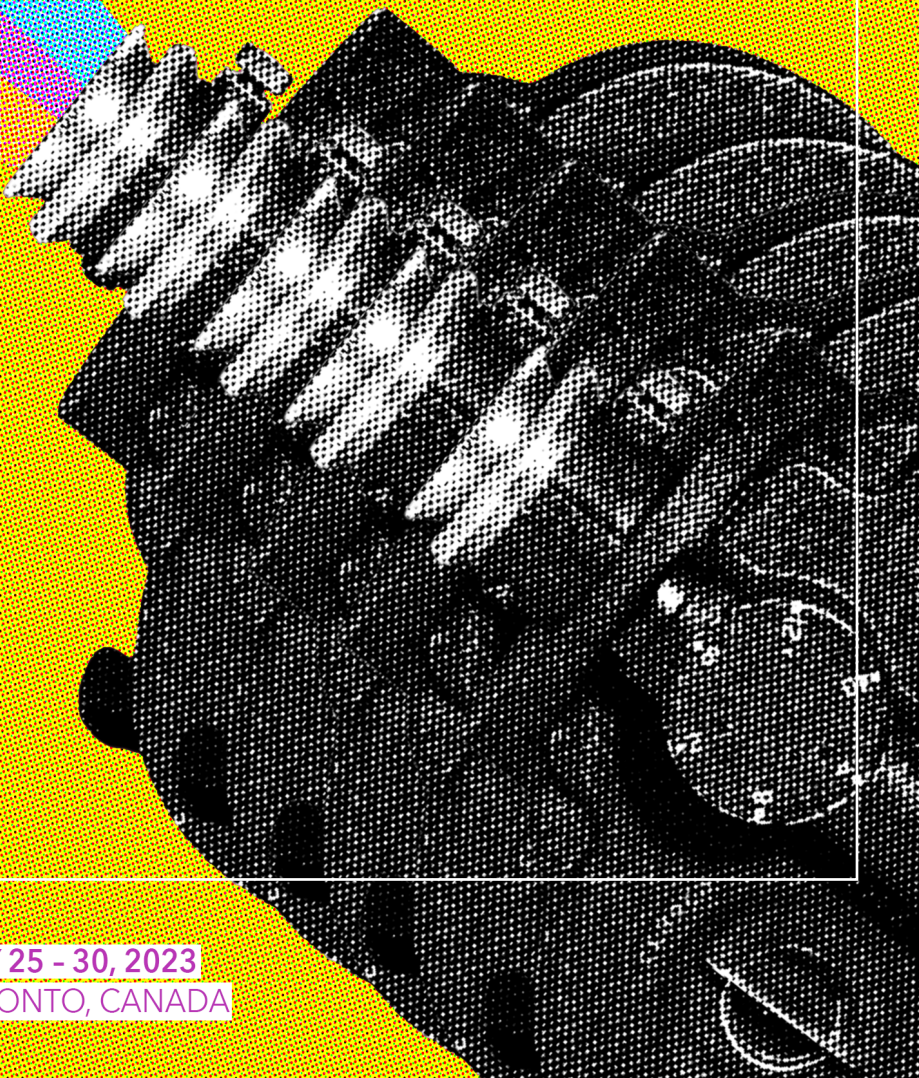
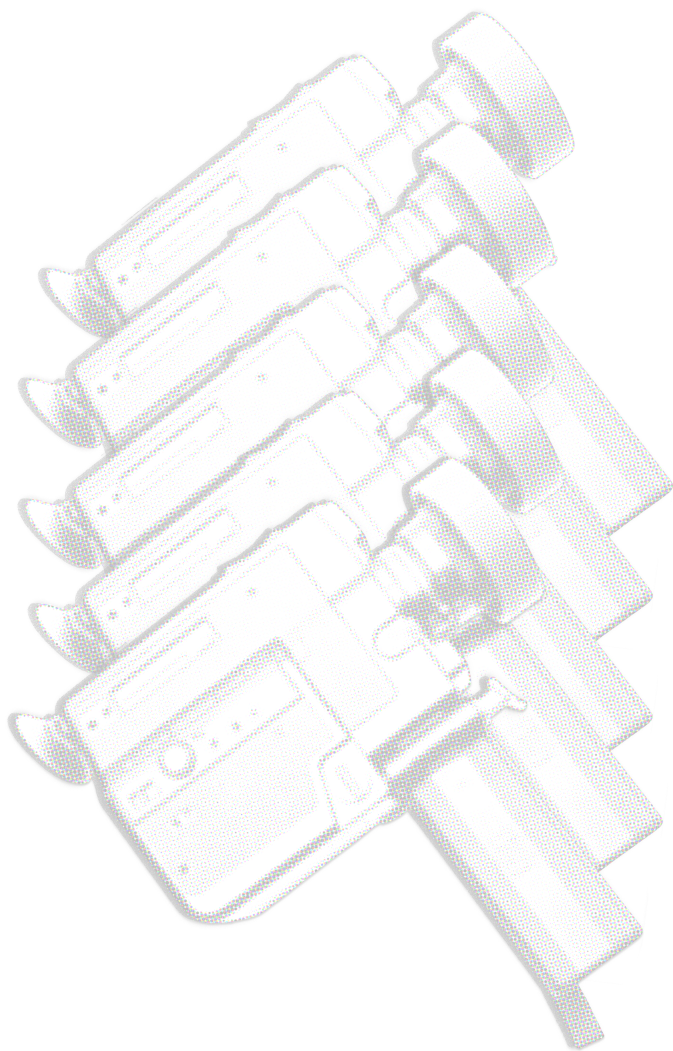


ANALOGUE RESILIENCE:

A FILM LABS GATHERING



MAY 25 - 30, 2023
TORONTO, CANADA



LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

416-588-6444 | 1137 Dupont Street | <https://lift.ca/>

Monday-Friday 10:00-18:00

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ANALOGUE RESILIENCE: A FILM LABS GATHERING

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LAND ACKNOWLEDGEMENT

This land that we call Toronto is the ancestral and current territory of the Mississaugas of the Credit, the Anishinaabeg and Haudenosaunee Confederacies, the Chippewa and the Wendat people. A confluence of rivers, Tkaronto – meaning “where there are trees standing in the water” (ie. a fishing point) – has been a gathering place of cultures for long before the land was colonized by the British. The treaty–Treaty 13–signed between the British and the Mississaugas of the Credit (Anishinaabeg) in 1805, but in legal dispute until 2010, does not absolve us from stewardship of this land’s history. Those of us who have gathered here since colonization have a duty to understand these histories and stories and reflect on our role in righting relations on this land.

Before European colonization, this land was governed by what is known as the Dish With One Spoon (also the Dish with no Sharp Objects, and Beaver Bowl) wampum belt covenant, an agreement between the Anishinaabeg and the Haudenosaunee about how to care for the lush, but finite wealth of this land. The Spoon reminds us that we must share our resources, take only what is needed and do no harm. Acknowledging our shared responsibility to this land, calls us to reaffirm the Liaison of Independent Filmmakers of Toronto’s (LIFT) mandate to promote equity and to support artists in the telling of histories and stories that have been unheard, stolen or ignored.

