

Basement Films presents

EXPERIMENTS in CINEMA

international
experimental
film festival

v11.4

The She-ness Edition

Special Tribute to Laura Mulvey and Chantal Akerman

April 5–10, 2016

Guild Cinema
3405 Central Ave NE
Albuquerque, NM
(505) 255-1848

www.experimentsincinema.org



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Experiments In Cinema April 5-10, 2016

v.11.4

LETTER FROM THE DIRECTOR

WELCOME TO EXPERIMENTS IN CINEMA V I I .4!

I am thinking about how, just a short year ago, I had the honor of meeting Ariel Dougherty (co-founder of Women Make Movies) and how our conversation revealed an obvious and important opportunity for Experiments in Cinema. In spite of the fact that, for the past 10 years, more than 50% of the media EIC has screened was produced by women and the festival itself is managed by a staff of strong, feminist voices, this year we will have a special focus on the role women have played in the wild and woolly world of The Alternative Screen. Joining us this year to explore these her-stories are (amongst others) Caryn Cline, Ariel Dougherty, Taylor Dunne, Linda Fenstermaker, Caroline Koebel, Kamila Kuc, Patricia Mora Sánchez, Laura Mulvey and Maarit Suomi-Väänänen. Thank you all for your participation and for believing in our annual, micro-community of cinematic independents and lovers of cinematic independence.

This year, as a literary exclamation point to this celebration of she-ness, we have published our second yearbook titled *Experiments in She-ness: Women and Independent Cinema*. Special thanks to all the contributors as well as the editors David Camarena, River Quane and Angie Beauchamp whose hard work and careful proofreading have made this unique text a reality. Oh, and those strong feminist voices that I mentioned earlier who manage EIC, they are Michelle Mellor (Technical Director), Beth Hansen (Workshop Coordinator), Nicole Hoch (Print Traffic Coordinator), Sahra Saedi (Hospitality Coordinator) and Britney King (Regional Youth Program Coordinator) — I love you all!

I've always believed that independent cinema is populated by individuals and collectives who are invested in sharing — not capitalizing on — the news of the day (literal and metaphoric) from their particular corners of the world. In other words, even though independent media is often unfairly classified as an elitist, creative activity, I see this global community of makers from a different perspective. I prefer to align our independent activities with the sensibilities of one of my great political heroes, Emma Goldman. In the following passage (published in her 1931 autobiography titled *Living My Life*) she wrote about the creative muse and what we now call "community building."

"To them I addressed my talk on "Art in Life," pointing out, among other things, that life in all its variety and fullness is art, the highest art. The man who is not part of the stream of life is not an artist, no matter how well he paints sunsets or composes nocturnes... [the artist] must be able to feel the tragedy of the millions condemned to a lack of joy and beauty. The inspiration of the true artist has never been the drawing-room. Great art has always gone to the masses, to their hopes and dreams, for the spark that kindled their souls. The rest, 'the many, all too many' as Nietzsche called mediocrity, have been mere commodities that can be bought with money, cheap glory, or social position."

Enjoy the festival and be sure to take a minute to say hello!

Bryan Konefsky
Founder/Director, Experiments in Cinema
El presidente, Basement Films

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

EXPERIMENTS IN CINEMA V I I .4 VENUES AND ADMISSION INFORMATION

Workshops are Free

All Experiments are conducted at:
Guild Cinema
3405 Central Avenue, NE
www.guildcinema.com
(505) 255-1848

Admission is \$8 per day unless otherwise noted

ALL RECEPTIONS

IMMEDIATELY FOLLOWING THE
LAST PROGRAM EACH EVENING:

Canvas Artistry
(full bar and kitchen is open till 12:30am)
2 blocks west of the Guild Cinema, south side
of the street.
(505) 639-5214
3120 Central Ave. SE
Albuquerque, NM 87106

Cover design by Beth Hansen

EXPERIMENTS IN CINEMA V I I .4 THANKS THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



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

Also thanks to: Jeanne and Vic Konefsky, Patrice Beers, Michelle Mellor (Technical Director), CS Tiefa, Beth Hansen (Workshop Coordinator), Sahra Saedi (Hospitality Coordinator), Nicole Hoch (Print Traffic Controller), Britney King (Youth Program Coordinator), book editors River Quane, Angie Beauchamp and David Camarena, Josephine Scherer, Kaylee Morrison (good to have you back in town), Chelsea Nanawa, Ann Lerner (ABQ Film Office), Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Cinematic Arts), James Roy (Tech Advisor, UNM Department of Cinematic Arts), everyone at the Southwest Film Center at UNM, Milly Casteneda (Instituto Cervantes), Su Hudson (P.A.P.A. Film), Louis Schalk (ABQ Academy), Amy Traylor (Del Norte High School), Andrew Barrow (MACCS), Marcos Baca and Brian Beeler (YDI Mi Voz Program), Mary Tsiongas (chair, UNM Department of Art/Art History), Adina Pantea (Hiway House Motel), musicians Mike Balestreri and Mark Weaver, Travis Parkin (Guerrilla Graphix), and all the great students enrolled in MA 429 who helped to make our festival possible!
FULL REPORT TO FOLLOW.

EXPERIMENTS IN CINEMA V.I.I.4 THANKS TO OUR 2016 SPONSORS!



WORKSHOPS

WORKSHOPS ARE FREE BUT PARTICIPANTS MUST PRE-REGISTER.
CONTACT BETH HANSEN AT BETHZILLA@GMAIL.COM

FEMINIST FILMMAKING: CREATING WOMEN MAKE MOVIES & SHE-NESS IN CINEMA TODAY (1969–2016)

Facilitated by Ariel Dougherty (see her formal presentation in Experiment 6)

THURSDAY APRIL 7, 10:00AM–1:00PM

UNM DEPARTMENT OF CINEMATIC ARTS, CERIA BUILDING 3RD FLOOR CONFERENCE ROOM #360

Refreshments provided by Winnings Coffee Shop.

