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.EXPERIMENTSCINEMA.ORG
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 wooly 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 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 Youssef, 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 looked skyward, feeling the static charge, and searching with my eyes (and then my mind) the stars and constellations that were completely new to me. There, in the presence of my literary heroes, I found myself (surrounded by all the expatriots that history has remembered and all those who have followed before them, many not deserving of the attention history has given them) that history has forgotten. A wave of emotion washed over me (not unconnected to the fact that I spent the day looking at thousands of photos taken at Café Tissardmine). A Night in Casablanca, the night before I was to leave for the Sahara, magically transported me back in time to my grandmother’s living room in San Antonio, Texas, to the night I first watched it over and over and over. From time to time I wonder if I had been able to “return” to that night in Texas, could I ever have been able to “return” to that night in Casablanca? Or was all of it a dream? A Night in Casablanca is a film made for my eyes. 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 to the storied Sahara sky. The night before my departure, as if all the creative energy that I had been allowed would somehow be stilled in the last night I would spend in Morocco, I was going through, a goat was slaughtered and roasted in my honor. I was going through, and 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 to the storied Sahara sky. The night before my departure, as if all the kinetic energy that I had been allowed would somehow be stilled in the last night I would spend in Morocco, a goat was slaughtered and roasted in my honor. 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 to the storied Sahara sky. The night before my departure, as if all the creative energy that I had been allowed would somehow be stilled in the last night I would spend in Morocco, a goat was slaughtered and roasted in my honor. I was going through, a goat was slaughtered and roasted in my honor.

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-pack, 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 Dunn 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 darkness processes to investigate landscape, place, and cultural identity in the American West.

VENUES AND ADMISSION INFORMATION

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 byLin Li.

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.

Bryan Konefsky, Founder/director of Experiments in Cinema
TUESDAY APRIL 16
GUILD CINEMA

Experiment 1
4:30–5:30PM

The Center, Amselley Goldman, 2:30 minutes, 2018, USA, US premiere. The center of a thing is not always obvious. The Doors of Perception. Camila García, 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, Moscow, and Sofia. Verses by William Blake, micro stories by Luis Viñales, Luisa Valenzuela, and Camila García, and a poem by Paul Maldonado. Here But Not Here at the Same Time, Zenia Kotopou- lou and Daz Doley, 9 minutes, 2014, UK. Experimental short, 8mm short, exploring identity, presence, absence, and otherwise in a pedestrian context. Sitscan and non-conventional narrative aim to challenge the viewer’s traditional view and perspective.

Almost Nothing: So Continues the Night, Davor San- vincenti, 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 is the image of the reality 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 the viewer’s traditional view and perspective.

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

32-Bit, Víctor Osvaldo Ramírez, 7:45 minutes, 2018, Germany/Mexico. An essay film about my very own Internet, a parallel world where memory loss, errors, surveillance, and addiction seep everywhere and everyone. Fragments of Light, Marina Tébechrani, 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 saving anything I find interesting. Because for me, cinema is those moments that are not written nor pre-arranged, I have been intuitively experimenting with my phone, creating a new reality out of it.


Snow Lee Leopard by Laura Hall in Experiment 3

Experiment 3
8:45–10:00PM

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

Beyond Action, Ana Rodrigo León, 5:40 minutes, 2018, Spain. The role of a pilot of the film. Eye 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-switching performance (single-take) using an AM/FM radio.

3 Dreams of Horses, Mike Hoolboom, 3:30 minutes, 2018, Canada. A trip that results in 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, Yulka Psakiultsyka, 10:15 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, Sabir 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 morphed nature of the dead-old primal human eyes. No warning was given. No mercy was shown.

Artist Statement, Sharay 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, Gaia apostolico-yoldi, 3:38 minutes, 2016, Italy/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, Goedeldyn Audrey Fostier, 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 surrealistic. Kiki looks directly at the viewer in a dream occult homage, in Kiki’s imagined “last 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 Structures, Ana 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 exquisites of reality. Building 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 Moon, Katharina Rugg, 3:17 minutes, 2018, USA, 16mm. Following the winter solstice, the longest night of the year prevails. 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 of cult classic, Mahogany Too. Owusu’s fascination with the horse is a meditation on time and death over breakfast.

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Camouflag, Yuko Sato, 7 minutes, Japan, US premiere. Film grain fascinates me. Enhancing 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 Hectar, 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.

Orbit, Tosh 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.

The Shouting Flower, Derek Jenkins, 1:02 minutes, 2018, Canada, US premiere, 16mm. Approaching political resistance from multiple subject positions to model what Anna Lossehauptf is calling “work across difference,” the film deploys images processed in plant material, direct animation and audio recorded on a child’s toy.
**WEDNESDAY APRIL 17 (CONTINUED)**

**EXPERIMENT 5**

4:15–5:30PM

**Special Presentation**

Bruce Conner: Assemble Artist, Film Alchemist, Conceptual Punkster

The VMFA Art Museum and Exhibitions in Cinema Festival join forces to host San Francisco filmmakers/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 SFCMC supply overlaps with Albuspro’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 his Beat sub-cultural content, 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 Shoonfield and Xen Gavria.

**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 films and videos. Every year at the end of May, Videoex is Switzerland’s largest festival dedicated to experimental film and video. Every year at the end of May, Videoex is Switzerland’s largest festival dedicated to experimental film and video. Over the course of nine days, Videoex shows films and experimental film and video. Presented by Kyros Kikos

**FREE EVENTS AT KIMO THEATRE!**

**Participants 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

**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, Rhona Mühlebach, 06:30 minutes, 2016, Switzerland.

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

**The Sequence of Years**, 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.

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


**Grassland**, Sarah Kanoue, 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 Radfiare**, 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.