VALUE STATEMENT

The Liaison of Independent Filmmakers of Toronto (LIFT) is a community space for those working in film and media-related practices. As part of the LIFT community we seek to ensure your safety and that your needs are met.

LIFT’s values influence not only our programming decisions, but they act as guidelines for the people who populate our ever-growing and changing community of artists.

They are outlined as follows:

- Diversity in all its manifestations, including race, ethnicity, language, gender identity, sexuality, class, age, disability, immigration status, film genre and level of experience as a filmmaker.
- Affordable and equitable access to services and programs that minimize economic barriers to creating films.
- The materiality and technology of working with celluloid as a medium.
- Developing and cultivating the “cinematic” qualities within digital cinema and new platforms.
- Serving as a community hub for filmmakers and artists.
- Providing quality service to an engaged and participatory membership.
- Providing a space for diverse communities to produce representations on their own terms.

COMMUNITY GUIDELINES

It is of vital importance that all members of our community feel safe and included. We invite all participants in the gathering to read and be mindful of LIFT's Code of Conduct which can be read in full at LIFT.ca.

As a community organization we strive to ensure a safe and equitable space for all. We ask that those who use and visit LIFT's space (staff, members, workshop participants, instructors, and other visitors) remain mindful, and take responsibility for speech and behavior. For that to be possible, please remember to:

- Always act out of respect and concern for the well-being and free expression of others
- Actively listen to others and remember to not dominate discussions
- Respect physical and emotional boundaries
- Not making assumptions about identity, experiences, or preferred pronouns

Discrimination based on race, ethnicity, gender, sexual orientation, age, ability or any other reason will not be tolerated. Abuse of any kind, including verbal and physical, will not be tolerated.

If an incident occurs please reach out to one of the LIFT Staff to explain the situation and whether you would like to make a formal complaint.

A Note About COVID-19:

Though the Government of Ontario does not currently have any masking requirements, **we strongly encourage that participants continue to wear masks while attending indoor events.** It is vital that we continue to respect others' decisions concerning COVID-19 precautions, masking, and physical distancing.

A Note About Film Screenings:

Though we do not wish to dictate the content of what can and cannot be shown at our Open Film Screenings, it is important that the films that are shown are not harmful in nature. Please consider adding an oral or written statement of warning before screening films that address topics which are sensitive in nature. Sensitive topics could include abuse, violence, racism, transphobia and misogyny. If you are uncertain whether your film is sensitive in nature or if you feel it might violate LIFT's Statement of Inclusion, please speak to an Event Facilitator before screening.

DAILY SCHEDULE

	25 THU	26 FRI	27 SAT
10:00	Registration Ongoing LIFT		
11:00		Introductions 11:00 Community Discussion Session 918 Bathurst + LUNCH	Colour Reversal 11:00 Community Discussion Session St Anne's Parish Hall + LUNCH
12:00			
13:00			Various Workshops Ongoing from 13:00 Various Locations
14:00		Film Collage 14:00 Workshop LIFT	
15:00			Money Matters 14:00 Community Discussion Session LIFT
16:00		Science Fair 16:30 Device Demonstration + Opening Screening 918 Bathurst	
17:00			Oxberry Animation Stand Comparison 15:00 Presentation PIX Film Gallery
18:00	Opening Night Social 18:00 Social Blood Brothers Brewery + SNACKS		
19:00			
20:00			
21:00			
22:00			
23:00			

DAILY SCHEDULE

	28 SUN	29 MON	30 TUE
10:00	Performing the Process 10:00 Workshop LIFT	All events at on Monday will take place at Artscape Gibraltar Point	Growing Membership, Growing Community 10:00 Community Discussion Session TMU
11:00			
12:00	Analogue Film Festivals... 12:00 Community Discussion Session St Anne's Parish Hall + LUNCH	Ecology and Film Panel 12:00 Community Discussion Session + LUNCH	
13:00			
14:00	Various Workshops 14:30 InterAccess and LIFT	Various Workshops Ongoing from 14:00 Film Burial 14:30 Presentation	Archival Film Labs 14:00 Presentation TMU
15:00			
16:00	On Printing 16:00 Community Discussion Session LIFT		
17:00			
18:00	Analogue Video 18:00 Presentation Charles Street Video		
19:00			
20:00			
21:00			
22:00			
23:00			

 Presentation



Start time for overlapping events

VENUES

1. Liaison of Independent Filmmakers of Toronto (LIFT)

1137 Dupont Street
416-588-6444 | lift.ca



2. 918 Bathurst Arts Centre

918 Bathurst St. | 918bathurst.com

3. Artscape Gibraltar Point

443 Lakeshore Ave, Toronto Islands
artscapegibraltarpoint.ca

4. Canadian Filmmakers Distribution Centre (CFMDC)

1411 Dufferin St. Unit D | cfmdc.org

5. Charles Street Video

76 Geary Ave | charlesstreetvideo.com

6. Geary Studio

183 Geary Ave | thegearystudio.com

7. Niagara Custom Lab

182A St Helens Ave | niagaracustomlab.com

8. OCAD University

100 McCaul St. | MCA Building Room 358

9. PIX Film Gallery

1411 Dufferin St Unit C | pixfilm.ca

10. St. Anne's Parish Hall

651 Dufferin St. | saintanne.ca

11. Toronto Metropolitan University (TMU)

112 Bond St. School of Image Arts
torontomu.ca

WAYFINDING

The Toronto Transit Commission (TTC) runs from 6:00 to 2:00 on Monday to Saturday, 8:00 to 2:00 on Sunday, and runs a night bus on major routes between 2:00 and opening. The TTC operates a subway system, a streetcar system running along major streets, and a bus system running between major streets. The cost of one fair on the TTC is \$3.35 (\$3.30 with PRESTO). To use the TTC you can: purchase single or return tickets at a subway station, pay with change (coins only!), or buy a reloadable PRESTO card at any subway station for \$6. The Toronto Island Summer Ferry Schedule can be found online. Ferry tickets cost \$9.10 return, and the last ferry returning to the city departs Hanlan's Point Terminal at 23:00.



