

BASEMENT FILMS

# EXPERIMENTS IN CINEMA



ARTIST FILMS FROM AROUND THE WORLD!

in Person  
APRIL 16-20, 2025

AT THE GUILD CINEMA  
3405 CENTRAL NE  
ABQ, NM

online!  
APRIL 28 - MAY 10, 2025  
[www.experimentsincinema.org](http://www.experimentsincinema.org)



ONE  
ALBUQUE  
RQUE office

CNM



nma  
new mexico arts  
public support for the arts

KUNM



# EXPERIMENTS IN CINEMA v20.0

In Person **April 16–20, 2025** / Online **April 28–May 10, 2025**

## LETTER FROM THE DIRECTOR

*For Charles Richardson 1939-2024*

As we celebrate our 20th edition of Experiments in Cinema, it seems appropriate to remember the important influences in my life. It would be easy for me to reference people like Abbie Hoffman, Annie Sprinkle, Joe Coleman, Big Daddy Ed Roth, or Soupy Sales as they are the “usual suspects.” But I want to dig deeper, as Dylan Thomas wrote in *A Child’s Christmas in Wales*. “...I plunge my hands in the snow and bring out whatever I can find. In goes my hand into that wool-white bell-tongued ball of holidays resting at the rim of the carol-singing sea, and out come Mrs. Prothero and the firemen.” In my case when I plunge my hands in, I bring out Charles Richardson.



Charlie, Bryan (and his mustache), 1973

I have known Charlie since I was 15 and possibly earlier. I think of him, and his partner Audrey, as my other, cool parents. Riding on the back of Charlie’s motorcycle or zipping around Connecticut in Audrey’s MG Midget gave my young self a particular kind of thrill and instigated a desire to discover the next adventure that lies ahead. Back then, while other friends were employed in typical “first jobs” at McDonalds or Burger King, Charlie and Audrey gave me my very first job, working at their bicycle shop, honing my skills as a mechanic and learning valuable life lessons.

It was during those heady days at The Cyclery (this would have been the mid 1970s during what has come to be known as “the bike boom”) that Charlie taught me the difference between being a mechanic and a parts changer. Charlie and Audrey also bought their first RV while I was employed at The Cyclery, something that resembled the Winnebago featured in *Breaking Bad*. From that moment on, they inspired in me a passion to travel and a curiosity about the world. My early days of traveling took the form of long distance bicycle trips, often being on the road for a week or two, exploring the New England states.

Those bicycle adventures culminated in 1983 when I spent 3 months on the road riding my bike from San Francisco to Connecticut. I would have been on the road longer, but I had just met Patti, and I wanted to be home in time for her birthday. We spent the next 35 years together until cancer took her life in 2017. Luckily, both Charlie and Audrey had the opportunity to know her. That sense of curiosity and instigating a love for travel didn’t stop with long distance bicycle trips. Inspired by Charlie and Audrey’s RV adventures, Patti and I traveled to any number of countries including the UK, Argentina, Cuba, Germany, Italy, France, Korea, Russia, Serbia, and Spain. In most cases our travel was informed by invitations from film festivals to give talks and/or screen my own films.

Back at The Cyclery, and before all things cinematic captured my imagination, I recall one customer who was unhoused and lived in the wooded area behind the shop. He didn’t bathe often and kinda stunk. Charlie would always treat him with kindness and compassion as he repaired a flatted tire or a broken chain. Most importantly, Charlie never charged him for any repairs. In 1983 I opened my own bike shop which eventually became a cultural hub in Bridgeport, Connecticut. At my store, I had a regular customer who was confined to a wheelchair. He would often come into my shop with a flat or a worn out tire. Inspired by my time at The Cyclery, I always treated him with the respect and kindness I learned from Charlie.

Charlie embodied a sense of patience and empathy that I often compared to David Carradine’s character in the TV series, *Kung Fu*. At the risk of associating Charlie with an ideology that he may have been less comfortable with, in many ways one could argue that Charlie was a kind of Shaolin monk. I have tried to keep those sensibilities close to my heart as I travel through life, whether it was dealing with a customer at my bike shop, interacting with attendees at a film festival during a question and answer session, or engaging students enrolled in film and art courses that I taught at The University of New Mexico.

Now, 50+ years later, Charlie continues to be a guiding light in my life. I am so happy that on one of their RV adventures through the southwest, Charlie and Audrey had the opportunity to meet my new partner, Nina, who literally and figuratively saved my life after Patti died. Nina is a composer and a music teacher who, in many ways, also embodies some of the traits I so admire in Charlie, that of patience, empathy, kindness and curiosity.

Rest in peace Charlie, and know that I will always be your Grasshopper.

Full report to follow.

**Bryan Konefsky**  
Founder/director, Experiments in Cinema

## TABLE OF CONTENTS

Special Presentations . . . . .	1
<b>Wednesday, April 16</b>	
Experiment 1 . . . . .	2
Experiment 2 . . . . .	3
Experiment 3 . . . . .	3
<b>Thursday, April 17</b>	
Experiment 4 . . . . .	3
Experiment 5 . . . . .	4
Experiment 6 . . . . .	5
Experiment 7 . . . . .	5
<b>Friday, April 18</b>	
Experiment 8 . . . . .	6
Experiment 9 . . . . .	6
Experiment 10 . . . . .	7
Experiment 11 . . . . .	7
<b>Saturday, April 19</b>	
Experiment 12 . . . . .	7
Experiment 13 . . . . .	8
Experiment 14 . . . . .	8
<b>Sunday, April 20</b>	
Experiment 15 . . . . .	8
Experiment 16 . . . . .	9
Experiment 17 . . . . .	9
Experiment 18 . . . . .	9

## VENUE & ADMISSION INFO

**Guild Cinema**  
3405 Central NE, Albuquerque, NM 87106  
www.guildcinema.com • (505) 255-1848

- General admission is \$10 per day or \$40 for a full festival pass
- Student and senior admission is \$8 per day

The online festival is free to view and will be available April 28 through May 10 at [www.experimentsincinema.org](http://www.experimentsincinema.org).

## RECEPTIONS

All receptions, unless otherwise noted, follow immediately after the last program each evening.

**April 16: Bosque Brewing Co.**  
106 Girard Blvd SE • (505) 508-5967

**April 17: Tractor Brewery**  
118 Tulane St SE • (505) 433-5654

**April 18: Michael Thomas Coffee**  
202 Bryn Mawr Dr. SE • (505) 504-7078

**April 19: Tractor Brewery**  
118 Tulane St SE • (505) 433-5654

**April 20: M'tucci's Bar Roma**  
3222 Central Ave SE • (505) 508-3948

Cover art by Beth Hansen.  
Program design by Kristina Cardoza.

# SPECIAL PRESENTATIONS



Chelsea Werner-Jatzke  
Experiment 5



Rana San  
Experiment 5



Nina Shoenfeld  
Experiment 6



Christian Haardt  
Experiment 7



Marina Kožul  
Experiment 9



Diana Nenadic  
Experiment 11



David Sherman and  
Rebecca Barten  
Experiment 14



Takashi Makino  
Experiment 15



Jeremy Rourke  
Experiment 18

## Experiment 5

### Cadence Video Poetry Showcase

Curated by Rana San and Chelsea Werner-Jatzke

## Experiment 4

### The Bryan Konefsky Fund Award

## Experiment 6

### Youth Lens

Curated by Nina Shoenfeld

## Experiment 7

### The Laboratory for Antiquated Video Systems

Presented by Christian Haardt/ZKM

## Experiment 9

### Alternations (Contemporary Croatian Films)

Curated by Marina Kožul

## Experiment 11

### Early Croatian Experiments: Legacy of Genre Film Festival and the Analogue Era

Curated by Diana Nenadic

## Experiment 14

### Total Mobile Home

Presented by David Sherman and Rebecca Barten

## Experiment 15

### Power of Abstraction

Created by Takashi Makino

## Experiment 18

### Think of a Cloud: Artist in Residence

Performed by Jeremy Rourke

Dear fans of Experiments in Cinema, if you are interested in contacting any of our participating artists/curators please email us at [experimentsincinema@gmail.com](mailto:experimentsincinema@gmail.com) or call/text the Basement Films hotline at (505) 585-5271.



