

Identifying and Cataloguing the Film Farm Collection at CFMDC

by

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## **Abstract**

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This thesis is an applied project aimed to identify all the film that produced in Film Farm workshop that is currently held by CFMDC. The identification process including research into external sources such as the filmmaker's website, festival journals and distribution documents. A spreadsheet was created that catalogues all the Film Farm collection at CFMDC. The CFMDC database was also updated to reflect the accurate information of the collection for the use of future researchers. Finally, a complete condition report is provided for all the films identified in the collection. The first two chapters briefly cover the history of the Film Farm workshop and its collection at CFMDC. The third chapter discusses the process of identifying the Film Farm titles at CFMDC, and the physical inspection of the collection.

## **Acknowledgments**

First and foremost, I would like to thank Genne Spears, CFMDC deputy director for her suggestion and guidance for this project from the beginning. I would also like to thank my first reader Dimitrios Latsis, for his guidance, patience, and words of encouragement over the last few months since I started this project. During my internship and brief residency at CFMDC, the staff there gave me space and freedom to be part of team and I appreciate their kindness, especially Jesse Brossoit, my fellow FPPCM former student, whom help me a lot during this time. Lastly, I would like to thank Bruce Elder for reading this applied project and providing comments and suggestions.

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## **Introduction**

My first encounter with the Film Farm workshop was in Summer of 2017. A friend from TIFF had mentioned to me if I was interested in working with film material, processing film, and shooting with a 16mm camera, to attend this workshop which took place near Toronto. During my 2018 summer internship at CFMDC, I came across some film titles that was made in the Film Farm. After watching two of these, I found their aesthetic very interesting and close to my taste in experimental works. That fact, combined with my interest at the artist-run workshop, led me to suggest to CFMDC deputy director, Genne Speers to program a film screening of Film Farm Production as a part of the summer film program at TMAC (Toronto Media Arts Center).

I later found out that this is a difficult task. I faced various issues in identifying all the Film Farm titles stored at CFMDC. My initial search only retrieved 12 titles out of more than the 250 produced at Film Farm over the years. Genne was sure they had a lot more titles from the workshop, but due to CFMDC's mandate as an institute that emphasized on distribution of the work of independent filmmakers, these weren't cataloged properly as Film Farm collection. I couldn't complete the program last summer because of these identification issues.

This project aims to focus on cataloging and identifying all Film Farm Titles in the CFMDC collection. I will also research outside sources to gather complete information about Film Farm productions that will help me to speed up the identifying process. The final goal of this project is to identify all the titles, catalog them with more precise information, do a complete physical inspection and resolve the cataloging issue at CFMDC for Film Farm titles by updating the database with new information.

## **Chapter 1: Literature Review**

### **1.1 Artist-run Film Laboratories**

In early cinema, typically the task of developing and printing was done by filmmakers themselves. Each filmmaker had to know how to develop and print the film. But over time, in order to provide more consistent results and make the process cheaper, the developing and printing was taken over by commercial film laboratories. Commercial development was practical and obviously in many ways beneficial to filmmakers. But it also created a large gap in the artistic control of the process of film-making. The media and the makers were separated from each other in a technical way and the filmmaker lost access, knowledge, and control over the medium. This gap was more obvious for the artist-auteur rather than commercial filmmakers, and this was the reason that small-scale artist-run film labs started to emerge in late 70's. This lab work was and is very much like a handcrafted, artisanal activity, requiring practice and skill. Furniture designer David Pye's writings on workmanship apply here as well: the result is not pre-determined but depends on the judgment, dexterity, and care that are exercised during the working process of making.<sup>1</sup>

The emergence of digital technology forced the commercial studio to move away from celluloid film and its chemical film laboratory. When it comes to labs that process 16mm film—a mainstay of experimental film—and small-gauge stocks, only a few commercial options currently exist, mostly in the United States: Cinelab, in Boston; ColorLab in Maryland; in Kansas; and Fotokem in Burbank. One of the most recent casualties of this technological shift has been Pac Lab, which closed in New York, leaving the city without any facilities to process and print 16mm. However, Genevieve Yue believes that the decline in commercial film production has been countered by a rebirth in the phenomenon of artist-run film laboratories. In her article, *Kitchen Sink Cinema: Artist-Run Film Laboratories*

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<sup>1</sup> David Pye, *The Nature and the Art of Workmanship* (Connecticut: Cambium Press, 1995), 20.

published in 2015, she mentioned that, “what in the early Nineties was limited to a handful of cooperatively owned, independent labs, mostly in France, has grown into an international network of over 30, many of them formed within the last several years.”<sup>2</sup> The decline of film processing created a surplus of cheap equipment that, in the right hands, could be repurposed for the smaller-scale operations of an artist-run lab. Saved from the scrap heap, many discarded contact printers have begun a second life as artists’ tools.

According to Sami van Ingen’s *The Lab as a Tool*,<sup>3</sup> by 2011, there were at least 23 artist-run film labs left in 11 countries. Many are very small do-it-yourself places with a dark room and a sink, while others are co-operatives with various levels of resources and services. For example, Canada Council for the Arts was formed in response to the Massey Commission of 1957, as a funding body to support arts and culture. The Council played a major role in the emergence of these artist-run film labs and film co-ops.<sup>4</sup> In the late 1960s and early '70s, many filmmakers were applying for funds and their essential purpose of their applications were a need for the basic tools of filmmaking. These tools were expensive, they were meant to outlast a single project, and were common to most applicants. The council was faced with a handful of options: fund a few filmmakers very well, fund many filmmakers poorly, or support the collective ownership of resources and equipment in the shape of the artist-run labs.

In addition to enabling the artist to complete their works, these labs created a strong sense of community and collaborations. Pedagogy is strongly present, as there seems to be a shared interest to educate the outside world about the possibilities of these practices and to

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<sup>2</sup> Genevieve Yue, “Kitchen Sink Cinema: Artist-Run Film Laboratories,” *Film Comment* 51, no.2 (March 2015): 26.

<sup>3</sup> Sami van Ingen, “The Lab as Tool,” in *Moving Shadows: Experimental Film Practice in a Landscape of Change*, (Helsinki: Finnish Academy of Fine Arts, 2012), 35.

<sup>4</sup> Marsh Murphy, “Film Co-operatives,” in *The Canadian Encyclopedia*. (Toronto: Historica Canada, 2006), 182.

share the knowledge accumulated in these, sometimes quite eccentric cubbyholes of film. Van Ingen argues that the pedagogical aspects of processing one's own film material is nowhere more evident than in the independent imaging retreat called Film Farm that is run by film-maker Philip Hoffman. For decades, this summer school-like film workshop has been running for the "development of individual artists and the production of experimental film works." Hoffman, a renowned teacher, and a well-known filmmaker invited participants into an intense personal learning experience while they worked on their film project initiated at the beginning of the workshop. The participants were chosen by reviewing their past works, and were encouraged to bring their own Bolex cameras, while the workshop also rented them cameras for a small fee. In a week, the participants learned how to make films from start to finish, helped each other and most importantly, faced the problems and limitations of their filmmaking. They confronted not only technical problems but through extensive critical discourse, they were encouraged to deal with issues of content and context in their own work.

Michael Zryd in *Toronto as Experimental Film Capital: Screening, Schools, and Strong Personalities*<sup>5</sup> also mentions Philip Hoffman in the context of experimental filmmaking in Toronto as a sustaining figure in the scene, first at Sheridan College, then at York University, and for the last two decades running the Film Farm in Mount Forest. Born in Kitchener-Waterloo, Ontario, Philip Hoffman's filmmaking career began with his boyhood interest in photography. As a semi-official historian of his family life, Hoffman became intrigued by questions of reality in photography and later in cinema. After completing his formal education which included a degree in Media Arts at Sheridan College and a Bachelor of Arts in Literature at Wilfrid Laurier University, Hoffman began working on his films, as well as teaching film, electronic and computer-based media in the Media Arts Program at Sheridan

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<sup>5</sup> Michael Zryd, "Toronto as Experimental Film Capital: Screening, Schools, and Personalities," in *Explosion in The Movie Machine* (Toronto: YYZ Books, 2013), 78.

College. Currently Hoffman teaches in the Cinema and Media Arts Department at York University.<sup>6</sup>

## 1.2 The Film Farm Workshop

Cara Morton, one of the participants of the workshop describes the experience as “shoot without analyzing every detail, without worrying about money... You can experiment... you can try things.... Be free with the stock.”<sup>7</sup> She mentions that in the workshop, filmmakers shoot using the incredible Kodak 7378, at \$12 for 100 feet. It is cheap because it is not actually picture stock, but optical print stock.<sup>8</sup> She also describes the magical sense of wonder in shooting and processing the film, which she missed while working with the commercial lab. In this workshop, filmmakers hand-process their own films, and they can control the process of development. They can develop the film as negative or reversal, and they can solarize, underdeveloped, or overdevelop (“push” or “pull”). She describes the workshop as an experiment in connecting with the film material by saying:

Imagine, you wander around the countryside shooting to your heart’s content and then run back to the barn, where the darkroom’s set up, and process your film... It is hard to describe the feeling you get when you hang your film out to dry ... It is the mixture of wonder, accomplishment, and connection to the medium.<sup>9</sup>

Morton concludes her report by admitting that this workshop changed her relationship to film and allowed her to become master of the medium.

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<sup>6</sup> “Film Farm History,” Histories & Picture, Philip Hoffman Website, accessed February 5, 2019, <https://philiphoffman.ca/film-farm/history/>.

<sup>7</sup> Cara Morton, “Films and Fairy Dust,” in *Landscape with Shipwreck: First Person Cinema and the Films of Philip Hoffman* (London: Insomniac, 2002), 205.

<sup>8</sup> It is black and white and has a varying ASA somewhere between twelve and thirty depending on how you process it.

<sup>9</sup> Morton, “Films and Fairy Dust,” 207.

Paul Rosenthal is another Film Farm attendee who has written about his experience.<sup>10</sup> He holds an MA in Creative & Interdisciplinary Arts, an MFA in Cinema Production, and has taught film as a means of cultivating a personal vision and community in workshops, as well as universities in North America and abroad. Rosenthal describes the workshop as “a carnival of creativity.” He went to the workshop with a clear idea about the film that he was going to make, but he had no familiarity with the cameras used by the workshop. His equipment and some of his footage was lost because of overexposure and he found himself frustrated after a couple of days. He changed his idea about making a dance film, and instead shot burlap riding the wind, barbed wire choking wild straw, and a newborn calf’s placenta during his last day of the workshop.

An hour before Showtime I chose my selects, drew up a paper edit and assembled a rough-cut. As I hastily sifted through reel after reel of misfortune, a few silver jewels began to emerge. After my piece screened, a warm shivering welled up in my chest as I shared the details of my innumerable mishaps.<sup>11</sup>

David Gatten talks about a similar experience he had during his time in the Film Farm in *Home-Made Cinema and the Microcinema Movement* essay published in *American Film History: Selected Reading, 1960 to Present*:

I was expecting a film studio and was really surprised to arrive at a farmhouse and a barn, where there were ten Bolexes, ten light meters, some chicken and cows. In the process of developing the film might fall on the rough floor and you might step on it; the dog might come over and chew on it, and we projected the same original at the end.<sup>12</sup>

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<sup>10</sup> Ken Paul Rosenthal, “Shot of Solitude: Hand (and Heart) Processing at the Film Farm,” *Incite! Journal of Experimental Media*, Issue 7/8 (2016 – 2017): 6.