VENUES

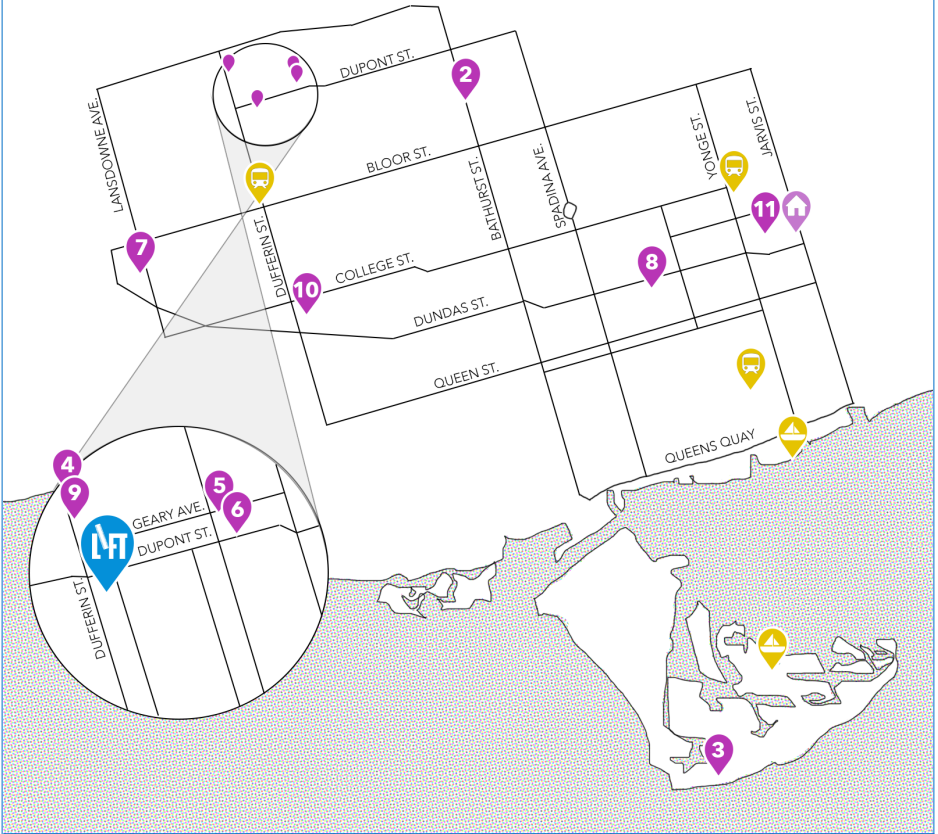


TRANSIT



TMU RESIDENCES

Pitman Hall Residence
International Living & Learning Centre



For more info on travel, food, activities and more available in Toronto, scan the QR code or visit the LIFT website.

HOW THE IDEA STARTED

It has been exciting to watch the Film Labs movement develop over the last two decades from afar. In many ways it mirrored the interests and activities of the film community in Toronto as we figured out how to continue to support celluloid filmmaking locally. Watching the exchange of ideas, the AGFA film group-buys and the camaraderie from diverse corners of the globe has been encouraging in our own journey as facilitators of filmmaking practices. As celluloid film practice has re-emerged over the last decade, we've been keen to figure out ways to further participate. When Karl Reinsalu returned from the labs meeting in Nantes and TJ Ediger returned from the one in Mexico City, they both were adamant on the importance of LIFT using our resources to host one in the foreseeable future. We are excited about the chance to finally make good on this desire and welcome you all to Toronto. As we ourselves re-emerge into the public in the waning days of the pandemic, it is especially rewarding to gather together a community of practitioners to imagine the possible futures of celluloid filmmaking.

- A Message from Executive Director Chris Kennedy

HOW THE GATHERING PLANNING DEVELOPED

To the best of our ability we have tried to create a framework for this gathering that is guided by the insight and experience of people in our network and in the broader film labs community. In June of 2022 we began the process of reaching out to people in the network to understand what the Spring 2023 film labs gathering in Toronto could be. In October we put out a call to ask for suggestions of topics for discussion sessions and workshops, which the ultimate program schedule you'll find in this booklet is derived from. Through this exciting and occasionally daunting process, every email, meeting, phone call and casual conversation has affirmed the collective desire to come together and talk film. Our hope is that everyone who is here to participate in the gathering will be able to find and create opportunities to share their knowledge with each other in that same spirit of generosity.

- A Message from Special Projects Coordinator Helen Lee

EVENTS LISTED BY DATE

25	Ongoing Registration LIFT	12
	18:00 Opening Night Social Highlights Blood Brothers Brewery	13
26	11:00 Introductions Community Discussion Session 918 Bathurst	14
	14:00 Film Collage Workshop LIFT	21
	16:30 Device Fair + Opening Screening Highlights 918 Bathurst	13
27	11:00 Colour Reversal Community Discussion Session St. Anne's Parish Hall	15
	13:00 Matchbox Pinhole Camera Workshop LIFT	21
	13:00 Embracing Destruction Workshop PIX Film Gallery and LIFT	22
	13:00 Direct Animation with Found Footage Workshop OCAD University	22
	14:00 Projector Maintenance Workshop CFMDC	23
	14:00 Money Matters Community Discussion Session LIFT	16
	15:00 Oxberry Animation Stand Comparison Presentation PIX Film Gallery	28
19:00 Watergrams Workshop Humber River	23	
28	10:00 Performing the Process Workshop LIFT	24
	12:00 Analogue Film Festivals and The Future of Projection Community Discussion Session St. Anne's Parish Hall	17
	14:30 Moving Stills Workshop LIFT	24
	14:30 Fundamentals of Electronic Repair Workshop Geary Studio	25
	14:30 Sync Sound for Prints Workshop LIFT	25
	16:00 On Printing Community Discussion Session LIFT	18
	18:00 Analogue Video Presentation Charles Street Video	28
29	12:00 Ecology and Film Panel Community Discussion Session Artscape Gibraltar Point	19
	14:00 Mortonçage Workshop Artscape Gibraltar Point	26
	14:30 Film Burial Presentation Artscape Gibraltar Point	29
	14:30 Eco-Processes Workshop Artscape Gibraltar Point	26
	14:30 Micro-Cinemas and Projectors Workshop Artscape Gibraltar Point	27
30	10:00 Growing Membership, Growing Community Community Discussion Session TMU	20
	14:00 Archival Film Labs Presentation TMU	29
	Ongoing TMU Lab Tours Highlights TMU	13

NAVIGATING THE FILM LABS GATHERING

Below you'll find details on how to plan and what to expect for the gathering. Please speak with a LIFT staff member if you have any further questions.

WORKSHOPS

Sign up for workshops will take place beginning on the first day of the gathering, May 25. You can sign up for workshops in-person on site at LIFT only. Sign up sheets are located in the boardroom. Workshops will have a limited capacity. Each workshop is officially one session long, but participants are welcome to explore topics discussed during the workshops outside the official time slot using our facilities at LIFT during operating hours.

LIFT

The LIFT building will be open to film labs gathering registrants from 10:00 to 18:00 every day of the gathering (May 25-30). Participants are encouraged to make use of the facilities while they're here. This is also meant to be a lounge space for people to congregate and have down time. There will be coffee, tea and snacks available throughout the day. We will be running an ongoing open screening during the day in our Digital Classroom for people to show and see work.

MAY 26 OPEN SCREENING

On the evening of the 26th after the Devices Fair we will be holding an Open Screening at 918 Bathurst. To show a film at the Open Screening you must deliver the film or file to the drop off area on site at 918 Bathurst by 13:00 for it to be inspected.

DISCUSSION SESSIONS

Each discussion session will be led by a group of facilitators and group input is very encouraged. Official registration is not required to attend the discussion sessions. We will be livestreaming the discussion sessions virtually.

RETURN EQUIPMENT

If you rent equipment from LIFT during the film labs gathering it absolutely must be returned no later than Tuesday, May 30th at 17:00. We will be operating a remote return station in the School of Image Arts building at TMU. LIFT will be temporarily closed beginning May 31 until June 7, during which it will not be possible to return borrowed gear. Overdue returns are charged daily until the gear is returned.

LUNCH

Lunch will be provided to registered gathering participants and will be served at the morning group discussion sessions. You are welcome to take your lunch to go and encouraged to bring a reusable container.

For more info on the history of lab meetings or participating film labs internationally, scan the QR Code or visit the film labs website filmlabs.org/.



