUNDAY, SEPT 18th, POST-TIFF

S—I guess you won't be hearing from me for awhile. I'll try and get you a vhs copy of the film. It's Canadian—so you'll love it. I always think about how you publicly say that Canadians should support Canadian films. Haven't heard from MM in a few days... I remain yours in courage, creativity, stupidity, indulgence, selfishness and most all of boldness—always be bold with your films and your life!

Keith Cole

xoxoxo



By Hilary Buttrick

The emphasis isn't so much on the technology of filmmaking as it is on the creative potential of those technologies," says course creator and instructor of Filmmaking for Visual Artists Michèle Stanley. "It's an exploration of the unique aesthetic possibilities with film."

The idea to have visual artists explore animation evolved from a workshop on experimental film offered at the 2005 Rendezvous With Madness Festival. Eight artists were invited by Workman Theatre Project, which produces the Festival, to join the course.

The Toronto-based artists have exhibited their work in solo and/or group shows, but this was the first time they produced animated films. I was particularly curious about how these artists, who work primarily on the flat surface of canvas and paper or on installations, would approach incorporating movement into the making of a film. How would the artists alter their creative tools to tackle film, and what, of the artistic vocabulary and sensibility each has developed, would they adapt, discard, or create anew?

"I found it very similar to the way I work as a visual artist on paintings

and woodcuts, says Paul Smith of creating *Here, Many Worlds*. "I start with a basic idea and generally the first idea is the one you throw out... The same process happens with film. Some images didn't work; others did. I changed the film considerably from the first idea. I could take images throughout the film and place them where I wanted. The whole process had an elastic feel to it." Smith already works to invoke movement in his paintings. "Sometimes my images may start one-third of the way into a canvas," he explains, "and then they keep going outside the canvas. I use repetition of images with short changes, like in film."

For his three-and-a-half minute black and white film with sound, he scratched and drew with markers onto Super 16mm negative and clear film and leader, frame by frame. His film is loosely narrative, based on a creation myth he has been exploring in a series of paintings entitled *Here*. Smith describes the film as "the fall from outer space to earth."

In her experimental film with sound *Madness at 3:00 a.m.*, Ann Davidson shot stills on the Oxberry stand of paintings done in oil pastel, watercolour and markers, and then interspersed these with short animated

films, created by painting, cutting, and gluing saran wrap, paper towel and accidental cut hairs on leader and exposed film. "*Madness at 3:00 a.m.* is an abstract piece," she says. "A bunch of short films and stills with lots of colour and abstract music and sound. The idea came from thoughts that jump through your head when you can't sleep at 3:00 AM"

Davidson's plan was to experiment with a number of different techniques, colour combinations and textures. What struck her was the aesthetic difference between the messiness of painting and gluing on film stock and the clean stills filmed on the Oxberry. She notes that she paints on canvas in a detailed way so that the surface of her painting is smooth and the brushstrokes are almost invisible. Working with a tiny film strip was a challenge, but she accepted accidents as part of the reality of working on film itself. "You don't have the same degree of control," she concedes.

Did Davidson have a desire to hold onto or interrupt the movement of the images, to give the viewer more time for contemplation? Davidson says, "After viewing the rough cut on the flatbed, I wasn't happy with the effect of the film when played at full speed. I decided to slow it down to half speed

HANDS ON: VISUAL ART



because one can see more detail, more texture. I'm a visual artist so I have a preference towards seeing the film as paintings with some animation going on. You don't see the beauty of an individual frame if it goes by too fast."

Lavarius describes his film **Lava Flow** as abstract therapy. He sees strong resonances between what he's doing in his film and the art he creates. "People are looking for more than a generic movie," he says. "I'm creating a therapy." With a background as a tile setter working in earth and stone, Lavarius' art possesses a physicality that he has recreated on film. With **Lava Flow**, he crushed granite and lava rock with his bare hands and a hammer. He then placed the rubble directly onto film stock and painted the rocks with fluorescent and black light paints. Finally, he blew silver dust onto the film and wet paint. He explains these innovations give the film an explosive look. As well, his use of black light puts the viewer in another realm. "What is to be expected," he says, "is unknown."

