BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v13.6

INTERNATIONAL EXPERIMENTAL FILM FESTIVAL

THE BLACK MATERIAL EDITION

APRIL 10 - 14, 2018
AT THE GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

APRIL 13, 2018
AT THE AFRICAN AMERICAN PERFORMING ARTS CENTER
310 SAN PEDRO DR NE
ALBUQUERQUE, NM

WWW.EXPERIMENTSINCINEMA.ORG
WORKSHOPS
UNIVERSITY OF NEW MEXICO
Free Events

FRIDAY, APRIL 13

9:00AM–2:00PM
UNIVERSITY OF NEW MEXICO
PHOTOGRAPHY LAB
505.412.9263

EXPERIMENTS IN CAMERA
Space is limited. Contact bethhall@gmail.com by April 10
Using a historic hand-cranked 16mm camera, lovingly called the lumber, this workshop will examine the film-making strategies and technologies during the time of Lamièvre and early Cinema. Workshop participants will create a single shot “Lamièvre Visitée red” and then learn to process, print, tone and project the final result. The workshop will focus on demonstration and discussion of the various chemical and mechanical processes such as negative vs reversal processing, timing and toning and standard b/w cine development. This workshop will be taught by Taylor Dunne and Eric Stewart.

Taylor Dunne is a filmmaker, curator and university lecturer based in Colorado’s San Luis Valley and the Catskill Mountains of New York State. She has an affinity for photographic processes, amateur film, the personal archive, and the history of the cinematic apparatus.

9:30AM-12:30PM
ARTS LAB, UNM CAMPUS
131 PINE ST. NE
505.277.2253

SPECIAL BLACK MATERIAL WORKSHOP WITH KEVIN JEROME EVERSON
With a sense of place and historical research, Kevin Jerome Everson films combine scripted and documentary moments with rich elements of formalism. The subject matter is the gestures or tasks caused by certain conditions in the lives of working class African Americans and other people of African descent. The conditions are usually physical, social-economic circumstances or weather. Instead of standard realism he favors a strategy that abstracts everyday actions and statements into theatrical gestures, in which archival footage is re-edited or re-staged, real people perform fictional scenarios based on their own lives and historical observations intersect with contemporary narratives. The films suggest the relentless nature of everyday life—along with its beauty, but also present oblique metaphors for art-making.

12:45-1:00PM
ARTS LAB, UNM CAMPUS
131 PINE ST. NE
505.277.2253

16MM PROJECTORS PERFORMANCE
What is Nothing (After What is Nothing), Kristen Reeves, 10 minutes, 2017, USA, 16mm projectors performance. This live performance incorporates found educational films, direct laser animation and nine 16mm projectors. The goal is to realize the multilayered materiality of nothingness through the eyes of those who may be the most vulnerable to the void.

A short and incomplete list of such festivals might include the Ann Arbor Film Festival, Austin’s SXSW, Big Muddy Film Festival, Bearded Child Film Festival, The European Media Arts Festival, FLEX Film Festival, Les Inattendus Festival, PDX Film Festival, Reel在石家庄Film Festival, The European Media Arts Festival, Me- diaCity, and the list goes on... However, at the moment, I am thinking about two festivals in particular: The Dallas Videofest and Belgrade’s Alternative Film/Video Festival. Bart Weiss, the founder/director of the Dallas Videofest was one of the earliest curators to screen my work (thanks Bart!). Additionally, at the Dallas festival, Bart has nurtured a warm and welcoming vibe, which I have (hopefully) exported to EIC. This year I am proud to welcome Bart Weiss back to my festival and offer him an Experiment/program where he will share some of his work and selections from Vodeworks (sharing is key to EIC).

