

BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v14.2

ARTIST FILMS FROM AROUND THE WORLD

APRIL 16 - 20, 2019
AT THE GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

APRIL 17, 2019
AT THE KIMO THEATRE
423 CENTRAL AVE NW
ALBUQUERQUE, NM

WWW.EXPERIMENTINCINEMA.ORG



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EXPERIMENTS IN CINEMA

V. 14.2

April 16–20, 2019

LETTER FROM THE DIRECTOR

Lately, I’ve been thinking a lot about my friend Richard Ashrowan. Richard was going to join us from the UK this year but scheduling conflicts prevented his travel. We’ll get him here—maybe next year! Richard’s kindness, inspiration and generosity are emblematic of the many good people who I have had the honor to meet while finding my way through this wild and woolly world of independent cinema. During the fall of 2017, Richard invited me to participate in a media artist residency program he organized at Café Tissardmine in Morocco. As some of you might imagine, to prepare for this trip (in proper “Bryan” fashion) I watched The Marx Brothers 1946 film *A Night in Casablanca* over and over and over and over (this was the full extent of my “cultural” research). At the time, I was struggling to regain a new sense of meaning and purpose in my life. I think Richard knew this and perhaps that was one of the reasons he invited me. Richard and everyone at the residency including Yousef, Karen, Narda, Jessie, Laura, Lin, Jon, and Aaron were all amazing compadres as we struggled to hydrate, brave the sand, whisk away flies, find respite from the afternoon heat and be creative in our camel hair tent studios (luckily during the residency scorpions were not in season). I’ll never forget, at Karen’s suggestion, spending a night on a hand-woven blanket atop one of the adobe buildings in the compound. For what seemed like hours I gazed up and into Paul Bowles’ sheltering sky ablaze with shooting stars. There, I found comfort in a Lacanian sense of insignificance. With arms stretched wide in Icarus like fashion, my imagination drew me up and into the storied Sahara sky. The night before my departure, as if all the members of the local Berber village understood the personal difficulties I was going through, a goat was slaughtered and roasted in my honor. Later, and with reckless abandon, we danced and sang until the first light. The next day I traveled to Tangier where my literary pilgrimage led me through the old medina to the Tangier American Legation Institute. With a dose of Chefchaouen hashish gently spinning about in my head, I paused on a display of hand written letters, photos, and an old electric typewriter. There, in the presence of my literary heroes, I found myself surrounded by all the expatriots that history has remembered and all that history has forgotten. A wave of emotion washed over me (not unlike John Marcher’s epiphany at the end of Henry James’ story *The Beast in the Jungle*) and in that fantastic moment of connectedness, I felt part of something much larger than myself. Only then did I begin to understand the brilliance and the astral groove that is Morocco. Thanks Richard!

Experiments in Cinema is proud to screen two films made by artists who participated in that 2017 Moroccan residency: *Lines in the Sand* by Jessie Growden and *Day by Day by Day* by Lin Li.

Full report to follow.
Bryan Konefsky, Founder/director of Experiments in Cinema



Bryan Konefsky, photograph by Richard Ashrowan

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VENUES AND ADMISSION INFORMATION

Guild Cinema
3405 Central Avenue NE
www.guildcinema.com
(505) 255-1848

- General admission \$10 per day
- Students \$8 per day

Kimo Theatre
423 Central Ave NW
www.kimotickets.com
(505) 768-3522

- Events on Wednesday, April 17
- Admission is FREE

RECEPTIONS

Tuesday, April 16 10:00pm Zinc Cellar Bar 3009 Central Ave NE 505.254.9462	Friday, April 19 8:30pm Poki Poki 3417 Central Ave NE 505.503.1077
Wednesday, April 17 6:30–7:30pm Kimo Theatre 423 Central Ave NW 505.768.3522	Saturday, April 20 10:00pm Tractor Brewing 118 Tulane St. SE 505.433.5654
Thursday, April 18 10:00pm Hops Brewery 3507 Central Ave NE 505.369.1378	

Cover design by Beth Hansen.

LOOPED WORKS

These video installations will screen in the lobby of the Guild Cinema throughout the week of the festival.

Denim Stories, Mary Lance, 7 minutes, 2018, USA, World premiere, (silent). I am intrigued by people in silent documentary-style films. They appear then disappear like ghosts. What were their stories? This work was created from footage of people working in a 1920s cotton mill.

Flower Women, Catherine Forster, 36 minutes, 2016, USA. *Flower Women* explores female identity. The project is a collaboration with 30 women, both cis and trans. Participants choose a flower, used since ancient Greece as symbols of womanhood, and communicate its essence, using only their bodies to emote, taking control of a narrative regularly controlled by exterior voices.

WORKSHOP

THURSDAY APRIL 18

10:00AM–2:00PM

ARTSLAB, UNM CAMPUS

131 PINE STREET, NE

505.277.2253

Please contact Beth Hansen at bethzilla@gmail.com to register.

Free Event

Here Today, Gone Tamale: In-camera Magic with Eric Stewart and Taylor Dunne.

Through the merging of illusionism and cinema, Georges Méliès revolutionized the “cut”. Using 16mm Bolex cameras, trick photography, and DIY matte techniques, this workshop will examine the filmmaking strategies and technologies employed during the time of Méliès. Workshop participants will collaboratively create a 3–6 minute 16mm film examining local food and UFO’s. The workshop will focus on demonstration and discussion of various mechanical processes such as: double exposure vs. bi-packing, in-camera titles, cross fading, single frame animation, creative lens distortion and more! All experience levels welcome! Please note that the workshop film will be screened Saturday, April 20 in Experiment 16.

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.