Making an animated film was an opportunity for Robin Ashley Jones to test new concepts and develop a film style. It has also inspired him to pursue further studies in animation. His minute-long **Paint on Film #1** is an

abstract film set to music which he composed on a sampler. His intention was to make a film that moved to music. He painted on clear film and found footage with coloured inks and markers, and incorporated stencils of numbers and letters. "I wanted to bring out the dominant colours like strong blues, and then I used contrasting colours to lead the viewer's attention along." Of the editing process, he says, "The picture was mainly edited in time with the soundtrack and was slowed down to half speed." Jones, who paints abstracts, landscapes and figures in oils on large canvases, says of the transfer of a flat image to a moving image: "I didn't think my style of art would be good for film. Once I watched the beginning of my film, I began to develop a greater sense of vision."

Elysa Martinez is attracted to the tension created by juxtaposing unrelated text, ideas, and textures. She describes her art in mixed media as conceptual. "Metaphorically and visually I tried to do the same on film as in my other work, but it ends up coming across in a different way," she says. "The whole process was to experiment. I like working with text... but it was impossible because the minute I tried to write I realized I'd have to duplicate frame by frame. I got overwhelmed

with the sheer number of things [to consider], like continuity, in order to convey something intelligible." She decided to experiment with texture, by sewing directly onto the film. She also glued objects like salt, glitter, flower petals and fibres onto leader and clear film. She played with layers and paths by sewing into places that she had scratched. "I'm interested in identity, linguistic overlaps, crossing paths, going to strange places. I have a fascination with cartography," she says. "Funnily enough, the stitches are magnified like marks on the road. The sewing machine made holes in the leader so shots of light come through the film like stars."

Hilary Buttrick is making a short film about fishing and the sea. She helped program films for *Rendezvous with Madness* in 2003.

Screening and Workshop

Eight visual artists will screen their animated films at the upcoming *Rendezvous with Madness* Film Festival in Toronto, November 10-19th, 2005. The artists created their short films at LIFT through an innovative new collaboration between LIFT and the Workman Theatre Project. For information about the screening of these films, see www.rendezvouswithmadness.com.

Filmmaking for Visual Artists is a two-day workshop offered by LIFT on December 4th and 11th. Contact LIFT for details on how to enroll.

ARTISTS ATTACK (AND CREATE) FILM

(From left to right) **Paint on Film #1** by Robin Ashley Jones, **Madness at 3:00 a.m.** by Ann Davidson, and **Here, Many Worlds** by Paul Smith

DESIGNING YOUR CREW

Julie Ouelton

To the beginner filmmaker, the whole venture might be a little stressful, but a good crew can always take care of catastrophes.

Several questions need to be answered in order to determine the appropriate size of crew for each production, for no two productions have the same requirements or constraints. For instance, experimental films are often crewed by one, the director. Documentary crews are usually smaller than dramatic productions, and may consist of only 3 or 4 people: director, cinematographer, camera assistant/gaffer/production assistant, and a sound person. Crews tend to be limited in size when travel is involved or when shooting of an interview takes place in the interviewee's home. On the indie filmmaker's budget, crew members will likely play more than one role.

Where to find a crew? Well, there's always the LIFT crew list, which can be found on the LIFT website. Ads can be left in the halls of LIFT, film schools, as well as in newsletters. Schools like Ryerson, Humber, York, ocau and Sheridan often have job posting boards for volunteers. Most students seek experience outside of school and look forward to providing their skills in exchange for the chance to work on a non-student production. Crew members can also be found at screenings, usually year-end screenings at schools, monthly screenings at LIFT or any small independent film festival screenings. In the past, LIFT members also discovered that ads in *NOW Magazine* and *Eye Weekly* elicit many responses, especially when the positions advertised were paid ones. Offering to pay the crew even a very small salary can help you find more experienced peo-

ple. However, problems have arisen on some sets when keys were paid and others were not. Either pay all keys, and not the assistants, or pay everyone. When seeking crew, do not hesitate to ask for a resume, to see a person's previous work, and/or to get references or recommendations before



securing that person's services. You should feel comfortable working with your crew and be able to confidently trust them in helping you create your vision.