Experiment 1 (3:00–4:30PM)

**Serial Parallels** by Max Hattler, 9:00, 2019, Hong Kong. This experimental animation approaches Hong Kong’s built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city’s signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips.

**SKRFF** by Corrie Francis Parks/Daniel Nuderscher, 7:00, 2024, Austria. Public graffiti walls carry decades of hidden cultural and political history within their layers of spray paint. SKRFF\_ology began as an investigative excavation of the public walls around Vienna. Treating the wall like both an archeological site and a sgraffito sculpture, the artists activate the layers of the past with stop motion animation. Unraveling the past seems a necessary endeavor (both as society and as individuals) to avoid making the same mistakes over and over again, but the act of digging in raises the question of whether the past can ever be remembered clearly in all its complexity.

**A Message From Humboldt** by Matt Feldman, 6:40, 2024, US. 16mm. Glances at an emptied apartment in Milwaukee drift into a psychodrama confronting fears of death and loneliness. Through the use of in-camera experiments, fractured imagery inquires into the hauntings and mysteries of the everyday.

**Toil and Spin** by Maureen Zent, 5:05, 2024, US. Cast off from shore, into the dim, the dark. Away, away. Adrift in an oarless boat. Deep, deeper below the mirror surface. Then snap. Caught in eddies of regret, past slights, tasks undone, worries fresh and aged. Ever searching for a channel back to the elusive elsewhere. Toil and Spin uses the visual language of minimalism to describe sleep and sleeplessness.

**What Are Roads For?** by Mati Pirsztuk, 1:35, 2024, Argentina. Sometimes the roads connect us to somewhere we want to go or with something we want, but they can also get us lost. The most important thing is the trip, that epiphany between the starting point and the end of the line. Filmed through different periods of time on the road (Avenida General Paz, Argentina) where I suffered a car accident years ago, ending with me unconscious and having a near-death experience.

**Isosceles Forest** by Sukanya Ghosh, 3:00, 2018, India. This work is an optical collage, a loop of images dissolving into each other in a combination of animated gestures. The name echoes mathematician Richard Bellman’s 1955 Forest Problem (“What is the best path to follow in order to escape a forest of known dimensions?”). Here the overlapping and intermingling of images fading in and out of each other seems to look for new propositions, the images follow segmented routes as if seeking out the best possible path to freedom.

**The Last Snow** by Shayan Naghibi, 3:35, 2023, Iran. Everything can disappear, like the fall of the last snowflake.

**Serene Hues** by Rita Tse, 4:24, 2024, Canada. This hand-processed, solarized, tinted, and toned film is a meditative journey into the tranquility and vibrant beauty of nature. The surprising and unexpected images created through process-driven filmmaking, which is improvisational and interactive, embody the wabi-sabi aesthetic of impermanence, incompleteness, and imperfection, emphasizing the creative process of producing the work.

**Crystal Palace** by Linda Izcali Scobie, 8:30, 2024, US. Two films align as a languid meditation on motion, color, pattern and joy. A collaboration between filmmaker Linda Izcali Scobie and musician John Davis for John's 2024 LP release "Landlines".

**WE ARE DESCENDED FROM THE SAME EUKARYOTE** by Katia Sophia Ditzler, 2:00, 2023, Germany. This short poetry film combines 3D modeling, digital animation, and performance. The artist scanned herself to let her avatar perform in her stead. The 3D models are studies of organic shapes, while the textures are taken from ornamentally collaged videos of flowers, plants, fruits and vegetables. The background is composed of astro images, adding to a hint of mysticism. The poem is an ironic love poem: Every organism with a cell nucleus is descended from the same eukaryote.

**Colorful Colorado Nails** by Monica Panzarino, 6:35, 2024, US. This work was inspired by Phil Morton's classic 1976 video, *Colorful Colorado*, as well as Panzarino’s first artist's residency at Signal Culture’s new studio space in Loveland, Colorado. Panzarino processes footage of a drive through Rocky Mountain National Park using Signal Culture's Wobulator, Jones MVIP Eurorack module (an analog video synthesizer), and Maelstrom software app. The footage is then chromakeyed onto Panzarino's green screen-colored nails as she works with the tools in Signal Culture's studio. This video captures the transformative quality of Colorado's natural beauty and stunning landscapes while guiding viewers through a portal from analog to digital image processing.

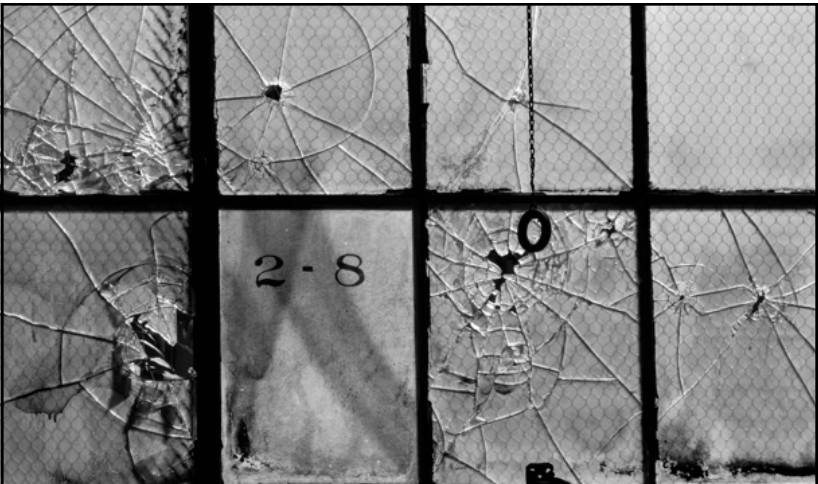
**The Eternal Recurrence of Unique Conditions** by Aaron T. Ross, 2:58, 2024, US. Exploring themes of repetition as a form of change, this abstract music video employs a technique of analog video synthesis called raster scan processing. Chaotic imagery is generated with an LZX-compatible video synthesizer feeding back through a vintage XYZ vector monitor. Color and movement are controlled in real time with digital and analog tools, including a PC and a battery of Eurorack audio modules.

**Latitude Mesh** by Agnès Hayden, 18:13, 2024, Spain, 16mm.. A photographic emulsion is a photosensitive chemical compound used in film to create an image when exposed to light. Agnès' artisanal emulsion drives this work, crafted with the precision of a contemporary alchemist. It establishes a dialogue between different emulsions: Kodak Tri-X, Kodak 3378 high contrast film, and Agnès' artisanal emulsion. The film is structured by three concepts: the descent in photographic latitude from the most light-sensitive emulsion to the least, the descent in geographical latitude, filming from north to south, and a physical camera descent. Movement, photochemical sensitivity, and geography are intertwined throughout the footage, accompanied by a self-produced soundscape.

**lessons on flight** by Cecilia Araneda, 4:27, 2024, Canada. Shot on 16 mm film, eco-processed with olives and hand colored on site in rural Chile, lessons on flight examines the flight patterns of the green-backed firecrown hummingbird.