Eric Stewart is a multimedia artist and educator. Working predominantly with 16mm film, his artistic practice invokes photochemical and darkroom processes to investigate landscape, place, and cultural identity in the American West.



Here Today, Gone Tamale: In-camera Magic With Eric Stewart and Taylor Dunne Workshop

If you are 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.

TUESDAY APRIL 16

GUILD CINEMA

EXPERIMENT 1

4:30–5:30PM

The Center, Annelyse Gelman, 2:30 minutes, 2018, USA, US premiere. The center of a thing is not always obvious. **The Doors of Perception**, Camila Garcia, 3:58 minutes, 2018, Colombia, US premiere. “Dare to open the doors in front of which others choose to pass by” –Goethe. Doors of Mexico City, Bogotá, Mompox, and Sopó. Verses by William Blake, micro stories by Luis Vidales, Luisa Valenzuela, and Camila García, and a poem by Paul Muldoon. **Here But Not Here at the Same Time**, Fenia Kotsopoulou and Daz Disley, 9 minutes, 2014, UK. Experimental slow-motion, slit-scan short, exploring identity, presence, absence, and otherness in a pedestrian context. Slitscan and non-conventional narrative aim to challenge the viewer’s traditional view and perspective. **Almost Nothing: So Continues the Night**, Davor Sanvincenti, 12 minutes, 2017, Croatia. This work revolves around a light bulb like the Earth around the sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment. **America**, Lisa Seidenberg, 2:30 minutes, 2018, USA, US premiere. A 1924 poem by author Gertrude Stein as a reflection on the current national zeitgeist surrounding monuments and symbolism, using visuals from Charlottesville and other assorted Americana.



Doors of Perception by Camila Garcia, Experiment 1

EXPERIMENT 2

6:45–8:00PM

Special Presentation: A2->DTW to ABQ
Leslie Raymond, Ann Arbor Film Festival

These contemporary experimental, documentary, and animated films include persuasion and deception to bring about personal gain; a man and his army of objects; a Belgian missionary falling in love with a Rwandan girl; a surreal landscape of great beauty, birdmen in search of the place where the sun rises; rhythms, patterns, resonance, and lyrical elusiveness; the real estate holdings of the king; the camp of a protesting Roma community in Bucharest; and memories and psychological spaces from growing up during a digital communications revolution.

Confidence Game, Kathleen Quillian, 6 minutes, 2018, USA.

Werifesteria, Jennifer Hardacker, 6:45 minutes, 2018, USA. Werifesteria is likely a made up word, but has been defined as the impulse to wander the forest longingly in search of magic and mystery. *Werifesteria* reminds us of the forest’s enchantment and of our responsibility to care for it.

32-Rbit, Victor Orozco Ramirez, 7:45 minutes, 2018, Germany/Mexico. An essay film about my very own Internet, a parallel world where memory loss, errors, surveillance, and addiction smear everything and everyone.

Fragments of Light, Marina Tebechrani, 4:05 minutes, 2019, Lebanon. Shot with my phone, this video is a digital collage of some moments from my daily life. As well, a result of a habit: taking my phone and save anything I find interesting. Because for me, cinema is in those moments that are not written nor prepared for, I have been intuitively experimenting with my phone, creating a new reality out of it.

Lines in the Sand, Jessie Growden, 5:07 minutes, 2017, UK/Morocco, US premiere. The sun sets and the moon rises and a woman draws boundaries in the sand. Performed and filmed at the Alchemy Film & Arts Moving Image Residency 2017 in Morocco, and made into a pyramid shaped video in Scotland, in January 2019.

Mudanza Contemporánea, Teo Guillem, 20 minutes, Spain.

The Yellow Mazda and His Holiness, Sandra Heremans, 11 minutes, 2018, Belgium.

Reverie of the Puppets, Kathy Rose, 5 minutes, 2017, USA.

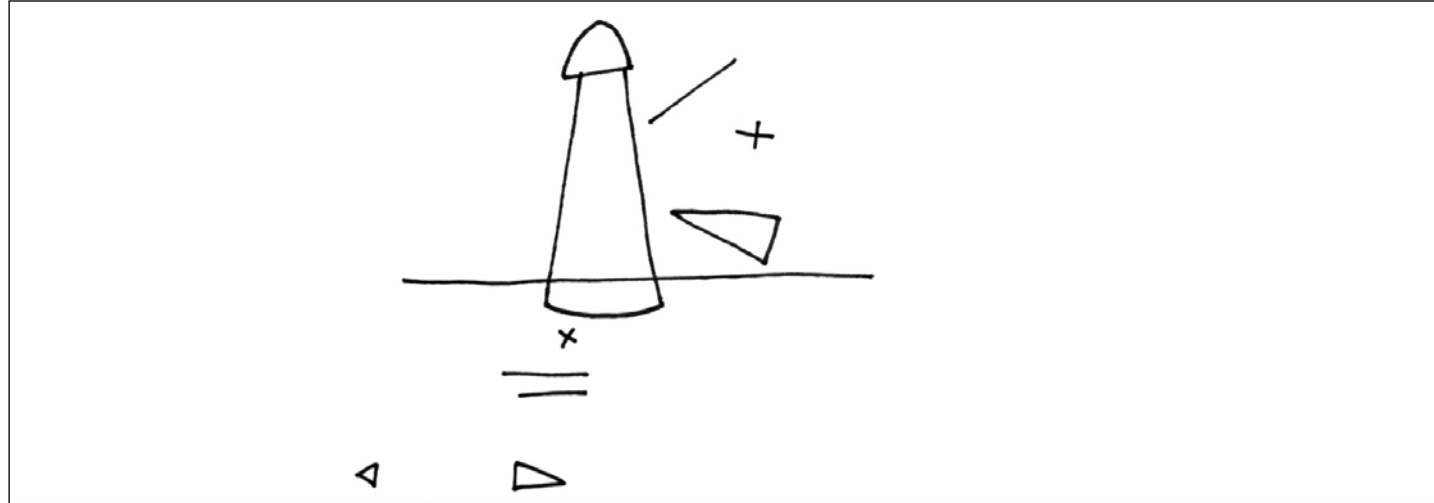
Meteorite, Mauricio Sáenz, 15 minutes, 2018, Mexico.