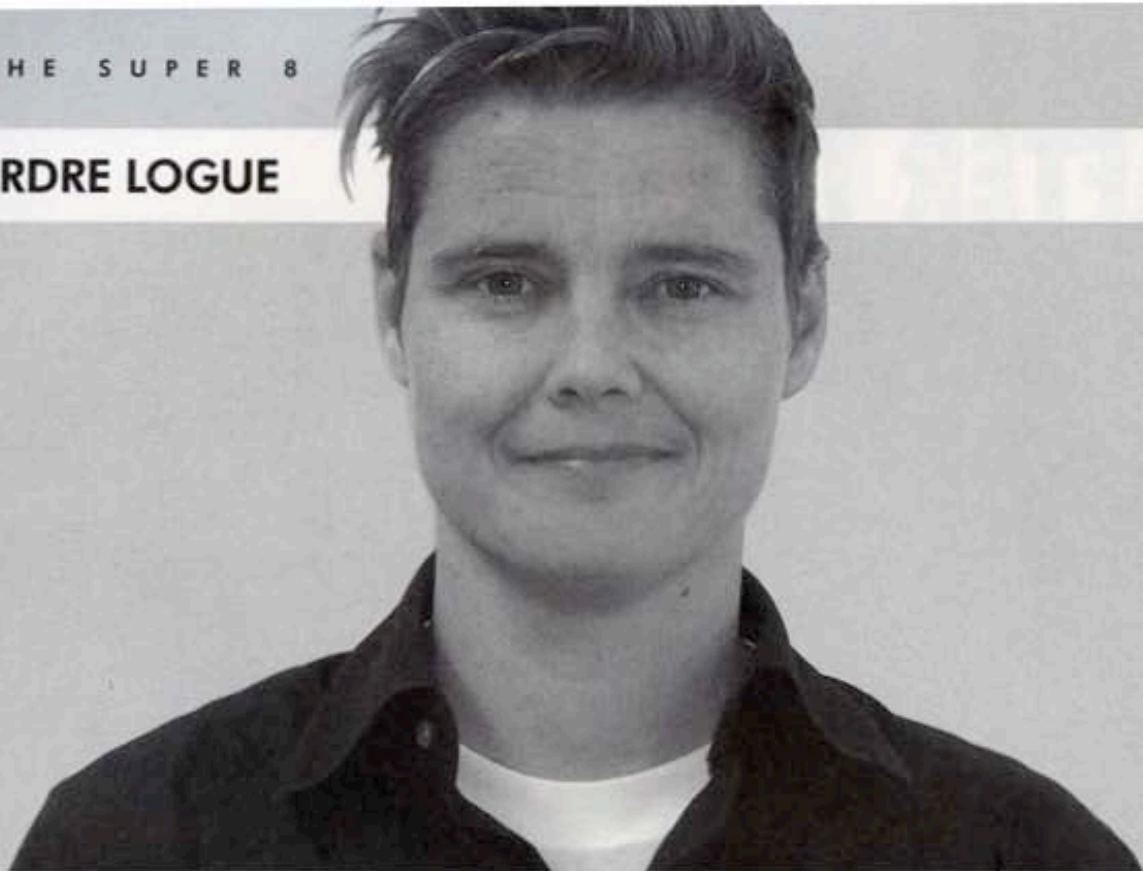
Many disagreements between the director and her crew can be avoided by being specific when hiring someone. Let everyone know ahead of time whether they will be paid, and if so tell them exactly how much you will pay them, when, and how, cash or cheque. Determine who will pay the bill for camera assisting or makeup supplies. You cannot expect crew to pay for supplies needed on your shoot if you are not paying them for their work.