And, as a teaser to Experiments in Cinema’s 2019 edition (April 2019), I am planning to bring some of my favorite festival directors and curators from around the world to present programs about their events and participate in a panel discussion about the state of the moving image arts. Richard Ashrowan (founder/director of Scotland’s Alchemy Film & Moving Image Festival), catch your eye to EIC in 2019 (fair warning). So many festivals, so little time! I don’t recall the exact circumstances that led to my friendship with curator Greg DeCuir, however, what I do remember is that somehow in 2013 I was able to coerce Greg and his staff at the Alternative Film/Video Festival in Belgrade to have me participate in their event. The experience was remarkable and life-changing (thanks Greg). This year I am honored to work with Greg as my guest curator for our Black Material edition. Greg has invited film scholars and artists Cauleen Smith, Claire Diao, Kisito Assangni, Jon Goff and Kevin Jerome Everson to present programs that explore the theme of African diaspora. Greg has assembled a remarkable group of individuals and voices, some of whom I will be featuring for the first time.

I am deeply indebted to your creativity, your imagination, your passion and your vision. One frame at a time, BABY!

Bryan Konefsky
Founder/ Director, Experiments in Cinema

If you’re interested in contacting any of our participating artists please email us at experimentsincinema@gmail.com or call/text the Basement Films hotline at (505) 916-1635.

Cover image by Akosua Adoma Owusu, created in collaboration with James Petrozello and Laela Senganis. Cover design by Beth Hansen.

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LETTER FROM THE DIRECTOR

Taylor Dunne is a filmmaker, curator and university lecturer based in Colorado’s San Luis Valley and the Catskill Mountains of New York State. She has an affinity for photographic processes, amateur film, the personal archive, and the history of the cinematic apparatus.

With a sense of place and historical research, Kevin Jerome Everson films combine scripted and documentary moments with rich elements of formalism. The subject matter is the gestures or tasks caused by certain conditions in the lives of working class African Americans and other people of African descent. The conditions are usually physical, social-economic circumstances or weather. Instead of standard realism he favors a strategy that abstracts everyday actions and statements into theatrical gestures, in which archival footage is re-edited or re-staged, real people perform fictional scenarios based on their own lives and historical observations intersect with contemporary narratives. The films suggest the relentless nature of everyday life—along with its beauty, but also present oblique metaphors for art-making.

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IN THE LOBBY OF GUILD CINEMA, LOOPED WORKS:

A Little Gesture, Franziska Lauber, 5 minutes, 2016, Switzerland, US premiere. A found footage video that thinks about interspecies relations through the merging of physical and digital material. Can we connect with other species through the digital world?

Aufgelöst – Gelist – Abgelöst, Stefanie Weberhofer, 2 minutes, Austria, US premiere. A found footage video that thinks about interspecies relations through the merging of physical and digital material. Can we connect with other species through the digital world?

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VENUES AND ADMISSION INFORMATION

African American Performing Arts Center
310 San Pedro Dr NE
www.aapacnm.org
(505) 222-0780
• Events on Friday, April 13
• Admission is FREE

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All receptions (unless otherwise noted) immediately follow the last program of each evening at: Tractor Brewing, across the street from the Guild Cinema. 118 Talpa St. SE Albuquerque, NM 87106 505.433.5634 (Food truck is open till 11:30pm)
EXPERIMENT 1
2:30–3:30PM
Te Arora, Natasha Cantwell, 1.5 minutes, 2013, New Zealand. US premiere. Filmed on 16mm, with a soundtrack constructed from 1960s film scores. Te Arora references classic suspense movie tropes. However, rather than building to a traditional climax, the subject is stuck in a feedback loop of paranoia, suggesting that even trivialized hiding places cannot provide comfort from the fears our minds construct.
For Elise, Evanthia Afsharou, 1.5 minutes, 2014, England. For Eliaar was produced during a month-long residency at the Elsewhere museum in North Carolina. The characters are introduced while cleaning the museum. They become an addition to the museum’s display, re-establishing and challenging the institution as a site of colonization.
Shadows of a Building That Was Never Built (An Opening Logo), Jan Willeman Drumin, 2.5 minutes, 2017, Netherlands. US premiere. An opening logo reenacts the shadows of a never-executed building, the architect James Stirling, removing the architecture, the only thing remains are abstract signs and an alphabet.
London Bond, byAlexandro Czerny, 2.25 minutes, 2014, UK. This work plays with traditions of natural history films featuring various wildlife that live along the River Thames, only to perish after being featured on broadcast news.
Houses of the Periphery, Camila Garcia, 2.75 minutes, 2016, Colombia. US premiere, (silent). This series is a tribute to peripheries. The artist is familiar with most of the houses in the Savannah of Bogota and some in forgotten places such as Quinata Ros and Yacatan (Mexico). The geometric decorations are evidence of the artistic expression of these marginal inhabitants.