The Moons of Palaver, Eric Gaucher, 3 minutes, 2018, Canada

Failing Up, Jacqueline Goss, 8 minutes, 2018, USA.

Deochiul, Leonore Kasper, 15 minutes, 2018, Germany.

2MissedCalls, LNZ Arturo, 5 minutes, 2017, USA.



Snow Lee Leopard by Laura Helt in Experiment 3

EXPERIMENT 3

8:45–10:00PM

Celebrity, Khalil Charif, 1:53 minutes, 2017, Brazil. We are celebrities in the imagined community for whom artists do their work.

Beyond Action, Ana Rodríguez León, 5:40 minutes, 2018, Spain. The wife of a pilot of the film *Top Gun* discusses the interconnection between the images throughout time and the mystery involving her husband’s death. Can an image kill a man?

We Had A hard Freeze, Sean J. Kenny, 3:06 minutes, 2018, USA. This experimental home movie is made from images that were shot on Super 8 between 1966–1972. The audio was captured during a live channel-surfing performance (single-take) using an AM/FM radio.

3 Dreams of Horses, Mike Hoolboom, 5:30 minutes, 2018, Canada. A triptych in which the figure of the horse becomes a medium for meditation on its various incarnations as symbol, domesticated animal for human domination, and its abstract power as spirit.

Snow Lee Leopard, Laura Heit, 3:30 minutes, 2018, USA. Lee Kelly’s sculpture forest prompts an animation flurry.

La Lectora, Yulia Piskuliyska, 10:10 minutes, 2017, Cuba. In one of the famous Cuban cigar factories, there’s one person whose role is vital, yet not so well known and documented. La Lectora takes a look at the longstanding tradition of “the reader”, and at the influence this person has on the life of the workers.

Three Minute Eggs, Lisa Kori, 5:12 minutes, 2018, USA.

Three Minute Eggs is a meditation on time and death over breakfast.

Howl of a Gypsy Sunflower, Sabbir Parvez Shohan, 7:05 minutes, 2018, Bangladesh, World premiere. The cry of a palindromic womb. A dark and visceral journey. A language that tears apart the morbid nature of the dead-old primal human eyes. No warning was given. No mercy was shown.

Artist Statement, Shayna Connelly, 5:16 minutes, USA. The artist fights for her voice in a world that doesn’t want her to speak. She risks her work being dismissed and herself declared “complicated”, “uncertain”, or “irrelevant” unless she can define herself within a certain category.

Efficient Story, claRa apaRicio-yoldi, 3:38 minutes, 2016, Spain/United Kingdom. A reflection on the power of the prevailing perspective and what this means in relation to the viewer. The gaze controls everything. In the art world, that point of view is primarily masculine.

So Many Voices In Silence Now, Christiana Miranda, 11:34 minutes, 2018, Brazil, World premiere. A chorus of feminine voices, the deep murmur of subterranean waters, written and dreamed words, laughter, the ecstasy of rediscovered memory, the enlightenment.

Kiki’s Film, Gwendolyn Audrey Foster, 4:18 minutes, 2018, USA, US premiere. Dream poem for Kiki de Montparnasse, (Alice Prin); artist, muse, and artistic partner of Man Ray. Kiki embodies the essence of 1920’s free queer sexuality and all things Dadaist and Surrealist. Kiki looks directly at the viewer in a dream occult homage; in Kiki’s imagined “lost film.”

Sound Speed, Alex Cunningham, 4:45 minutes, 2017, USA, 16mm. Every time you watch this film, it may very well appear to move faster.

WEDNESDAY APRIL 17

GUILD CINEMA

EXPERIMENT 4

2:30–3:30PM

Open Structure, Anna Baranska and Michal Baranski, 1:05 minutes, 2018, Poland, US premiere. This work is comprised of single or multiple geometric, abstract frames that are only excerpts of reality. Ridding of reality allows for any combination of frames. Despite the openness of the visual form, it is closed by the rhythm of time.

Winter’s First Moons, Kathleen Rugh, 3:17 minutes, 2018, USA, 16mm. Following the winter solstice, the longest nights of the year prevail. Filmed over numerous nights, different phases of the moon are brought together.

Mahogany Too, Akosua Adoma Owusu, 3:32 minutes, 2018, USA. Inspired by Nollywood’s distinct re-imagining in the form of sequels, *Mahogany Too* interprets the 1975 cult classic, *Mahogany*, a fashion-infused romantic drama starring Nigerian actress Esosa E.

The Shouting Flower, Derek Jenkins, 12:02 minutes, 2018, Canada, US premiere, 16mm. Approaching political resistance from multiple subject positions to model what Anna Lowenhaupt Tsing calls “work across difference,” the film deploys images processed in plant material, direct animation and audio recorded on a child’s toy.

Orbit, Tess Martin, 6:49 minutes, 2018, Netherlands, US Premiere. Spinning drawings guide us along the flow of energy through our planet, and let us ponder our place in the natural cycle.

Bottom of the 6th Expos vs. Mets July 3, 1973, Allan Brown, 13:13 minutes, 2018, Canada, World premiere. A trashed dub plate unveiling the ghosts of childhood disillusionment. July 3, 1973, Montreal Expos play the New York Mets. Oneiric hot dog monsters travel the weird and eerie imaginary drosscape.