Still from *Colorful Colorado Nails* by Monica Panzarino, Experiment 1



Still from *Ghosts* by Deborah Fort, Experiment 2

## Experiment 2 (6:00–7:00PM)

**Kuleshov** by Ben Popp/Dustin Zemel, 4:30, 2024, US. An experiment using the Kuleshov theory by Dustin Zemel and Ben Popp.

**The Dissolution of the Landscape** by Anne-Marie Bouchard, 23:52, 2024, Canada. Through visual metaphors, the film offers an incursion into an inner landscape, a dive into subconscious, a mix of childhood memories and recurrent dreams, between surrealism and automatism.

**Chang Gyeong** by Jangwook Lee, 17:12, 2024, Korea, 16mm. "She would narrate events she had witnessed with her own eyes, as well as events that she had never witnessed." (from 'The wind-up bird chronicle' by Murakami Haruki). As a child, zoo was a space that provided fantastic experiences. In particular, Changgyeonggung was a strange place where a zoo, amusement parks and old palaces coexist. Perhaps childhood memories retain an emotional vestige of those events. It was not a specific event, but a personal emotion which lies somewhere around the boundaries between the reality and the virtual. The coexistence of these elements came from the tragic history of Changgyeonggung (during the time of Japanese rule, a zoo was

created for the purpose of mocking and degrading Changgyeonggung Palace). Sadly, Changgyeonggung has a legacy of animals being victimized during both liberation and the Korean War. After learning of this history, the space of Changgyeong Palace no longer had aroused any previous emotional reactions. Emotional memories that had formed the ambiguous boundaries between reality and fantasy began to divide exactly in two, and at the same time there was no emotion left on either side of reality and fantasy.

**Ghosts** by Deborah Fort, 5:40, 2024, US. The Albuquerque Railyard was built in the late 1880's to service the steam engines newly arrived in the west. The railroad brought commerce, innovation, diverse populations, disease, corruption, imperialism. The rail lines through the southwest often had a negative impact on indigenous culture and contributed to the decimation of the buffalo. When the diesel engine was introduced, the railyard was no longer needed, and like many outmoded technologies, was left to the ghosts of the past. Ghosts is a tour of abandonment and unseen loss filmed in the Albuquerque Railyard.

## Experiment 3 (7:45–9:00PM)

**Fear of Floating** by Dianna Elizabeth Barrie, 7:36, 2024, Australia, 16mm. Humanity approaches in an ineluctable wave of uncertainty, hope and inevitability. A ferry crossing in Mumbai stands here for all such places and times of human expansion and human vulnerability.

**Santa Clara. Birth in three phases** by Arturo Franco/Tono Mejuto, 8:50, 2025, Spain. This is a story about the life of a monastery. The passage of time and the actions suffered on the site have left a deep mark on the building and its surroundings. The wounds of the past invite us to reflect on the wounds of time.

**EXPOSED** by Nela Fraga Rivas, 22:50, 2024, Spain, Super 8mm. *EXPOSED* is a compendium of portraits made from intimacy and complicity. People who exposed themselves to the camera in order to reflect the love with which they are looked at. This is a debut work born from the conviction that we live in a time of extreme violence and there is a lack of gratitude and empathy in terms of quietly observing life. This is collage in different textures of Super8, a love letter that wants to project a healing gaze that dissolves individualisms and restores the capacity for human connection.

**Gan Tang, The Lake** by Tianming Zhou, 13:48, 2024, US. In the summer of 2023, the government of Jiujiang launched the Gan Tang Lake Cleansing Project. Within weeks, this ancient lake with over two millennia of history was drained. Nearby in Gan Tang Park, a boy wakes up in the rain. There, the destiny of Gan Tang awaits.

**Arremonops rufivirgatus** by Laurids Sonne, 12:00, 2024, Denmark. *Arremonops rufivirgatus* explores the ambiguous human histories surrounding the discovery of the bird species known as the Olive Sparrow (*Arremonops rufivirgatus*) as part of the westward expansion in the “wilderness” beyond the Mississippi River. Through the tracing of normalized eponymous practices, echoes of exploration, extraction, colonization, and order—hidden in plain sight—are revealed.

**You Are the Truck and I Am the Deer** by Max Ferguson, 5:00, 2023, Belgium. This film explores emotional pain using poetic text to express the feelings of loss and helplessness during the process of accepting the hurt inflicted by others. These emotional wounds are translated visually into a physical and pulsing presence that represents a dark and unsettling image of femininity. *You are the Truck and I am the Deer* speaks to a feeling of roaming, gnawing hunger. The knife's edge between decay and growth; the fertile potential for total destruction.



Still from *Fear of Floating* by Dianna Elizabeth Barrie, Experiment 3



Still from *tether* by Kelechi Agwuncha, Experiment 4

# THURSDAY, APRIL 17

## Experiment 4 (1:00–1:30PM)

### The Bryan Konefsky Fund Award

The Bryan Konefsky Fund was established to support New Mexico based moving image artists and/or artists from around the world who have a moving image project that involves New Mexico. The award is a way of giving back to a community that has been so supportive of Konefsky's own creative projects and his curatorial work with both Basement Films and Experiments in Cinema. For inquiries, potential applicants should contact Khia Griffis (khia@abqcf.org) at The Albuquerque Community Foundation.

**tether** by Kelechi Agwuncha, 16:00, 2021, US. *Tether* is an experimental film that pays homage to agwuncha's subconscious childhood memories of performance rituals. This bridges and reimagines their memories of playing the American recess game, "tetherball" and witnessing traditional Ojionu Igbo (Nigerian) masquerade figures gesture in a kind of spectacular, uncensored reality.

Experiment 5 (2:15–3:45PM)

Cadence Video Poetry Showcase, curated by Rana San and Chelsea Werner-Jatzke

This showcase presents a collection of works that demonstrate how video poetry makes new meaning from the combination of text and moving image. Cadence approaches video poetry as a literary genre that exists as experimental film. Whether a work starts from an image or a word, found footage or fragmented text, a dream or a drought, each of these video poems expands concepts of both the poetic and the experimental to evoke new understandings and touch on complex emotional realities. Co-directed by Chelsea Werner-Jatzke and Rana San, Cadence Video Poetry is a series of screenings, workshops, discussions, and an annual festival on the genre of video poetry during National Poetry Month. Featuring an artist residency, artist gatherings, and a virtual poetry book fair, Cadence fosters critical and creative growth around the medium of video poetry.

**Someone You Once Saw in a Dream** by Eyrún Úa, 3:00, 2023, Iceland, English with hardcoded English text. *Someone You Once Saw in a Dream* is a oneiric feminist surrealist film that acts as a poetic metaphor for the futility of feminine beauty standards, while the presence of lurking men permeates the film’s quaint athletics.

**on a bus (around men)** by Ariana Simpson, 5:00, 2024, US, English with hardcoded English captions. Dormant thoughts always remember there is a surface to return to as a body rattles between the points of somewheres. A recollage and overlay of recollection because at worst, a mind can always wander on a bus, on a train, a ferry... Generated during the 2024 Cadence Artist Residency.

**Sjhrùl** by Anna Mancuso, 3:00, 2023, Belgium. The world of pigeons. Although the voice we hear is human, the text read was written by the pigeons themselves, pecking bread on a computer keyboard. This is not a work about pigeons but with pigeons. The sounds, the sequences of consonants, the punctuations, the repetitions, creating a dialect of pigeons, a language. Opening new imaginations to all other living beings is necessary for decentering the human world.

**The Forest for the Trees** by Alison Johnson, 5:00, 2023, US. A short experimental film by Alison Johnson. A reflective journey of the forest and of the mind, carving a path between the physical world and the internal world. Words and phrases of a personal poem written by the filmmaker act as guide throughout the journey. This piece was filmed on super 8mm through various forests of California and New Mexico. Experimentations with digitally layering, sculpting, splicing, and distorting of film and sound create a kaleidoscopic and meditative effect.