HIGHLIGHTS

OPENING SOCIAL

THURSDAY, MAY 25 | 18:00 - 23:00 | BLOOD BROTHERS BREWERY

DEVICE FAIR + OPEN SCREENING

FRIDAY, MAY 26 | 16:30 - 23:00 | 918 BATHURST

The Device Fair will be an opportunity for people to demonstrate the devices and techniques they are currently working on to other participants. The format will be like a science fair, with each presentation set up in a different area of the space. We will be transitioning to an open screening in the evening.

TMU LAB TOURS

TUESDAY, MAY 30 | ONGOING | TMU

Facilitators: Mark Loeser

On May 30th participants will be invited to visit the Motion Picture Lab at Toronto Metropolitan University. The TMU lab is the oldest motion picture lab in Canada and the only remaining operational campus-based motion picture lab. The lab houses an Arri 1000 II 16mm/35mm black and white motion picture film processor, a Peterson 16mm contact printer, a ScanStation Personal film scanner and a film loading room.

CONCURRENT EVENTS



For more info on other film-related events going on in Toronto during the gathering, scan the QR code.

INTRODUCTIONS

FRIDAY, MAY 26 | 11:00 - 13:00 | 918 BATHURST

Facilitators: Harkat Collective, Tsen-Chu Hsu, Luciana Decker Orozco, Miglė Križinauskaitė-Bernotienė

In the first group discussion session of the gathering four participants will speak to the status of analogue filmmaking in the context of where they are practicing, India, Bolivia, Taiwan and Lithuania, respectively. Each presenter will share information about the initiatives they are part of and the questions they are asking as they work to develop labs. This session is meant to help us collectively understand the diversity of perspectives and experiences for participants in the gathering. After the presentations we will open the floor to all other participants interested in sharing information about their own labs and practices.

HARKAT COLLECTIVE

As a collective driven film lab, Harkat focuses on the development of conscious medium-based art on film and encourages a discourse on 'Indian' thought on film, based on the principles of 'Cinema of Prayoga', as proposed by film historian Amrit Gangar. Based in Mumbai & Berlin, Harkat takes many forms and identities across disciplines and related creative industries. As an alternative performance & arts space, Harkat has hosted more than 400 shows in the past years in the mediums of theatre, film, music, community projects & contemporary art.

LUCIANA DECKER OROZCO

Luciana recently moved from Bolivia to the US to do a MFA in Moving Image. She moved to learn more about 16mm after having formerly worked with Super8 and finding a lack of access to analogue filmmaking in Bolivia. She works with 16mm Bolex cameras doing in-camera edited videopoems, a technique she finds compliments a Bolivian inclination to avoid wastefulness. Luciana has been working to self-develop her films, and last year attended the BAL Film Summer School. After she finished her MA she intends to return to Bolivia to start a lab and continue her expanded cinema practice.

TSEN-CHU HSU

Tsen-Chu Hsu (aka Bamboo) was born and raised in Taiwan, studied filmmaking at the San Francisco Art Institute and now works independently as a filmmaker and film educator in Taiwan. She has been running the "Hand-made 16mm Film Workshop" in Taiwan since 2015.

MIGLĖ KRIŽINAUSKAITĖ-BERNOTIENĖ

Miglė is an audio-visual artist, photographer and a creator of experimental documentary films. Her work usually spans multiple disciplines including photography, collage, found-footage, experimental and documentary moving images works in both: analogue and digital.

COLOUR REVERSAL

SATURDAY, MAY 27 | 11:00 - 13:00 | ST. ANNE'S PARISH HALL

Facilitators: Saskatchewan Filmpool Cooperative

Colour Reversal is an analogue incubator by and for BIPOC artists, prioritizing a gender diverse cohort. This panel features five artists who participated in the hybrid lab-residency hosted by the Saskatchewan Filmpool Cooperative in March 2022. The lab was inspired by alternative analogue spaces in so-called Canada such as Philip Hoffman's Independent Imaging Retreat (Film Farm), Berry Hi's Saskatchewan Filmpool Cooperative Film Retreat, and most especially, conversations between prairie womxn filmmakers Rhayne Vermette, Heidi Philips and Amalie Atkins about the lack of analogue incubators that worked to redress gender disparity in the medium. Colour Reversal was conceptualized by Rhayne Vermette and Hagere Selam "shimby" Zegeye-Gebrehiwot as a place for prairie artists to gather and experiment with analogue film supported by a web of art aunties/elders such as Lindsay McIntyre, David Garneau, Niki Little, Alyssa Fearon, Elder Alma Poitras and organizations from our local arts ecology. The project was made possible by the generous support of the Canada Council for the Arts through a Sector Innovation Grant.

SASKATCHEWAN FILMPOOL COOPERATIVE

Founded in 1977, the Filmpool has a proud history of promoting and assisting independent film production and its contribution to Saskatchewan's cultural expression. We provide our members with film and sound editing facilities, 16mm production equipment, and regular funding opportunities. We host several events such as workshops and screenings and publish regular editions of our magazine, Splice. To serve our mandate, the Filmpool provides programming in five key areas; Production, Workshops, Exhibition, Communications and Outreach. The Filmpool provides professional development opportunities in film production and exhibition for our members through these programming initiatives. They strive to develop audiences for independent motion pictures and maintain alliances with other cultural organizations.

MONEY MATTERS

SATURDAY, MAY 27 | 14:00 - 16:00 | LIFT

Facilitators: Emmanuel Falguières

Artist-run film labs are, almost by design, on the fringes of larger economic systems. This is not to say they are operating without resources or money. Here, like many other topics, diversity characterizes the different economic model film labs have invented all over the world.

This panel would like to explore specific case studies of how the finances of some film labs work: what issues do they pose, what decisions do they entail, what ideas do they encapsulate.

Too often, the discussions about this topic concern the availability of funding which is heavily dependent on geography. We would like to table this specific question of funding. The question would not be: how do we get the money/ resources but rather what do we do with it. The panel is not intended only for film labs that generate or receive subsidies but also for places that rely heavily on free labor and cooperation: the volunteer work performed by members in the labs are also an economic system in itself, with its perks and pitfalls. The question remains: what do we do with the resources we have and who gets to decide how we spend them. What works, what does not work, what is contingent and what seems systemic?

**EMMANUEL
FALGUIÈRES**

Emmanuel Falguières is a French filmmaker working primarily in documentary films on Super-8 or 16mm. He currently works at the artist-run film lab L'Abominable outside Paris and has been involved in L'Etna between 2011 and 2016. At L'Abominable, he is part of the team working towards making the Navire Argo happen at the new space in the former Eclair laboratories and is involved with the administrative work that comes with it.

ANALOGUE FILM FESTIVALS AND THE FUTURE OF PROJECTION

SUNDAY, MAY 28 | 12:00 - 14:00 | ST ANNE'S PARISH HALL

Facilitators: MIRE, Nicolas Rey

Filmmakers who are part of the Film Labs Network have access to labs that are equipped with the means to process and print film. These labs represent an important source of contemporary film material to be projected, from original reversal stocks in 8mm and super-8 all the way to combined sound prints in 16mm and 35mm. Apart from the case of filmmakers traveling to project their own material on their own equipment, this production involves the existence of a network of venues and organizations ready to show these works, with operational projection equipment and trained projectionists. Film archives and festivals willing to show heritage prints, alongside venues and organizations interested and active in keeping the knowledge and the projectors around, all share the issues about maintenance and know-how that makes this practice uncertain in the long term. Beyond the existence of the 'filmprojection21.org' website that has tried to survey the network of 'those who care about photochemical film projection' and of 'sprocketschool.org' as an on-line resource for projection know-how, or the publication in 2019 of 'The Art of Film Projection: A Beginner's Guide' by the George Eastman House, what concrete tools can we give ourselves to strengthen our chances to see this practice endure?