<sup>11</sup> Ibid.

<sup>12</sup> David Gatten, “Home-Made Cinema and the Microcinema Movement,” in *American Film History: Selected Readings, 1960 to the Present* (New Jersey: Wiley, 2015), 255.

These reports of the workshop show exactly how spontaneous the experience of filmmaking was at the Film Farm, and they also highlighted the importance of making films at the farm and outdoors which promoted natural imagery. This can be seen in multiple Film Farm productions. Additionally, the impact of the Film Farm extended to nurturing young filmmakers committed to working on and with celluloid. Janis Cole summarized this concept in two sentences:

Within a mere day or two of arrival, the ‘film farm’ became the ‘filmed farm.’ Nature, in some form, surfaced in the personal searches that took place on the rolls of 16mm celluloid that caught light while fluttering past the camera lens.<sup>13</sup>

Philip Hoffman paints a more detailed portrait of the workshop’s first three years in his article for *Cantrills Filmnotes* published in 1998.<sup>14</sup> He starts by mentioning how they prepared the first workshop. “Marian and Monica painting the picnic table...., Tracy, Steve, and Rob have built the screening theater in the barn by using huge sheets of opaque plastic....” Because not enough filmmakers had signed up for the workshop, the summer school coordinator informed Hoffman that they might need to cancel the workshop. “I slash the budget further, lend some cash to a few promising film freaks and we are off and running with six participants; just over half full.” The first workshop faced several issues, it was cold and rainy which made it hard to shoot outside, and the film processor had a technical problem with the roller, so all the processed footage was all coming out green. Despite that, participants got the chance to make their film outdoors, shoot day and night, process their footage multiple time and leave the workshop with satisfaction. According to Hoffman, the most important and memorable story of the second year of the workshop was the film *Dandelions*:

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<sup>13</sup> Janis Cole, “The Harvest of Philip Hoffman,” *POV magazine*, no. 58 (Summer 2005): 4-9.

<sup>14</sup> Philip Hoffman, “Fish in the Sky: Beginning of a Filmmaking Retreat,” *Cantrills Filmnotes*, no. 91 (December 1998): 49.

Dawn, the filmmaker, looks at herself – a black Canadian woman, and ponders in the white landscape called Canada, how can she “enjoy the flower” as she cartwheels with great panache through fields of them... What kind of relationship can she have with the land in a place where others continuously ask: where are you from?<sup>15</sup>

By the third year, participants learned:

Optical printing, hand processing, solarization, pixilation, tinting and toning, the Bolex camera, light metering and [...] Marian also [did] an inspiring talk, drawing from her thesis work around remembering and forgetting, and linking it to the participants’ and workshop staffs’ films.<sup>16</sup>

Hoffman finishes his report about the workshop by arguing that:

The workshop is not about learning something from the masters, but about simply giving some time and space to allow for a glimpse of one’s own unfolding. I have seen these small beginnings during this tiny bit of time resonate on for a lifetime.<sup>17</sup>

Hoffman’s report about the Film Farm shows how it evolved from a simple initial idea for a small hands-on filmmaking workshop run by a group of friends, into a complete filmmaking and film processing experience in the span of a couple of years.

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<sup>15</sup> Philip Hoffman, “Fish in the Sky: Beginning of a Filmmaking Retreat,” *Cantrills Filmnotes*, no. 91 (December 1998): 49.

<sup>16</sup> Hoffman, “Fish in the Sky,” 51.

<sup>17</sup> Ibid.

## **Chapter 2: Brief History of the Film Farm Workshop**

The Independent Imaging Retreat or Film Farm, co-founded by Philip Hoffman and Marian McMahon, began in the summer of 1994 as a pro-active response to the increasing cost and commercialization of film production programs. It provided professional development opportunities for artists and filmmaking workshops.<sup>18</sup> Canadian experimental filmmaker, Philip Hoffman set out to create a space in which film could be taught and explored with integrity, innovation, and compassion. At the beginning, the workshop began with a minimal budget at Hoffman's home in rural Mount Forest, Ontario. At first, six participants used the most essential film materials, an antiquated film processing machine, a makeshift darkroom, and screening facility, and a small group of dedicated volunteer artists.

These limited resources soon shaped the esthetic of the Film Farm production. Imperfections and surprises were to become a critical source for creative and aesthetic possibilities and a guiding philosophy for the workshop. During the time that Hoffman worked at Sheridan College as a professor from 1994 to 1998, the Retreat received institutional support in the form of, cameras, tripods, light meters, and related filmmaking materials. For twenty-five years, the Independent Imaging Retreat has initiated and enhanced the work of local, national and international independent filmmakers and has expanded the traditions of experimental filmmaking in Canada.

In 2019, the workshop celebrated its 25<sup>th</sup> anniversary. During this time, more than 266 filmmakers participated in the workshop: 133 of them have been from Ontario, 47 from across Canada, 54 from the USA, five from Finland, two from Turkey and Holland and 26 from other countries. Two-thirds of the Film Farm's attendees have been women and there

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<sup>18</sup> "Film Farm History," Histories & Picture, Philip Hoffman Website, accessed February 5, 2019, <https://philiphoffman.ca/film-farm/history/>.

have also been over 26 Ontario filmmakers who have worked during the Retreat, in various artistic capacities, to ensure its success.

Maïa Carpenter's *Working Portrait* is one of the most well-known films produced at the Film Farm and shows the importance of women filmmakers at the workshop. This film features Becka Barker, Helen Hill, Deirdre Logue, Kelly Krotine, Alexis Rubenstein (1975-2002) and Karyn Sandlos, all female participants of the workshop. The film adopts the documentary form frequently used in the Film Farm productions. Shooting in black and white and without the use of sound, Carpenter used her camera as a personal lens to document the workshop activity in the form of portraits. She used different camera speeds, over- and under-exposed film, and never used a tripod to be free to move spontaneously wherever the action happened. These are stylistic elements that the film has in common with other Film Farm documentary titles.

Another film that represents the more experimental and abstract films made in the Film Farm is *Minus* by Chris Chong Chan Fui. It traces the movement of two people's silhouette. This short film is done in an entirely hand-processed film, without any cuts, and shows a singular stream of movements. Fui mentions in his website that the concept of this film is to "either leave remnants of light or remnants of rhythms."<sup>19</sup> *Walking with Phil*, *Crashing Skies*, and *Behind this Soft Eclipse* are other titles that follow a similar experimental approach to filmmaking that was very common in the Film Farm production.

It is evident from these two examples of the Film Farm experimental and documentary films, the filmmakers worked to complicate the reception of the image in both formats. This contrasts with the ordinary commercial practice of creating seamless,

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<sup>19</sup> "Minus," Chris Chong Chan Fui website, accessed February 25, 2019, <https://www.chongchanfui.com/MINUS>.

transparent representations through which stories are told. Many independent filmmakers are committed to a more complex kind of image-making in which the projected image may be both a representation and the object itself simultaneously, or may reject representation altogether. The filmmaker builds images, ideas, stories, and atmospheres while at the same, time keeping the method of construction of the film and the images which make it up, present in the viewer's consciousness. In this context, "the nicks, scratches and inconsistencies in development which result when a roll of film is processed 'spaghetti-style' in a plastic bucket are not seen as a problem but become part of the film's style and method."<sup>20</sup>

Artists mining this cinematic vein tend to also embrace a process-oriented mode of production, in which the film's form and subject are discovered during the course of the making, rather than following a preconceived script or plan. This is what allows these artists to dispense with the predictability of laboratory results, knowing that footage they hoped would be particularly good might not turn out as expected in the processing. "It is a practice which embraces genuine experimentation and the discovery of a personal method of production."<sup>21</sup>

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<sup>20</sup> Chris Gehman, "The Independent Imaging Retreat." last modified October 6, 2014, <https://philiphoffman.ca/the-independent-imaging-retreat/>.

<sup>21</sup> Ibid.

### **Chapter 3: Film Farm Collection at CFMDC**

The CFMDC was founded in 1967 by a group of visionary filmmakers with the goal of increasing distribution opportunities, audiences, and visibility for artists and independent films. CFMDC is a non-profit artist-driven institute which dedicates itself to distributing the work of Canadian artists who operate not merely outside of the mainstream, but who are innovative and diverse in their origins and expressions. In its 50th year, with more than 3700 films in its catalog with over 1000 members, CFMDC is one of the most enduring, respected, forward-thinking, and engaged distribution centers in Canada.

Due to its mandate, CFMDC's process of film acquisition is geared towards distribution. The filmmaker first becomes a member by paying a small annual fee, and then they can submit their film to CFMDC. Each time one of their films is rented they receive a share of the income. Unlike a conventional film archive, there is no process of donation or collection acquisition here. Films are only submitted by the director, with all the necessary information that is essential for cataloging the film such as synopsis, and keyword. Because of this, cataloging is based on the filmmakers, the date and length of the film.

Under these constraints, it is naturally hard to locate the collection of the films produced in this special workshop. Most of the participants of the Film Farm workshop are well known Canadian independent filmmakers by now, and lots of them are members of the CFMDC. However, in the process of submitting their work, they did not usually mention the Film Farm or they completed the film later outside of the workshop. That makes it even more challenging to identify all the Film Farm productions at CFMDC. The initial search, using the CFMDC current database, shows only 12 titles from the workshop.

## **Chapter 4: Methodology**

### **4.1 Identifications Issues**

As mentioned in the previous chapter, by looking at the filmmakers' names in the CFMDC database, the actual number of the Film Farm productions held in the archive should be more than what I discover in my initial search. Based on the design of CFMDC cataloging software, several issues prevent identification of all Film Farm productions.

#### **4.1.1. Emphasis on the Filmmaker**

The CFMDC database is designed for distribution purposes. These catalogues use the filmmaker's name for indexing the films. It also offers several other metadata fields, including description, years of production, keywords, film condition, rental history, filmmakers' information, licensing and distribution rights. Despite the fact that the archival database standard does provide data field for collection, filmography and production companies, CFMDC has no fields designated for these keywords. Therefore, sorting the films by collection is not possible using this software.