**Stabat Mater** by Marina Sagona, 5:00, 2021, US, Italian with hardcoded English text. In an exercise in structured formal repetition, a portrait, a recorded dialogue, and the first movement of Giovanni Pergolesi’s “Stabat Mater” become a meditation on maternity and divorce.

**Weathered by the Sun (Desteñidos por el sol)** by Cristobal Bianchi, 5:00, 2024, US, Spanish with English subtitles. Weathered by the Sun is a film that shares the common thread of light, memory, video cameras, and the observation of nature. Blurring the line between an experimental short and a cinematic poem, it seeks to build a succession of states under a concrete and volatile gaze that exceeds the eye as a natural technology of reading and observation – whether scientific, contemplative, or a daily act. Therefore, the nomadic and random observation proposed by *Weathered by the Sun* is lost in light, forgetfulness, love, and the stars. The film suggests a temper from the place that the sun and the sky occupy in our lives: a passion dissipated by walking, collecting, and picking up the remains of the world’s details.

**In Between City (Meziměstí)** by Ilya Kreines, 9:00, 2023, Czech Republic, nonverbal. *In Between City* imitates a poetic wandering through the Central European city and its memory, through different time periods and places, blurring reality and fiction. The film is constructed from a collection of

fragments, stories, images and impressions. In the flux of images shaping the non-existing city, the film accentuates the footprints of the vanished Communist and Jewish worlds it once contained. In parallel, the film focuses on technical exploration, as it is entirely made out of stamps, carved from erasers.

**POEM OF POEM TITLES FOR "DAYS OF THE WEEK"** by Liv Glascock, Neely Goniodsky, jade hawk, Alexander Kirshenbaum, Bea Mariano, Margot Murvihill, Natalee Ryan, Rana San, Hana Shiozaki, Ariana Simpson, Paul Siple, Chelsea Werner-Jatzke, poet: Dao Strom, 3:00, 2024, US. A collaborative video poem by participants in the festival workshop, Risograph Animated Poetry Workshop with Zine Hug, set to Dao Strom’s poem POEM OF POEM TITLES FOR ‘DAYS OF THE WEEK’. This poem was originally published in Instrument with Traveler’s Ode as a collaborative print book publication + cassette album release of Fonograf Editions and Antiquated Future Records (2020).

**striketrough 48** by Maxine Flasher-Düzgünes/Jade Lien/Irene Lin, 5:00, 2024, US. Content Warning: suicide *striketrough 48* is an erasure poetry film about ending one’s life in a country flooding with natural beauty but drought-ridden when it comes to services for the mentally ill. Inspired by a county north of the Golden Gate Bridge labeled "paradise on earth", it draws attention to the mosaic of invisible struggles that plagues its people and has left them paralyzed in their efforts to find a rainbow in the fog. Its "drawn-on-film" technique allows the viewer to be immersed in the cinematic aspects of the poem, which, created by the erasure of a previous text, highlight the beauty of few words floating on a painted sea. *striketrough 48* is one of the most recent erasure poems from my choreographic poetry archive striketrough-score.org (ca. 2020), whose purpose is not only to encourage the writing of poetry using a digital algorithm, but the cross-pollination of poetry with other art forms.

**Her Eye** by Jules van Hulst, 7:00, 2024, Netherlands. *Her Eye* presents itself as a shimmering vision: Crystal clear yet fragmented. In this film, this ambiguous identity is embodied by a mystical being. Driven by a poem and different types of light, we wonder: What can you see and what can you not see? Like the sun that is too bright to look into, while her reflection on the water can be soft. A light source and its reflection are the same but different. The text of the poem is visually embedded in de film. There are three versions: Dutch (original), English and Spanish.

**smirnov fedot (смирнов федот)** by Misha Ketov, 4:00, 2024, Russian Federation. The ordinary life of an ordinary person, condensed into seven days and two quatrains. What happens if you go with the flow until the very end? Maybe not much, but it could make for an interesting film obituary. The text is based on an old English nursery rhyme. The image is taken from Soviet and Russian film footage.

**SWEEP DREAMS** by E.T. Russian & Edward Mast, poet: Edward Mast, 7:00, 2023, US. An animated dream of displacement and apocalypse.



Still from *Tides* by Piotr Kaźmierczak, Experiment 6



Still from *The Laboratory for Antiquated Video Systems*, Experiment 7



Still from *An egg, the white is gone but the yellow remains* by Mohamed Thara, Experiment 8



Still from *Become Living Things* by Kit Young, Exp. 8

# Experiment 6 (4:30–6:00PM)

**Youth Lens**, curated by Nina Shoenfeld

Throughout the year, Basement Films brings Experiments in Cinema to schools around New Mexico with the goal of inspiring new generations of homegrown film artists to recognize the value of their media voices, and to participate in shaping future trends in cultural representations. The Youth Lens program features films made by students from not only Albuquerque and New Mexico, but from around the world. This year's selections seek to create cultural, creative, and educational cross-pollination amongst the youngest participants in Experiments in Cinema.

**Self-portrait II** by Paula Benu, 1:34, 2024, Romania. Mixed media animation self-portrait of the artist.

**The Last Supper** by Trudy Flashford, 4:36, 2024, Canada. Hell breaks loose when Betty's narcissistic grandmother and obnoxious older sister come home for a family dinner.

**Her Flower Bows** by Lola Milanovic, 3:24, 2024, USA. Is there a time in our lives that we give praise to the women that came before us? In the unfolding, we learn how important it is to follow our artistry and talent. "Her Flower Bows" isn't only an inspiring talk of a single mom, but the entire line of female ancestors from the past, talking to us through the vivid hallucinations of daily life.

**Eastwood** by Filip Prša, 1:03, 2023, Croatia. A short homage to the legendary Clint Eastwood.

**Towards A Better World** by 15 young people aged 4 to 16, 10:00, 2024, Belgium. The Ballottés, a group of children and young people who are experiencing academic difficulties for various reasons, collected the testimony of Simon Gronowski, one of the last second war survivors. They transmit this story and their thoughts through this documentary that they created with passion.

**Skip To My Rick** by Drama Seven students at Albuquerque Academy, 1:58, 2024, USA. Three boys ignore the liminal space between boyhood and manhood.

**Climbing Tree** by Zoe Jensen De Pedro 6:33, 2024, USA. A poetic documentary exploring a tree's influence throughout the young filmmaker's life.

**Robin** by Petra and Robin Kolanović, 2:02, 2024, Croatia. Two sisters decided to make a short feature film about horses. At least that was the plan.

**Love Letter** by Gabi Rivero, 10:00, 2024, Australia. A poetic documentary viewing the shared experience amongst people who have experienced loss.

**Fly Little Bird** by Otto Cortes, 5:00, 2018, Brazil. The little bird Hitch flies quietly in a backyard among chickens, roosters and chicks, who welcome him and offer him food. But at lunch time the best thing to do is to be aware of psychotic animals that are the real "colonels" in the area.

**Grey Matter** by Brooklyn Goldstone, 6:06, 2023, USA. A film exploring thoughts, dreams, and memories through poems and contemporary dance.

**Items** by Luca Lopriore, 1:07, USA.

**Sonder** by Alexandria Barahona, Sam Bunbury, Carter Sakai-Johnson and Trinity White, 8:30, 2024, USA. *Sonder* is the realization that every random passerby is living a life as vivid and complex as your own. Life is lived through a singular perspective and at times we fail to acknowledge our nuanced surroundings. Since the moment we are born, we've had to grapple with the expectations imposed on us by society. This film leans into the narrative of four teenagers while they challenge the expectations that were placed upon them and redefine their individuality in the city.