As the Women's Liberation Movement (WLM) burst forth in the late 1960s, Hollywood women directors could be counted on one hand. Women Make Movies emerged out of a feminist vision to ensure a more egalitarian presentation of everyday women's lives on the silver screen. In this screening & workshop we will explore the roots of WMM, its first steps as a production arm of the emergent WLM, and then its incorporation as an educational organization to teach community women filmmaking and establish a

distribution service. Dougherty will outline the parallel development by 1975 of some 70 women's film and video groups across the US and more internationally. Further, she will discuss the dilemma of women filmmakers that continues to this day.

This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts, The McCune Charitable Foundation, and The Albuquerque Community Foundation's FUNd program.



SUPER NORTH WORKSHOP

Facilitated by Maarit Suomi-Väänänen (see her presentation in Experiment 10)

FRIDAY APRIL 8, 10:00AM–2:00PM

UNM DEPARTMENT OF CINEMATIC ARTS, CERIA BUILDING 3RD FLOOR CONFERENCE ROOM #360

Refreshments provided by Winnings Coffee Shop.

In Super North workshop, Maarit will discuss her bumpy ride from camerawoman and producer to media artist and director in an open and inspirational way. Her award winning works have been praised as absurd, fascinating and open to various interpretations. Maarit has a visual artist's sensibility and filmmaker's education. She will speak about her artistic approach in visual and media arts and how the various stages of production affect her work. The catalysts for Super North, happened in Portland USA at Grand Detour in 2011 and in Norway at Kinokino Center for Art and Film in 2012, while screening a series of her works. The films to be screened in this workshop reflect the trials and errors, searches and discoveries in her life. Maarit's eccentric style encourages audiences to take part in an open dialogue around issues of humor, identity and storytelling. Super North will be casual yet struc-

ured. The workshop will give Maarit (and participants) an opportunity to collectively reveal where, why and how these experimental comedies are born and what they can mean in the context of women and filmmaking in Finland. Included in this workshop will be films by women from AV-arkki's archive including Maarit Suomi-Väänänen, Salla Tykkä, Minna Suoniemi, Vera Nevanlinna, Mi Duncker, Elena Näsänen, Pilvi Takala, Milja Viitahuhta, Anneli Nygren, Ingrid Ung, Hanne Ivars, Elina Brotherus, and Eija-Liisa Ahtila.

This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts, The McCune Charitable Foundation, The Albuquerque Community Foundation's FUNd program, AV-arkki the distribution Centre for Finnish Media Art, AVEK The Promotion Centre for Audiovisual Culture and The Finnish Cultural Foundation.



Experiment 1

4:00–5:00PM

16MM SOUND FILM

Aaron Kutnick, 2.25 minutes, 2014, USA
This film studies the origins of film scratches.

LIFE WOULD BE TRAGIC IF IT WEREN'T SO FUNNY

Jolene Mok, 4 minutes, 2015, Iceland/Hong Kong
A poetic look at the tragicomedy of life.

THE DOGS OF SPACE

Michael Betancourt, 3 minutes, 2015, USA, US premiere
A conversation between the artist and her mother, emphasizing that memory is recountable and recordable.

PASSADDHI

Jing Wang/Harvey Goldman, 9.5 minutes, 2015, USA
The transcendent inner soundscapes of the imagination are ever vigilant as they rumble with the vestiges of human endeavor.

TAKLIF

Maryam Tafakory, 10 minutes, 2014, UK
A study of the violence of early marriage and rites of passage, as faced by pre-pubescent girls in an Islamic context.

BODY CONTOURS

Kristin Reeves, 6 minutes, 2015, USA
Make movies in your mind, feel the soundtrack, and drift away from your body for the win.

OPHIUCHUS

Florina Titz, 4 minutes, 2015, Romania
Two warriors from the stratosphere of the futurepast lay the groundwork for playing out the end of the world by future explorers.

AM I BEING CLEAR?

Anna Firth, 4.5 minutes, 2015, USA
Clarity: How can clear materials and people be the most unclear? An experiment.

ANYTHING CAN HAPPEN

Lisa Truttmann, 4.25 minutes, 2013, US/Austria
Nighttime. An automobile's headlights expose but do not explain mysterious roadside vignettes.

UNKNOWN PATH

Daniel Wechsler, 1.5min, 2015, Israel
The perception of danger produces a change in our hearts and minds, forcing us into an unknown path.

FOOTAGE

Minjung Kim, 2.75 minutes, 2015, USA, 16mm
The physical length of our body turns into the temporal measurement on film.

TRUST PIXELS

Eliška Vojtková, 2.75 minutes, 2015, Czech Republic, World premiere
In the moving image arts moods can change very quickly. In reality, there is nothing on the screen besides flashing and shimmering colour.

FRAGMENTED MEMORY

ciaRa apaRicio yoldi, 3 minutes, 2013, UK, US premiere
In the creative process, we assist in fragmenting the narrative by juxtaposing images and texts that collage together into a new schizophrenic whole.

Experiment 2

5:30–6:45PM

LOST

Marius Gherasim, 4.5 minutes, 2015, Romania
A collection of images that form a claustrophobic rhythm where technology is forms a new kind of spirituality.

BURIED ALIVE

Arezou Zibaei, 2.5 minutes, 2015, Iran
Each year, around the world, approximately 15 million young girls are forced into marriage.