Also give exact times and generously approximate how long the shooting day will be. The best way to make a crew unhappy is to make them work for 22 hours straight, without food, and then have them try to find their way home from the middle of nowhere after the TTC has stopped operating for the night, and expect them back on set in 4 or 5 hours. If you cannot afford to feed people, make sure to let them know that they have to bring their lunch. Knowing whether the shoot will take place indoors or outdoors is also appreciated, as well as an approximate end time for the day. Be advised that it is always best to overestimate the length of the day. If you tell the crew that you think the day will end at midnight, the crew will still be relatively happy whether you end at 7 PM or 1:30 AM. However, if you finish at midnight, after having told the crew that they would be done at 6 PM, you are in trouble, especially if they delay is due to your incompetence and not to an unpredicted difficulty.

Over crewing, especially when crew members are volunteers, is not advisable. People like to feel busy and needed. However, too few crew members may put you behind schedule. One of the employees at Film House has a good motto, which applies to all stages of filmmaking, even crewing: Rush Slowly. Take your time when making decisions, especially when choosing your crew. Good Luck!

Originally published in the September/October 1994 LIFT newsletter

DEIRDRE LOGUE



1 What kind of films do you make?

I make autobiographical, short, performance-based, experimental, often handmade, sometimes repetitious, films and videos as art—first and foremost.

2 What are you working on now?

Getting a few shorts resolved in time for the LIFT New Directions in Cinema Series screening on November 4th.

3 What's your preferred medium?

I love the rapid action and delirium of Kodachrome 40 Super 8 but, alas, my true love is a dirty, unpredictable bucket overflowing with high con, hand processed 16MM.

4 How do you finance your work?

I try not to think about it.

5 How is your work distributed?

My work is available through V Tape.

6 How does LIFT benefit you?

Truth is I make work very rarely. As a result my experience of LIFT is not particularly tangible, meaning I'm not in there every other weekend renting gear. As a result, for me it's a philosophical relationship. LIFT benefits me because it supports, it survives, it protects, it makes possible, it's family, it just is.

7 What's the best advice you've received in regards to filmmaking?

I told myself years ago not to expect my work to increase my popularity.

[Editor's note: Deirdre tries to get away without answering eight questions, so *FilmPrint* asks her this:]

8 What's the one question that *FilmPrint* should have asked you, but didn't?

You're pretty tough, aren't you. OK, I guess you should have asked me why I just ignored the 8 thing... thinking I could get away with it? The answer: a resistance a day keeps the doctor away.

Deirdre's work will screen as part of the New Directions in Cinema taking place November 4 at the Gladstone Hotel.

AFTER THE FIRE

Carl E. Brown is one of Canada's foremost avant-garde documentary filmmakers, the creator of such magical and masterful films as *Miner's Bedlam* (1981), *Brownsnow* (1994) and *Le Mistral, Beautiful But Terrible* (1997). Following is Part Two of a letter that was featured in the September issue of *FilmPrint*. Brown discusses the optical printing process he experimented with in the making of his 1982 film, *Urban Fire*. Brown's descriptions of the process are, in professor and critic Bart Testa's words, a "remarkable personal manifesto". This letter, here in its original, unedited form, has never been published in its entirety in North America.

To get back to the two processes I focused on, I wish to discuss the whys for choosing them, and how they fit into the whole structure of filmmaking I am working with. As I gained more experience with the sabattier effect, it became apparent that the pulsing halo, which was a result of exposing the film for short periods of time while it was in the developer, could be worked into the looping process. It became a way to firstly create a depth of field beyond what had been the case for the original footage. This depth of field could become visible after the original motion had been slowed down, and the halo or glow became something that would gradually work its way across those parts of the image which were highlights. This was a way for me to create my own depth of field, therefore making the abstract shot more and more my vision, rather than just something decorative or just pleasing. I could put my feeling and my meaning into what I was doing. This was an avenue for me to paint my image from something that was realistic. I converted what I saw to what I felt. This was a very important point for me to reach, for now I had found a foundation to work from and express myself... give myself a voice, rather than just merely floating.