**Slippery Cola** by Emmy Halkola, 9:43, 2021, Sweden, A year that changed Emmy's life...a year abroad.

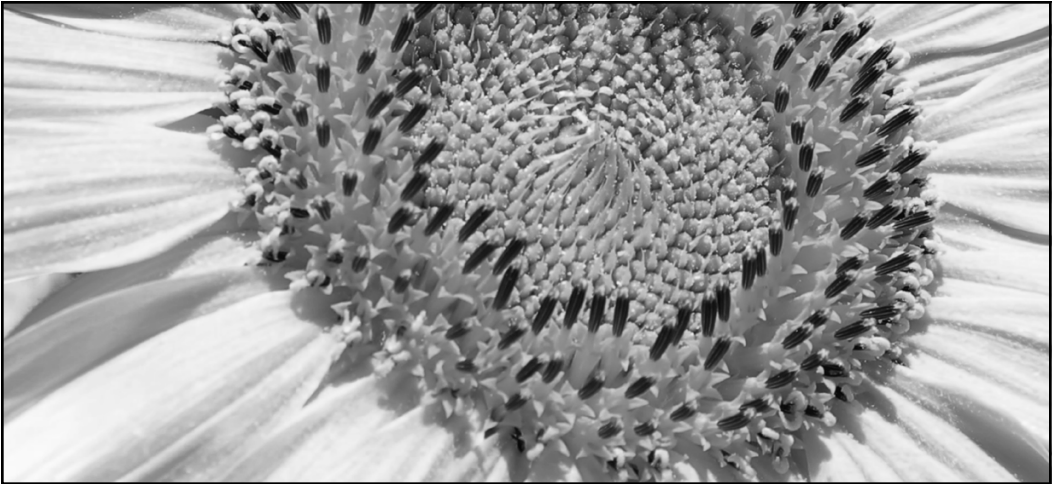
**Living Roots** by Francisca Seabra, 8:35, 2024, Portugal. The extraordinary life journey of my great-grandparents, both 93 years old, born in the village of Angeiras (Lavra).

**Tides** by Piotr Kaźmierczak, 1:20, 2024, Poland. A short film impression made using the sand animation technique.

# Experiment 7 (7:30–9:00PM)

**The Laboratory for Antiquated Video Systems: A Time Capsule for an Obsolete Mass Product (for Intimacy and Revolutions)**, presented by Christian Haardt/ZKM

The introduction of the portable consumer video recorder in 1965 may have been seen as a social revolution: the instant production and distribution of moving images (with synchronized sound!) was now possible for almost anyone. While it may have democratized communication or satisfied the intimate communication needs of post-war society, the preservation of videotapes illustrates the dependence of everyday devices on industry. Artists have made extensive use of all forms of video technology since its inception. In 2005, the Center for Art and Media in Karlsruhe ([www.zkm.de](http://www.zkm.de)) decided to create a time capsule that would keep the equipment and knowledge of a bygone era running in order to achieve a degree of independence from the electronics industry. The Laboratory for Antiquated Video Systems rescues audiovisual art and documents from analog videotapes, archives them for the long term, and shows them again - also in their original form, on CRT monitors. Video tapes by artists such as Ulrike Rosenbach, the Vasulkas, Aldo Tambellini, the Raindance Foundation, and others have been restored and digitized here. In this video lecture, the diversity of digitized video art of the ZKM collection will be made visually accessible, and the lecture wants to show that the preservation of obsolete devices such as the video recorder is also a political gesture.



Still from *Peripheria* by Leona Kadrijević, Experiment 9



Still from *APART - A PART* by toney wesley-merritt, Exp. 10



Experiment 8 (Noon–1:30PM)

**They Become Living Things** by Kit Young, 8:43, 2024, US. I am very thankful to the Intermedial Festival for introducing me to the work of Stan Ostoja-Kotkowski. Many of his statements about the arts, technology and life resonated very deeply with me. Now, after I have completed this piece, I feel that we are related. He could be my uncle in our family of artists who work across mediums in an interdisciplinary way. I feel both challenged and inspired by his work and wish he was still present. What stories he could tell! And what would he accomplish with the advances in technology that have been made in the last 30 years? Let us work to continue his legacy.

**Tulsa** by Scott Stark, 14:43, 2024, US. Stereo photos of 1950s-era cocktail parties are transformed into an intense visual playland.

**Niagara** by Michael Betancourt, 2:10, 2024, US. *Niagara* pays homage to the Hudson River School landscape painting of the same title: swirling colors and shapes evoke the grandeur of its namesake waterfall. Produced while Artist in Residence at the Institute for Electronic Arts at Alfred University, and made using Lumia, a Sandin Image Processor, and a BPMC HDK-01 digital glitch processor, the imagery evokes the flows and turbulence of falling water in motion. The continuous stream of the digital-electronic signal becomes a mirror for the flow of water and passage of light (Lumia) that is both the vehicle of presentation and the initial subject matter being transformed.

**STEREO FRAMEWORK/ASYNCHROMY** by Antoni Pinent, 20:27, 2024, US. This project fits within my cameraless conceptual interests as a filmmaker. Specifically, this cinematographic proposal consists of projecting 35mm film on both sides and exploring the specificity of its transparency and the double soundtrack. As in my previous films, I am exploring different ways of creating new forms using the materiality of celluloid and its potential.

**island** by susan deleo, 3:43, 2021, US. Island is the second iteration of an exploratory journey through an island off the coast of Boston MA previously inhabited by prisoners of war. It is a portrait of a place conceived through Super 8mm film and the impressions left on the filmmaker from a day's visit to this abandoned and fascinating site.

**The Fool of Posillipo and Other Stories** by Santasil Mallik, 12:00, 2023, India. In the winter of 1882, the physiologist and scientist Étienne-Jules Marey spent hours on the beach of Posillipo in Naples, pointing an odd-shaped gun at flying birds. The locals started calling him "the fool of Posillipo," as no one ever heard a gunshot. Nor did any birds die. Or, perhaps, Marey was involved in an imperceptible process of killing, shooting birds twelve times a second with his latest invention, the chronophotographic gun - a precursor to moving image technology. The audio-visual assemblage locates the "gun camera" as a speculative prototype of imperialist technology, shadowing related practices from the colonial sport of bird hunting to cartography, anthropometry, ethnographic field recordings, and modern warfare.

**Feedback** by Alex Bordino, 3:00, 2024, US. A visualization of hand-written notes counterpointed with microphone feedback.

**ONE MASTER** by Catherine Forster, 5:44, 2024, US. In the 17th century, Rembrandt was one of the most famous Dutch painters of the Golden Period. After 400 years, man has evolved, seemingly reversing his relationship with nature, purporting to be the master, exploiting nature for his own gain. Nature however, has not resigned its mantle. Climate change threatens to upend man's progress. Weather extremes and rising seas demonstrate that nature truly has the upper hand. The video, with its painterly essence, is also a tribute to the master painter.

**Ghost Protists** by Sasha Waters, 4:30, 2024, US. A protist is an organism that is neither animal, vegetable, nor fungi. Plant-like protists are called algae – such as those “flowers of the sea” cyanotypes created by Anna Atkins and published in a landmark book in 1843. In a mesmerizing frenzy of images and text, this animated short transforms her images into a protest of the historical erasure of the colonial violence that enabled their creation.