The screenshot shows a web-based form for the CFMDC database. The form is titled 'Film Title' and contains the following fields and sections:

- Film Title:** Swell
- special edition title:** (checkbox)
- Distribution Licensing:** (checkboxes for Festival, Educational, Broadcast, Personal Sale)
- Filmmaker:** 366
- Filmmaker Name:** Hew, Carolanne
- Secondary Filmmaker:** (text field)
- Secondary Filmmakers:** (list box)
- Year:** 1998
- Length (min.sec):** 5
- Country:** Canada
- Region:** Central
- Language:** (text field)
- Orig.Format:** 16mm
- Sound:** sound
- Type:** mono
- Colour:** colour
- Dolby Type:** (text field)
- Synopsis:** [ Font: Arial 11pt / No italics or bold ]  
Desire disorients and bodily swellings result.  
"A lovely concoction of hand-tinted and scratched film evoking a woman's flight from concrete to nature - spurred on by a kiss." - Gordon Bowness, Xtra!
- Logline:** (text field)
- Genre:** (checkboxes for animation, feature, documentary, short, docufiction, experimental, installation, queer, narrative)
- Film Notes:** Asian
- Distribution:** CFMDC/VUCAVU
- Distribution Notes:** (text field)

**Figure 4.1: CFMDC Database**

#### 4.1.2. Cataloguing Process

At CFMDC each time a filmmaker submits a film to the collection, he/she needs to fill out a form that includes standard information about the film. After that, CFMDC staff uses that form to enter the information into the database. While the form includes all the data required in the database and because filmmakers do not usually follow the standard protocol to fill out the form, the information they provide is not consistent. Sometimes the synopsis is very detailed and complete and sometimes it is very general. If this process was done by a professional cataloguer, who would verify the content of the film, check the submission form and conduct research on each film, the information in the database would reflect a better understanding of the film, content and the production history of the film. In the case of the Film Farm collection, only five filmmakers mentioned that their film was produced in the Film Farm. Below are three examples of film descriptions from the CFMDC database that demonstrate the inconsistencies in data entry in the database:

Swell, Carolynne Hew, 1994:

Desire disorients and bodily swellings result. A lovely concoction of hand-tinted and scratched film evoking a woman's fight from concrete to nature-spurred on by a kiss.

Shape of the Gaze, Maïa Cybelle Carpenter, 2000:

A hand-processed and optically printed film. I manipulate the film process to disrupt viewing expectations on a textual and aesthetic level. This re-positions the subject and discourse of gender ambiguity available in the gaze. Specifically, I attempt to interrupt and re-shape the triadic gaze operating between the subject, viewer and film apparatus. By shifting the discourse of the gaze, the film implicates viewers in the gazes between the lesbian filmmaker and her self-identified butch subject.

Lot 22 Concession 5, Penny McCann, 2009:

Hand-processed 16mm film imagery, tinted, toned, and transformed, is combined with memory fragment of a rural past to create a visual poem about family, place, and time. Filmed at Philip Hoffman's Independent Imaging Retreat in Mount Forest Ontario in 2008, with sound design by Edmund Eagan. The title refers to the lot and concession number of my great-grandfather's farm in Westport, Ontario, as recorded in the 1911 census. The voice is a fragment of the past, taken from an old recording of my father, Leonard McCann, who passed away in 1992.

#### 4.1.3. Custom Search

The same issue of inconsistent data entry led to the cataloguer's failure to use the appropriate custom search field, which allowed for additional information that can help the search function. This field could have been used to add extra information about the film, such as the name of the collection that the film belonged to, and further use it to sort the film based on the information provided in this field. These issues in the CFMDC database have resulted in only 16 films being identified in the collection as the Film Farm productions. In the absence of a designated field for the collection information, only the film description and the custom search can be used, which was affected by inconsistent data entry. Below is the list of films initially identified in the collection:

<b>Title</b>	<b>Filmmaker</b>	<b>Year</b>	<b>CFMDC #</b>
Dandelions	Dawn Wilkinson	1995	313
Froglight	Sarah Abbott	1997	493
Across	Cara Morton	1997	8
Swell	Carolynne Hew	1998	1539
Passing Through	Karyn Sandlos	1998	1908
The Way I See It	Jan Bird	1998	1692

Light in Our Lizard Bellies	Sarah Abbott	1999	1599
Fear of Blushing	Jennifer Reeves	2001	2567
Still Here	Karyn Sandlos	2001	1909
Traces	Christina Zeidler	2001	1869
Working Portraits	Maia Carpenter	2005	2661

**Figure 4.2:** Initial Film Farm Identified Films at CFMDC Database

## **4.2 Identification Process by Use of Outside Sources**

To identify all the available Film Farm productions at CFMDC, the complete list of those films will be needed. I used two outside sources for this purpose to create the list of workshop films from 1994 to 2019.

### **4.2.1 Philip Hoffman’s Website**

Hoffman’s website provides beneficial information about his career, publications, and activities. One specific section of this website is dedicated to the Film Farm workshop. That section includes histories, pictures, the workshop’s mandate, a list of participants from 1994 to 2019, along with their films, the Marian McMahon award recipients, critical writing and press coverage. The participant and film lists were used as a starting point for identifying the Film Farm productions at CFMDC. This includes the names of all 266 filmmakers that have attended the workshop, where they are coming from, names of the artists in residence and recipients of the Marian McMahon award. The “Completed Films” section provides information about the title of the films, filmmakers, production year and film duration. Both lists can be found in the appendix.

#### **4.2.2 Film Farm's 20<sup>th</sup> Anniversary Screening Catalogues**

In 2014, there were a series of Film Farm screenings around the world for its 20th anniversary. These screenings took place inside Canada, at Pleasure Dome in Toronto, WNDX festival of moving images at Winnipeg, outside Canada at Echo Park Film Center in Los Angeles, and the LUX film center in London. The catalogs of these screenings are available at CFMDC filmmakers profile, which contains filmmaker contracts, communication, copyright documents, film still photos, ephemera, release material and program catalogues. These catalogs were written by a film curator at these festivals and brought a more comprehensive insight into the films screened. The Pleasure Dome catalog includes 22 film titles, filmmakers' names and production years, accompanied by film stills. The WNDX catalog, entitled *20 Years in the Barn*, provides more information including film format and a summary written by the program curator. The Echo Park screening included 14 titles, and in contrast to the other screenings, it concentrated its light on those filmmakers who have "graced the west coast scene with their exquisite, playful and committed works on celluloid." Films screened during these three events are listed in the appendix.

These outside sources provided three extensive lists that covered all the films produced in the Film Farm workshop. Combining all these into one database will help with identifying the Film Farm films at CFMDC with a high degree of accuracy.

### **4.3 Cataloguing Process and Condition Report**

#### **4.3.1. Cross-Reference CFMDC list and Outside Sources**

This project started by extracting the names of all the filmmakers and film titles from the CFMDC FileMaker database. This was done by using the extract function in FileMaker. The output is an Excel file that contains all the filmmakers' name along with film titles. The

next step is to cross-reference this file with the complete list of Film Farm productions created by using the outside sources. Whenever there is a match in these two lists, the film name is highlighted in the CFMDC list. After this process is done, the films that were not highlighted were deleted from the CFMDC list, and the remaining names are all Film Farm films that existed in CFMDC collection.

Filmmaker	Title	Year	FM No#	Format
Dawn Wilkinson	Dandelions	1995	313	16mm
Sarah Abbott	Froghlight	1997	492	16mm
Cara Morton	Across	1997	8	16mm
Carolynne Hew	Swell	1998	1539	16mm
Karyn Sandlos	Passing Through	1998	1908	16mm
Michael Caines	Natural Selection	1998	1547	VHS
Jan Bird	The Way I See It	1998	1692	16mm, VHS, DVD
Sarah Abbott	Light in Our Lizard Bellies	1999	1599	16mm, VHS, DVD, Digital
Maia Carpenter	Site Visit	1999	2493	VHS
Chris Chan Fui Chong	Minus	1999	1699	16mm, VHS, DVD, Digital
Maia Carpenter	The Shaoe of The Gaze	2000	2494	16mm, VHS
Elia Singer	Licked	2000	1780	VHS
Jennifer Reeves	Fear of Blushing	2001	2567	16mm, VHS
Karyn Sandlos	Still Here	2001	1909	16mm
Christina Zeidler	Traces	2001	1869	VHS, DVD, Digital
Maia Carprnter	Sans Titre	2002	2491	16mm, VHS, DVD
Gerald Saul	Pappa Toxic 2	2002	2133	16mm
James Loran Gillespie	About Flight: The Surly Bonds of Earth	2003	2623	16mm, DVD
James Loran Gillespie	Towards Everyday Lightning	2003	2622	16mm, DVD
Becka Barker	Film Farm Dance	2004	2829	DVD
Maia Carpenter	Working Portraits	2005	2661	16mm
Barbara Sternberg	Praise	2005	2838	16mm, DVD, VHS
Scott Miller Berry	Taking Picture	2005	3268	16mm, DVD
AmandaDawn Christie	Knowledge of Good and Evil	2005	3332	16mm, DVD
Maureen Bradley	Sisyphus	2005	2814	Digital
Barbara Sternberg	Once	2005	3187	16mm
Marcia Cannolly & Angela Joosse	Film-Landscape-People: An Exquisite Corpse	2008	2088	VHS
Penny McCann	Lot 22, Concession 5	2009	3515	VHS, DVD, Digital
Scott Miller Berry	Anamnesis	2009	3371	16mm, 35mm, DVD
Yi Cui	Shadow Puppet	2010	3948	Digital
Daniel McLntyre	Goodbye	2010	3637	DVD, Digital

Maïa Carpenter	Nous	2011	3815	16mm, DVD
Kyle Whitehead	Semper Porro (Ever Forward)	2013	3973	16mm, Digital
Maria Mangnusson	Solarization	2013	4009	DVD, Digital
Louise Bourque	Self Portrait Post Partum	2014	3952	35mm, DVD
Jaene castrillon	Kaledoscope	2017	4498	Digital

**Figure 4.3:** Film Farm Titles at CFMDC after the Identification Process

Because of this process, 24 more Film Farm titles were identified at CFMDC database. This brings the total number to 36 films. Some titles are only available on 16mm print, but others have additional formats. To determine the physical condition of the collection, and each different gauge of film, a physical inspection was necessary as the next step of the project.

#### **4.3.2 Physical Inspection**

As a next step, each film element was carefully inspected using the CFMDC inspection form as a template. This form contains all the information about the physical condition of the film including emulsion and base scratches, dirt, discoloration, decay, and perforation damage. It also includes reel information, film type (Acetate/Polyester), edge code and film can damage. After providing this list, a cataloguing record will be created for the title by using the previous data and relevant information from the physical condition reports. All the different film elements of the 39 available films were inspected, which include 16mm, 35mm, VHS, DVD and digital files and the result was added to the cataloguing records created for this project. Besides the physical condition of the film, this record contains all the necessary data required by the CFMDC database and additional data gathered from outside sources. Lastly, all relevant films were labeled as a Film Farm

Production. The result of this step and ultimately the final goal of this project was to create 39 records for all Film Farm Productions at CFMDC, which are listed in the appendix.