Camouflage, Yuko Sato, 7 minutes, Japan, US premiere. Film grain fascinates me. Enlarging a photo to its maximum size reveals another world created by the grain. It’s like numerous people moving around in a crowd. This is the story of a woman who lives in such a city.

Diana, Traci Hercher, 7:57 minutes, 2018, USA. A portrait of a woman self-actualized and a total solar eclipse.

Blessing No. 1, Erika Suderburg, 1 minute, 2017, USA. A portable blessing which can be given to anyone, anywhere, as needed.

WEDNESDAY APRIL 17 (CONTINUED)

EXPERIMENT 5

4:15–5:30PM

Special Presentation

Bruce Conner: Assemblage Artist, Film Alchemist, Conceptual Prankster

The UNM Art Museum and Experiments in Cinema Festival join forces to host San Francisco filmmaker/curator Craig Baldwin, here to deliver the keynote lecture on the legendary multi-disciplinary artist, Bruce Conner (1933–2008). The Museum’s 3-month long exhibition “Please Enjoy and Return: Bruce Conner Films from the Sixties” happily overlaps with Albuquerque’s esteemed annual film fest, so affording an extraordinary opportunity

to address the work of this 20th Century master as both fine-artist and filmmaker. A former Conner student and punk-rock pal, Mr. Baldwin’s presentation probes the major themes and forms of Conner’s expansive body of work, with a special interest in its Beat sub-cultural context, and is particularly enriched with a generous sampling of his crucially important shorts no longer available to cinema audiences.

KIMO THEATRE

EXPERIMENT 6

7:30–8:30PM

Regional 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 Nina Shoenfeld and Xen Garcia.

Participating schools include:

Albuquerque Academy
Amy Biehl Charter High School
Bosque School
Family Focus Center
Media Arts Collaborative Charter School
Public Academy for Performing Arts
Sandia Prep
Working Classroom
Zia Family Focus Center

Free Events
at Kimo
Theatre!

EXPERIMENT 7

8:45–9:45PM

Special Presentation: VIDEOEX: SWISS EXPERIMENTS 2006–2016

Presented by Kyros Kikos

Videoex is Switzerland’s largest festival dedicated to experimental film and video. Every year at the end of May, over the course of nine days, Videoex shows films and videos beyond conventional narrative cinema: experimental, visually surprising, conceptually unexpected, or controversially political films and videos on the threshold between visual art and film. This program presents some outstanding Swiss Competition contributions of the last decade.

Je suis une bombe, Elodie Pong, 06:42 minutes, 2006, Switzerland.

Dislocated by Lukas Gut, 05:41 minutes, 2013, Switzerland.

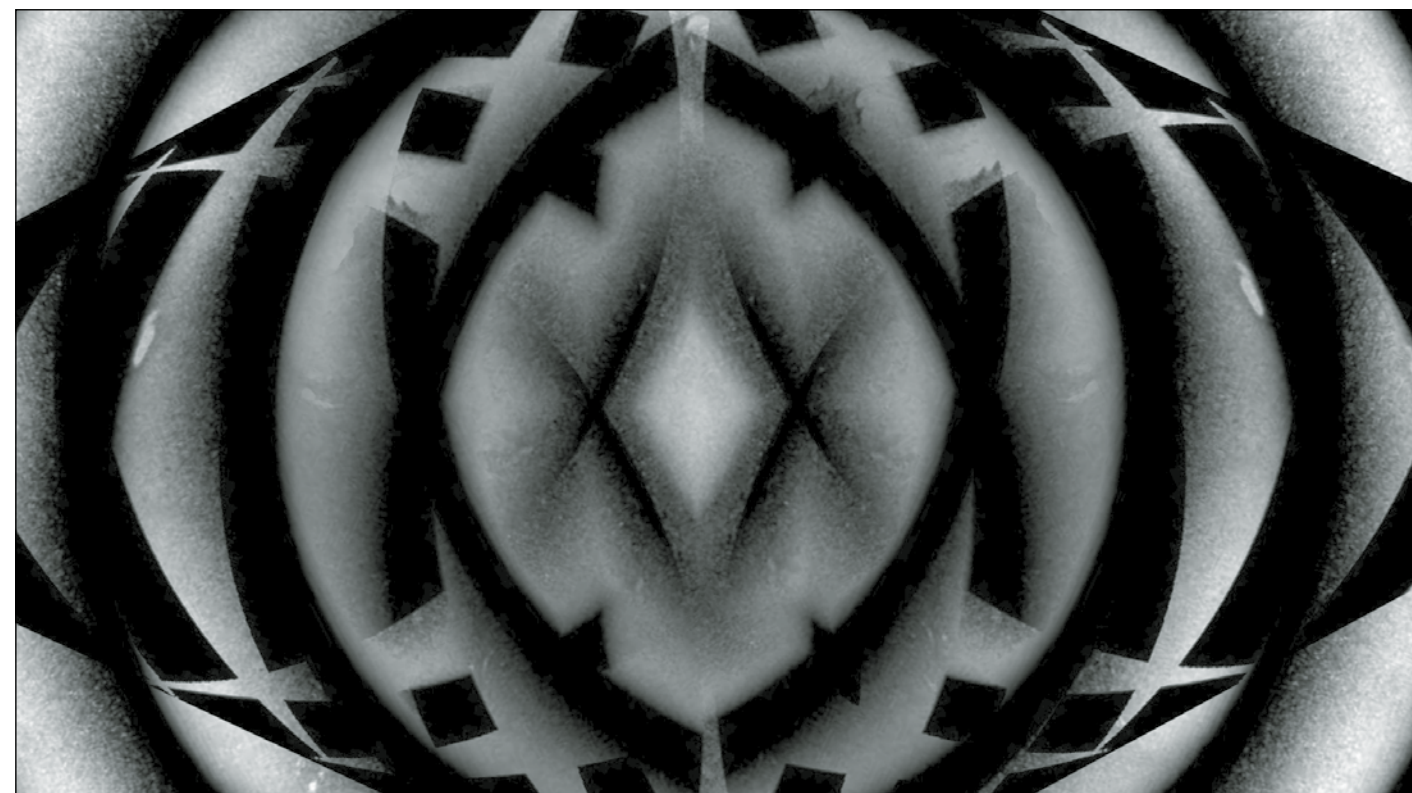
To Get in Touch with Crows, Rhona Mühlebach, 06:30 minutes, 2016, Switzerland.