From this point, I began to chip away at the iceberg with a more experienced and knowledgeable eye, and approach. I began to reticulate the surface of the film, in hopes that I could create an added dimension to the screen. At first, I followed the instructions in the book, but found no success. I was given all kinds of methods from other articles that were involved in this endeavor. One person suggested putting the film in the freezer and eventually the surface of the film would crack. As it so happened, I stumbled on the right combination after reading various documents on the subject, one being "The Dignan Papers on Alkalinity". The first thing was to use a fixer for black and white film which had a separate hardener with it. During the mixing of the chemicals, there is a thirty-two ounce solution A, which is fixer concentrate to be mixed and solution B, which is usually four ounces of hardener concentrate, you simply exclude the solution B. This is stage one. Without the hardener, the surface of the film becomes more pliable to work with. The second thing necessary is taken directly from the [Jim] Stone book [*Darkroom Dynamics*], that being, the use of a high developing temperature. I found for the contrast results that I wanted;

developer D-19 gave me the best results. The developing time of D-19 is approximately five minutes in sixty-four ounces of developer at 24°C. The book recommends 60-65°C, but I found that all the black and white stocks I was using would usually peel at that temperature leaving many emulsion flecks and pieces. So, I lowered the temperature until I reached what I found to be a workable temperature. (The temperature is even lower for colour film.)

The final stage in this process is that of adding sodium carbonate to boiling water and submerging the already developed film into this solution for any where from twenty minutes to a week, depending on how radically reticulated you want your image to be. The only draw back of this system is that in order for the reticulation to be evenly distributed across the film's surface, you must attach the film to whatever surface you intend to pour the solution into. For me, this is a bathtub, so the lengths of my film are no longer than about four feet. The image that I would use, I could originally loop on the printer, then shoot off about fifty feet and then process it in this nature, then somewhere along the way get an original new strand together for the next stage, which would be the exten-

sion of the length of the shot. One of the problems I encountered during this process at first I thought a drawback, which I now view as a blessing, that being lost footage (extreme processes to the film's surface tend to create this problem). Through the year of experimenting, I must have lost at least two thousand feet of film, original and re-printed shots. By losing the footage, it forced me to re-shape my philosophical approach to film. I could not get as attached with the subject matter knowing that at any moment during my new processes I could lose any or all of my footage. To say the least, my relationship with my film could be fleeting. Through this uncertainty, I gained a new flexibility that I think is important for the make-up of any independent filmmaker's personality. (Chance and change)

The film stocks that I primarily worked with during this time were printer stocks: 7302, 7362, and 7361.

Before I used them in camera, I did tests and found that on a sunny day approximately one hundred and fifty foot candles with the high slide in could get you an f /stop of 5.6. I found the ASA to be six. I used the printer stock in camera to achieve the high contrast effect I wanted for the look of this film. Another reason I used these stocks is that they are not panchromatic; therefore, I could develop them under red safelight in the clear plastic jug and watch the progression of the image. It was also advantageous when I was sabattiering my film because I could watch what was happening and after awhile I could match up one hundred foot rolls of sabattiered materials that I had done weeks apart, just because I could eyeball the process. The end result was matching shots,

something very helpful in the editing process. I also found that the clear plastic one gallon jug was the best way for me to develop. By the end of it, I had my agitation down (no tangling of the film) so that I could develop one hundred feet in the jug and the image would come out in good shape. The most important thing the clear jug offers is visibility. Through this visibility, you are able to be more spontaneous, and less dogmatic towards notes you have sketched out from testing (to be more pro-active in the moment). What I mean is that, as an artist, you are able through your vision, [to] carve out what you really want on the surface. If it looks good at two minutes developing time, go for it!