Basic Film Information		Physical Condition
Film Title	The Shape of The Gaze	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li><li>• Slight Perf. Damage</li><li>• Slight Scratches</li></ul>
Related Entities	Film Farm	
Filmmaker	Maia Carpenter	
Related Storage Location	CFMDC	
Year of Production	2000	
Original Format	16mm	
Colour	Colour	
Sound	Silent	
Running Time	7 Min	
Country	U.S.A.	
Available Format	16mm, Beta SP	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Queer	
Synopsis No#2492	A hand-processed and optically printed film. I manipulate the film process to disrupt viewing expectations on a textual and aesthetic level. This re-positions the subject and discourse of gender ambiguity available in the gaze. Specifically, I attempt to interrupt and re-shape the triadic gaze operating between the subject, viewer and filmic apparatus. By shifting the discourse of the gaze, the film implicates viewers in the gazes between the lesbian filmmaker and her self-identified butch subjects.	

**Table 4.4:** Catalogue Record

### **4.3.3 Updating CFMDC Database**

After finishing the cataloguing and providing records for all films, the result will be used to update the existing CFMDC database for the Film Farm titles. This update will help future researchers to more easily identify Film Farm titles at CFMDC by searching the synopsis or the custom search field.

## **Conclusion**

The Canadian Filmmaker Distribution Center has the largest collection of the Film Farm films, but due to its mandate and cataloguing process, these titles were hard to locate and classify as Film Farm productions. This project used outside databases and sources to successfully identify 36 of these titles. After updating the CFMDC database with the data gathered, all Film Farm productions at CFMDC can now be found easily by using the current system's search functionality. The Appendix of this project also provides complete information on the Film Farm productions, the filmmakers and the titles that CFMDC currently holds in its collection.

## **Appendix A: Film Farm Participants 1994-2019**

### **1994**

1. Paul Au - Mississauga, ON
2. Tony Oliver - Oakville, ON
3. Kiti Luostarinen - Helsinki, Finland
4. Sandra Vida - Calgary, AB
5. Vipin Sharma - Toronto, ON
6. Srinivas Krishna - Toronto, ON

### **1995**

7. Ken Anderson - Toronto, ON
8. Jacqueline Duncan - Georgetown, USA
9. David Gatten - Greensboro, USA
10. Jason Herbert - Brampton, ON
11. Armen Kazazian - Toronto, ON
12. John Kelly - Bramalea, ON
13. Scott Morrison - Orangeville, ON
14. Philip Rose - Ottawa, ON
15. Dawn Wilkinson - Brampton, ON

### **1996**

16. Sarah Abbott - Toronto, ON
17. Tatiana Kalinovska - Toronto, ON
18. Kanika Kapdor - Brampton, ON
19. Sally Lee - Toronto, ON
20. Sarah Lightbody - Toronto, ON
21. Cara Morton - Toronto, ON
22. Lisa Myers - Toronto, ON
23. Vipin Sharma - Toronto, ON
24. Christine Harrison - Oakville, ON
25. Jai Sarin - Toronto, ON
26. David Gatten - Chicago, USA

### **1997**

27. Ryan Carriere - Toronto, ON
28. Nicole Demerse - Brampton, ON
29. Veronica DiSanto - Woodbridge, ON
30. Carolynne Hew - Toronto, ON
31. Jo-ey Lee - Thornhill, ON
32. Deirdre Logue - Toronto, ON
33. Albert Mitchler - Woodbridge, ON
34. Weena Perry - Chicago, USA
35. Sarah Lightbody - Toronto, ON
36. Jenn Reeves - New York, USA (MM)

### **1998**

37. Karyn Sandlos - Toronto, ON
38. Jan Bird - Toronto, ON

- 39. Barb Mainguy - Toronto, ON
- 40. Marty Bennett - Toronto, ON
- 41. Christina Zeidler - Toronto, ON
- 42. Rebecca Moran - Chicago, USA
- 43. Gillian Frise - Toronto, ON
- 44. Michael Caines - Toronto, ON
- 45. Maia Carpenter - New York, USA
- 46. Heather Frise - Vancouver, BC

#### **1998 Second Workshop**

- 47. Adam Gilder - Toronto, ON
- 48. Deirdre Logue - Toronto, ON
- 49. Veronica DiSanto - Toronto, ON
- 50. Amanda Walker - Toronto, ON
- 51. Jenie Perlin - Chicago, USA
- 52. Jeff Paidel - Regina, SK
- 53. Robyn Whaley - Brampton, ON
- 54. Tim Muirhead - Oakville, ON

#### **1999**

- 55. Trixie Wattenbarger - New York, USA
- 56. Helen Hill - Halifax, NS
- 57. b. h. Yael – Toronto, ON
- 58. Marie Cruz - Toronto, ON
- 59. Lee Sheppard - Toronto, ON
- 60. Ken Paul Rosenthal - San Francisco, USA
- 61. Jim Cox - Oakville, ON
- 62. Hart Cohen - Sydney, Australia
- 63. Amy Lockhart - Halifax, NS
- 64. Chris Chong - Toronto, ON
- 65. Kim Truchan - Toronto, ON

#### **1999 Second Workshop**

- 66. Jan Bird - Toronto, ON
- 67. Maia Carpenter - New York, USA
- 68. Deirdre Logue - Toronto, ON
- 69. Barbara Mainguy - Toronto, ON
- 70. Tim Muirhead - Toronto, ON
- 71. John Turk - San Francisco, USA
- 72. Alexis Rubenstein - New York, USA
- 73. Karyn Sandlos - Toronto, ON
- 74. Adam Gilder - Toronto, ON
- 75. Heather Frise - Vancouver BC

#### **2000**

- 76. Becka Barker - Halifax, NS
- 77. Alexis Rubenstein - New York, USA
- 78. Trixie Wattenbarger - New York, USA
- 79. Helen Hill - Halifax, NS
- 80. Maia Carpenter - Chicago, USA

- 81. Joe Tsang - Richmond Hill, ON
- 82. Troy Dugas - New York, USA
- 83. Ken Paul Rosenthal - San Francisco, USA

#### **2000 Second Workshop**

- 84. Simon Tarr - PA, USA
- 85. Jen Tarr - PA, USA
- 86. Te-Shun Tseng - San Francisco, USA
- 87. Pauline Rentzelos - Toronto, ON
- 88. James Gillespie - Toronto, ON
- 89. Robert Craig - Montreal, QC
- 90. Michelle Power - Toronto, ON
- 91. Liz Singer - Toronto, ON
- 92. Michelle Cho - Toronto, ON
- 93. Jane Kim - Toronto, ON
- 94. Andrea Dorfman - Halifax, NS (MM)

#### **2001**

- 95. Rhonda Abrams - Durham, ON
- 96. Vicky Gagnon - Toronto, ON
- 97. James Gillespie - Toronto, ON
- 98. Robert Craig - Montreal, QC
- 99. Simon Tarr - PA, USA
- 100. Jen Tarr - PA, USA
- 101. Ken Paul Rosenthal - San Francisco, USA
- 102. Alexandra Grimanis - Montreal, QC
- 103. Arlene Harting - Chicago, USA
- 104. Sol Nagler - Winnipeg, MB

#### **2002**

- 105. Gerald Saul - Regina, SK
- 106. John Porter - Toronto, ON
- 107. Dana Inkster - Montreal, QC
- 108. Maureen Bradley - Regina, SK
- 109. Larissa Fan - Toronto, ON
- 110. Alexis Rubenstein - New York, USA
- 111. Lisa Vineberg - Montreal, QC
- 112. Helen Hill - New Orleans, USA
- 113. Sean Karimi - Toronto, ON
- 114. Eve Heller - Buffalo, USA
- 115. Elida Schodt - Toronto, ON

#### **2003**

- 116. Ellen Flanders - Toronto, ON
- 117. Charlie Egleston - London, ON
- 118. Sarah Sharkey-Pearce - Toronto, ON
- 119. Libby Hague - Toronto, ON (MM)
- 120. Jason Anderson - Toronto, ON
- 121. Scott Berry - Toronto, ON
- 122. Robert Craig - London, ON

- 123. Lisa Rae Vineberg - Montreal, QC
- 124. Diane Morin - Montreal, QC
- 125. Alfonso Alvarez - San Francisco, USA
- 126. Melanie Alvarez - San Francisco, USA

#### **2004**

- 127. Tim Schwab - Montreal, QC
- 128. Scott Berry - Toronto, ON
- 129. Barbara Sternberg - Toronto, ON
- 130. Isabelle Babici - Toronto, ON
- 131. Janis Cole - Toronto, ON
- 132. Sarolta Jane Cump - San Francisco, USA
- 133. Pamila Matharu - Toronto, ON
- 134. Sonja Linden - Helsinki, Finland
- 135. Sean Karimi - Toronto, ON
- 136. Amanda Christie - Halifax, NS
- 137. Eve Heller - Buffalo, USA
- 138. Scott Puccio - Buffalo, USA

#### **2006**

- 139. Barbara Sternberg - Toronto, ON
- 140. Scott Puccio - Buffalo, USA
- 141. Shana MacDonald - Toronto, ON
- 142. Ilana Gutman - Toronto, ON
- 143. Julie Murray - Dublin, Ireland (MM)
- 144. Coral Aiken - Winnipeg, MB
- 145. Catherine Howe - Toronto, ON

#### **2008**

- 146. Penny McCann - Ottawa, ON
- 147. Angela Joosse - Toronto, ON
- 148. Cecilia Araneda - Winnipeg, MB
- 149. Carole O'Brien - Winnipeg, MB
- 150. Naoko Sasaki - Vancouver, BC
- 151. John Greyson - Toronto, ON
- 152. Nico Jolliet - St. Lucia/Switzerland
- 153. Gisele Gordan - Toronto, ON
- 154. Sarah Pucill - London U.K. (MM)
- 155. April Hickox - Toronto Island, ON
- 156. Jennifer Dysart - Toronto, ON
- 157. Marcia Connolly - Toronto, ON
- 158. Stefanie Schulte Strathaus - Berlin, DE (CIR)

#### **2009**

- 159. Mary Helena Clark - Baltimore, USA
- 160. John Greyson - Toronto, ON
- 161. Stephen Andrews - Toronto, ON
- 162. Matt Soar - Montreal, QC

163. Brian Murphy - New York, USA
164. Emily Vey Duke - Syracuse, USA
165. Cooper Battersby - Syracuse, USA
166. Scott Amos - Victoria, BC
167. Pouyan Dezfoulian - Toronto, ON
168. Shana MacDonald - Toronto, ON
169. Yi Cui - Toronto, ON
170. Brenda Longfellow - Toronto, ON
171. Lindsey Lodhie - Buffalo, USA
172. Mike Hoolboom - Toronto, ON (CIR)

## **2010**

173. Sarah Abbott - Regina, SK
174. Cathy Lee Crane - Ithaca, New York, USA
175. Rodger Wilson - Ottawa, ON
176. Monika Kin Gagnon - Montreal, QC
177. Ekrem Serdar - Ankara, Turkey
178. Cecelia Araneda - Winnipeg, MB
179. Penny McCann - Ottawa, ON
180. Daniel McIntyre - Toronto, ON
181. Frances Leeming - Kingston, ON
182. Kelly O'Brien - Toronto, ON
183. Liss Platt - Hamilton, ON
184. Naomi Uman - the Ukraine, (MM)
185. Chris Gehman - Toronto, ON (CIR)