EXPERIMENT 2
4:15–5:30PM
Films To Break Projectors, Tim Graham, 5 minutes, 2016, UK. Glowing, scraping and scrapping 35mm, 16mm, and 8mm film creates unprojectable, rhythmic collaged collages. Hi-res scanning and digital stop-motion reanimates the material where traces of ambiguous narratives emerge from the complex loops.
Thinker, Carolyn Sorice, 1.5 minutes, 2016, USA. On thinking, feeling, and imagining; and speculating about mirroring between us and our leaders. Also conducting a musical experiment.
Refining The Sensors, Atousa Pour Hosseini, 12.5 minutes, 2017, Ireland. US premiere, Super 8mm. The artist sits spinning wool on a stick, recording the wool as an image and remembering flux between the personal and the general. Bodies wander, landscapes echo each other, and time is unwound through a carefully wrought approach to 8mm celluloid.
Citizen Poet, Mike Hooboom, 6 minutes, 2017, Canada. US premiere. Based on Lisa Robertson’s poem “The Pilling,” the movie offers poetry as artifice to the exclusions of state and identity.
Gibraltar Point (transformed), Penny McCann, 6 minutes, 2017, Canada, US premiere. A Critique of the Museum, the artist began participating in residency programs around the world. However, the more she traveled the more she became confused about issues around identity. This work is inspired, the text Experiment 3.

EXPERIMENT 3
7:00–8:30PM
SPECIAL BLACK MATERIAL PRESENTATION
EXPERIMENT AFRICA: BODY & SOUL, CURATED BY CLAIRE DIAO.
This short film program highlights a wide range of African experimental films from unexpected African countries such as Mauritius, Lesotho or Mali. Focusing on emerging artists and voices from the continent, these filmmakers interrogate the body representing the continent, as well as people’s minds set.
Segmented Sleep, Mira Shuma, Roi Ito-Hiraka, and Christiaan Schnabel, 9 minutes, 2017, USA. US premiere. A collaboration between three young female filmmakers. Segmented Sleep is a series of three short films, each conveying a separate state of consciousness: deepsleeping, lucid, and awake. Themes such as attachment, identity, and feminine physicality are explored in each segment.
The Lady Brushmaker, José Simões, 3 minutes, 2014, Portugal. US premiere. This work is a dream-like portrait of a small manufacturing workshop, brooms, brushes and a brushmaker. Canteros, Diego Oliver, 18.5 minutes, 2017, Peru. US premiere. Canteros is a visual exploration of the sulliarrars in the city of Arequipa, Peru, where the monumental dimensions of the drad iguimbrite valleys and the harsh environment in which the miners (locally called “canteros”) work are the indisputable protagonists of the territory.
Screen Used, Jane Topping, 10 minutes, 2016, Scotland. US premiere. Viewers are closer to their object of desire than ever. For Elise was produced during a month-long residency at the Elsewhere museum in North Carolina. The characters are in-between us and our leaders. Also conducting a musical experiment.
Oyashio, Tomislav Finkdric, 4.5 minutes, 2017, Slovenia. A unique texture made, processing images...we can’t believe in “if” anymore. This work is based on an iconic war photograph with the same name, taken, Roger Fenton in 1855. The film tries to understand the multiply-eroded dimension of this war photograph and to contemplate the consequences of wars in general and an artist’s role in this world.