RECUERDO DE MI SANTUARIO

Juliette Liautaud, 7.25 minutes, 2015, France, US premiere
This work celebrates the intersections between an aborted hike in the Roquebrune mountains and the failure of the film stock used on impossible quest.

ON THE INVENTION OF THE WHEEL

Richard Tuohy, 14.75 minutes, 2015, Australia, 16mm
On man and machine. On the wheel upon which man turns and is turned. On 'homo mechanicus' — 'machine man'.

USTHEMTHEMUS

Nicole Rayburn, 3.5 minutes, 2015, Canada
This work is comprised of statements extracted from sci-fi cinema in which characters attempt to articulate a boundary between humans and non-humans.

WECHSELSTROM (ALTERNATING CURRENT)

Nina Kreuzinger, 12.5 minutes, 2015, Austria/Serbia
The "rapid crowding of changing images" (G. Simmel) and the "shock-like perception" (W. Benjamin) of metropolitan life finds its equivalent in the cinematic montage: A micro-urban expedition through Belgrade on Super8 in color, individual single frame-shots instead of "motion picture"—recordings, edited in-camera.

BLEU GOUTTES

Gillian Wylde, 6 minutes, 2014, UK
This work explores an expanded materiality of the art object where modalities of classification, multiplicity and overlap create "hairy" connections between philosophies, hauntology, ephemerality and the patriarchal world of art.

THE HOME

Tushar Waghela, 5.75 minutes, 2014, India
The home where we live is also a home to billions of other living beings.

OSTRANNENIE

Alex Anikina, 8.25 minutes, 2015, UK/Russia, US premiere
In this video, the map of the world becomes a field where the history of geographical discoveries is intertwined with the histories of the human imagination.

INTERSECTION

Vincent Grenier, 7 minutes, 2015, USA/Canada
On the corner of Brooktondale Road and route 79 near Ithaca, New York is an amazing planting of Forget-Me-Nots and Dandelions. An improbable dance between different layers of reality, one organic and the other mechanical.

Experiment 3

7:15–8:15PM

STO[NE]S

Marcin Gizycki, 2.5 minutes, 2015, Poland

An abstract extravaganza of moving stripes and other patterns found on beach stones. Music by Compagnia d'Arte Drummatica.

ONE DOCUMENT FOR HOPE

Margaret Rorison, 7.5 minutes, 2016, USA

The sterile and procedural narrative of a Baltimore City Police Scanner is paired against moments of gathering, celebration and protest.

CLOUDS FALL

Yuk-Yiu Ip, 29 minutes, 2014, Hong Kong, US premiere

A speculative portrait of life on earth after mass destruction and its violent aftermath, *Clouds Fall* is the last chapter of an experimental machinima trilogy that reworked materials from the video game franchise *Call Of Duty*.

CONTROL (THE WACKELPUDDING SERIES)

Timo Kahlen, 1.75 minutes, 2015, Germany, world premiere

A fragile acoustic and visual balance: a plate with green pudding held, directed and balanced in mid-air, as the artist takes control of this green, quivering mass that seems to have a life (and a sound) of its own.

WITCH

Eric Arsnow, co-directed by Kyle Arpke 3.25 minutes, 2015, USA

Tigernite is a red-blooded, glam-punk band from Milwaukee Wisconsin. This music video was inspired by late nights watching 70's Italian films and the idea of literally putting "garage rock" into a garage.

ABOUND BOX

Sheri Wills, 4.5 minutes, 2015, USA, World premiere

The second in a series of moving image pieces that function as impossible containers, *Abound Box* is a deluge, an onslaught, an outpouring — squeezed into 4.5 minutes.

ABJECT NOISE

Bea Haut, 4.75 minutes, 2014, UK, US premiere, 16mm

An investigation of the optical film strip, where light triggers sound. This is an extended format film, asking the viewer to see what isn't in view and to hear the shape of things.

FAG

Scott Fitzpatrick, 4.75 minutes, 2014, Canada

A personal Venn diagram, a conceptual cobbling together of interests and identifiers, a sound and animation experiment rendered in all 260 fonts on my MacBook.

Experiment 4

8:45–9:45PM

FIRST RODEO

Vera Brunner-Sung, 2.5 minutes, 2015, USA, 16mm

An homage to performance, pain, and perfection.

SWEET ORANGES

Nora Sweeney, 18.5 minutes, 2014, USA, 16mm

Exploring idyllic rural California, I meet Jaime, Blanca and Hugo, a group of orange pickers from Michoacan, Mexico, who share with me their songs, dreams and aspirations.

STARDUST SERENADE

Kathleen Quillian, 2.75 minutes, 2014, USA

Mid-century advertising comes to life in a surreal mash-up of interstellar dimensions.

CORRUPT

Kami Chisholm, 4.5 minutes, 2015, Canada, World premiere

Shot on November 25, 2014 in the wake of the police murders of Mike Brown and Eric Garner, Images were culled from a Black Lives Matter protest in Toronto.

SONNET 404 ... LOADING ...

Dustin Zemel, 5 minutes, 2014, USA

"Sonnet 404" conveys personal frustrations of compelled poetics; an attempt to process the ill-fated romantic prospect of articulating deep emotion's confounding ineffability.

ANÓME

Lena Nissen, 13 minutes, 2015, Germany, US premiere

Interweaving documentary images from the matrilineal tribes of the Moshu (China) and the Kuna (Panama) this film connects female societies from continent to continent.