## **2011**

186. Nurjahan Akhlaq - Toronto, ON (MM)
187. Jennifer Reeves - New York, USA (MM)
188. Mike Zryd - Toronto, ON (CIR)  
Stephen Andrews - Toronto, ON
189. Christopher Becks - Berlin, DE
190. Carolyn Cline - New York, USA
191. Tess Girard - Toronto, ON
192. Eva Kolcze - Toronto, ON
193. Heidi Phillips - Winnipeg, MB
194. Katie Quanz - Kitchener, ON
195. Matt Soar - Montreal, QC
196. Kelly Spivey - New York, USA
197. Alexander Stewart - Chicago, USA
198. Marcel Beltrán Fernández - Havana, CUBA

## **2012**

199. Leslie Supnet - Winnipeg, MB
200. Marcel Beltrán Fernández - Havana
201. Dayna McLeod - Montréal, QC
202. Louise Bourque - Moncton, NB
203. Ken Wilson - Regina, SK

- 204. Lillah Halla - Brazil
- 205. Gabrielle Brady - Australia
- 206. Jeremy Moss - Philadelphia, PA, USA
- 207. Zoë Heyn-Jones - Toronto, ON
- 208. Noé Rodriguez - Spain
- 209. Lyndsay Bloom - Houston, Texas, USA
- 210. Kyle Whitehead - Calgary, AB
- 211. Basma Alsharif - Palestine, (MM)

## **2013**

- 212. Kathleen Mullen - Toronto, ON
- 213. Maria Magnuson – Gothenburg, SE
- 214. Clint Enns - Toronto, ON
- 215. Terra Jean Long - Toronto, ON
- 216. Yuval Sagiv Toronto/Israel
- 217.** Lisa Marr - Los Angeles, CA, USA
- 218. Madi Piller - Toronto, ON
- 219. Monika Kin Gagnon - Montreal, QC
- 220. Stephen Broomer - Toronto, ON
- 221. Sirah Foighel Brutmann (MM)
- 222. Eitan Efran - Tel Aviv/Brussels (MM)
- 223. Caroline Monet - Montreal, QC (I/NA)

## **2015**

- 224. Cecilia Araneda Winnipeg, MB
- 225. Sami van Ingen Helsinki, FINLAND
- 226. Kyath Battie Toronto, ON
- 227. Gary Kibbons Kingston, ON
- 228. Kelly O'Brien Toronto, ON
- 229. Brett Kashmere Pittsburgh PA USA
- 230. Rita Tse Toronto ON/Hong Kong
- 231. Tara Ernst Montreal, QC
- 232. Laura Marie Wayne Calgary, AB
- 233. Joel Schemowitz Brooklyn, NY, USA

## **2016**

- 234. Sarah Bliss — MA, USA
- 235. Mia Halme — Helsinki, FINLAND
- 236. Michelle Pearson Clarke — Toronto, ON
- 237. Peter Lebel — London, ON
- 238. Claudia Hébert — Toronto, ON
- 239. Linda Fenstermaker— Seattle, USA
- 240. Mary Stark — Manchester, U.K.

- 241. David Barker — Manchester, U.K.
- 242. Guillermina Buzio — Toronto, ON
- 243. Renata Mohamed — Toronto, ON
- 244. Jaene Castrillon — Toronto, ON
- 245. Gail Maurice — Toronto, ON
- 246. Heidi Phillips — Winnipeg, MB

## **2018**

- 247. Franci Duran – Toronto, ON
- 248. Madi Piller – Toronto, ON
- 249. Milja Viita – FINLAND
- 250. Jessie Short – Calgary, AB
- 251. Dawn George – Halifax, NS
- 252. Jon Verney – USA
- 253. Versia Harris – BARBADOS
- 254. Tinne Zenner – DENMARK
- 255. Tracy Peters – Winnipeg, MB
- 256. Jonathan Culp -Toronto, ON
- 257. Lisa Truttmann – Austria
- 258. Nazli Dincel – USA/TURKEY
- 259. Karel Doing – UK/HOLLAND
- 260. Kevin Rice – USA

## **Appendix B: Film Farm Completed Films List 1994-2019**

Title	Filmmaker	Year	Duration
Tell me What You Saw	Srinivas Krishna	1994	7:00 Min
Me, the Cows, the Candles and the Bolex	Vipin Sharma	1994	10:00 Min
Chemical Weekend	Vipin Sharma	1995	14:00 Min
Hardwood Process	David Gatten	1997	14:00 Min
Dandelions	Dawn Wilkinson	1997	9:00 Min
Froglight	Sarah Abbott	1997	4:00 Min
Across	Cara Morton	1997	4:00 Min
Fall	Deirdre Logue	1997	2:00 Min
Swell	Carolynne Hew	1998	5:00 Min
Scratch	Deirdre Logue	1998	3:00 Min
We Are Going Home	Jennifer Reeves	1998	12:00 Min
How to Build a Raft	Kids Workshop Group	1998	6:00 Min
Passing Through	Karyn Sandlos	1998	12:00 Min
Unknome	Marty Bennett & Christina Zeidler	1998	3:00 Min
Natural Selection	Michael Caines	1998	3:00 Min
Site Visit	Maia Carpenter	1998	8:00 Min
Mermaids and Pickles	Trixy	1999	5:00 Min
5 Spells	Helen Hill	1999	5:00 Min
Your New Pig	Helen Hill	2000	5:00 Min
Minus	Chris Chong	1999	3:00 Min
Moo Head	Deirdre Logue	1999	2:00 Min
H2 Oh Oh	Deirdre Logue	2000	2:00 Min
Always a Brides Maid	Deirdre Logue	2000	1:00 Min
Various Web Installations	Simon Tarr	2000	4:00 Min
Film Farm Postcards	Becka Barker	2000	5:00 Min
The Shape of the Gaze	Maia Carpenter	2000	7:00 Min
The Specter and the Frame	Robert Craig	2000	2:00 Min
Belly	Michelle Power	2000	3:00 Min
Licked	Liz Singer	2000	3:00 Min
Baseline	Alexis Rubenstein	2001	6:00 Min
Still Here	Karyn Sandlos	2001	5:00 Min
ReRuin	Sol Nagler	2001	2:00 Min
About Flight: the Surly Bonds of Earth	James Gillespie	2001	8:00 Min
Sans Titre	Maia Carpenter	2001	7:00 Min
Traces	Christina Zeidler	2002	12:00 Min
Pappa (Toxic 2)	Gerald Saul	2002	8:00 Min
Chronograph	Rhonda Abrams	2002	5:00 Min
Phil's Film Farm	John Porter	2003	11:00 Min
Glint	Eve Heller	2003	5:00 Min
Difficulty in Leaving	Barbara Mainguy	2003	10:00 Min
Down on the Farm	Alfonso Alvarez	2003	6:00 Min
Perserverance and How to Develop It	Jenny Perlin	2003	14:00 Min
Towards Everyday Lightning	James Gillespie	2003	9:00 Min

Film Farm Dance	Becka Barker	2004	4:00 Min
Pike Lake	Isabella Babici	2004	3:00 Min
Untitled (blue) or knowing how to love the Clouds	Pamila Matharu	2004	3:00 Min
My First Letter	Scott Puccio	2004	11:00 Min
Sweet as Honey	Scott Puccio	2004	2:00 Min
Behind this Soft Eclipse	Eve Heller	2005	5:00 Min
Taking Pictures	Scott Berry	2005	3:00 Min
Praise	Barbara Sternberg	2005	24:00 Min
Knowledge of Good and Evil	Amanda Dawn Christie	2005	2:00 Min
Sisyphus	Maureen Bradly	2005	3:30 Min
Once	Barbara Sternberg	2007	5:00 Min
Film-Landscape-People: An Exquisite Corpse	Marcia Connolly and Angela Joosse	2008	3:00 Min
Forever	Scott Puccio	2007	3 Secound
Lot 22, Concession 5	Penny McCann	2009	4:00 Min
Sound Over Water	Mary Helena Clark	2009	5:00 Min
Anamnesis	Scott Miller Berry	2009	3:00 Min
What Comes Between	Cecilia Araneda	2009	6:00 Min
Not as I Do	Matt Soar	2009	30 Seconds
I Came for the Wedding	Pouyan Jafarizadeh Dezfoulan	2009	8:00 Min
The Mount Forest Men's Synchronized Swim Team Champs	DV Silent Unknown Artist, Brenda Longfellow	1923 2009	3:00 Min
Film Farm Found Alfabet	Matt Soar	2009	2:00 Min
Chants des Mouches	John Greyson	2010	10:00 Min
Shadow Puppet	Yi Cui	2010	4:00 Min
Silent Landscape	Brian Murphy	2010	10:00 Min
Moving Forward	Roger Wilson	2010	5:00 Min
Film Farm Portrait	Ekrem Serdar	2010	1 second
Happy Birthday!	Monika Kin Gagnon	2010	6:00 Min
Goodbye	Daniel McIntyre	2011	3:30 Min
Nous	Maïa Cybelle Carpenter	2011	27:00 Min
Softening	Kelly O'Brien	2012	39:00 Min
Crashing Skeis	Penny McCann	2012	5:27 Min
Last Light Breaking	Leslie Supnet	2012	4:00 Min
Dramatis Personae	Stephen Andrews	2012	6:10 Min
Natural History (10 loops)	Lisa Marr	2013	5:00 Min
Breather	Lisa Marr	2013	3:00 Min
Semper Porro (Ever Forward)	Kyle Whitehead	2013	12:00 Min
Sight	Jeremy Moss	2013	10:00 Min
Presque Vu	Cecilia Araneda	2013	7:00 Min
Walking with Phill	Clint Enns	2013	3:00 Min
Demi Monde	Caroline Monnet	2013	4:00 Min
Pregnancy Log	Sirah Foighel Brutmann & Eitan Efrat	2013	5:00 Min
Slides/Bela's Rain Coats	Sirah Foighel Brutmann & Eitan	2013	4:30 Min