EXPERIMENT 4
9:00–10:00PM
Helioscopia Helioscopia, Ana Dornedina, 26 minutes, 2017, Germany, 16mm (silent). Helioscopia Helioscopia was the name of a metropolitan simulacrum devised as a training tool for urban planning at the NiNo School of Architecture in Egypt in the 5th Century BC. Helioscopia helios-lop is a cinematic interpretation of the simulacrum and the hypnotic, trance-inducing ritual connected to its use.
Wishful Thinking, Allan Brown, 13.5 minutes, 2017, Canada. US premiere. Trotters come around the bend as announced, race caller Immature Voldskyst. A world of sound...we can’t believe in “if” anymore.

EXPERIMENT 5
2:30–3:30PM
Reprospection, Sabina Puezes Shohan, 3 minutes, 2017, Bangladesh. World premiere. Reprospection is a political statement about existence through a poetic counterpart of images and sound.
Junkano Talk, Rhea Storr, 12 minutes, 2017, UK. An examination of the colorful and sensual world of Junkanoo, a carnival in the Bahamas.
Oyashio, Guli Silberstein, 4.5 minutes, 2017, UK, World premiere. A unique texture made, processing images captured in the British landscape, referencing a history of human fascination with nature revealing a growing tension. The footage, captured, digital code, is exposed, exploded and diffused on screen, signaling a sense of departure and absorption.
Postcard Film, Michael Betancourt, 1 minute, 1999, USA. Postcard Film is a palimpsest. It presents a series of transparent overlays of handwritten commentary on an antique postcard of a small boat being drawn up on a sandy beach.
Wishful Thinking, Allan Brown, 13.5 minutes, 2017, Canada. US premiere. Trotters come around the bend as announced, race caller Immature Voldskyst. A world of sound...we can’t believe in “if” anymore.

RECEPTION: TRACTOR BREWERY
118 TULANE DR SE
(505) 433-5654
**EXPERIMENT 6**

4:15–5:30PM

**FLOWER SHOP**

Still Fighting Ignorance & Intellectual Perfidy, Curated by KISITO ASSANGNI

EXPERIMENT 9
2:30–3:30PM
Black, Anouk De Clercq, 5 minutes, 2015, Belgium, 35mm (silent). Simultaneously boundless and intimate, collective and personal, this work is an ode to and an example of a cinematic experience that is becoming increasingly rare, the darkness of a movie theatre in the course of the projection of a 35mm film print.

Liquid Voices, Ha-Na Lee, 9 minutes, 2017, USA. Based on Virginia Woolf’s short story The Fauconerie of the Pool. The story’s fluidity, imagery, and depth shapes the structure for the musical piece. The moving image attempts to practically visualize voices floating on top of each other.

EXPERIMENT 10
4:00–5:45PM
SPECIAL PRESENTATION: LOOKING BACK IN 2 DIRECTIONS CURATED BY BART WEISS

These two programs 1 rearrange images cinematic archives of different worlds. In Remaking the News 1 obtained 1.9 terabytes of TV news footage from a Dallas TV station from the Bill Jones archive and gave it to 10 local filmmakers to look at the present thought the lens of this footage from 1980–1976. Filmmakers include Christian Vasquez, Justin Wilson, Steve Baker, Gordon Smith, Mike Morris, Dakota Ford, Michael Thomas, Elaine Dunlap, Michael Morris, and Carmen Monza. This production originally appeared on KERG TV show, Frame of Mind.

EXPERIMENT 11
7:00–8:30PM
SPECIAL BLACK MATERIAL PRESENTATION. M-U-S-I-C, CURATED BY CAULEEN SMITH.

The music film/video music remains an alluring project for many filmmakers. From fan films to jazz commissions, this collection of work looks at the ways that music and moving images go together like rhythm and blues. What does music look like? How does music help us invent ourselves? How can an image make a sound more vivid? Images age in a way that sound cannot. The works in this program deploy music in service of a variety of tactics. Some of these works collapse periods and places into speculative future projects while others ruminate inside the raw iron of pop to investigate the subjectivity and precarity of gender or saunter through nostalgia, with music thinking through scales and keys. What they all fail to do is service music as a commodity. Rather, music is material.