UNTITLED (WINDMILLS)

Gonzalo Egurza, 4.75 minutes, 2015, Argentina, super 8mm, World premiere

An animated portrait of windmills in Patagonia, Argentina

ARTISTS SICK

Prapat Jiwangsan, 5 minutes, 2010, Thailand, US premiere

Though pain and memory cannot be retracted, with a good state of mind, acupuncture might help secure these artists in history.



Buried Alive by Arezou Zibaei is part of Experiment 2

Experiment 5

Free Event

4:00–5:00PM

REGIONAL YOUTH PROGRAM

Throughout the year Basement Films brings EIC festival 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. A special introduction will be given by Marcos Baca from the YDI Mi Voz Program. This program was curated by Britney King.

Participating schools include:

The Public Academy for Performing Arts
Media Arts Collaborative Charter High School
Albuquerque Academy
Del Norte High School
Future Voices
YDI Mi Voz Program
Working Classroom

Experiment 6

5:30–7:00PM

OEUVRE OF HER OWN: A SPECIAL PRESENTATION BY ARIEL DOUGHERTY

Cinematic storytelling has been at the heart of Dougherty's 47 year career. Since her own nascent years with a movie camera in the late 1960s she has extended herself to youth and women teaching them film production skills. The vision always has been to broaden the types of stories available. In establishing a feminist distribution service (Women Make Movies), Dougherty has strived to provide this range of works to as broad an audience as possible. The narrative, and expanding its filmic form especially, she believes is a vital vehicle for women to be able to envision a more equitable future for all. This presentation is supported with funds from The New Mexico Humanities Council, New Mexico Arts and The Albuquerque Community Foundation's FUNd program.

SWEET BANANAS, 32 MINUTES, 1973

SURVIVA, 32 MINUTES, 1980

FROM THE INTERIOR, COLONIZED, 26 MINUTES, 1992

Experiment 7

7:30–8:30PM

THE NEUTRAL ZONE

LJ Frezza, 6.75 minutes, 2015, USA

A historical survey of utopias described in "Star Trek: The Next Generation" (1987-1994). In cataloging doorways, walls, and rooms, I asked myself, "Who made these things?"

MANHATTAN ONE TWO THREE FOUR

Tomonari Nishikawa, 3 minutes, 2014, super 8mm, USA, live musical accompaniment by Tom Foe.

A study in visual rhythm, edited in-camera and hand-processed afterwards.

SCRAPBOOK

Mike Hoolboom, 18.75 minutes, 2015, Canada, US premiere

Lensed in Ohio's Broadview Developmental Center in 1967 by secret camera genius and audio visual healer Jeffrey Paull, Scrapbook tells the story of audacious autistic Donna Washington in her own words, as she encounters pictures of one of her former selves fifty years later.

UFO TROUBLE

Mauri Lehtonen, 1 minute, 2015, Czech Republic, World premiere

Rhythmical exposure to synaesthetic glitch sequences made by corrupting Super Nintendo ROM files before running them with emulator software.

UNLOVEABLE

Ed deBuvitz, 3.25 minutes, 2015, USA, World premiere

A woman expresses pain for something she has done in the past that she considers unforgivable.

ANYWHERE BUT HERE

Shubhangi Singh, 13.75 minutes, 2014, India

This work explores the meaning of home while attempting to break away from traditional interpretations that include romance and nostalgia.

PATTERN FOR SURVIVAL

Kelly Sears, 6.75 minutes, 2015, USA

This video channels the frenetic energy and aggression of security and preparedness. As you read the rest of this manual, keep in mind the need for a survival strategy.

IMPRESSIONS OF PORTLAND

Julie Perini, 3.25 minutes, 2014, USA

An understated and powerful evocation of the history of violent racial incidents that lies hidden behind the placid street life of contemporary Portland.

METAPHORICAL CONTAINER

Nikolai Nekh, 1 minute, 2015, Portugal

It is impossible to write a synopsis for this ongoing fiction.

Experiment 8

9:00–10:00PM

DESTROYER

Jan Hakon Erichsen, 1.5 minutes, 2015, Norway, US premiere

A variety of kinetic sculptures have been constructed with the sole purpose of demolishing plants and food items in a dramatic fashion.

BANJO TUNE FOR ALISON

Richard Fedorchak, 3.5 minutes, 2012, USA

Part 3 in an ongoing series of spontaneous, personal short super 8 films called “The Quotidian Lyrics”. Music by Delicate Steve and Alison Helzer.

LIVING IN THE MEDIUM

Sally Cloninger, 29.75 minutes, 2015, USA, US premiere

Inspired by the Taos art colony of the 1920s, this work investigates time, mortality, creativity and friendship.

HOLD YOUR BREATH

Mirjam Bromundt, 1.5 minutes, Austria

The topic of traveling is the starting point for a sensuous undertow that shakes our boundaries of perception.

MERRICK ‘97

Justin Rang, 13 minutes (silent), 2015, UK, World premiere

Part diary film and part memory capsule, this video encourages the audience to consider the boundaries between fiction and documentary.