	Efrat		
Solarization	Maria Magnusson	2013	5:00 Min
Recollection I	Yuval Sugiv	2013	4:00 Min
Recollection II	Yuval Sugiv	2013	13:00 Min
My Brother Teddy	Kelly O'Brien	2014	6:00 Min
Second Nature	Mike Hoolboom	2014	35 Min
Cicatrix	Jeremy Moss	2014	6:48 Min
That Dizzying Crest	Jeremy Moss	2014	10:37 Min
Strawberries in the Summertime	Jennifer Reeves	2014	16:00 Min
Notes from the Farm	Caryn Cline	2014	7:25 Min
Auto Portrait/Self Portrait Post Partum	Louise Bourque	2014	13:20
Line of Apsides	Julie Murray	2015	12:00 Min
Home/Land	Zoe Heyn-Jones	2015	5:00 Min
Today I Filmed Nothing	Gary Kibbons	2015	6:00 Min
Manifest Destiny	Sami van Ingen	2016	5:00 Min
Untitled	Rita Tse	2016	5:00 Min
Before	Cecilia Araneda	2016	3:30 Min
Partial	Linda Fenstermaker	2016	6:30 Min
Double Dapple	Mary Stark and David Chatton Barker	2016	3:00 Min
Boing (Installation)	Mary Stark and David Chatton Barker	2016	10:00 Min
Inversion (Installation)	Mary Stark and David Chatton Barker	2016	10:00 Min
Kaleidoscope	Jane F. Castrillon	2016	3:00 Min
Pressure	Michele Pearson Clarke	2016	2:30 Min
Self Portrait #1	Michele Pearson Clarke	2016	2:30 Min
Ghosts of Empire	Brett Kashmere	2017	8:00 Min
House of Nights	Marcel Beltran	2017	13:00 Min
Roadmap	Claudia Hébert	2017	3:00 Min
Dandelion	Karel Doing	2018	2:00 Min
The Multch Spider's Dream	Karel Doing	2018	14:00 Min
I Regret	Jonathan Culp	2018	7:30 Min
Instruction on How to Make a Film	Nazli Dincel	2018	13:00 Min
It Matters What	Francisca Duran	2018	2 Photo
Solitary Bodies	Tracy Peters	2019	1:50 Min
Unless You're Living It	Sarah Bliss	2019	8:33 Min

## **Appendix C: Listings from 20<sup>th</sup> Anniversary Screening Catalogues**

- The Mount Forest Men's Synchronized Swim Team Champs.
  - Unknown Artist.
  - 3 min.
  - Digital.
  - During the demolition of the Saint Mary-Teresa Detention Center for Girls, a cache of films was discovered in a basement locker, the film farm staff were alerted to the find and have digitally restored the original prints.
- How to Build a Raft
  - Home School Film Farm Group
  - 6 min.
  - 16 mm.
  - 1997.
  - Silent.
  - An early visual document from the 1997 Film Farm Kids Workshop where a rambunctious group of home-schoolers from Waterloo County demonstrate how to build a raft.
- Behind This Soft Eclipse
  - Eve Heller.
  - Austria.
  - 5 min.
  - 16 mm.
  - 2005.
  - Silent.
  - A film-poem of the utmost subtlety and finesse, shot in the Saugeen River using a special underwater housing, in which images emerge from black only to vanish again.
- Walking with Phil
  - Clint Enns.
  - 3 min.
  - 16 mm.
  - 2013.

- Silent.
- A hand-processed film portrait of Philip Hoffman.
- Minus
  - Chris Chong Chan Fui.
  - 2:30 min.
  - 16 mm.
  - 1999.
  - Silent.
  - After subtracting most of what took place before the camera, what is left is remnants of light and rhythm, traces of a body in motion.
- Crushing Skies
  - Penny McCann.
  - 5 min.
  - Digital.
  - 2012.
  - A gorgeous example of split toning in which traces of blue and copper patterns color the countryside, and its animal and plant inhabitants.
- Last Light Breaking
  - Leslie Supnet.
  - 7:30 min.
  - Digital.
  - 2013.
  - In this film, the celluloid contains deeply charged images, that seem possessed by the memory of those who have passed through. Words on stone monuments haunt and float through the frame, suggesting that the archetypal always has a powerful, lived origin.
- Forsaken
  - Heidi Phillips
  - Manitoba.
  - 4:30 min.
  - 16 mm.
  - 2012.

- Muscle men, machinery, and building climbers become foreboding figures in this darkly apocalyptic film.
- Captifs D'Amour
  - John Greyson.
  - 5 min.
  - Digital.
  - 2010.
  - Irony abound, in this split screen depiction of unjustified imprisonment.
- Holy Holes
  - Lillah Halla
  - Cuba.
  - 3 min.
  - Digital.
  - 2012.
  - The slots and knotholes of the barn are `played' like a piano keyboard, in this lyrical celebration of form and texture.
- Not as I Do.
  - Matt Soar.
  - 2009.
- Film Farm Medley,
  - Lillah Halla.
  - 2012.
- Film Farm 2013 Garden Cam
  - Lisa Marr.
  - 2013
- Film Farm Dance
  - Becka Barker.
  - 2004.
- Working Portraits.
  - Maïa Cybelle Carpenter.
  - 2005
- Untitled.
  - Matt Soar.
  - 2009.
- Swell.
  - Carolynne Hew.
  - 1998.
- Markings 1-3
  - Eva Kolcze.
  - 2011.

- Kiss
  - Lyndsay Bloom.
  - 2012.
- Demi monde
  - Caroline Monnet.
  - 2013.
- H2 Oh Oh
  - Deirdre Logue.
  - 2000.
- Solarization
  - Maria Magnusson.
  - 2013.
- Your New Pig is Down the Road
  - Helen Hill.
  - 1999.
- Strawberries in the Summertime
  - Jennifer Reeves.
  - 2014.

## Appendix D: Cataloguing Records

Basic Film Information		Physical Condition
Film Title	Dandelions	<ul style="list-style-type: none"><li>• Acetate</li><li>• Condition: Good</li><li>• AD Strip: 1</li><li>• Slight Perf. Damage</li><li>• Slight Warping</li><li>• Moderate Scratches</li><li>• Moderate Dirt</li></ul>
Related Entities	Film Farm	
Filmmaker	Dawn Wilkinson	
Related Storage Location	CFMDC	
Year of Production	1995	
Original Format	16 mm	
Colour	B/W	
Sound	Mono	
Running Time	5:30 Min	
Country	Canada	
Available Format	16 mm	
Language	English	
Distribution	CFMDC/Vucavu	
Genre	Experimental	
Synopsis No#313	"Lyrical and full of mirth, this filmmaker wonders out loud in her first film: 'How do I make myself at home in a landscape made foreign to me?' Wilkinson looks at herself - black - and ponders in the white landscape called Canada how can she 'enjoy the flowers' as she cartwheels with great panache through fields of them. What kind of relationship to the land can she have in a place where she sees herself but where others constantly ask: Where are you from? Wilkinson's existence vis a vis the land seems to lie somewhere in between the extreme long shots and the close-ups that make up the film, giving at once the feelings of intimacy and estrangement." - Marian McMahon	

Basic Film Information		Physical Condition
Film Title	Froglight	<ul style="list-style-type: none"><li>• Acetate</li><li>• Good Condition</li><li>• AD Level: 0.5</li><li>• Slight Perf. Damage</li><li>• Moderate Warping</li><li>• Slight Scratches</li><li>• Slight Dirt</li></ul>
Related Entities	Film Farm	
Filmmaker	Sarah Abbott	
Related Storage Location	CFMDC	
Year of Production	1997	
Original Format	16mm	
Colour	B/W	
Sound	Mono	
Running Time	3:30	
Country	Canada	
Available Format	16mm, Beta SP	
Language	English	
Distribution	CFMDC/Vucavu	
Genre	Experimental	
Synopsis No#493	<p>In Froglight, poetic voice-over narration is woven with images and sounds from the natural landscape to engage viewers' imaginations. As a result of allowing elements to come magically together in the creative process, the film has an intangible sensibility that echoes the experience of trying to trust in something that cannot be seen or touched.</p> <p>Froglight is an exploratory film made during a five-day hand-processing retreat led by Canadian experimental filmmaker Philip Hoffman. The film is in memory of Phil's wife, Marian McMahon - filmmaker, academic and independent curator. Her ideas and suggestions were instrumental in the development of FROGLIGHT.</p>	

Basic Film Information		Physical Condition
Film Title	Across	<ul style="list-style-type: none"><li>• Acetate</li><li>• Fair Condition</li><li>• AD Level: 1</li><li>• Moderate Warping</li><li>• Moderate Scratches</li><li>• Slight Dirt</li></ul>
Related Entities	Film Farm	
Filmmaker	Cara Morton	
Related Storage Location	CFMDC	
Year of Production	1997	
Original Format	16mm	
Colour	Colour and B/W	
Sound	Mono	
Running Time	3 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#8	<p>Across is about the sometimes difficult journey from one psychic space to another. From a place in the abusive past, to a place called survival." - Liz Czach, Toronto International Film Festival</p> <p>Across has a gentler power, furiously and passionately engaging with the unobtrusive landscape to uncover what most of us have yet to discover.</p>	

Basic Film Information		Physical Condition
Film Title	Swell	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Carolynne Hew	
Related Storage Location	CFMDC	
Year of Production	1998	
Original Format	16mm	
Colour	Colour	
Sound	Mono	
Running Time	5 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC/Vucavu	
Genre	Experimental	
Synopsis No#1539	Desire disorients and bodily swellings result.	
	A lovely concoction of hand-tinted and scratched film evoking a woman's flight from concrete...	

Basic Film Information		Physical Condition
Film Title	Passing Through	<ul style="list-style-type: none"><li>DV NTSC 720x480</li><li>DVD File h264</li></ul>
Related Entities	Film Farm	
Filmmaker	Karyn Sandlos	
Related Storage Location	CFMDC	
Year of Production	1998	
Original Format	16mm	
Colour	Colour and B/W	
Sound	Mono	
Running Time	12 Min	
Country	Canada	
Available Format	Beta SP NTSC, Digital	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Queer	
Synopsis No#1908	Passing Through is haunted by a song about love and marriage that can't be fully recalled - or completely forgotten. In this beautifully hand-processed film nothing seems to fit properly. The streets of a small, Ontario town become associative paths for memory when desire stretches the seams of expectation.	

Basic Film Information			Physical Condition
Film Title		Natural Selection	<ul style="list-style-type: none"><li>VHS Tape</li></ul>
Related Entities		Film Farm	
Filmmaker		Michael Caines	
Related Storage Location		CFMDC	
Year of Production		1998	
Original Format		16mm	
Colour		Colour and B/W	
Sound		Mono	
Running Time		5 Min	
Country		Canada	
Available Format		VHS	
Language		English	
Distribution		CFMDC	
Genre		Experimental	
Synopsis No#1547	In a seemingly placid country setting, a young woman is pursued, and ultimately consumed, by unseen desire.		