EXPERIMENT 12
9:00–10:00PM
Randomly Adrift, David Munnik, 2.25 minutes, 2017, USA.
World premiere. This piece was made from spool of the moment videos taken from a kayak-drifting on a back cove of Lake Pleasant near Phoenix, Arizona. The goal was to catch the feeling of the slow motion, random drift along with multiple dead trees, a common feature of man-made reservoirs. MIX-MIX (HALO-HALO), Sally Cloninger, 23 minutes, 2018, USA/Philippines, World premiere. MIX-MIX (HALO-HALO) is a Filipino dessert. A memoir, a testimony on global feminisms and misogyny, and a coming out story. Like the dessert, it is experimental, complicated, a bit disturbing, layered, not for everyone, but ultimately, refreshing. Shot primarily in the Philippines over a period of three decades.

EXPERIMENT 13
2:30–3:45PM
The Sadness Will Not Last Forever, Alexei Dmitriev, 8.25 minutes, 2016, Russia. The most beautiful paintings are those which you dream about when you lie in bed smoking a pipe, but which you never paint.

Here I Breathe, Linda Fenstermaker, 7.5 minutes, 2017, USA. A tender exploration of memory, loss and embodiment inherent in the process of aging shown through portraits of unknown women in their youth and old age. In combining visual and linguistic poetry, the film creates a timelessness of place within the natural passing of the years.

Secret Screening, David de Zoetas, 16.5 minutes, 2017, USA. Challenging traditional documentary practices with experimental approaches to editing and sound, Secret Screen explores collective representations of history, memory, and culture; where pasts, presents, and futures are modulated, the blending of imagination, facts, and love.


WOMAN: Shari Berman, 3 minutes, 2017, USA, live score, Nina Shouf. This experimental film (shot on Super 8 film) explores how society puts women in categories. As the film evolves, the women change from their societal images to their natural state—a canvas from which each may be anything they choose.

Blue Moon, Melissa Favre, 8.75 minutes, 2017, France/Germany, US premiere. Blue Moon is an intense, hypnotic and energetic visual exploration which expresses abstract visions of a reality and places the viewer in an apocalyptic landscape accompanied, a deep metallic soundscape.

The Trigger and The Cone, Niyaz Sugahar, 2.5 minutes, 2016, Iran. Inspired, the rhythm of Dadaist poet Ali Sarabdont, the film attempts to create a sense of dual life in the artist’s hometown, Tehran. Tehran is a city plagued, pollution and traffic. However, under the surface there is softness and complexity to be discovered.

Technolapse, Maria Fernanda Bertero, 6.5 minutes, 2017, Ecuador, US premiere. Technolapse is about technokits and its reinterpretation. The performer faces the machine and the external manipulation through reinterpreting, playing and mutating. “To heal the mechanization with the same machine, to speak with an inner device in its programmed language, to touch the spectator in the same keys!”

Thurs: from WOMAN by Shari Berman, part of Experiment 13
**EXPERIMENT 14**

**REGULAR YOUTH PROGRAM**

Throughout the year, Basement Films brings Experiments in Cinema to schools around New Mexico. The goal is to inspire a new generation of home grown filmmakers to recognize the value of their media voices and to participate in shaping future trends of cultural representation. This program was curated by River Quane.

**EXPERIMENT 15**

**7:15–8:30PM**

**SPECIAL BLACK MATERIAL PRESENTATION, A PEOPLE’S JOURNEY, CURATED BY JON GOFF**

As the home for visual culture at the Smithsonian’s National Museum of African American History and Culture, the Earl W. and Amanda Stafford Center for African American Media Arts (CAAMA) showcases the museum’s dynamic photography and film collection through changing exhibitions of still and moving images, publications, and public programs. CAAMA uses time-based media as a prism to explore American history through an African American lens. For its 2018 season of programming, CAAMA invites the curatorial exhibitionary of renowned sociologist and Pan-africanist W.E.B. Du Bois’ birth as an opportunity to revisit his ideas. Du Bois noted at the 1900 Pan African Conference in London, and later recorded in his seminal text The Souls of Black Folk, that “The problem of the Twentieth Century is the problem of the color line.” Today, deeply entrenched in the 21st Century, many artists and scholars still grapple with that notion. This film in this program explore the construction of black identity within institutions, politics, personal narratives, and performance, activism and archival material to expand perceptions of collective memory. This program was curated by Jon Goff and supported, the generosity of the National Museum of African American History and Culture at the Smithsonian Institute.