CHAOS IN COSMOS

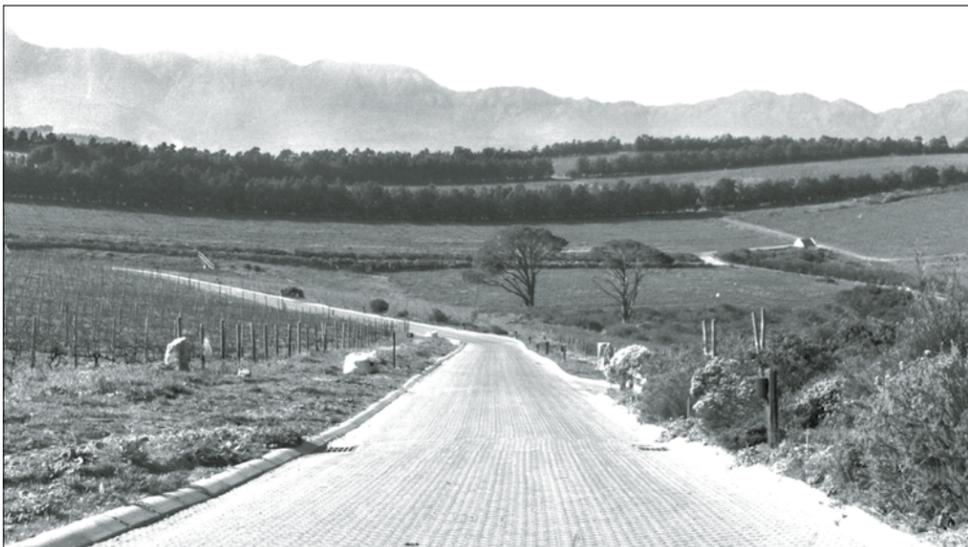
Duygu Nazli Akova, 4.5 minutes, 2014, Turkey, US premiere

A portrait of the chaos that has become Istanbul as a result of current immigration policies.

REGAL

Karissa Hahn, 2.25 minutes, 2015, 16mm, USA, World premiere

This work aims to circulate and find its way back to the screen. Take this proxy and see that the ghost has become tangible.



Hold Your Breath by Mirjam Bromundt is part of Experiment 8

THURSDAY, APRIL 7

Experiment 9

3:00–5:00PM

RIDDLES OF THE SPHINX

Laura Mulvey, 90 minutes, 1977, UK

This special screening of *Riddles of the Sphinx* will be accompanied by a Skype dialogue with filmmaker, Laura Mulvey. This program is supported by the generosity of the Department of Art/Art History at the University of New Mexico

Experiment 10

5:30–6:30PM

SPECIAL PRESENTATION: SUPER NORTH—THE FILMS OF MAARIT SUOMI-VÄÄNÄNEN

Super North is a compilation of experimental comedies and documentaries by Finnish filmmaker Maarit Suomi-Väänänen. The artist will be present to introduce this program and will conduct a workshop on Friday to discuss—in a more intimate environment—her trajectory into the film industry in Finland. This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts, The Albuquerque Community Foundation’s FUNd program, AV-arkki the distribution Centre for Finnish Media Art, AVEK The Promotion Centre for Audiovisual Culture and The Finnish Cultural Foundation.

SPECIAL EFFECTS TRILOGY, 33 MINUTES, 2009–2015

EARLY WORK TRAGEDY, 6 MINUTES, 2004

ON PREMIERE: MINISPECTACLES ABQ, 2 MINUTES, 2015

Experiment 11

7:00 – 8:00PM

SPECIAL PRESENTATION: L'ALTERNATIVA TAKES A TRIP

Curated and presented by Patricia Mora Sánchez.

For 23 years, L'Alternativa has been offering Barcelona filmgoers and professionals a unique opportunity to discover and enjoy screenings and activities that value creative freedom, diversity, innovation, commitment and thought-provoking reflection. L'Alternativa Takes a Trip is the name we give to our Festival when it travels abroad. This program is composed of films about love, beauty and sex, but they also are about technology, identity and human concerns. This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts, The Albuquerque Community Foundation's FUNd program, and Instituto Cervantes.

Poetic Dictionary of Spoken Images, Colectivo Villa Dolores, 13 minutes, 2014.

Agility, Jaione Camborda Coll, 4 minutes, 2015.

Noah's Ark, Laura Ginés, 2 minutes, 2014.

Espacio Simétrico, Virginia García del Pino, 10 minutes, 2010.

En la cuerda de tender la ropa, Marta Abad Blay, 4 minutes, 2004.

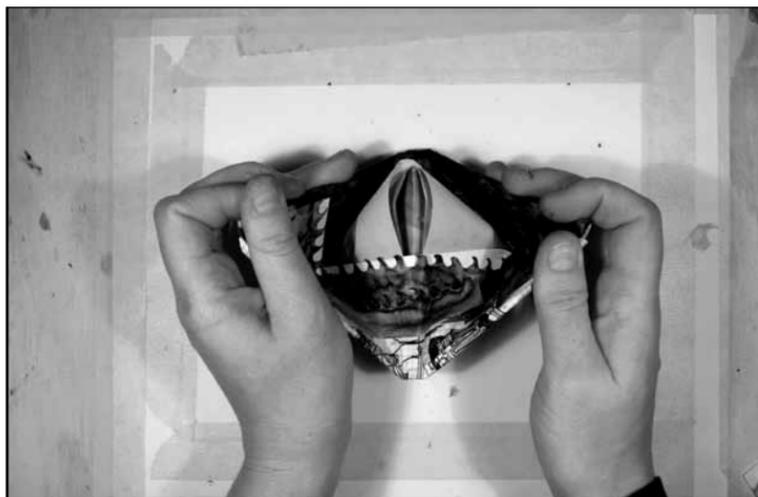
Coming Out, Florencia Aliberti, 4 minutes, 2015.

The Seductive Art of Catalanian Sex, Queralt Antú Serrano, 4 minutes, 2007.

It Is Enough, Mireia Giró Costa, 6 minutes, 2004.

The Thrilling Hand, Maria Cañas, 11 minutes, 2015.

Hotzanak, For Your Own Safety, Isibene Oñederra, 4 minutes, 2013.