No Picture, No Glory or the Triumph of Apophenia by collectif_fact (Annelore Schneider & Claude Piguet), 06:50 minutes, 2016, Switzerland.

The Green Serpent—Of Vodka, Men and Distilled Dreams by Benny Jaberg, 21:00 minutes, 2013, Switzerland/Russia.

77P, Yuri A, 05:50 minutes, 2016, Switzerland.

After, Pauline Julier, 08:33 minutes, 2012, Switzerland.



Cosmos Obscura by Kate Balsley from Experiment 8



Pituvahalaya (The Exile), Rajee Samarasinghe, Experiment 9

THURSDAY APRIL 18

GUILD CINEMA

EXPERIMENT 8

3:00–4:15PM

What Fact Was Presented In This Scene?, Doug Katelus, 3:39 minutes, 2010, USA. Direct found footage film made entirely from a terribly bland and poorly acted SFPD instructional film.

Field of Infinity, Guli Silberstein, 5:22 minutes, 2018, United Kingdom. Inspired by Renaissance paintings and Palestinian protests at the Gaza border, the work connects classic paintings of divine gestures and landscape views, to human attraction to news images, beauty, and blood, combining a desire for liberation, nature rejuvenation and youthful energy.

Atlas, Laura Hindmarsh, 2:40 minutes, 2018, United Kingdom, US premiere, 16mm, musical score by Mark Weaver. *Atlas* is an attempt to block the last rays of daylight from the camera using my shadow and a light reflector.

Parsley Girl, Youngmee Roh, 7:40 minutes, 2018, South Korea, US premiere. Sounds, pictures, voices and images from the World Wide Web are combined to tell the old Italian folk tale about finding independence from beings who claim to be masters.

Grassland, Sarah Kanouse, 19:14 minutes, 2018, USA, World premiere. *Grassland* excavates the layers of belief, ecology, practice, and materiality that underlie a working landscape on the Colorado high plains.

It’s Starting...Eden Radfarr, 7 minutes, 2017, USA. A found footage meditation from late 2016.

Cosmos Obscura, Katherine Balsley, 4 minutes, 2018, USA. This video contains flashing images. The universe is at once known and unknowable. New patterns, rhythms and metaphors are born from old ones, and familiar celestial bodies are refracted into strange and unusual forms.

Phlegm, Marit Shalem, 11:01 minutes, the Netherlands. US premiere. The young members of a nihilist movement lead a retreated way of life. While finding shelter in empty houses and stolen cars, their goal remains simply the marking of “the most boring places on the planet”. The body of a suffocated guy throws a shadow on their everyday conduct.

Sir Bailey, Matthew Ripplinger, 8 minutes, 2018, Canada, US premiere, 16mm. A portrait of the filmmaker’s best friend. Process cinema work consisting of homemade photographic emulsion, contact printing, and reticulation. Bailey’s existential journey during his last day of life.

EXPERIMENT 9

5:00–6:15PM

Maula Jutt, Haider Ali Jan, 3:55 minutes, 2014, Pakistan, 35mm. *Maula Jutt* is a late 70s to 80s series of films, which introduced the idea of vigilante justice against the authority. The established hierarchy of the woman (next to) the male protagonist has influenced the layperson’s ideology of war and romanticism in Pakistan.

I’ve been waiting to smile for a long time, Christine Negus, 4:27 minutes, 2018, Canada, US premiere. “...a film filled with as much sadness as Billy Corgan, combining simulated castration, those highly anticipated moments that just fail to deliver, and the pain every child of the 90s feels when they realize Danny Tanner moonlights as a smutty comedian”—Clint Enns

An Eastardly Journey, Ben Popp, 10:06 minutes, 2018, USA, World premiere. A stream of conscious journey into the wilds of Eastern Oregon and Idaho using image sequences made from still images.

About Eye Around, Milos Peskir, 1:30 minutes, 2018, Serbia, US premiere. Carving and Whistling through visual palimpsest, this work constructs an alternative logical reality by establishing a dynamic and constant struggle between narrative and inner nonlinear meaning.

Film Collage 2—Introduction, Anaïs Ibert, 6:08 minutes, 2018, France. Couldn’t the impossibility to communicate be compensated by the ability to feel?

Through the Looking Glass, Yi Cui, 14 minutes, 2017, China. On a highland Tibetan pasture, a screening event unfolds quietly. Monks, herdsman and their families gather by the screen to observe life captured through their own lenses.

Silent Edge, Enzo Cillo, 6:14 minutes, 2017, Italy, US premiere, musical score by Chuck Hawley. This work creates questions about the image that is created by light games within the camera.

Trigger Warning, Scott Fitzpatrick, 5 minutes, 2017, Canada. An examination of everyday household objects based on a list published in the December, 2016 issue of Harper’s Magazine, shot on a camera shaped like a gun.