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**Field of Infinity**, Goli 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.

**Table**, Laura Hindmarsh, 2:40 minutes, 2018, United Kingdom. US Premiere. In a entire from a terribly bland and poorly acted SFPD instructional film.

**Taylor**, Youngmee Choi, 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.

**Scudder**

**FES**

**EXPERIMENT 8**

3:00–4:15PM

**What Fact Was Presented In This Scene?**

Doug Katzies, 3:39 minutes, 2010, USA. Direct found footage film made entirely from a terribly bland and poorly acted SFPD instructional film.

**Bailey** by Katherine Balsley, 8:30 minutes, 2018, USA.

**Award Winning Classroom**

- Sandia Prep
- Amy Biehl Charter High School
- Albuquerque Academy
- Kimo Theatre

**Working Classroom**

- Kimo Theatre

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**EXPERIMENT 9**

5:00–6:15PM

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THURSDAY APRIL 18 (CONTINUED)

EXPERIMENT 10
7:15–8:30PM
Yes—I Am A Slut, Amanda Lindroth, 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 reminds ephemeral film of the puberty genre with a 1942 Superman cartoon to let lose the intractable presence of same-sex desire—here in the form of an Ice Age dinosaur.

Lembranza, Alberto Díaz, 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.

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 Saldado Luis, Ernesto Arredondo, 6 minutes, 1966, Colombia.
Cosmonauta, 8 Pinella Barnet, 5 minutes 1964, Cuba.
Cowboy and Indian Film, B. Montañés Ortiz, 2 minutes, 1958, EEUU/Puerto Rico.
Blues Tropical, Poli Marichal, 3:30 minutes, 1982, Mexico.

DISTANCE
Estela, Manuel DeLanda, 5:57 minutes, 1979, Mexico.
Estela, Bruno Varela, 8 minutes, 2016, Mexico.

TRISTEZAS
Tristezas, Pati Encina, 7 minutes, 2016, Paraguay.
Cocktail de Rayas, E. Durino, 2 minutes, 1964, Uruguay.

Two short films by dominic angerame, experiment 10

Minispectacles Squatting, Maarii Somnul Viisainenes, 11:11 minutes, 2018, Finland/Switzerland. World premiere. Minispectacles Squatting is popping at the squat Kunst Areal in Zurich. Heidrun, Maggie, Antonius, and Adam are at home in their penthouses and the van. Minispectacles is a series of one-minute films, cinematic haikus.

Revelations, Dominic Angrame, 22 minutes, 2018, USA. US premiere. Revelations includes footage that was shot from the late 90s—the present, inspired by filmmakers such as Dirga Vertos, Josts Ievins, Walter Ruttmann and Robert Fulsun.

Aduco, Corpus Alexander Sasaski, 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.

FRIDAY APRIL 19

gUILD CINEMA

EXPERIMENT 12
2:30–4:00PM
In Film/On Video, Ignacio Tanarit, 3:17 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 Chongon.

Glitchtown 02: Testing 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 gloth. Due to the limited availability of archival media, her rich personal history dissolved with her passing. Glitchtown 02: Testing With Ruth presents a fictional conversation, between the filmmaker and his grandmother, about the history of Detroit.

Foreclosed Home Movie by Lisa Danker, Experiment 12

FORECLOSED HOME MOVIE

50,000 Scans, Benjamin Verbouwen, 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 builds it against the registration of movement through photography. Where The Truth Lies, Diana Newen, 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 Meicher, 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, Nia Shahrokh, 2:29 minutes, 2018, United Arab Emirates. 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 Heleq Fanderl, Jeanette Muñoz, 3 minutes, 2010 Chile/Switzerland, 16mm.
Sanctus, Barbara Hammer, 19 minutes, 1990, USA, 16mm.
Atomic Garden, Ana Vai, 8 minutes, 2018, Brazil/Portugal, 16mm digital.

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

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).

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Alliplano, Malena Szlam, 16 minutes, 2018, Chile/Canada. 35mm (or digital).
Sanctus, Barbara Hammer, 19 minutes, 1990, USA, 16mm.
Strata of Natural History, Jeanette Munoz, 12 minutes, 2012, Chile/Switzerland, 16mm.
Fainting Spells, Sky Hopinka, 11 minutes, 2018, Ho-Chunk Nation.

FORECLOSED HOME MOVIE

Foreclosed Home Movie by Lisa Danker, Experiment 12
SatURday april 20

GUILD CINEMA

EXPERRiment 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 2018 when Pedigo called Lord and asked him to consider making videos 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 Elgy. Finally, in 2018 Pedigo wrote and recorded seven new songs, which Lord named and used to structure newest work, Valley of the Sun.

EXPERRiment 16

5:15–6:15PM

Workshop Film: Here Today. Gone Tomorrow: 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.

Sellofies—Dance Duo. Daphna Meriv, 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, 3:14 minutes, 2016, USA. World premiere, musical score by Panaitis. 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.

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

Lililaelf Farm Maybuye: In Search of the Spectres of History. Patti Gual-Holmes, 10 minutes, 2016, UK, US premiere. This dual screen film juxtaposes personal/political narratives in 1990’s apartheid South Africa. Lililaelf 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 Sers 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.

EXPERIMENTS IN CINEMA v.14.2 THANKS THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:
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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