MIRE

Mire's lab, in Nantes, France, is a shared creative space working with film as its medium, mostly Super 8 and 16mm. Mire is an ideal place to experiment with process, accidents and hazardous occurrences, offering the opportunity to handle machinery from a film industry which, with the rise of digital technology, has left precious tools in the hands of the artisans of film.

The laboratory is only one aspect of Mire's activity as an organization dedicated to experimental cinema and moving images since 1993. Mire also holds public screenings and workshops, has its own festival and participated in European projects for the preservation and diffusion of analogue cinema. Since 2018, Mire organizes its annual festival PRISME - Argentique du futur. PRISME highlights an innovative contemporary and committed analogue cinema in conversation with other artistic practices such as sonic, visual, performance and photographic arts.

NICOLAS REY

Nicolas Rey is a French filmmaker. He's been making films since 1993, productions hovering somewhere between photography, documentaries and experimental films and spends a lot of time at L'Abominable, an artist-run film laboratory he contributed to creating in 1996.

ON PRINTING

SUNDAY, MAY 28 | 16:00 - 17:00 | LIFT

Facilitators: Filmwerkplaats

Printing is an essential part in the production chain of analog image making. Professional printers are rare and complex machines that are essential to make analog film prints as well as 'special effects', and an important creative tool for the contemporary experimental filmmaker. Many DIY film artists and artist-run film labs struggle with the lack of such a device in professional working conditions and are looking for technical knowledge. In this discussion session we will discuss: how to keep professional knowledge on specialistic (analog film) printing techniques and the use of film printing devices available, how to maintain film printing devices and keep them working on a professional level and how to store and share the knowledge on printing. The ultimate goal is to educate the new generation of film technicians.

FILMWERKPLAATS

After celluloid has been declared a dead medium, filmmakers have saved equipment from the modernizing powers for projection, development and recording, creating a free port for authentic filmmaking.

Filmwerkplaats is a lab in Rotterdam, Holland. At this moment, the WORM.filmstudio is one of a few places in Europe where you can work with Super8 and 16mm film. The roots of WORM.filmwerkplaatsthe film studio lay in experimental and D.I.Y. filmmaking. With the available equipment, all aspects and processes of filmmaking can be dealt with and "no budget" work can be completed. The WORM.filmwerkplaats is an open studio in which you are allowed to work independently. Filmmakers and artists are free to use our equipment to be able to shoot, edit and complete an entire film at minimum cost. We can also act as a producer for film projects and assist in the production and completion of the films themselves.

The filmwerkplaats regularly organize workshops on experimental film, with international filmmakers invited as visiting lecturers.

ECOLOGY AND FILM PANEL

MONDAY, MAY 29 | 12:00 - 13:00 | ARTSCAPE GIBRALTAR POINT

Facilitators: Labodoble

This discussion session will center around the topic of ecology and film. The environmental impact of toxic chemicals used in photochemical filmmaking is front of mind for many filmmakers, especially those whose practice deals with the subject of ecology. There are a variety of ways in which filmmakers experiment with and adapt conventional photochemistry to mitigate this environmental impact.

The facilitators will approach ecology as a domain of eco-systems implying multiple ecologies among which the most crucial ones would be ecology of perception, knowledge and work. Alexandra Moralesová will be joined by Phil Hoffman, Franci Duran, Robert Schaller, Richard Tuohy and Dianna Barrie in person, as well as Georgy Bagdasarov and Kim Knowles virtually.

LABODOBLE

Labodoble is an artist-run film lab, and curatorial platform based in Prague (CZ) and run by Alexandra Moralesová and Georgy Bagdasarov. We mainly focus on photo-chemical experimental film processes but are interested in other kinds of media practices problematizing and pointing at their apparatus.

GROWING MEMBERSHIP, GROWING COMMUNITY

TUESDAY, MAY 30 | 10:00 - 13:00 | TMU School of Image Arts

Facilitators: AgX Film Collective

AgX Film Collective will collaboratively lead a group discussion on the topic of growing membership and community through labs, informed by their own experience of working with students and faculty from surrounding institutions in the Boston-area. They will invite in other gathering participants to share their own experience of methods of growing a film labs community in their own cultural contexts.

AGX FILM COLLECTIVE

In partnership with Balagan and Handcranked Film, AgX is part of a global community of artist-run film collectives and laboratories who share resources, equipment, knowledge and a physical space focused on the creation and appreciation of photochemical filmmaking. Combining the variety and scope of AgX members' individual skills, the group realizes otherwise complicated or expensive undertakings, such as screenings and performances; classes and workshops; chemistry and film stock orders; and equipment rescue and repair. Collaborating with an array of artists, students and organizations, AgX supports a diverse community of filmmakers, photographers and interdisciplinary artists—both novice and experienced. At our space, members can engage in shooting film, processing, contact printing, optical printing, animation, analogue and digital editing, and recording optical soundtracks, as well as a variety of screenings, workshops, skill shares and discussions.

FILM COLLAGE

FRIDAY, MAY 26 | 14:00 - 17:00 | LIFT

Facilitators: Jake Parker Scott

In this workshop, participants will create 16mm collage films. A practice that Jake picked up while working as an intern for Craig Baldwin at Other Cinema in San Francisco, 16mm collage allows artists to repurpose discarded industrial films giving them new life as handmade anomalous works of art.

**JAKE PARKER
SCOTT**

Jake Parker Scott is a Canadian improviser/composer whose recent work heavily involves 16mm film projections.

MATCHBOX PINHOLE CAMERA

SATURDAY, MAY 27 | 13:00 - 19:00 | LIFT

Facilitators: Tetsuya Maruyama

In this workshop, we will experiment with some of the most archaic photography techniques: pinhole camera made of matchbox and contact printing in 16mm film, adopted for small labs. Here we look closer into matters of pan-cinema; time and space.

**TETSUYA
MARUYAMA**

Tetsuya Maruyama (Yokohama, 1983), artist whose interdisciplinary practice includes film, performance, sound, installation and everything between. His work departs from re-contextualization of found banal materials and textures, as a liminal record of quotidian observations.

EMBRACING DESTRUCTION

SATURDAY, MAY 27 | 13:00 - 19:00 | PIX Film Gallery and LIFT

Facilitators: Cooper, Lightproof Film Collective

Filmmakers are trained to take care of their film negatives and to protect the negative from dust, scratches, chemical stains and more, in this workshop Cooper wants you to destroy your film's emulsion and the images you have so carefully composed for you to discover art within a destructive process. The workshop participants will have access to a Bolex 16mm camera and 50' of 16mm 3378 black and white film with which to shoot their film; afterwards participants will hand-develop their film using eco-developers. Participants will then manipulate their negative images using a variety of techniques, including bleach, fantastik liquid cleaner and extreme heat.