The Sequence of Years, Ben Balcom, 8:30 minutes, 2018, USA/Austria. I am old where I was born. The way it appears now is not how it once was. Perhaps for a moment I am there again. When I open my eyes, I can’t remember anything. There is only this longing for someplace I’ve never been.

Pituvahalayā (The Exile), Rajee Samarasinghe, 7:49 minutes, 2018, Sri Lanka, US premiere. Shot improvisationally in 2010, shortly after the end of the Sri Lankan civil war, this film takes a lyrical approach to examining recent history and the process of reconstruction in the post-war era.

Untitled Images with Sounds, Edward deBuvitz, 2:30 minutes, USA, World premiere. A quote from an executive at an art gallery in New York makes an attempt to raise the consciousness of a viewer of these images.

THURSDAY APRIL 18 (CONTINUED)

EXPERIMENT 10

7:15–8:30PM

Yes—I Am A Slut, Amanda Lindenbach, 2018, 1:59 minutes, 2018, Canada. A short exploration of the social importance of pornography and the experience of being a pornographer through video journal.

A Word to Young Ladies, Catherine Jonet, 4:37 minutes, USA. *A Word to Young Ladies* playfully remixes ephemeral film of the puberty genre with a 1942 Superman cartoon to let loose the intractable presence of same-sex desire—here in the form of an Ice Age dinosaur.

Lembranza, Alberto Diaz, 21:47 minutes, 2017, Spain, Super 8mm. *Lembranza* seizes the memories belonging to the family history of artists and builds on this intimacy to propose an essay about time, memory and the image. The relations, gestures and conditions shape an essential discussion about the art of cinema.

Minispectacles Squatting, Maarit Suomi-Väänänen, 11:11 minutes, 2018, Finland/Switzerland. World premiere. *Minispectacles Squatting* is popping at the squat Koch Areal in Zurich. Heidrun, Maggie, Antonio, and Adam are at home in their penthouses and the van. *Minispectacles* is a series of one-minute films, cinematic haikus.

Revelations, Dominic Angerame, 22 minutes, 2019, USA, US premiere. *Revelations* includes footage that was shot from the late 90s–the present, inspired by filmmakers such as Dziga Vertov, Joris Ivens, Walter Ruttmann and Robert Fulton.

Adieu, Corpus! Alexander Isaenko, 8:07 minutes, 2018, Ukraine, US premiere. The body travelling along its borders, groping the way in time through events, rather than linearly, balancing at the edge of the rules, until once... crosses its own limitations and steps out of the frame. The body physically dies converting into virtual one.

EXPERIMENT 11

9:00–10:00PM

Special Presentation: Ism, Ism, Ism: Experimental Cinema in Latin America—An Introduction

Adam Hyman, LA Filmforum

Color, Lydia Garcia, 3:44 minutes, 1955, Uruguay.

Las ventanas de Salcedo Luís, Ernesto Arocha, 6 minutes, 1966, Colombia.

Cosmorama, E Pineda Barnet, 5 minutes 1964, Cuba.

Cowboy and ‘Indian’ Film, R. Montañez Ortiz, 2 minutes, 1958, EEUU/Puerto Rico.

Blues Tropical, Poli Marichal, 3:30 minutes 1982, Puerto Rico.

El Inmortal, J. Honik & L. Abel, 7 minutes, 1968, Argentina.

Ismism, Manuel DeLanda, 5:57 minutes, 1979, Mexico/USA.

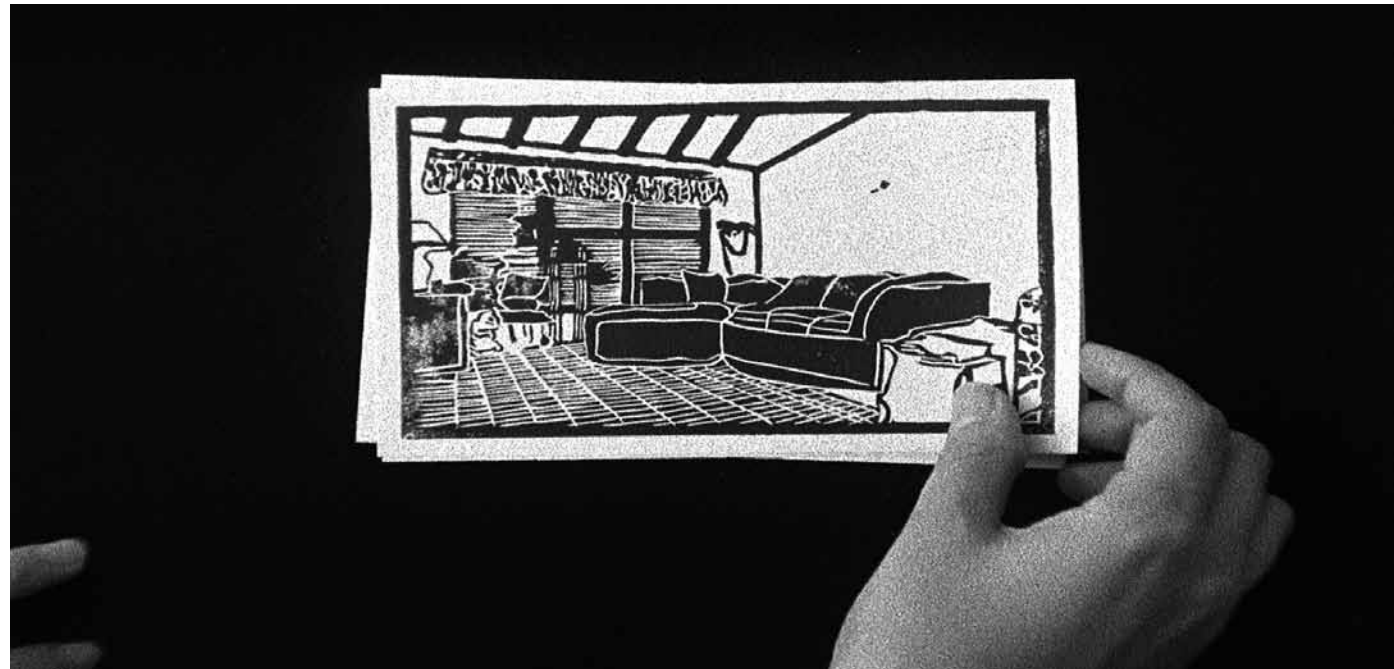
Estela, Bruno Varela, 8 minutes, 2016, México.