I would like to close on the reticulation process by stating that what I found out in the long run was that through the cracking of the image, I could work with minimal motion, long take shots and get celluloid motion through the process added onto the 24 frames per second camera motion. This added motion I would like to call

"mind motion". The reticulation becomes the surface interpretation of the channels that the mind goes through in order for you to stare at any inanimate object for any long period of time. The mind adds the motion in order to capture your inner attention. This motion does not have to be related with the image you are staring at directly, but could be a subconscious link-up between you and what is there, or it could have no relationship whatsoever with the image, perhaps past memories. The reticulation on film translates this into something visible for the audience, and we actually see it, the subject, and it, in action.

My end result of this work is a fourteen minute, fifty-six second sound film titled **Urban Fire**. This incorporates what I believe is the first sustained reticulated footage in motion picture film, along with the sabattier effect, and all the elements I have previously mentioned.

Urban Fire, Carl Brown



ACCEPTING REJECTION:

Annual Salon des Refusés & Silent Auction

By Kathleen Olmstead

(Right) Production stills from *Rugburn* by Trevor Anderson

Many a hairy eyeball was given when—in moments of inattentiveness—a person was out-bid by a sneaky competitor. Bidders hemmed and hawed over objects of desire. They hovered around tables, which described the items and outlined starting offers and bid increments. They feigned nonchalance when they finally placed a bid, but groaned and grunted under their breath when they were one-upped by more persistent contenders. Ah, that's the rub, to let go or hope that their next bid was their rivals' limit.

This was the scene at the 2005 Silent Auction and Salon des Refusés held at the bright and airy Museum of Contemporary Canadian Art. Filmmakers and film lovers alike were keen not only to snag books, festival passes, and sex aid baskets, but they also bid to get super deals on film supplies, equipment, and services.

In the midst of the auctioning, the Salon

screened a Prairies-friendly line up of films that had been rejected by this year's TIFF. Some were not good. I daresay, some were bad, but you had to applaud the sheer audacity of some of these filmmakers. Hell, they all tried to get into TIFF and you know the old adage "if you don't play, you don't win." They played and, well, lost at TIFF, but that's not the point. They were in the Salon.

Just think: when the first Salon des Refusés was held by order of Emperor Napoleon III in mid-19th century Paris, featured "rejected" artists (they were rejected by the Académie des beaux-arts) included Édouard Manet and Paul Cézanne. Okay, so there were no Manets or Cézannes there that night, but there were grains of... something. Here are some of the filmmakers thoughts on entering TIFF, making films, bad reviews and rejection.



BEVAN KLASSEN

Raised in Brandon, Manitoba, Bevan Klassen is now a resident of Winnipeg. He is a self-taught filmmaker, taking advantage of cooperatives such as the Winnipeg Film Group (wfg), Video Pool, and Film Training Manitoba. He has made three short films and is now working on feature film projects. **On A Sunday** screened at the Salon.

How hopeful were you about getting into TIFF?

Not too hopeful. My first short film got snubbed by TIFF. It was a Super 8 film that screened at the Worldwide Short Film Festival, won a Manitoba award, was bought by the Comedy Network, and picked up by a US short film distributor, but not by TIFF. I suspect there is a certain type of film they are looking for and there is a relational network that fits in there somewhere.

Why enter Salon des Refusés?

WFG entered for me. I actually didn't know it. The Salon is based on a lottery. This works to give filmmakers an equal chance, but I think prefer a juried selection because it brings additional affirmation to the film if selected.

Did you see the *NOW Magazine* review entitled "Refused for a Reason"? What is your response to negative reviews or critics?

Ultimately the media is about product, so I don't expect too much from it. How many shorts/features did the reviewer watch and how tired was the reviewer before watching my short film? Independent films are people trying to express themselves and grow, so to pass a film off as "unattractively rambling and unfocused" is very narrow and heartless in perspective when the film contains sensitive feelings and thoughts about my life and world. I feel confident in my film despite its misses.

LINA RODRIQUEZ

Lina Rodriguez is a recent graduate of York University's Fine Arts Film program. She was born in Bogotá, Columbia where she studied journalism before moving to Toronto. She has completed three short films, including **Passive Voice**, which featured at this year's Salon.

How hopeful were you about getting into TIFF?