**EXPERIMENT 16**

**8:30–9:30PM**

**PANAL DISCUSSION: SPEAKING ABOUT BLACK MATERIAL**

A panel discussion on making and showing experimental cinema in connection with transatlantic black cultures. The panel will include artists and curators Claire Diao, Kristo Asanga, Cauleen Smith, Kevin Jerome Everson and Jon Goff. The panel will be moderated by Greg DeCuir Jr.

**EXPERIMENT 17**

**GUILD CINEMA**

**4:30–5:30PM**

**SPECIAL PRESENTATION.**

Julie Perini, artist in residence. Each year Experiments in Cinema invites an artist to spend three weeks exploring Basement Films’ extensive archive of 16mm, 35mm and 8mm films. The resident artist is tasked with conducting creative research amongst this collection of “dead media” and then to present the results of this research at EIC. Julie Perini makes experimental and documentary videos/films, installations, and events. Preoccupied with daily life, her shortform personal works are autobiographical, self-reflective, and expressive. Her documentary feature films are produced within and alongside contemporary social movements. She holds an MFA from the Department of Media Study at the University at Buffalo and a BS from Cornell University. She is an Associate Professor in the School of Art & Design at Portland State University and a backcountry guide for the arts/environmental organization, Signed Fire.

**EXPERIMENT 18**

**6:45–8:00PM**

**Love and the Epiphanists.** Scott Stark, 30 minutes, 2018, USA, World premiere, 35mm live performance. This is a live performance with 35mm film, largely sourced from the artist’s collection of 35mm Hollywood movie trailers from the past 20 years, creating a chaotic narrative set against a future time known as the Epiphrag—when the effects of climate change become undeniable. 

**Make Over.** Katherine Forster, 5 minutes, 2008, USA, Robin and her grandmother spend a lot of time together looking for pretty things or the next lotion or potion to ward off aging. On their surface their ventures seem frivolous, but on a deeper level the pampering is a platform for bonding, affecting a generational continuity. 

**FOREIGN QUARTERS.** Raje Samaraeshing, 14.75 minutes, 2017, Sri Lanka. The artist’s mother’s lost Chinese heritage was a point of departure in this film which investigates the process, which an image is constructed in places foreign to the artist.

**EXPERIMENT 19**

**8:45–10:00PM**

**The Family Album.** Brian Frye/Katrina Dixon, 1 minute, 2017, USA, World premiere, live score, Mark Weaver. The story of a family, told in home movie title cards.

**Diary Film 01: Cine-memominities.** Dustin Zemel, 3.25 minutes, 2016, USA. An experiment exploring cinematic memory function i.e. the medium’s capacity to document and remember.

**Sobre Aquilo Que Nos Dix Respeito/About Something That Concerns Us All.** Cristiana Miranda, 8.5 minutes, 2016, Brazil. The score and the story, a garden of covered faces. Old stories of spirits and slaves.

**Majestics, I’m in the Mood.** Dan Anderson, 5 minutes, 2017, USA. An experimental documentary chronicling the final days of the Majestic Hotel in Hot Springs, Arkansas.


**Pitch Black.** Julia Kater, 4 minutes, 2016, Brazil. US premiere. The film presents a semi-artisanal paving process of a rectangle, arbitrarily drawn in the middle of a vacuum chamber. The soundtrack brings a circular text without defining any clear object, and builds the speech in an endless cycle, for which the idea of evolution cannot be applied.

**Here East.** Tessa Garland, 8 minutes, 2017, UK, World premiere. Here East set on a new housing development in East London. Using a zoom lens and filmed undercover the video misleads and manipulates.

**Traffic Loops.** Anna Firth, 2.25 minutes, 2017 Canada. Three persistent and conscious characters perform animated stockades.