**An egg, the white is gone but the yellow remains** by Mohamed Thara, 3:50, 2023, France. In the video, we see an African man breaking eggs with a knife, one after another, in a repetitive, obsessive, and monomaniacal act. He repeatedly says out loud, 'An egg, the white is gone but the yellow remains.' The video clearly shows the impossible reconciliation between the colonizer and the colonized. Inside an egg, the white and the yellow coexist harmoniously and naturally, even though they don't have the same texture, color, shape, or smell. But when there is a fracture, a break, or a rupture between them, each follows its own nature. The egg is a prison; it is the symbol of both creativity and fertility, hope and a promise of life, a new birth, and regeneration. With the broken egg, horror takes over. It's the paradox of the egg: on one side, there are broken shells, a shattered life, and on the other, the hope of a return to life and rebirth.

**Бабушка Галя и Дедушка Аркадий // Grandma Galya and Grandpa Arkadiy** by Anna Kipervaser, 4:24, 2023, Ukraine/US. 16mm. A jovial and dreamy rumination on love. On time passing. On what we collect, what we hold on to, and how we maintain connection to homeplace, to ourselves.



Still from *ENCOUNTER (SRETANJE)* by Vladimir Petek, Exp. 11



Still from *Lunette* by Mark Street, Experiment 12

Experiment 9 (2:15–3:45PM)

**Alternations**, curated by Marina Kožul

Alternations is a program showcasing recent Croatian experimental films from the past decade, presented at the 25 FPS Festival in Zagreb, Croatia. It aims to establish cognitive threads between the personal and collective, abstract and figurative, emotional and dry. Featuring visual artists thriving in cinema and film directors expanding its conventions, the program alternates between essays (Dozet, Sanvincenti), concepts (Šoban, Tadić, Knežević), and desktop or mixed media diaries (Zidarić, Kadijević). These makers explore the terrain between film and other arts and sciences by incorporating singular features and highlighting various areas of mutual interaction. In doing so, they open new spaces to challenge our perceptions of the world while providing a foundation for personal emotional reflection and interpretation. Alternations champions explorations and listening both inner and outer worlds.

**How to Talk to Mum** by Dalija Dozet, 11 minutes, 2020.

**The End/Land** by Tomislav Šoban, 10 minutes, 2015.

**Peripheria/Periphery** by Leona Kadijević, 8 minutes, 2017.

**Places We'll Breathe** by Davor Sanvincenti, 22 minutes, 2022.

**Moving Elements** by Marko Tadić, 6:40 minutes, 2016.

**Pleiades** by Mateja Zidarić, 12 minutes, 2021.

**Null Cone** by Vladislav Knežević, 9 minutes, 2022.



## Experiment 10 (4:30–6:00PM)

**The Shape of Things to Come** by Tommy Becker, 21:45, 2025, US. Expanded cinema performance. *The Shape of Things to Come* is a six-chapter art rock film that delves into themes of nostalgia for the future, uncertainties of technological progress, and the quest for authentic human connection. Through original songwriting, poetry, performance art, and insights of Terence McKenna, the film offers a creative exploration of our innovative nature and challenges us to consider how the very technology we create might ultimately pose risks to our well-being.

**Wild Leaves Loosen** by Alex Broadwell, 3:55, 2024, US. A field recordist in the hills, accompanied by a cat. Autumnal shifts from green to brown lay ground for swarming insects.

**IF I WERE A FISH** by Sally Cloninger, 2:51, 2024, US. A dialogue with a fish about mortality, aging, restoration and happiness.

**Milwaukee Night and Day** by Dick Blau, 18:21, 2020, US. A City Symphony. The distillation of ten years of looking at one square block in the the very heart Milwaukee, Wisconsin. A film made from stills that challenges them to move. Beauty, pathos, and turmoil, all in the course of a Joycean day.

**There Is Still More To Come** by Masha Godovannaya, 13:43, 2024, Russian Federation/ Mexico. There Is Still More To Come is a cinematic wandering through the streets of St. Petersburg on June 5th, 2022, a city, that is intimate and familiar to the filmmaker. The city lives the reality of a war that is "far away" but nevertheless haunts it and infiltrates the human relations of its dwellers. The bifurcated gaze created by the simultaneous use of two cameras (conventional digital and monochrome fuchsia) depicts a leaden feeling of the city caught in a state of animated suspension.

**Rain** by Vasilios Papaioannu, 6:00, 2024, US. Rain, as circular shapes of memory imprinted on the fast paced celluloid or as liquid moving sculptures of the present in digital form, documents a verbal interaction between two people.

## Experiment 11 (7:30–9:00PM)

### Early Croatian Experiments: Legacy of Genre Film Festival and the Analogue Era

Curated by Diana Nenadic

The most vibrant period of Croatian film experimentation, resulting from the activities of two main cinema clubs (in the cities of Zagreb and Split), is largely connected with the existence of the Genre Film Festival, which was held biennially in Zagreb from 1963 to 1970. The so-called "meeting of film researchers" was initiated by physician and film buff Mihovil Pansini, bringing together filmmakers from all over Yugoslavia, as well as other artists and scientists from various disciplines, for screenings and discussions about the potential of contemporary cinema. The starting point of the festival was the idea of "anti-film", that is, a film freed from all conventions, norms and meanings, reduced to a pure visual-acoustic phenomenon. However, the festival was also attended by filmmakers – both amateurs and professionals – for whom such an idea was too radical, although some of them anticipated the trends of structural, conceptual and/or politically subversive films with their works. This program represents Croatian participants of GEFF – from creators of “anti-films” (like Pansini and V. Petek) and researchers of the visual and kinetic potential of film (A. Verzotti), to followers of meditative and “pure film” (I. Martinac) or pioneers of structural forms (T. Gotovac), to traditionalist among amateurs who, mocking their experimental peers, signed the most radical GEFF works (M. Šamec and Z. Hajdler). They were joined by two multimedia artists – M. Stilinović and I. L. Galeta, who cherished the GEFF's spirit in the following decades of Croatian analog experimental cinema.

**Scusa Signorina** by Mihovil Pansini, 7:00, 1963.

**K3 or Clear Sky Without Clouds (K3 ili Čisto Nebo Bez Oblaka)** by Mihovil Pansini, 2:50, 1963.

**Encounter (Sretanje)** by Vladimir Petek, 8:00, 1963.

**Forenoon of a Faun (Prije Podne Jednog Fauna)** by Tomislav Gotovac, 8:10, 1963.

**I'm Mad** by Ivan Martinac, 5:00, 1965.

**Fluorescences (Fluorescencije)** by Ante Verzotti, 4:00, 1967.

**APART - A PART** by Toney Merritt, 7:00, 2024, US. “The title itself contains a Buddhist-like koan. Fascinating how breaking ‘apart’ the word brings us into coherence as ‘a part’ of nature. A linguistic mystery visualized, eyes wide open. This must be the footage from the Amazon(?) you mentioned some months ago that you recalibrated to provide a POV experience of merging with the rowboat paddling through the jungle grasses, bringing us into kinship with the riverway. I loved seeing the wildlife cam footage of the bear and the mountain lion...your stewardship of the land merging with the travel footage. And the fire sequence resembled a flaming flower!” – KATHLEEN SWEENEY, Eco-Artivist

**War Zone** by Dominic Angerame, 7:00, 2024, US. “In War Zone, Dominic Angerame revisits his personal experience (like no other) as artist-inresidence, exploring a symbol that once stood for political, social and cultural divisions brought about and shaped by the Korean War, which are now more ambiguous, nuanced and multi-layered than ever. Filmed in the Korean Demilitarized Zone in 2005, War Zone commemorates the 50th anniversary of the Korean Armistice Agreement, documenting Angerame’s unique take on the history, geopolitics and present-day of the DMZ, which emerges as a complex site that goes well beyond its borders. War Zone is one of Angerame’s most original and remarkable works to day, which offers an insider’s perspective on “No Man’s Land” and a rare glimpse into what life at one of the world’s most heavily fortified borders is like, revealing the intricate complexities of the area and capturing the tension that is still in the air.” – Kornelia Boczkowska.