COOPER

Cooper is an Ottawa-based media artist, their body of work includes films, HD videos, installations, and live performances. Cooper's practice is heavily based on the technical aspects of the filmmaking process and they create their films using an array of techniques, including stop-motion, 2D and 3D animation, optical printing, film processing, and cinematography.

LIGHTPROOF FILM COLLECTIVE

The Lightproof Film Collective was formed in early 2020 with the mandate to encourage experimental film practices in Ottawa through the creation and presentation of works on film stock. The collective consists of eight practicing filmmakers. In coming together as a collective, we seek to foster community, exchange knowledge, and observe the largely invisible practice of experimental filmmaking in Ottawa.

DIRECT ANIMATION WITH FOUND FOOTAGE

SATURDAY, MAY 27 | 13:00 - 19:00 | OCAD, 205 Richmond Street, Room 510

Facilitators: Rhayne Vermette

This workshop is a working lab which considers acts of exhuming images through found footage. A short lecture will precede a studio/working session. Through examples and ideas, I will draw from a web of varying topics such as the spirit of images, abstraction, personal archives, cataloguing, image as building material, and Sun Ra's principles of precision and discipline. I will then DJ for our studio session while participants explore destruction/reconstruction processes which engage found footage beyond the context of moving image. Workshop will conclude with a discussion.

RHAYNE VERMETTE

Rhayne Vermette was born in Notre Dame de Lourdes, Manitoba. It was while studying architecture at the University of Manitoba, that she fell into the practices of image making and storytelling. Primarily self taught, Rhayne's films are opulent collages of fiction, animation, documentary, reenactments and divine interruption. In 2021 she released her feature length debut, Ste. Anne.

PROJECTOR MAINTENANCE

SATURDAY, MAY 27 | 14:00 - 18:00 | CFMDC

Facilitators: Alex MacKenzie, Iris Film Collective

In this workshop participants will learn techniques for maintaining 16mm projectors to ensure they stay in good condition and don't damage prints.

We will explore best practices and maintenance techniques for 16mm projectors including upkeep, use, safety, lubricants, belts, bulbs, simple modification, bandaied solutions, common problems and ways to fix them. Projectors will be opened up to better understand the moving parts and what they do, and we will take a closer look at all elements, from film gate to optical reader and beyond. All are welcome and encouraged to share their tips and tricks.

IRIS FILM COLLECTIVE

Iris Film Collective is a Vancouver-based group of independent artists creating, exhibiting and touring film-based works—single channel, expanded, sculptural, installation—with the goal of increasing the visibility and accessibility of experimental media art. Above all, our interest is in ciné film—actual celluloid—at a time when this medium is shifting to a post-industry model.

WATERGRAMS

SATURDAY, MAY 27 | 19:00 - 22:00 | LIFT

Facilitators: Sidney Gordon

A workshop focusing on co-creation and consciousness through a hands-on demonstration of the process used in their Xá7elcha (Lynn Creek) Watergrams series. Participants will meet at LIFT and then go on a night excursion to the Humber River. They will collectively capture diverse reflections of light through the river's surface and process on site with a phenol developer

SIDNEY GORDON

Sidney Gordon (they/them) is a queer, non-binary, multimedia emulsion-based artist predominantly working with experimental analogue filmmaking and alternative photography. Using many cross-disciplinary camera-less processes their work questioning authorship through ecological collaborations.

PERFORMING THE PROCESS

SUNDAY, MAY 28 | 10:00 - 13:00 | LIFT

Facilitators: Sonya Mwambu

Registration in this workshop is prioritized for participants belonging to the African diaspora.

The very act of making films for black folks is an act of resilience, and especially so within the realm of analogue due to lack of representation and access. This process cinema workshop for black identifying artists will teach analogue filmmaking techniques and collectively share knowledge, tools and technologies to create a collective film. The entire workshop will touch upon the process of filmmaking as performance for black artists and carving out new spaces for us to thrive as a community and continue to create works and living archives within the realm of analogue filmmaking.

**SONYA
MWAMBU**

Since 2017 Sonya has been working within the realm of experimental film and process cinema, creating films that revolve around the various intersections of her identities and experimentations with analogue film.

MOVING STILLS

SUNDAY, MAY 28 | 14:30 - 20:00 | LIFT

Facilitators: Luis Macías

This workshop aims to explore different tools and possibilities around the multiple photographic slide projector. It regards the projector as a tool and the slide as a non-static image. During the workshop the participants will learn different modifications both internal and external that can be easily done with different technological and DIY devices. At the same time, participants will also learn different image processes both from a plastic and physical perspective. Participants will learn how to create, intervene and develop color 35mm prints and also explore creative ways of live projection with multiple carousel slide projectors. The workshop ends with a collective improvisation exercise.

LUIS MACÍAS

Luis Macías is an artist, filmmaker and moving-image composer who specializes in experimental cinema. His artistic concerns focus on these points: the physical work on film, film recycling and re-invention of new relationships between moving images. Macías is the co-founder and an active member of CRATER-Lab, an independent artist-run-film Lab for analogue cinema in Barcelona, Spain.

FUNDAMENTALS OF ELECTRONIC REPAIR

SUNDAY, MAY 28 | 14:30 - 20:00 | INTERACCESS

Facilitators: Bernhard Rasinger

As technicians for vintage film equipment become harder to find, we must regain the confidence of opening up equipment and assessing the damage ourselves. This workshop will lead you to error analysis for technical systems, documenting damage, to hunt down qualified repair personnel.

BERNHARD RASINGER

Bernhard Rasinger is an electric engineer who is currently working on wind turbines. He performs as an audiovisual artist combining modular synths and state-of-the-art laser technology (br-laser.com). Recently he became a member of filmkoop Vienna.

SOUND SYNC FOR PRINTS

SUNDAY, MAY 28 | 14:30 - 20:00 | LIFT

Facilitators: Richard Tuohy, Dianna Barrie and Hrvoje Spudic

This will be a presentation and workshop on 16mm sync sound without optical sound negatives. Sync sound is a difficult issue for all artist run film labs and there are very few artist run film labs that are able to make any sort of optical sound negative. No lab in the movement can actually make colour prints with silver optical sound tracks. The workshop will explore options for synchronizing projections to digital sound systems that can produce frame accurate sync sound.

NANOLAB

Nanolab is a hand processing lab for super 8 black and white and colour reversal film - indeed, nano is the only lab for reversal super 8 processing in the southern hemisphere. Nano was born in response to the looming end of Kodachrome 40 in 2005 and the need to find a lab to process the new Ektachrome super 8 stocks. The spirit behind nano is to make super 8 a possible option for artists and the general community in Australasia. The lab is run by two experimental film artists - Richard Tuohy and Dianna Barrie.

MORTONÇAGE

MONDAY, MAY 29 | 13:00 - 18:00 | ARTSCAPE GIBRALTAR POINT

Facilitators: Dominick Rivers

This workshop will demonstrate Dominick's DIY approach to the mordançage process that can be done with household chemicals that are safe to dispose of and harmless to handle. Mordançage, developed in the 1960s by Jean-Pierre Sudre, causes reticulation and veiling of the film's emulsion resulting in striking distortions and haunting imagery.