I wanted to get in but I knew it was going to be tough.

Why enter the Salon?

I make films so they can make it outside of me and get a life of their own. That only happens when you screen them for an audience. The Salon offered me an audience so I was happy to enter.

What has the experience of making this film taught you for next project?

It's taught me that you have to respect your own rhythm and pace and be brave because at the end—and sometimes at the beginning—when everything falls apart it's only honesty what will allow you to put everything back together.

How do you see things changing for you outside of film school?

Well, I feel like it's a really important time in my life because everything is changing. The fact that I left Colombia 6 years ago has always allowed me to know that everything I want to either change or keep the same is up to me. Filmmaking is hard, but I just need to continue collaborating with dedicated, honest and passionate people. I have also tried to get involved with the Latin American artist community in

Toronto and it has benefited me immensely because I have been lucky enough to be part of different festivals and events that create visibility for Latino Canadian artists in the city.

TREVOR ANDERSON

Trevor Anderson studied Drama at Red Deer College and University of Alberta. He has worked in theatre and plays drums in Edmonton area bands. *Rugburn* is his first film.

Why enter the Salon?

I like the outsider mentality, the do-it-yourself approach and the punk attitude it represents.

Did you see the *NOW Magazine* review entitled "Refused for a Reason"? What is your response to negative reviews or critics?

Is it almost like a positive review to not be mentioned in a negative review? Or does it mean my work is beneath contempt? I try not to take reviews, positive or negative, very seriously. Sometimes they are useful, when they offer new perspective on the work or feed the creation of the next project...

How did you finance your film?

Grants. Canada Council, Alberta Foundation for the Arts, NEA, Edmonton's local film and video co-op (EVA).

Making films is often a long and arduous process. How do you stay motivated?

I stay distracted! I try to have a lot of different projects on the go in theatre, film, music and the festival scene, so when I'm at a point where I just have to be patient with one project, I can focus on the others.

You've come to filmmaking from the music scene. What inspired you to make your first film?

I get really inspired by the local Edmonton music scene. It's very collaborative and creative. Everyone's always got something new on the go. I have always wanted to make films, and the experiences I've had in the music scene, of deciding to form a couple bands, tour, and release records, gave me the confidence to just go ahead and do it, under my own steam. The script was one of several short scripts I've workshopped in live theatre and it seemed like a good choice for a first film: two characters, two locations, achievable in two shooting days.

WARREN NIGHTINGALE

Warren Nightingale (*Dreams of Mourning*) moved to Winnipeg on a basketball scholarship where he graduated with a Degree in Education. He attended film courses at the Winnipeg Film Group and University of Manitoba. He now resides in Ottawa.

Why enter the Salon?

The Salon is an chance to screen a film for an audience who may otherwise not get an opportunity to see it. Plus I like the underlying attitude of Salon—it seems to be in the spirit of persistence and art for art's sake.

What is your response to negative reviews or critics?

I would love to say that negative reviews have no effect, but that would be a lie. You always hope for a good review, not only does it feel validating, but it also helps with promotion materials. I think negative reviews are inevitable, because film is art, and art is a process in which you are striving to push boundaries. There are bound to be ideas that either miss or are inacces-

sible for some. I had no misconceptions about *Dreams of Mourning*. It is an abstract film that experiments with a rotoscoping technique, not exactly mass appeal. However I am very happy with the visual look and received great feedback on it. I think I accomplished what I set out to do and happy that it did find an audience at various screenings.

Do you feel a part of a film/artistic community? If so, how has this benefited you?

Yes. I think being part of an artistic community is essential. Not only are there opportunities for artists to do crossover work, but it also opens up potential influences. For me personally I have had the opportunity to work with some very creative people—filmmakers, musicians, artists, and dancers—all of which help given me insight to the creative process.