Tristezas, Paz Encina, 7 minutes, 2016, Paraguay.

Cocktail de Rayas, E. Darino, 2 minutes, 1964, Uruguay.



Revelations by Dominic Angerame, Experiment 10



Foreclosed Home Movie by Lisa Danker, Experiment 12

FRIDAY APRIL 19

GUILD CINEMA

EXPERIMENT 12

2:30–4:00PM

In Film/On Video, Ignacio Tamarit, 3:15 minutes, 2018, Argentina, 16mm. Can film and video coexist in the same film? 16mm film and VHS video tapes need each other in order to exist.

La Bala de Sandoval, Jean-Jacques Martinod, 16:58 minutes, 2018, Ecuador, US premiere. Isidro Vargas reminisces on his various encounters with death as he roams the mangroves of Chongón.

Glitchtown 02: Texting With Ruth, Paul Echeverria, 9:10 minutes, 2019, USA, World premiere. Grandma Ruth was born in Detroit during the early 1900s. During her lifetime, she witnessed the rise and fall of the great Motor City. By the time of her death, the Internet was in its infancy and the city was entangled in a perpetual state of glitch. Due to the limited availability of archival media, her rich personal history dissolved with her passing. *Glitchtown 02: Texting With Ruth*, presents a fictional conversation, between the filmmaker and his grandmother, about the history of Detroit.

Foreclosed Home Movie, Lisa Danker, 8:20 minutes, 2018, USA. A memoir of losing a home in 1920s Miami becomes the sister tale to a foreclosure in 2013. Unable to accept the loss of her foreclosed home, the filmmaker's mother recounts its rooms and features.

50.000 Scans, Benjamin Verhoeven, 22:28 Minutes, 2017, Belgium, US premiere. *50.000 Scans* focuses on how the choreography of a human body functions in the scanned-reality. It explores this scanned dimension and holds it against the registration of movement through photography.

Where The Truth Lies, Diana Nerwen, 4:11 minutes, USA. A found footage collage poem for absurd times. Disparate images, sounds, and text collide in a disorienting world of trickery and deception.

I Am Not There, Markus Maicher, 2:50 minutes, 2017, Austria, US premiere, 16mm, musical score by Tom Foe. Fragments of childhood memories, traces of a lost past, haunting the empty spaces of the present.

ARK, Michael Morris, 7:02 minutes, 2018, USA, 35mm. *ARK* is made from 35mm prints held in the G. William Jones Film and Video Collection. The metaphor of the ark serves as a parallel for the archive that rescues hundreds of films from the deluge of time while acting as refuge from which to repopulate the world with images.

Lost/Found, Naz Shahrokh, 2:29 minutes, 2018, United Arab Emirate, World premiere. This work explores the inner journey of the soul. From being lost one is found, lessons are learned by chance, and inner truth is found. The conversation is from the viewpoint of a feminine voice, linked with the ocean and the moon.

EXPERIMENT 13

4:45–6:00PM

Special Presentation: In the Listening Garden

Curated by Oona Mosna, Media City, Canada

ENVIO 24 with Helga Fanderl, Jeannette Muñoz, 3 minutes, 2010 Chile/Switzerland, 16mm.

Sanctus, Barbara Hammer, 19 minutes, 1990, USA, 16mm.

Atomic Garden, Ana Vaz, 8 minutes, 2018, Brazil/ Portugal, 16mm-digital.

Fish Point, Pablo Mazzolo, 7 minutes, 2015, Argentina, 16mm.

Altiplano, Malena Szlam, 16 minutes, 2018, Chile/ Canada, 35mm (or digital).

Strata of Natural History, Jeannette Munoz, 12 minutes, 2012, Chile/Switzerland, 16mm.

Fainting Spells, Sky Hopinka, 11 minutes, 2018, Ho-Chunk Nation.

EXPERIMENT 14

7:15–8:30PM

Special Presentation

Panel discussion with Kyros Kikos (Videoex), Oona Mosna (Media City), Craig Baldwin (Other Cinema), Adam Hyman (LA Filmforum) and Leslie Raymond (Ann Arbor Film Festival).



About One Photo, Reza Golchin, Experiment 16

SATURDAY APRIL 20 GUILD CINEMA

EXPERIMENT 15

3:30–4:45PM

Special Presentation: Songs of 3 Centuries

Chip Lord and Hayden Pedigo

Lord and Pedigo will screen selections from three video projects that Lord conceived around Pedigo's music. Their cross-generational collaboration began in 2016 when Pedigo called Lord and asked him to consider making video for a "couple of songs" on his vinyl release, *Greetings from Amarillo*. Lord then used music from *Five Steps* in his anthropocene view of *Miami Beach Elegy*. Finally, in 2018 Pedigo wrote and recorded seven new songs, which Lord named and used to structure newest work, *Valley of the Sun*.