DOMINICK RIVERS

Dominick Rivers is an experimental filmmaker based in Bloomington, IN. His work explores the bounds of videographic memory and the personal archive by employing alternative photographic processes.

ECO-PROCESSES

MONDAY, MAY 29 | 14:00 - 18:00 | ARTSCAPE GIBRALTAR POINT

Facilitators: Laboratorio de Cine (LEC)

This workshop will be a space to share advances and failures in the use of plants to develop and dye film. Some of the local concerns will be explored, such as: substitution of toxic chemicals, use of local plants, ritual meaning of Mexican plants and the panorama of possibilities for eco-filmmaking.

LABORATORIO DE CINE (LEC):

LEC is a space for the creation and investigation into the photochemical image. It is part of the Fundacion de Arte Contemporaneo (Contemporary Art Foundation), a collective of artists that fosters and investigates contemporary art and thought in Montevideo since 1999. The lab is self-managed through solidary economy and collaborative work.

MICRO-CINEMAS AND PROJECTORS

MONDAY, MAY 29 | 14:00 - 18:00 | ARTSCAPE GIBRALTAR POINT

Facilitators: Chicago Film Society , Process Reversal

This workshop will focus on projection, projectors and techniques that can be adopted by Microcinemas to create high quality levels of presentation. Topics will include: distribution/print acquisition; print handling and inspection; cinema technologies and operation; projector maintenance; future tech and experimental projection techniques. Practical skills we would expect participants to learn would include how to properly handle a 16mm print, how to properly inspect and clean a projector, how to disassemble an Eiki (or similar) projector and perform standard maintenance, how to perform intermediate and advance maintenance (e.g. lamp distribution, optical sound calibration, timing adjustments to the intermittent mechanism, etc), and how to identify the critical components of a professional projection setup using an Eastman 25 as an example.

CHICAGO FILM SOCIETY

Founded by projectionists in 2011, the Chicago Film Society exists to promote the preservation of film in context. Film prints capture the past uniquely. As physical artifacts, they hold the stories told by films, but also the stories of the industries that produced them, the labs that printed them, the places where they were exhibited, and the people who watched them. All of this history—not just of film, but of industry, labor, recreation, and culture—is more intelligible and powerful when it's grounded in unsimulated experience: seeing a film in a theater, with an audience, and projected from film stock.

PROCESS REVERSAL

Process Reversal advocates and ensures the viability of film for all. Our organization aims to make photochemical filmmaking accessible and affordable for artists, media professionals, and the general public. We are a volunteer-run organization operating on a collective model of sharing duties and responsibilities. Accordingly, each member-volunteer provides direction to the activities of Process Reversal. Process Reversal has been putting down roots in the Denver/Front Range area since we incorporated in Colorado in 2012. We are committed to developing and participating in a domestic and international network of artists and communities that share knowledge and celebrate film. Many of our members, programs and projects travel extensively and function nomadically, building a community for film within Colorado and beyond.

OXBERRY ANIMATION STAND

SATURDAY, MAY 27 | 14:00-16:00 | PIX Film Gallery

Facilitators: Madi Piller

This demonstration of the Oxberry Stand will cover best practices with a delicate and also robust piece of filmmaking. Demonstrations will include how to prepare, load and run manually or motion-controlled operations with the Oxberry Stand. Moreover, you will see the Oxberry Stand's hybrid digital alterations for experimentation with film. This demonstration will help you navigate the technical aspects of the Oxberry Stand and view results with samples of work on film.

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

ANALOGUE VIDEO

SUNDAY, MAY 28 | 18:00 - 19:00 | CHARLES STREET VIDEO

Facilitators: Tara Merenda Nelson and Nilson Carroll

How can we collaborate and share resources with other artists who are working with video as material? How many of us are already working with analogue video, creating hybrid forms that expand our understanding of analogue media, history and practices? While there are many technical and technological distinctions between film and video, at the core of this conversation is the deepening of our understanding of analogue systems and how our proliferation of these systems represents a resistance to cultural digital dominance.

TARA MERENDA NELSON Tara Merenda Nelson is a media artist and Curator at Visual Studies Workshop.

NILSON CARROLL Nilson Carroll is a media artist and Assistant Curator/Preservation Specialist at Visual Studies Workshop.

FILM BURIAL

MONDAY, MAY 29 | 14:30 - 15:30 | ARTSCAPE GIBRALTAR POINT

Facilitators: Holden Treadway

This presentation applies the process art movement to analogue film and explores the idea of buried and deteriorated film as abstract documentary.

**HOLDEN
TREADWAY**

Holden Treadway works across installation, expanded cinema, and experimental film. His work explores the relationships between analogue manipulation, new media, process art, and live performance.

ARCHIVAL FILM LABS

TUESDAY, MAY 30 | 14:00 - 16:00 | TMU School of Image Arts

Facilitators: Céline Ruivo

Independent artist-run film labs and labs that operate within film archival institutions share the prerogative both of preserving film and preserving technical knowledge related to film access. The panelists in this presentation, representing numerous film archival labs from around the world, will discuss the ways in which a robust relationship between archives and artist-run labs can contribute towards more effectively disseminating and building technical knowledge related to archival analogue devices.

CÉLINE RUIVO

Céline Ruivo served as the head of the film archives of the Cinémathèque Française in Paris from 2011 until March 2020. Previously, she worked in the restoration department of Eclair laboratories. She is a member of the Technical Commission of the International Federation of Film Archives (FIAF) which she headed from 2016 to 2020.

HARBOUR COLLECTIVE

LIFT has partnered with Harbour Collective, a Winnipeg-based collective that engages in research activities, artistic programming and service delivery for filmmakers, media artists and visual artists to invite a cohort of writers-in-residence to participate in the gathering and produce written reflections on their experience.

HARBOUR COLLECTIVE

HOLLY AUBICHON

Holly Aubichon investigates topics of urban Indigeneity and how ancestral knowledge reaches urban Indigenous people through memories; land, and body. Her practice includes painting, writing and curation. She identifies as Métis, Cree from her Paternal side, and Ukrainian, Irish, and Scottish ancestry from her Maternal side. Aubichon was born and raised in Regina, Saskatchewan. Her Indigenous relations come from Green Lake, Meadow Lake and Lestock, SK. Aubichon's practice is laboriously reliant on retracing familial memories and connections.

Aubichon is the current Artistic Director for Sâkêwêwak Artists' Collective Inc.

CHRISTINE KIROUAC

Christine Kirouac is a Winnipeg-based artist/writer whose interdisciplinary projects are a negotiation of (dis)placement, (non)acceptance. She crafts provocative work through a lens of humor, personal intimacy and experience that exposes struggles to translate home. Alluring, absurd, and always open-ended Kirouac prefers the uncomfortable tease to the whole, leaving a trail of impressions and questions to linger.

Kirouac works out of her Winnipeg studio, writing, making and is a member of the Point Douglas Environment Committee spearheading new approaches to challenges of the shelterless and the plight of Red River she lives near.

SASHA KUCAS

Sasha Kucas is a first-generation Canadian with Croatian ancestry, a writer, and a lens-based artist. Her work explores identity, memory, and motivation through movement.

Kucas has transitioned from teaching grade one students to being the Communications Manager at Harbour Collective.