River Come Back by Nina Barnett is part of Experiment 12

Experiment 12

8:30 – 9:45PM

WHOSE SECRETS

Carolyn Sortor, 5.75 minutes, 2014, USA

Based on Ladar Levison's account of the "due process" he received in a secret, US FISA court: without a lawyer, 1,000 miles from home, and facing jail if he didn't turn over the entirety of the emails and other info re- all of his ISP company's 410,000 users.

CATALOGUE VOL. 2

Dana Berman Duff, 8.75 minutes (silent), 2015, USA, US premiere

"Catalogue" is a series of works that consider the time it takes to look at desirable objects presented in a catalogue of knock-off home furnishings photographed in staged rooms imitating the style of film noir.

A NICE BOWL OF SOUP

Kelly Kirshtner, 4 minutes, 2015, USA, US premiere

In this film, the characters work through an exercise in the production of dialogue, revealing otherwise unheard labor and collaborations off screen.

STILL FEELING BLUE ABOUT COLOUR SEPARATION

Christine Lucy Latimer, 2 minutes (silent), 2015, super 8mm, Canada

Tracing the history of the colour calibration card through many lenses, I effectively remove all colours, save one.

THE CINEMA OF SWEAT

David Clark, 20.5 minutes, 2015, Canada, US premiere

This film examines the possibility that there exists a technology that will allow us to observe parallel universes. The narrator describes the dynamics of a 'Onto-Cinematic Apparatus' that seems like a dream you might have as you fall asleep at a conference on Quantum Mechanics.

[SIC] SERIES

Roger Beebe, 4.5 minutes, 2014, USA

3 found fragments, perfect as found.

CRACK

Robert Todd, 3 minutes (silent), 2015, 16mm, USA, World premiere

The American West in the East, or possibly somewhere on Mars.

A PARTIAL HISTORY OF THE NATURAL WORLD, 1965

Sasha Waters Freyer, 6.75 minutes, 2015, USA/Vietnam

Framed by excerpts from Sylvia Plath's poem "Tulips," A Partial History of the Natural World, 1965, reminds us that comfort is a privilege and denial of the suffering of others is not an option.

RIVER COME BACK

Nina Barnett, 6 minutes, 2010, South Africa

The artist focuses on the geo-spatial configurations of land and water in poetic cartographies, survey plans and graph paper drawings.

TO MELT

Minna Långström, 7 minutes, 2015, Finland, US premiere

Somewhere in time a person carries a package, then drops it to the ground with a crash. Someone else explores the content of the box. The story is repeated in what first appears to be an endless loop.

FRIDAY, APRIL 8

Experiment 13

3:00–5:00PM

SPECIAL SCREENING: *JE, TU, IL, ELLE*

Chantal Akerman, 86 minutes, 1974, France

This screening will be followed (at 5:30pm) by a presentation by Caroline Koebel about this historic artists work.

Experiment 14

5:30–6:30PM

SPECIAL PRESENTATION: THE LEGACY OF CHANTAL AKERMAN (1950–2015)

Film scholar and filmmaker Caroline Koebel will give a presentation on Chantal Akerman's personal and poetic cinema and dialogue with attendees around the history and value of her filmmaking. This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts and The Albuquerque Community Foundation's FUNd program.

Experiment 15

7:00–8:15PM

MOUNTAINS AND DRESSES INTO WINDOWS* *LIGHTHOUSE

Stephanie Gray, 7 minutes, super 8mm, 2014, USA, musical accompaniment by Tom Foe

Walk deep enough into the window and the street and dress merge as one. Swiss Alps appear lonely on the streets of New York. Remember as a child you thought you could go into mirrors.

WOLKENSCHATTEN

Anja Dornieden & Juan David Gonzalez Monroy, 17 minutes, 16mm, 2014, Germany

In 1984 a cloud shrouded the town of Hüllen-Hüllen in darkness. One month later it was abandoned. A search led investigators to a cave where a machine projected a series of images. Along with the machine a sheet of paper covered in handwritten text was found. It was titled "Wolkenschatten".

IN MARFA

Jeremy Moss, 4 minutes (silent), 16mm, 2015, USA, World premiere

Created in-camera in Marfa, TX on a freezing day in January on expired 16mm color negative film with my Bolex.

THE OCULAR RIFT

Max Renn, 6.5 minutes, 2015, US, World premiere

A dialogue between philosopher Jean Baudrillard and drone pilot Airman First Class Brandon Bryant.

DISAMBIGUATION

Phoebe Tooke, 7 minutes, 2015, USA

This film is based on actual events surrounding the Deepwater Horizon (BP) oil spill in the Gulf of Mexico in 2010.

Paul Clipson, 5 minutes, 16mm, 2015, USA, World premiere

A study of surfaces both literal and abstract that become visualized echoes of a guitar drone, suggesting an animated space of subterranean streets and shadows that evoke multiple levels of consciousness.

THINKING STITCH

Brenda Miller, 11 minutes, 2013, UK, US premiere

Thinking Stitch shows a conversation between people demonstrating textile skills to capture working methods in current usage and to record why particular skills are retained and passed on.

TRACES/LEGACY

Scott Stark, 9 minutes, 35mm, 2015, USA

Discarded Christmas trees, colorfully arranged flea market finds, a museum of animal kills, microscopic views of kitchenware, and other overlooked cultural artifacts are interwoven with flickering journeys through mysterious, shadowy realms.

THE KNOWN UNIVERSE

Lisa McCarty, 3.5 minutes (silent), 2015, USA, World premiere

Comprised of every publicly available image captured by the Hubble Telescope.

CLAWS

Natasha Cantwell, 1 minute, 2014, New Zealand, US premiere

This work was inspired by 1970s educational science films, craft books, the artist's unease around the aesthetic of meat, and Sesame Street.