EXPERIMENT 16

5:15–6:15PM

Workshop Film: Here Today, Gone Tamale: In-camera Magic With Eric Stewart and Taylor Dunne, 16mm.

About One Photo, Reza Golchin, 1:01 minutes, 2016, Iran, US premiere. This film is about one photo.

Carolee, Barbara and Gunvor, Lynne Sachs, 8:45 minutes, 2018, USA. From 2015 to 2017, Lynne visited with Carolee Schneemann, Barbara Hammer, and Gunvor Nelson, artists who have embraced film throughout their lives. Lynne shoots with each woman in the place where she finds grounding and spark.

Selfiesism—Dance Duet, Daphna Mero, 5:03 minutes, Israel/USA. Two dancers: one in Jerusalem the other in NYC, meet in a virtual space. The aesthetics of the selfie frames their communication and creates a new language that goes beyond the self.

Xarussell, Andreas Gogol, 7:10 minutes, 2017, Germany. An abstraction of moving reality—*Xarussell* is a mixture of 8mm, 16mm, and DV Media without narrative content. Their goal remains simply the marking of "the most boring places on the planet".

Fifty Feet Near Wendover (for Nancy Holt), Kate Lain, 3:18 minutes, 2018, USA, World premiere, musical score by Panaiotis. An interplay of landscape, concrete, and light, this sculptural homage to artist Nancy Holt was edited in camera on a single roll of Super 8 film at Holt's *Sun Tunnels* in the Great Basin desert in the U.S.

Trahere, Linda Fenstermaker and Caryn Cline, 3:10 minutes, 2018, USA. Using in-camera double exposures, *Trahere* explores our timeless relationship with the natural world as a young farmer entangles herself among the flowers.

Liliesleaf Farm Mayibuye: In Search of the Spectres of History, Patti Gaal-Holmes, 10 minutes, 2016, UK, US premiere. This dual screen film juxtaposes personal/political narratives in 1960s apartheid South Africa. Liliesleaf house acts as a palimpsest opening up multiple layers of history to question complicity, truth and the diffuseness of memory.

Handful of Dust, Hope Tucker, 8:33 minutes, 2013, USA. Prussian blue can be used to render images and counteract radiation poisoning.

Before The Eyes, Simon Šerc and Martina Testen, 3:40 minutes, 2017, Slovenia, US premiere. The premonition of spore power creates a feeling of weakness and a fear of being trapped into multilayered systems.

EXPERIMENT 17

7:15–8:15PM

Special Presentation: SIDE ONE—live cinema mix

Tommy Becker

Along with a program of handpicked works from 2014–2018, live vocals and sound elements bring to life a visual storytelling that blends the artist's poetics, songwriting and performance with found footage and computer design. The tape's short works balance meaning with emotion in a playful, tragicomic presentation of expanded song structure. Educational preludes provide a documentary component grounding the lyrical content in a larger conceptual framework.

EXPERIMENT 18

8:45–10:00PM

Day by Day by Day, Lin Li, 2:11 minutes, 2018, United Kingdom, US premiere. Contemplation of the passage of time, stillness and emptiness.

Acting Erratically, Tuff Guts, Hazel Katz and Daniel Goodman, 15:06 minutes, 2018, USA. Using found footage and archival material as metaphorical architecture, *Acting Erratically* explores the relationship between State violence and mental health on the bodies of neurodivergent women of color in NYC. Made collaboratively with Picture the Homeless and Black Youth Project 100 (NYC Chapter).

Applied Pressure, Kelly Sears, 6:20 minutes, 2018, USA. Sequential images sourced from dozens of massage books are activated to reflect on recent public conversation from this past year surrounding bodies, massage, and trauma.

Let's Call Her Adriana, Barbara Oettinger, 9:31 minutes, 2017, Chile. This film explores the topic of food and immigration, labor, and dreams of a woman who works in Sunset Park, Brooklyn, NY making quesadillas in the street.

ENCODED/EXPLODED, David Sherman, 14:40 minutes, 2018, USA. Triangulated sites (Biosphere 2, Sunset Footprints, Casa Grande Domes) of virtual realities in the Sonoran Desert trace visionary intersections of the cultural and natural information systems that struggle against containment. Parables of ritualistic impermanence are rendered in the physical reliquaries of ancient technological futures.

Helios, Eric Stewart, 5 minutes, USA, 2018, 16mm, (silent). Time lapses of cacti and succulent over the course of a year.

The Vanishing American, Wago Kreider, 8:10 minutes, 2018, USA. The desert landscape of the Navajo Nation reservation at Monument Valley, with a multi-layered soundtrack from films shot there. The title refers to the 1925 silent film, shot at this site—one of the first movies to address the mistreatment of indigenous people by settlers.



Day by Day by Day, by Lin Li, Part of Experiment 18

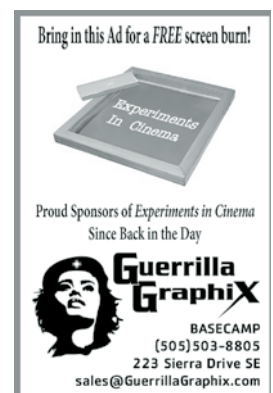
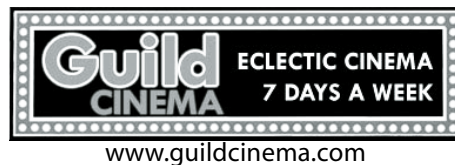
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Special thanks to our amazing audience and all the independent media artists for believing in us and our somewhat esoteric mission.

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FULL REPORT TO FOLLOW.

For the past 14 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, and Kimo Theater. As we begin to imagine our next 14 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 deductible. 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:

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