**Hurricane.** Carla Forte, 5.5 minutes, 2017, USA. Hurricane is an experimental video that aims to take every individual to the moment in history when the effects of climate change became undeniable. 

**Make Over.** Shane Flores, 2 minutes, 2015, USA, World premiere. The story of a family, told in home movie title cards.

**The Green Room.** Louka Alavanous, 4 minutes, 2016, Belgium, US premiere. This stenographic collage film consists of green screened images and Victorian interiors from post-war films. The overly adorned interiors are embellished only a cup of tea. An ambiguous dialogue between a stranger/guest and a landowner mixes up and manipulates.

**Organophilia (lover of organs).** Ivan Haig, 1 minute, 2017, USA. “All Flesh is Grass” experimentally documents a prairie restoration project in Missouri, combining source footage and handheld “botanicalogue” film frames and reflecting on the filmmaker’s relationship with his father.

**Catalogue Volume 18.** Dana Berman Duff, 5.75 minutes, 2017, USA. The Catalogue series is a set of 16mm films and videos that take as their subject a museum artifact catalog of a collection of kitsch furniture. Catalogue Volume 18 is a dysoptian of moving text and moving image with underwater photography using 16mm, GoPro, and DSLR. Text: Georges Perec.

**Sight Unseen.** Diane Newson, 7 minutes, 2016, USA. A multi-layered reverse that merges shot and found images of iconic New York City into a dislocated screenscape. City walkers stroll dreamily through hazy streets and glowing lights where images are more real than the city itself.

**Moit Hennahus Louis Vaission.** Shane Flores, 2 minutes, 2015, USA, World premiere. The LVMH group brings together truly exceptional Houses. Each of them creates products that embody unique savoir-faire, a carefully preserved heritage and a dynamic engagement with modernity. These creations make our houses ambassadors of a distinctively refined art de vivre.

Spiral. Kate Lain, 4.75 minutes, 2016, USA, World premiere, live score, Mark Weaver. In 1970, Robert Smithson broke a landscape into pieces/units (rocks) and arranged those pieces into a spiral. In 2016, I traveled to Spiral Jetty, used a camera to break it into pieces/units (frames), and arranged those pieces into a spiral.
For the past 13 years, Basement Films has produced Experiments in Cinema with the blood, sweat and tears of our passionate and committed collective of volunteers. We are also very thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, The Albuquerque Film Office, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center.

As we begin to imagine our next 13 years, we are brainstorming how to best move forward. To this end programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world and New Mexico), and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501(c)3 federal non-profit and all donations ($$) are 100% tax deductable. You can now make donations through our website at http://www.experimentsincinema.org/donate or you can send suitcases filled with small, unmarked bills to Basement Films at:

Experiments in Cinema  
c/o Basement Films  
PO Box 9229  
Albuquerque, New Mexico USA 87119

Special thanks to our amazing audience and all the undependent media artists for believing in us and our somewhat esoteric mission. Also thanks to: Jeanne and Vic Konetsky and my partner in crime, Nina Shoenfeld. Thanks to River Quane (Technical Director), CS Tieta (Tiefamedia Graphic Design), Beth Hansen (Workshop Coordinators), Jenette Isaacson (Front of House Manager), Sahra Saedi (Hospitality Coordinator), Nicole Hoch (Print Traffic Controller), River Quane (Youth Program Coordinator), book editors/designers River Quane and David Camarena, my curatorial committee Caryn Clime, Ruth Hayes, Beth Hansen and Taylor Dunne, photographer Megan Kamauoha, Josephine Scherer, Ann Lerner (ABQ Film Office), Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Cinematic Arts), Su Hudson (P.A.P.A. Film), Liz Pfeffer (Amy Biehl High School), Louis Schalk/Rebecca Holmes (ABQ Academy), Meghan Bode (Bosque School), Andrew Barrow (MACCS), Adina Pantea (Hiway House Motel), musicians Nina Shoenfeld, Mike Balestrieri, Mark Weaver and Tom Foe, Travis Parkin (Guerrilla Graphix), and all the great members of Basement Films who helped to make our festival possible!

FULL REPORT TO FOLLOW.