**I cannot seem to remember** by Rebecca Barten, 3:28, 2024, US. In a phantasmagoric landscape of beauty and catastrophe, an amnesiac’s dream is realized through mid-century found celluloid.

**Termites (Termiti)** by Milan Šamec, 2:00, 1963.

**Kariokinesis (Kariokineza)** by Zlatko Hajdler, 2:00, 1965 and 1998 (reconstruction).

**Don't Ask Where We're Going (Kuda Idemo Ne Pitajte)** by Tomislav Gotovac, 10:54, 1966.

**Write, No Solitude (Piši, Ne Samće)** by Mladen Stilinović, 4:00, 1973.

**Water Pulu 1869 1896** by Ivan Ladislav Galeta, 9:00, 1987.

# SATURDAY, APRIL 19

## Experiment 12 (4:00–5:00PM)

**Lunette** by Mark Street, 8:23, 2024, US. Shot at night in Paris through various magnifiers, this most iconic city becomes unfamiliar, and then somewhat familiar again.

**Marking the ends** by Mireille Tawfik, 18:33, 2024, Canada. Three women talk about the difficulty they have in recovering from their last breakup.

**The Last Visit การพบพาน...ครั้งสุดท้าย** by Keawalee Warutkomain, 15:40, 2023, Estonia. My 5-year journey from bereavement to the last goodbye, through an exploration of ‘existence’ and ‘life’, from different perspectives and stages of mind.

**TEXtrucTURAS (Humanas)** by Luis Carlos Rodriguez, 8:54, 2024, Spain. *TEXtrucTURAS (Humanas)* is an artistic\_instrumental research work with Artificial Intelligence and is part of a research project, in Audiovisual Arts, that tries to transfer expressive and emotional concepts to the screen with moving images, so it deliberately lacks formal, narrative and structural aspects.

SATURDAY, APRIL 19 (CONTINUED)

Experiment 13 (5:45–6:45PM)

**Set** by Madison Brookshire, 9:38, 2024, US. A pandemonium of parrots at sundown.

**Something Went Click** by Caryn Cline, 3:40, 2024, US. The origin story of my mother's struggle with manic-depression (aka bipolar disorder): the rural prairie in the 1950s, an old boys’ club of “deciders,” a puzzling disease about which little was known. I interviewed my mother in 2000, using a DV camera, but never managed to complete a piece I was satisfied with. After her death, I rephotographed a singular gesture from that video interview onto high-con film (Kodak 3378), then developed cyanotypes from and optically-printed (including direct bi-packing with leaves) those sequences onto Kodak 50D.

**Cold Holy Water** by Rankin Renwick, 6:00, 2019, US. Marisa Anderson's score is a lament for Alan Kurdi, the three year old Syrian refugee boy who drowned in 2015. The images came to my mind during the 17 days in the fall of 2018 that the orca whale mother Tahlequah pushed her dead infant towards the surface in the Salish Sea in what biologists referred to as a "tour of grief." Tahlequah gave birth in December 2024 to another calf who died on New Years Eve., At the time of this writing, she has been carrying her dead baby for 11 days.

Experiment 14 (8:00–9:30PM)

**Total Mobile Home**, presented by Rebecca Barten & David Sherman

In 1994, filmmakers Rebecca Barten and David Sherman began illegally operating Total Mobile Home microCinema out of the basement of their rented apartment on McCoppin Street (near the corner of Market and Valencia) in San Francisco. Doing so, they accidentally coined the term “microcinema” and set into motion a new model for what a cinema could be – a small gathering space rather than a large receptacle for spectacles. Barten and Sherman will survey the history of Total Mobile Home, through their touring program that includes films: Emily Richardson's The Futurist, Lynne Sachs' Carolee, Barbara and Gunvor, Harun Farocki's Parallel II, and Scott Stark's Degrees of Limitation; restored video documentation of Luther Price performing Clown 2: Scary Transformation and Stuart Sherman performing A Christmas Spectacle; 16 mm footage by Guy Sherwin of a salon with Bruce Baillie; George Kuchar’s video portrait of the space, Cellar Sinema; a re-examination of TMH’s Home Mail Project, that included photographs by Carolee Schneemann, Robert Frank, and Rudy Burckhardt; as well as recorded oral histories from Brian Frye, Steve Anker, and other eyewitnesses.

SUNDAY, APRIL 20

Experiment 15 (1:00–2:30PM)

**Power of Abstraction:** Films by Takashi Makino

Abstract expression is a way to have artistic experiences that transcend many barriers that exist in this world, such as language, religion, borders, race, and gender. That is why I chose abstract expression.

**Microcosmos**, 2021, Japan, 12:00, 2021, Japan. Produced and Directed by Takashi Makino, music by Takashi Makino. Micro Cosmos is an non-narrative experimental documentary film that records 100 collages produced by Makino in 2021 in chronological order.

**cinéma concret**, 24:00, 2015, Japan. Music by Machinefabriek. After researching the history of Concrete Music which started with Pierre Schaeffer in the 1940's, I found the process of making Concrete Music is completely the same with my style of filmmaking. The process of "concrete music" is not making concrete music from abstract sounds but making abstract music from concrete sounds (already existing sounds). I can say this film "cinéma concret" is one answer from a 21 century filmmaker for Pierre Schaeffer and Concrete Music, and also one of the ironical interpretations for the history of abstract cinema.

**The Land at Night** by Richard Peter Touhy, 14:00, 2024, Australia, 16mm. I used to find the dusk a very unsettling time, as though the approaching night was something to be feared. It was as if, once night fell you could not flee, and had to face unspecified consequences. Maybe the land remembers and the night will reveal what we might have done...

**Iris** by Sheri Wills, 8:47, 2023, US. *Iris* is a short experimental film that uses found 16mm footage, original tape loops, and vintage recordings to explore attention, suspension, and the slippage between language, music, and aural phantoms – all focused outside of the boundaries of the recommended range. In early cinema the iris shot was used to gradually begin or end a scene and to focus audiences' attention on something of importance in the shot; it mimics the opening and closing iris in the human eye.

**giroscopio** by John Muse/Brendamaris Rodriguez, 8:04, 2021, US. This short experimental film was created by two artists, one in Pennsylvania and one in Puerto Rico, each in pandemic lockdown, each disoriented. Objects seem to control them; their bodies are unbalanced, unwieldy, comical. The horizon spins; the ground falls away; and yet a strange wonder reigns.



Still from *Something Went Click* by Caryn Cline, Experiment 13



Still from *The Land at Night* by Richard Tuohy, Experiment 13





Still from *Citizen Mickey* by Salise Hughes, Experiment 16



Still from *Border Dwellers* by Cathy Lee Crane, Experiment 17

## Experiment 16 (3:15–4:15PM)

**IMAGE BREAKER 1970s CINEFEMINISMS** by Ariel Dougherty, 9:22, 2024, US. Initially created for a new alternative distribution network, Miss Video 4U, modeled after the 1990's Joanie4Jackie video chain letter, **IMAGE BREAKER** explores the history of the Big Miss Moviola/Joanie4Jackie series to take viewers further back to the mid 1970s when another, less well known, feminist video exchange took place, International VIDEOLETTERS. Then 27 feminist media groups participated in a two year bi-monthly video exchange. After giving a brief introduction through clips and art work, this less than ten minute video quickly explores 13 other 1970s feminist media that are MISSING / UNKNOWN / UNSHOWN. Spunky and quirky, the work could evolve into a Feminist/Gender and Cinema Studies teaching tool and put some of this germinal feminist work back on the cinema history map.