IT SAFE



Disambiguation by PhoebeTooke is part of Experiment 15

Experiment 16

8:45–9:45PM

EKTACY

Caryn Cline, 2 minutes, 2015, USA, World premiere
“Ektacy” is a neologism, a combination of “ecstasy” and “Ektachrome,” suggesting the elation and energy that this resilient but now discontinued film stock evoked. “Ektacy” is comprised of “orphaned” home movie footage with music by the late jazz composer Chuck Metcalf.

CUT: [THE SEA IS ALL THAT REMAINS]

Brandon Bauer, 5.5 minutes, 2015, USA, US premiere, musical accompaniment by Tom Foe.

This video uses as its source the ISIS propaganda video ‘A Message Signed with Blood to the Nation of the Cross,’ which depicts the beheading of 21 people in Libya. The images and sounds have been removed with the exception of the seascape, and sounds of the Mediterranean Sea.

UTOPIA 1.0: POST-NEO-FUTURIST-CAPITALISM IN 3D

Annie Berman, 20 minutes, 2015, USA, world Premiere
This work explores the remnants of Second Life, a formerly thriving virtual 3D world, and investigates its susceptibility to the same economic pitfalls that plague our ‘real’ world.

PHANTOM LIMBS

Reed O’Beirne, 2.75 minutes, 2015, USA
A cameraless film created from animated MRI scans that evokes an enveloping world of light breaking upon the mind. Music by St. Kilda.

ABANDONED GENERATIONS

Linda Fenstermaker, 10 minutes, 2015, USA
Told through the perspective of a female farmer living in the 1940s, the film questions the distance that modern society has created from the earth and how that relationship informs daily life.

SOLITARY ACTS #4

Nazli Dincel, 8.25 minutes, 16mm, 2015, USA/Turkey
Private— This work reflects on experiences of disruption in context with arousal, immigration, dislocation and desire.

YOU WILL FALL AGAIN

Alex Pachon, 6.5 minutes, 2015, Spain
An obscure and unsettling dialog is established between a crack in the ceiling and the response from the body presented on the screen.

SATURDAY, APRIL 9

Experiment 17

4:00–5:00PM

TIERRA ROJA

Heidi Hassan, 20 minutes, 2008, Cuba.

Between the past and the present, here and elsewhere, a young South American wanders in Geneva. An immersion into the migrant psyche. “In her work, the spirits dance, and grand guignol theatric spectacles are improvised. We are guided through this preternatural terrain by an able psychopomp who transmutes celluloid lead into cinematic bullion.”—Brecht Andersch, founder, Austin (Texas) Film Society.

LIVE, EXPANDED CINEMA PERFORMANCE

Featuring Kerry Laitala and Wobbly! 30 minutes, 2016, USA

Experiment 18

5:30–6:30PM

SPECIAL PRESENTATION: OVULAR FILMS

Curated and presented by Caryn Cline, Linda Fenstermaker & Taylor Dunne

“each month the ovum undertakes an extraordinary journey from the ovary through the Fallopian tubes to the uterus, an unseen equivalent of going down the Mississippi on a raft, or over Niagara Falls in a barrel. Ordinarily, the ovum travels singly, like Lewis or Clark.” —Mary Ellmann, *Thinking About Women*. This program is supported with funds from The New Mexico Humanities Council, New Mexico Arts and The Albuquerque Community Foundation’s FUNd program.

EGGS, RUTH HAYES, 4 MINUTES, 1977, USA

SPEECHLESS, SCOTT STARK, 13 MINUTES, 2008, USA

JACUMBA SONG, BABA HILLMAN, 3 MINUTES, 2013, JAPAN/VENEZUELA/PANAMA

INVERSION, LINDA FENSTERMAKER, 13 MINUTES, 2013, USA

FROM WITHIN, YEN-CHAO LIN, 1 MINUTE, 2016, CANADA

PANDORA’S BOX, LINDSAY GREER, 2 MINUTES, 2015, USA

SOLITARY ACTS #5, NAZLI DINCEL, 2015, USA

THREADBARE, KRISTIN REEVES, 5 MINUTES, 2010/2014, USA

GAME OF SHIFTING MIRRORS, NICK TOBIN, 6 MINUTES, USA

Experiment 19

7:00–8:15PM

NOW FOR THE PAINTER — AFTERNOON DRIFT

Catherine Forster, 5 minutes, 2015, USA, live musical accompaniment by Mike Balestrari and Mark Weaver.

This work is a tribute to the artist R.J.W Turner's last seascapes. I have been intrigued by Turner's skill with the brush, and his interest in technology. I couldn't help but contemplate his likely command of digital media if he was practicing today.

BULLETIN

Craig Baldwin, 6 minutes, 2015, USA

An exploded view of a ballistic issue: "Bulletin" is a 6 minute mis-mish-mash-up of a mid-60s media archeological marvel. "Strong medicine for sensitive people"—Alan Smithee.

STREET TWENTY-SEVEN NUMBER TEN SIXTEEN

Josh Weissbach, 2.75 minutes, 2015, Cuba

The memory of a bedroom, a reverie of a melancholic love song, and an airplane, flying towards an island, straddling an ocean and a sea.

DOK-RAK (THE ASYLUM)

Prapat Jiwangsan, 9.5 minutes, 2015, Thailand, US premiere

DJ Dok Rak lost her job as a disc jockey after the military shut down all radio stations after the 2014 coup d'état. The filmmaker invited her to come to a sheltered pond where she can do things she cannot do in real life.

OTHER THAN OUR SEA

Valentina Ferrandes, 10.5 minutes, 2014, Italy

A story of exploration told through fragments of classical literature, flashes of ethnographic films and manipulated excerpts of current newsreels.