**ANTONIO
CATRILEO**

Antonio Catrileo (they/them) is a Mapuche writer, artist, and weaver from Pikunmapu/ Qullasuyu (Curico, Chile). Currently is a student at the PhD in Ethnic Studies at the University of California San Diego. They hold a B.A., M.A. in Chilean and Hispanic Literature at Pontificia Universidad Católica de Valparaíso. Author of the book "Awkan epupillan mew: dos espíritus en divergencia" (2019) and "Diáspora"(2015). Member of the Catrileo+Carrión Community, where they have collectively published the books "Poyewün Nütramkan Pikunmapu/Qullasuyu" (2020), "Poyewün witrál: bitácora de las tejedoras de Neltume" (2019), "Torcer la palabra: escrituras obrera-feministas" (2018) and "Yikalay pu zomo Lafkenmapu" (2018). Currently is a collaborator of Global Center for Advanced Studies Latin America Collective. Their work is presented as a critical intervention in how colonial categories have been imposed on notions of sexuality and gender in the Mapuche context. Catrileo claims the word epupillan (two-spirit) as a generative practice that focuses on not reproducing the damage of the archive's narratives in order to imagine a Mapuche futurity beyond the politics of recognition, nation, and identity. Epupillan is a situated knowledge shared by several elders who are HIV/AIDS activists and defenders of the land.

**MANUEL
CARRION LIRA**

Manuel Carrión Lira (he/they) is a Pikunche researcher, video-artist and curator from Pikunmapu/Qullasuyu (Quillota, Chile). They are currently a Fulbright International Fellow studying in the PhD in Literature at the University of California San Diego. Manuel holds a M.A. in Latin American Art, Thought and Culture from the Instituto de Estudios Avanzados at Universidad de Santiago de Chile, and a B.A. in Design at Universidad de Valparaíso. Member of the Catrileo+Carrión Community, where they have collectively published the books "Poyewün Nütramkan Pikunmapu/Qullasuyu" (2020), "Poyewün witrál: bitácora de las tejedoras de Neltume" (2019), "Torcer la palabra: escrituras obrera-feministas" (2018) and "Yikalay pu zomo Lafkenmapu" (2018).

Manuel is part of the Global Center for Advanced Studies Latin America Collective. Manuel's work focuses on Indigenous Media at the intersection with Trans-indigenous/ Transnational kinship networks beyond the nation-state framework, all of this with special attention to queer/trans/2S/epupillan Indigenous cultural production.

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Our vision for the film labs gathering was developed through conversations with and generous input from many, including: Nazli Dincel, Amanda Thomson, Anja Dornieden, Zoë Heyn-Jones, Ieva Balode, Sam La France, Oona Mosna, Terra Jean Long, Ben Donoghue, TJ Ediger, Karl Reinsalu, Elena Pardo and Nicolas Rey.

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AV archive
counterarchive



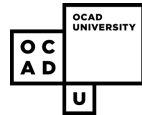
charles street video



Canadian Filmmakers Distribution Centre



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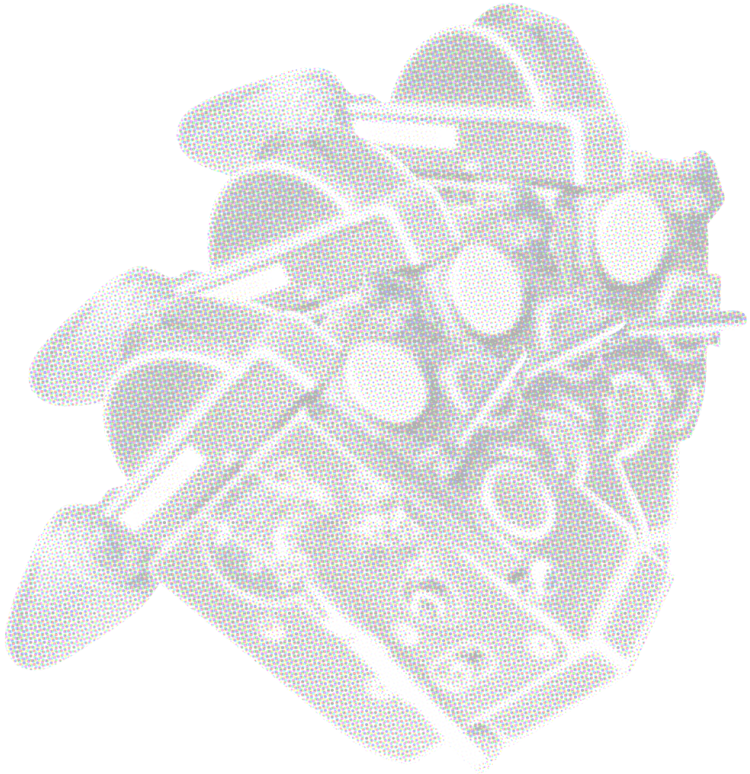
By way of RECIPROcity, RELATIONSHIPS,
EXCHANGE COLLECTIVE

PIX FILM
Productions - Studio - Gallery

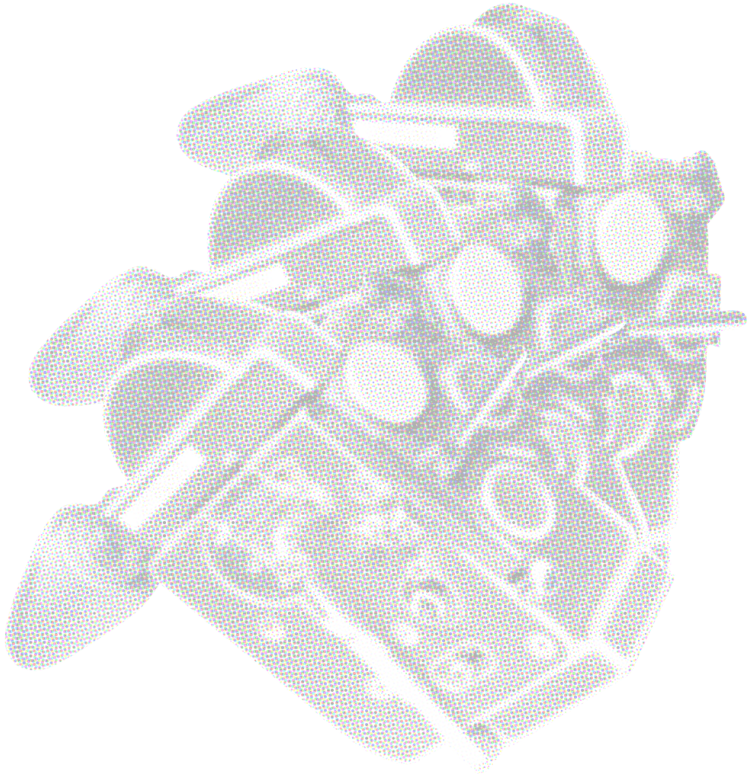
SPECIAL THANKS

Thank you to those who donated to the Film Labs Gathering fund and to everyone who supports LIFT year round through one-time and monthly donations! You help make our work possible. Curious to know more on how to support LIFT? Head to lift.ca/donate-in-support-of-contemporary-film/ to learn more!

NOTES



NOTES



LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

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Monday - Friday 10:00-18:00