**phantoms** by Scott Northrup, 3:35, 2024, US, silent. A modern materialist film edited in-camera, contact printed in the dark room, and handprocessed in a film soup of beer, washing soda, and Vitamin C. The titles are the only digital post-production.

**Citizen Mickey** by Salise Hughes, 16:11, 2024, US. An ode to appropriation. Mickey Mouse long the center of the copyright debate of free expression vs property rights was finally made a free mouse on January 1st, 2024.

## Experiment 17 (5:00–6:30PM)

**Once Lake Urmia** by Reza Golchin, 1:00, 2024, Iran. Lake Urmia, in northwest Iran, once the largest lake in the Middle East and the sixth largest saltwater lake on earth is rapidly losing water and drying up.

**She was taken to the madhouse** by Désirée Jung, 4:54, 2023, Brazil. A brief first person narrative into the paradoxes of being born.

**Lecture #8: Empathy** by Timo Kahlen, 1:00, 2019, Germany. Timo Kahlen's *Lecture #8: Empathy* is a projection of the artist's hand, holding a dead bumblebee.

**Discrete Kinesis No. 1** by Eislow Johnson, 1:23, 2024, US. The first of an interlude series within the multiple potential interstitial states of string harmonics. Hand processing and 16mm-to-digital scanning are treated as points of intervention and compositional instruments.

**Confetti** by Amanda Bonaiuto, 4:09, 2024, US. Separation, fever dreaming, and a deflated celebration.

**I Would Rather Be A Stone** by Ana Hušman, 23:48, 2024, Croatia. Through the voice of Little Jela, the film tells the story of the events that marked a generation and shaped the future of the landscape of Lika, a neglected and sparsely populated region of Croatia. The living conditions impacted on the personal lives of the people who lived there, their solitude, relationships, opportunities, apprehensions and hopes. Little Jela embodies several members of my own family which is predominantly composed of women – mothers, grandmothers, sisters and aunts.

**Gimlet** by Ruth Hayes, 4:04, 2024, US. A phytogram cocktail made with three varieties of basil.

**Border Dwellers** by Cathy Lee Crane, 18:33, 2025, US. A mosaic portrait of people who live along the US/Mexico border. Each of the fourteen channels represents one of the many crossing towns from Tijuana on the left to El Paso & the Rio Grande on the right.

**Transist** by Jordan Faye Bardgett, 2:01, 2023, US. Corresponding visual film and audio tapes loops that exclaim a means to “transist”.

## Experiment 18 (7:15–8:15PM)

**Think of a Cloud,** by Jeremy Rourke, artist in residence

Guitar in hand, Jeremy sings us through a selection of his live expanded film performances. Music and stories conjure the on-screen animations: a stop motion bicycle tour from NYC to San Francisco, a singsong homage to the work of Helen Hill, hot air balloons illuminated at dawn like film in a projector. It was in the Basement Films archive during a residency last October that the film/protagonist/title track was found! It rolls along the racks of films like the rear wheel of a penny farthing.

The Disney Corporation and their Mickey Mouse Protection Act finally lost their bid to extend copyright law forever. Appropriation artists have always played with questions of authenticity, originality, and the nature of the artistic process. We also see patterns in seemingly unrelated materials, and place them in different contexts to make them more understandable in our current time. Mickey Mouse has always been a natural target for these themes. The history of Mickey Mouse, created by Ub Iwerks, under the influence of Disney, can be seen in this film as a kind of rags to riches story, an enigma similar to Charles Foster Kane, a riddle to be solved.

**Looking for Letine** by Paul Tarragó, 16:11, 2024, UK. Unable to locate the grave of Letine - 19th century leader of an acrobatic cycling troupe (buried locally) - I went home and wondered. And then I made this film. Equal parts experimental animation, stylised domestic drama, and autobiography accompanied by reflections on mortality, filmmaking, and magic. Plus more.

**Traceless Traces** by Dirk Cornelis de Bruyn, 5:02, 2024, Australia. Poetry video bridging the gap between analog and digital media, enunciating a trace-less trauma embedded in the surface of materialist film. Created by drawing and dying directly on the emulsion surface of acetate film.

**Ayethowe** by Jay Anthony Baker, 3:50, 2022, US. An experimental film about senses of place and journeys of emotional locatedness. Made with help from Val Chang, and dance from Shane Scopatz & Ayelet Nadav.

**Incubating Home** by Soyeon Jung, 3:15, 2024, US. *Incubating Home* visualizes the Korean social structure passed down from one generation to the next. Anchoring the piece is a book of poetry written by the artist's father, symbolizing parental authority and its role in shaping cultural identity. As the pages turn, fleeting and unstable images of an American home for sale and a field being harvested appear. These juxtapositions highlight the unease of old ideas taking root in a new environment. This dynamic is mirrored by an audio track that resembles a call-and-response: a mother dictates her father's lessons to her American-born daughter, who is made to repeat them. This dialogue resonates within a virtual echo chamber, reinforcing traditional social structures and ideals that could persist, disappear, or adapt across generations and places.

**Chronotope Earth 1985 to Future** by Georg Koszulinski, 10:00, 2024, US. In 1938, the Russian literary theorist Mikhail Bakhtin coined the term 'chronotope' to describe the role time and space plays in literature. In 1985, the American astronomer, Carl Sagan testified before congress on the threat of climate change to life on Earth and the need for the world's governments to work together to address the issue. What if Bakhtin's literary theory applied to scientific discourse, and the natural environment from 1985 into the future were the time and space of the story?

**It matters** by Sara Bonaventura, 0:25, 2024, Italy. Reconstructing matter as having dynamic agency between a structuralist loop and a quote, this analogue short is a tribute to Donna Haraway and her seminal "Staying with the trouble", evoking women labour in the knitted content of the textual image: the frame depicts women hands knitting and is manipulated and scratched with knitting needles by my own hands. The nature of matter itself is a problem for women (for feminist theory). Thus this is a non-camera film, realized with anonymous found footage, which I hope suggests that knowledge is indeed an embroidered fragmented dynamic multi-layered and embedded quilt, as much as matter.

# EXPERIMENTS IN CINEMA v20.0 THANKS OUR 2025 SPONSORS!



Special thanks to our amazing audience and all the undependent moving image artists for believing in us and our somewhat esoteric mission. Special thanks to Vic Konefsky and my partner in crime, Nina Shoenfeld. Thanks to Melinda Kowalska (Technical Director), Beth Hansen (Special Events Coordinator/designer/assistant to our tech director), Alys Griego (Hospitality Coordinator), Nicole Del Mar (Print Traffic/submissions), Nina Shoenfeld (Youth Lens curator), Lisa Barcy (festival trailer), photographers Daniel Ulibarri and Liam DeBonis, Zoom moderators Cecilia Araneda, Kamila Kuc, Georg Koszulinski, Kristin Hole, and Cathy Lee Crane, my curatorial committee which included Kamila Kuc, Georg Koszulinski, Sally Cloninger, Kate Lain, Catherine Forster, Ruth Hayes, M. Freeman and Paul Echeverria. Thanks also to Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), professor Peter Lisignoli and his students and all the great members of Basement Films who helped to make our festival possible!

## THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



For the past 20 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 waythankful for the support of so many local businesses and the generosity of CNM for coming to our rescue to house our archive of 16mm films, The UNM Art Museum, The Albuquerque Film Office, 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, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 20 years, we are brainstorming how to best move forward. To this end programming such as our Youth Lens, the artist-in-residence project, supporting more visiting artists/scholars (from around the world AND New Mexico), continuing to pay screening fees to all participating artists, 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 nonprofit 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:

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