Basic Film Information		Physical Condition	
Film Title	The Way I See It	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>	
Related Entities	Film Farm		
Filmmaker	Jan Bird		
Related Storage Location	CFMDC		
Year of Production	1998		
Original Format	16mm		
Colour	Colour		
Sound	Mono		
Running Time	6 Min		
Country	Canada		
Available Format	16mm		
Language	English		
Distribution	CFMDC		
Genre	Narrative		
Synopsis No#1692	Stares and catcalls from construction workers – a springtime hassle for some woman with the right feminine look. This work makes us watch the achievements of that look and underscores in its very construction using humorous sound metaphors		

Basic Film Information		Physical Condition
Film Title	Light in Our Lizard Bellies	<ul style="list-style-type: none"><li>• Acetate</li><li>• Fair Condition</li><li>• AD Level: 0.5</li><li>• Moderate Perf. Damage</li><li>• Moderate Scratches</li></ul>
Related Entities	Film Farm	
Filmmaker	Sarah Abbott	
Related Storage Location	CFMDC	
Year of Production	1999	
Original Format	16mm	
Colour	B/W	
Sound	Mono	
Running Time	8 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#1599	<p>Through choreography and performance by Susanna Hood, and editing and effects in exposure caused by hand-processing, "The Light in Our Lizard Bellies" reflects the intensities that discombobulate us as we go through change and face parts of ourselves previously denied or unknown.</p> <p>The title of the film plays with the softness and vulnerability of lizard bellies, and the tendency for people to be disgusted by lizards; as people, we share the same characteristics as lizard bellies and often grow up feeling disgusted with ourselves. It is when we face our fears and learn to trust and honor ourselves that we find our light. The oscillations in the film's exposure are like the constant changes in chameleon skin; the dancer's hands stretch wide like gecko feet; and the narrator speaks of her skin hanging empty, paralleling lizard's habits of skin shedding. The exposure shifts and bursts of light also symbolize the unknown - our light - as it calls to and disorients us.</p> <p>The dance in "The Light in Our Lizard Bellies" was originally part of a longer piece entitled "Four Ways of Approaching a Door," choreographed and performed by Toronto-based Susanna Hood, who appears in the film. The layers of rhythms that create the film's vocal score were composed and performed by Hood for the dance.</p>	

Basic Film Information		Physical Condition
Film Title	Site Visit	<ul style="list-style-type: none"><li>Beta SP Tape</li></ul>
Related Entities	Film Farm	
Filmmaker	Maia Carpenter	
Related Storage Location	CFMDC	
Year of Production	1999	
Original Format	16mm	
Colour	Colour	
Sound	Mono	
Running Time	10 Min	
Country	U.S.A.	
Available Format	Beta SP	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2493	Entirely hand-processed and hand-painted. Site Visit visually evokes a series of fantasy maps and the imaginary sites visited by following the paths laid out. Metaphorically the process of the film depicts the impossibility of concretely mapping disease in the human body, especially the emotional consequences. The degradation of the emulsion through bleaching is parallel to the show degradation that occurs in the body stricken with cancer.	

Basic Film Information		Physical Condition
Film Title	Minus	<ul style="list-style-type: none"><li>• Acetate</li><li>• Good Condition</li><li>• AD Level: 0.5</li><li>• Moderate Scratches</li></ul>
Related Entities	Film Farm	
Filmmaker	Chris Chan Fui Chong	
Related Storage Location	CFMDC	
Year of Production	1999	
Original Format	16mm	
Colour	B/W	
Sound	Mono	
Running Time	3 Min	
Country	Canada	
Available Format	16mm, Beta SP	
Language	English	
Distribution	CFMDC/Vucavu	
Genre	Experimental, Queer	
Synopsis No#1699	<p>Minus is a hand-processed, uncut, singular stream of movements. To take away: either to leave remnants of light or to leave remnants of rhythms. Entirely hand-processed and unscathed by the blades of the splicer. This is Chong's first 16mm film. Inspired by Ritchie Hawkin's Concept albums.</p> <p>After subtracting most of what took place before the camera, what is left is remnants of light and rhythm, traces of a body in motion.</p>	

Basic Film Information		Physical Condition
Film Title	The Shape of The Gaze	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li><li>• Slight Perf. Damage</li><li>• Slight Scratches</li></ul>
Related Entities	Film Farm	
Filmmaker	Maia Carpenter	
Related Storage Location	CFMDC	
Year of Production	2000	
Original Format	16mm	
Colour	Colour	
Sound	Silent	
Running Time	7 Min	
Country	U.S.A.	
Available Format	16mm, Beta SP	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Queer	
Synopsis No#2492	A hand-processed and optically printed film. I manipulate the film process to disrupt viewing expectations on a textual and aesthetic level. This re-positions the subject and discourse of gender ambiguity available in the gaze. Specifically, I attempt to interrupt and re-shape the triadic gaze operating between the subject, viewer and filmic apparatus. By shifting the discourse of the gaze, the film implicates viewers in the gazes between the lesbian filmmaker and her self-identified butch subjects.	

Basic Film Information		Physical Condition
Film Title	Licked	<ul style="list-style-type: none"><li>VHS NTSC tape</li></ul>
Related Entities	Film Farm	
Filmmaker	Elia Singer	
Related Storage Location	CFMDC	
Year of Production	2000	
Original Format	Super 8	
Colour	B/W	
Sound	Stereo	
Running Time	7 Min	
Country	Canada	
Available Format	VHS Tape	
Language	English	
Distribution	CFMDC	
Genre	Narrative/Queer	
Synopsis No#1780	A go-go-get-it girl looks for love in the fine features of many a plate, only to end up falling face first into her one true dish.	

Basic Film Information		Physical Condition
Film Title	Fear of Blushing	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Jennifer Reeves	
Related Storage Location	CFMDC	
Year of Production	2001	
Original Format	16mm	
Colour	Colour	
Sound	Mono	
Running Time	5:30	
Country	U.S.A.	
Available Format	16mm, Beta SP	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2567	Bleached, painted and optically printed, Fear of Blushing combines alternating textures, irrepressible colour and corroded figures with menacing sound bites, effects and rhythm. Fleeting visions and voices emerge in unusual juxtapositions, suggesting a psycho-cinematic free-association. As individual frames are never projected for more than 1/8 of a second, this film discourages reflection and is best experienced in the immediate present. Only after the onslaught can you wonder what horrible thing was buried there.	

Basic Film Information		Physical Condition
Film Title	Still Here	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Karyn Sandlos	
Related Storage Location	CFMDC	
Year of Production	2001	
Original Format	16mm	
Colour	Colour and B/W	
Sound	Silent	
Running Time	7 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Queer	
Synopsis No#1909	<p>Made for the filmmaker’s uncle, a painter and a gay man who died violently in 2001, this silent, hand-processed film marks an enduring presence with bold brush stroke. When the body is absent the shadows remain.</p> <p>Still Here consists of a series of spontaneous, single-take performances that have been edited in-camera. It is at once a eulogy and an act of defiance against the crime that ended Davis Buller’s life.</p>	

Basic Film Information		Physical Condition
Film Title	Traces	<ul style="list-style-type: none"><li>• VHS Tape</li><li>• Beta SP</li><li>• Apple ProRes HQ File 1280x720</li><li>• DV NTSC</li><li>• DVD Files</li></ul>
Related Entities	Film Farm	
Filmmaker	Christina Zeidler	
Related Storage Location	CFMDC	
Year of Production	2001	
Original Format	16mm	
Colour	Colour and B/W	
Sound	Mono	
Running Time	12 Min	
Country	Canada	
Available Format	Beta SP, Digital	
Language	English	
Distribution	CFMDC	
Genre	Documentary/Experimental/Queer	
Synopsis No#1869	Stunning hand-tinted imagery intermingles with a love letter to the artist's departed dog Mica. Bittersweet as any country song, so familiar you swear you've heard it before - but it's just your heart breaking, worn and sure.	

Basic Film Information		Physical Condition
Film Title	Sans Titre	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Maïa Carpenter	
Related Storage Location	CFMDC	
Year of Production	2002	
Original Format	16mm	
Colour	Colour	
Sound	Silent	
Running Time	7 Min	
Country	U.S.A.	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental/Installation	
Synopsis No#2491	Optically printed, hand-processed and painted, this film records the space of light. It attempts to remove the Form of abstraction from Matter and thus place the viewer in a virtual temporo-space. The last minute of the film is comprised of clear leader. After this, the projector remains running with no film passing through its gate for 30-60 seconds. This flickering white light completes the film's projection.	

Basic Film Information		Physical Condition
Film Title	Poppa Toxic 2	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Gerald Saul	
Related Storage Location	CFMDC	
Year of Production	2002	
Original Format	16mm	
Colour	Colour and B/W	
Sound	Mono	
Running Time	5 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2133	<p>Poppa is about the contradictions of fatherhood. On one hand, a man craves the control and predictability of mathematics. This part of the "job" is presented in the form of layered nursery rhymes, sung in numbers. On the other hand, control will always elude those who seek it. When control is lost, the joy of surprise, the essence of fatherhood, can be found.</p> <p>This is demonstrated in Poppa through the image, made up of film of my son William when he was 10 months old. The film is processed by hand in a plastic bucket and then chemically tinted and toned, resulting in effects which I have never accomplished before or since.</p>	

Basic Film Information		Physical Condition
Film Title	About Flight: The Surly Bonds of Earth	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	James Loran Gillespie	
Related Storage Location	CFMDC	
Year of Production	2003	
Original Format	16mm	
Colour	B/W	
Sound	Silent	
Running Time	10 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2623	In this collage of simple images from everyday life, such as feet and butterflies, birds and flowers, the pedestrian nature of human origins is found at play amongst images of a compromised nature. From vignettes of machine-fed birds that mirror a fascination with wings, this film reflects on some of the darker fruits of man's desire for the capacity for flight. Using both colour and B&W stock, "About Flight" is mainly processed by hand and modulated with colour tints, toning and both in-camera and darkroom effects.	

Basic Film Information			Physical Condition
Film Title		Towards Everyday Lightning	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities		Film Farm	
Filmmaker		James Loran Gillespie	
Related Storage Location		CFMDC	
Year of Production		2003	
Original Format		16mm	
Colour		B/W	
Sound		Silent	
Running Time		10 Min	
Country		Canada	
Available Format		16mm	
Language		English	
Distribution		CFMDC	
Genre		Experimental	
Synopsis No#2622	Contrast itself is a thematic symbol in this work that plays on enlightenment as an elusive but ever-present possibility. It employs Zoroastrian semiotics and Zen-like circumstances to punctuate the appearances and flows of quotidian labor that have challenged the human condition since Sisyphus.		

Basic Film Information		Physical Condition	
Film Title	Film Farm Dance	• DVD	
Related Entities	Film Farm		
Filmmaker	Becka Barker		
Related Storage Location	CFMDC		
Year of Production	2001		
Original Format	16mm		
Colour	B/W		
Sound	Mono		
Running Time	2 Min		
Country	Canada		
Available Format	DVD		
Language	English		
Distribution	CFMDC		
Genre	Animation/Experimental		
Synopsis No#2829			

Basic Film Information		Physical Condition
Film Title	Working Portraits	<ul style="list-style-type: none"><li>• Acetate</li><li>• Good Condition</li><li>• AD Level: 1</li></ul>
Related Entities	Film Farm	
Filmmaker	Maïa Carpenter	
Related Storage Location	CFMDC	
Year of Production	2005	
Original Format	16mm	
Colour	B/W	
Sound	Silent	
Running Time	8 Min	
Country	Canada/U.S.A.	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental/ Queer	
Synopsis No#2661	Shot in June 2000 at Philip Hoffman's Independent Imaging Retreat in Mount Forest, Ontario, this films stays close to the participants and the film medium itself as they work on their projects. With Becka Barker, Helen Hill, Deirdre Logue, Kelly Krotine, Alexis Rubenstein (1975-2002) and Karyn Sandlos.	

