**Activating the Archive through Process Cinema**

I thought I would situate my practice as an experimental filmmaker and film teacher, in the hand-made, hand-processing work I have been developing with the Film Farm: Independent Imaging Retreat which I co-founded in 1994. This will lead into the remediation work I have been doing with archives in my own films, and through my teaching. Since 2007 I have offered a course at York University called Process Cinema defined as

exploring a creative tradition in filmmaking that is improvisational and interactive. This way of working `through’ process has a comparative body of work in music, through jazz, rap and hip-hop, in visual art, through `action painting’ for example, in the performative aspects of the sketchbook or through `spontaneous prose’ in `beat’ and `spoken word’ poetry. Participants shoot with a 16mm Bolex camera and hand-process movie film with either darkroom chemistry, tints and toners, or more recently using plants and flowers to process and tint the film.

Since 2020, through the support of Archive/Counter Archive we have been working with archival images, strained through hand processing methodologies, which I will be discussing. The students also work with plants as archives, finding reasons for using various plants for various subject matters in their films.

My filmmaking practice and my teaching were heavily influenced by the hand processing workshops I have been giving at the Film Farm since the mid-90’s. I gradually started to see the value of straining archival and collected images, through the `hand processing soup’, which allowed me to do what Audre Lorde suggests `make the the familiar strange’. In other words the `realist image’ could be effected in a way that would allow us to see the world anew.

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