

The Saskatchewan Filmpool Co-operative
in conjunction with the Regina Film and Video Students
Society
and the University of Regina Film and Video Department
is pleased to present Philip Hoffman, in person
as part of the National Student Film and Video Festival

Program

2:00 pm, Saturday, May 1, 1999
Suite 301, 1822 Scarth Street, Regina, SK

<i>Across</i>	Cara Morton	3 minutes, 1996, Canada
<i>Hardwood Process</i>	David Gatten	14 minutes, 1996, USA
<i>Froglight</i>	Sarah Abbott	5 minutes, 1997, Canada
<i>Tell Me What You Saw</i>	Srivinis Krishna	7 minutes, 1994, Canada
<i>We Are Going Home</i>	Jennifer Reeves	12 minutes, USA

and the Canadian premiere of
Kotoro is for heart Phil Hoffman 8 minutes, 1999,
Canada

Cover drawing of Phil Hoffman by Margaret Bessai, March, 1995.

Since the late 1970s, Philip Hoffman has been dazzling audiences with his short, poetic films. His work addresses issues of history and family while simultaneously being concerned with formalism and with breaking the disrupting the traditional structure of documentary filmmaking.

Rooted in his early interest in poetry, Hoffman arranges his filmed images with grace and intelligence. With each shot, he creates a new layer to the metaphor. As we watch, we discover our own truths (and lies).

As well as teaching at Sheridan College, one of Hoffman's most influential roles in the film community is of host of the Independent Imaging Retreat. Filmmakers attending these sessions attempt to discover ways of creating which do not rely on money or extravagant resources. These annual sojourns to the never-never land of non-urbanized Ontario are a boon to the filmmaking crowd of Toronto. Faced with nothing but limitations, the participants throw their mind and soul into creativity. Wildly beautiful hand-processed films, the images clinging to the celluloid by a prayer, are

the result.

Hoffman leads through example, keeping one hand on his wallet while the other pulls the trigger of his super-8 camera. He works without the constraints of a crew, preferring to shoot from the hip.

While seeking his vision in solitude, Hoffman remains always a spectator of the living cinema he has helped build. With his *Open Series* project, he created films which can be watched many ways. These four part Haiku inspired film segments are shown in different orders, as determined by the audience. This gives every spectator, including himself, a new experience with every screening.

Today's program of films feature some new surprises as well as some old favourites. Cara Morton, a frequent visitor to the Queen City, gives us *Incantation* which uses the fragmented hand-processed look to emphasise the metaphor of the fragility of memory. Carroline Hew's *Swell* also uses the damaged image to represent loss, this time of the privilege of visibility. For Hew, freedom is discovered through creative and chemical chaos. Sarah Abbott seeks freedom through control rather than through randomness. For Abbott, the filmmaking retreat was the site to collect rather than manipulate images. With her film *Froglight*, she presents a world beyond language, an intimate dream of bugs, bogs, frogs and inky black water. Each participant of Hoffman's retreat comes away with a new, vital look at film and of their role as image presenters.

- Gerald Saul

Philip Hoffman
IN PERSON

"All we can do
is film ourselves"

- from *Sweep* by Phil Hoffman, 1995

Thanks to

The Regina Film and Video Students Society
University of Regina Film and Video Department

The National Student Film and Video Festival

Robert Pytlyk

Brett Kashmere

Philip Hoffman

City of Regina

SMPIA

SaskLotteries

National Film Board of Canada

Canada Council

Saskatchewan Arts Board