Basic Film Information		Physical Condition
Film Title	Praise	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Barbara Sternberg	
Related Storage Location	CFMDC	
Year of Production	2005	
Original Format	16mm	
Colour	B/W	
Sound	Silent	
Running Time	24:38	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2838	<p>A prologue excerpt from the poem "Try to praise the mutilated world" sets the mood for this film of contained contrasts: black and white, negative and positive, light and dark. Recurring images of trees root the film, unifying its segments, and suggest further twinning's: (knowledge of) good and evil, humanity and nature, ephemeral and eternal - praise and mutilation.</p> <p>A meditation on mutability and transience in the face of the perduring stone of the canyon.</p>	

Basic Film Information		Physical Condition
Film Title	Taking Picture	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Scott Miller Berry	
Related Storage Location	CFMDC	
Year of Production	2007	
Original Format	16mm	
Colour	B/W	
Sound	Mono	
Running Time	2:30 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental/Queer	
Synopsis No#3268	A hand-processed diary film about memory, family and loss told through snapshots and landscapes in and around Ontario. Music by Sam Phillips.	
	Nostalgia isn't what it used to be, I can only picture the disappearing world when you touch me.	

Basic Film Information		Physical Condition
Film Title	Knowledge of Good and Evil	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Amanda Dawn Christie	
Related Storage Location	CFMDC	
Year of Production	2005	
Original Format	16mm	
Colour	Colour	
Sound	Silent	
Running Time	1:26 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#3332	Knowledge of Good and Evil is an abstract exploration of the tension surrounding women and stereotypical representations of their knowledge. This film was created from footage shot at Phil Hoffman's independent imaging retreat (aka "the film farm") in Ontario as well as from footage shot in Vancouver (where I had given myself the challenge of shooting 100 feet of film every month). All of the footage was hand-processed, and some of it was contact printed by hand and treated in baths of potassium ferricyanide. The final film was created through various optical printing techniques.	

Basic Film Information			Physical Condition
Film Title	Sisyphus		• ¾ Videotape
Related Entities	Film Farm		
Filmmaker	Maureen Bradley		
Related Storage Location	CFMDC		
Year of Production	2005		
Original Format	16mm		
Colour	Colour		
Sound	Stereo		
Running Time	20 Min		
Country	Canada		
Available Format	¾ tape		
Language	English		
Distribution	CFMDC		
Genre	Experimental		
Synopsis No#2814	A video of a dance performance by the Karen Jamieson Dance Company.		

Basic Film Information		Physical Condition
Film Title	Film-Landscape- People: An Exquisite Corpse	<ul style="list-style-type: none"><li>VHS tape</li></ul>
Related Entities	Film Farm	
Filmmaker	Marcia Connolly and Angela Joosse	
Related Storage Location	CFMDC	
Year of Production	2008	
Original Format	16mm	
Colour	B/W	
Sound	Silent	
Running Time	3:00 Min	
Country	Canada	
Available Format	VHS tape	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#2088	100ft of film, exposed three times and hand-processed in one day. This in-camera triptych documents the landscape, people and filmmaking process at Phil Hoffman’s legendary experimental film camp.	

Basic Film Information			Physical Condition
Film Title	Lot 22, Concession 5	<ul style="list-style-type: none"><li>• Beta tape</li><li>• DVD file</li><li>• DV file 720x480</li></ul>	
Related Entities	Film Farm		
Filmmaker	Penny McCann		
Related Storage Location	CFMDC		
Year of Production	2009		
Original Format	16 mm		
Colour	Colour		
Sound	Stereo		
Running Time	4:00 Min		
Country	Canada		
Available Format	Beta SP tape, Digital, DVD		
Language	English		
Distribution	CFMDC		
Genre	Documentary, Experimental		
Synopsis No#3515	<p>Hand-processed 16mm film imagery, tinted, toned, and transformed, is combined with memory fragments of a rural past to create a visual poem about family, place, and time. Filmed at Philip Hoffman's Independent Imaging Retreat in Mount Forest, Ontario in 2008, with sound design by Edmund Eagan.</p> <p>The title refers to the lot and concession number of my great-grandfather's farm in Westport, Ontario, as recorded in the 1911 census. The voice is a fragment of the past, taken from an old recording of my father, Leonard McCann, who passed away in 1992.</p>		

Basic Film Information			Physical Condition
Film Title	Anamnesis	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>	
Related Entities	Film Farm		
Filmmaker	Scott Miller Berry		
Related Storage Location	CFMDC		
Year of Production	2009		
Original Format	16mm		
Colour	Colour and B/W		
Sound	Silent		
Running Time	3:15 Min		
Country	Canada		
Available Format	16mm		
Language	English		
Distribution	CFMDC		
Genre	Experimental		
Synopsis No#3371	Anamnesis is a handmade diary film exploring home, memory, and history through heavily processed painterly sequences. The film was shot at the Independent Imaging Retreat in Mount Forest.		

Basic Film Information		Physical Condition
Film Title	Shadow Puppet	<ul style="list-style-type: none"><li>DV NTSC 720x480</li></ul>
Related Entities	Film Farm	
Filmmaker	Yi Cui	
Related Storage Location	CFMDC	
Year of Production	2010	
Original Format	16mm	
Colour	B/W	
Sound	Silent	
Running Time	4:51 Min	
Country	Canada	
Available Format	Digital	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Animation	
Synopsis No#3948	Throughout the use of an optical printer as a creative device, the individual frame is played like a music note. A rhythmic improvisation visualized on celluloid.	

Basic Film Information		Physical Condition
Film Title	Goodbye	<ul style="list-style-type: none"><li>• Beta SP tape</li><li>• Black Magic 8-bit file 720x486</li><li>• DVD files</li></ul>
Related Entities	Film Farm	
Filmmaker	Daniel McLntyre	
Related Storage Location	CFMDC	
Year of Production	2010	
Original Format	16mm	
Colour	B/W	
Sound	Stereo	
Running Time	3:46 Min	
Country	Canada	
Available Format	Beta SP, Digital, DVD	
Language	English	
Distribution	CFMDC	
Genre	Experimental, Queer	
Synopsis No#3637	Incorporating meditations on male sexuality and personal exchange, Goodbye travels through physical memory to reveal the marrow that grows beneath. Placed in a surreal yet pastoral surrounding. Goodbye is a letter explored through the journey of agarwood, or Jin-koh, a rare oil created by a genus of tree infected with a fungal spore. The piece examines how an intangible object can impress greatly on personal history by relating perfume to memory. Experimenting with the abilities of the Bolex H16 and sound print film stock, this 16mm film was shot and hand-processed at Philip Hoffman’s Independent Imaging Retreat.	

Basic Film Information			Physical Condition
Film Title	Nous		<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm		
Filmmaker	Maïa Carpenter		
Related Storage Location	CFMDC		
Year of Production	2011		
Original Format	16mm		
Colour	B/W		
Sound	Mono		
Running Time	27 Min		
Country	Canada, U.S.A., France		
Available Format	16mm		
Language	English and French		
Distribution	CFMDC		
Genre	Experimental, Queer		
Synopsis No#3815	Film over a nine-year period, a close look at how we build relationships and how relationships build us. A bi-lingual film in French and English.		

Basic Film Information		Physical Condition
Film Title	Semper Porro (Ever Forward)	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Kyle Whitehead	
Related Storage Location	CFMDC	
Year of Production	2013	
Original Format	16mm	
Colour	Colour	
Sound	Mono	
Running Time	12:11 Min	
Country	Canada	
Available Format	16mm	
Language	English	
Distribution	CFMDC/Vucavu	
Genre	Experimental	
Synopsis No#3973	Semper Porro is a rhythmic composition of abstracted images derived from nature and droning -generative sound derived from the film-material itself. Shot on location in Wellington North County, Ontario, at the Film Farm - the film's title is also the motto for the county, a Latin term meaning always forward or ever forward. While implicating the linear and temporal nature of film as a medium the title simultaneously refers to the geographic origin of the films content. The film is a process-based work, created using high-contrast 16mm black and white film that has been heavily manipulated by optical duplication, hand-processing experimentation and coloring by a hand split-toning method. Leveraging a range of techniques and processes unique to the medium, the films' main subject becomes a self-reflexive and organic meditation on the celluloid object itself, primarily concerned with its own unique material qualities.	

Basic Film Information			Physical Condition
Film Title	Solarization	<ul style="list-style-type: none"><li>• H264 720x480</li><li>• Apple ProRes 720x480</li><li>• DV NTSC</li><li>• DVD File</li></ul>	
Related Entities	Film Farm		
Filmmaker	Maria Mangnusson		
Related Storage Location	CFMDC		
Year of Production	2013		
Original Format	16mm		
Colour	B/W		
Sound	Stereo		
Running Time	4:54 Min		
Country	Canada, Sweden		
Available Format	Digital, DVD		
Language	English		
Distribution	CFMDC/Vucavu		
Genre	Experimental		
Synopsis No#4009	An experiment in solarization filmed at the Independent Imaging Retreat in Mount Forest, Canada.		

Basic Film Information		Physical Condition
Film Title	Self Portrait Post Partum	<ul style="list-style-type: none"><li>• Polyester</li><li>• Good Condition</li></ul>
Related Entities	Film Farm	
Filmmaker	Louise Bourque	
Related Storage Location	CFMDC	
Year of Production	2014	
Original Format	35mm, 16mm, Digital	
Colour	Colour	
Sound	Stereo	
Running Time	2:30 Min	
Country	Canada	
Available Format	35mm	
Language	English	
Distribution	CFMDC, Canyon Cinema, Film-Maker Coop	
Genre	Animation, Documentary, Experimental	
Synopsis No#3952	SPPP is an autobiographical experimental film exploring the ramifications of the devastating breakup of a romantic relationship. The film examines my own emotional responses in the context of how this experience is culturally represented. Painstakingly handmade, the visual and sound treatments evoke different phases of the relationship (from passionate attachment to escalating conflict to inexplicable breakup) and the various phases of the grieving process - from denial, to yearning, to anger, to final liberation: a healing release effected through the making of this film. A triptych of self-portraits-entire camera rolls, each subjected to different methods of extreme interventions on the celluloid itself-are presented in a series of tableaux punctuated by quotes reflecting on romantic love scratched into the filmstrip. These, along with the sound, are employed as a form of meta-commentary simultaneously foregrounding and deconstructing conventional representations of love, which not only represent but also influence our contemporary experience of the same.	

Basic Film Information		Physical Condition
Film Title	Kaleidoscope	<ul style="list-style-type: none"><li>ProRes 720x480 file</li></ul>
Related Entities	Film Farm	
Filmmaker	Jaene Castrillon	
Related Storage Location	CFMDC	
Year of Production	2017	
Original Format	16mm	
Colour	Colour	
Sound	Stereo	
Running Time	3:20	
Country	Canada	
Available Format	Digital	
Language	English	
Distribution	CFMDC	
Genre	Experimental	
Synopsis No#4498	Kaleidoscope explores depression in an otherwise vibrant life. It is an original film poem edited to 16mm hand-processed B&W film that has been manipulated through tinting, toning and other cameraless techniques to reflect the fluctuations of living with a mood disorder. Footage collected during the Film for Artists and Film Farm residencies in 2016.	

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