Bulletin Board

Upcoming Funding Deadlines

Canada Council
1.800.263.5588
www.canadacouncil.ca

Travel grants to Media Artists
Deadline: Ongoing

Ontario Arts Council
416.961.1660
www.arts.on.ca

Integrated Arts
Deadline: November 1, 2005

Chalmers Professional
Development Grants
Deadline: December 1, 2005

Grants to Media Artists: Emerging
Deadline: December 15, 2005

Toronto Arts Council
416.392.6800
www.torontoartscouncil.org

Media Arts Grant
Deadline: November 15, 2005

Calls for Submissions

2006 IMAGES

Images is now accepting film and video submissions for consideration for the 2006 Festival, which takes place from April 13-22, 2006.

Download a PDF application at
www.imagesfestival.com.

Early Deadline: November 4, 2005
Final Deadline: November 18, 2005

Hot Docs Canadian International Documentary Festival

The Hot Docs, North America's largest documentary film festival, is now accepting submissions.

Visit www.hotdocs.ca for full details on how to submit your film.

Early Deadline: December 12, 2005
Late Deadline: January 14, 2006

Inside Out Toronto Lesbian and Gay Film and Video Festival

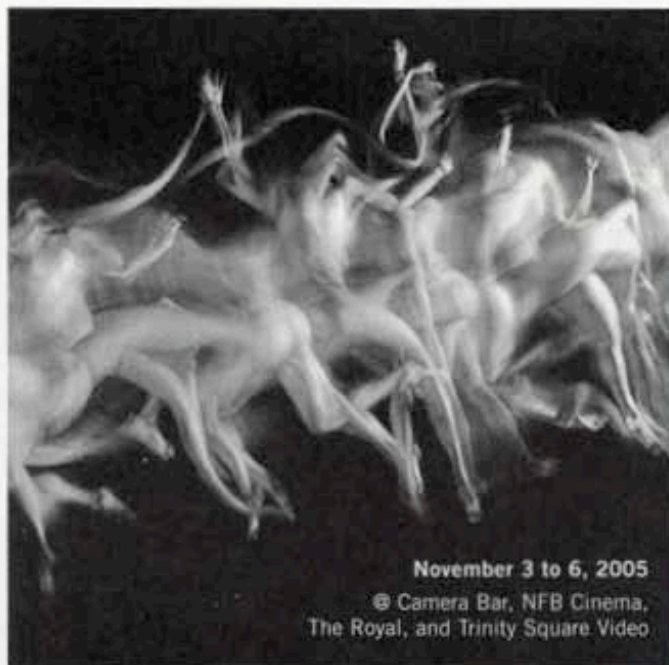
It's sweet sixteen for Canada's pre-eminent exhibition of queer film and video from around the world. This year's festival takes place from the May 18-28, 2006.

Visit www.insideout.on.ca for submission guidelines.

Deadline: January 16

Classifieds

Classified ads (30 word maximum) are available to LIFT members for the low rate of \$10.00, and to non-members for \$30.00. (Please note, the discounted fee for LIFT members applies only to personal listings regarding cast/crew calls, personal sales, screenings announcements or similar notices—classified ads for goods and services will be billed at the non-member rate) for more information, please contact the LIFT office at 416.588.6444.



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www.movingpicturesfestival.com



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1/2 Page Horizontal	(4 1/2" x 7 1/4")	\$200.00
Full Page	(8 1/2" x 11")	\$280.00
Inside Back Cover	(8 1/2" x 11")	\$400.00
Inside Front Cover	(8 1/2" x 11")	\$400.00
Outside Back Cover	(8 1/2" x 11")	\$450.00

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Mailing Inserts: We will include flyers or other inserts (such as 1-sheets, small brochures or postcards) in our magazine mailings for a flat-fee of \$250.00.

For more information, please contact Michael Barker, Communications Coordinator at 416.588.6444, or by email at communications@lift.on.ca.



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All Cinematheque Ontario screenings are held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas St. West, Toronto (use the east entrance at McCaul Street). All screenings are restricted to individuals 18 years of age or older, unless noted otherwise.

BOX OFFICE

For more information, visit the year-round box office: Manulife Centre, 55 Bloor Street West

Bell info 968-FILM
www.bell.ca/cinematheque



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