TAKE IT APART AND PUT TOGETHER AGAIN

Maria Magnusson, 15.75 minutes, 2014, Sweden

An experimental documentary about the Swedish Chopper (motorcycle) club called Sofia Hogs, founded in 1968 at Södder in Stockholm.

BEHIND THE TORCHLIGHT

Emily Drummer, 8.25 minutes, 2015, USA

Behind the Torchlight creates a transhistorical space that reflects the missing history of "usherettes" in early American cinemas who served as objects of fantasy for moviegoers and were themselves viewers of cinema.

QUAKER CITY HOME MOVIES: PRESSING CIDER

Taylor Dunne, 3 minutes, 16mm, 2015, USA, World premiere

Pressing cider with the Pomona Harvesters on the Quaker City Land Trust in fall 2009. Film processed on location, in a root cellar, with hand carried water and sunlight.

Experiment 20

8:45–9:45PM

FILAMENT STUDIES

libi rose striegl, USA, 2.75 minutes, 2015, US premiere, live musical accompaniment by Mike Balestrari and Mark Weaver.

An ode to technostalgia and experimental process, to the changing nature of the handmade.

BIOGRAPHY OF A NEWBORN STAR

Takahiro Suzuki, 4.5 minutes, 2015, USA, World premiere

Using looped and layered stellar imagery, the piece unfurls the narrative of the process of becoming a star.

FOOD CITY

Dan Anderson, 11 minutes, 2013, USA

Worlds collide within the whirling vortex of a small Southern town. Shot on location in Hot Springs National Park, Arkansas.

GWYNN TANK

Bill Basquin, 4 minutes, 2015, USA

The optic qualities of water and lens form the sensory experience of this video which gets the viewer into places where they couldn't normally be and engages with the visceral potential of both water and lens.

WAIT WAIT SPRING

Cade Bursell, 3.5 minutes, 2016, USA, World premiere

Handmade with flower catalog magazine transfers, paint and markers on 35 mm clear film leader — plus still photographs, spoken word, field recordings and music.

FROM ALLY TO ACCOMPLICE

Kelly Gallagher, 17.5 minutes, 2015, USA

By sharing histories of committed accomplices John Brown, Marilyn Buck, and others, this film explores the importance of being more than an "ally" in struggles against white supremacy.

SONG FOR AWE AND DREAD

Tommy Becker, 7 minutes, 2015, USA

Through its meditation on mortality, this work attempts to find meaning between fleeting flavors of bubblegum and cultural programming that entrenches us in our denial of death.

INTERVENÇÃO

Pedro Maia de Brito, 4.5 minutes, 2015, Brasil, US premiere

In the microscopic popular insurgence we (the people) strike off against the macropower of the extreme militarization. Resuming: let's blast this shit over.



LABOR

From Ally to Accomplice by Kelly Gallagher is part of Experiment 20

Experiment 21

NOON—1:45PM

I LOVE YOU JET LI

Stacy Hardy/Jaco Bouwer, 12.5 minutes, 2005, South Africa
Kung Fu film legend Jet Li tours Beijing to promote his latest movie. At an airport in Africa, a young woman waits to fly out to meet him. What follows is a peculiar tale: part love letter, part post-traumatic electronic travel diary.

GIT ALONG, LITTLE DOGIES

Kate Lain, 9 minutes, 2010, USA
It ain't easy having breasts (especially if you're in love with physics and potato launchers).

BREAK

Kate Lain, 5 minutes, 2015, USA
Homemade gelatin is a fragile material. I made 136 successive prints from a single gelatin block and scanned the prints. Those are what you see here. I made this in a broader context of global warming, personal unrest, and the deterioration of the health of two people close to me.

SPECIAL PRESENTATION:

I THINK YOU SHOULD COME TO AMERICA: GEOGRAPHICAL AND HISTORICAL ZONES OF MEMORY

(Kamila Kuc, artist in residence)

This presentation includes the screening of Kuc's most recent film, *Batum* (Super8 transferred to HD, 2016, UK, 12mins); two found footage films from the Basement Film archive (*Poland: A New Nightmare*, 16mm, 15mins, *Hopi Nation Film*, 16mm, 8mins) which form an important part of Kamila's residency film; *I Think You Should Come to America* (16mm and Super8, transferred to HD, 2016-17, USA/UK/Poland, work in progress, 5mins), which will be screened as the last piece. This program is supported by the British Council/Arts Council of England Artists' International Development Fund scheme, The New Mexico Humanities Council, New Mexico Arts and The Albuquerque Community Foundation's FUNd program.

Experiment 22

2:15—3:15PM

ELECTION YEAR

Salise Hughes, 3.25 minutes, 2015, USA
A meditation on the political beast formed by footage from the first nationally televised debate.

TWO WAYS DOWN

Laura Heit, 3.5 minutes, 2015, USA
Fall into the underworld, walk, slither, wriggle, fly, burn, and return to dirt.

CIVIL PROJECTIONS

Avida Jackson, 3.5 minutes, 16mm (dual projection), 2015, USA, World premiere
As the wavering imagery becomes distorted, the relationship between past and present racism (and police brutality) is examined.

MEMORIAL MEDITATION

Patricia McInroy, 1 minute, 2015, USA, World premiere
Shot at the Vietnam Veteran's Memorial in Washington D.C., this video is intended to approach the way a presence can linger where we remember lives lost. Life moves on, even though it is also suspended in some way.

RETELLING HISTORIES, MY MOTHER TOLD ME...

Zineb Sedora, 8.75 minutes, 2003, Algeria
This work consists of a conversation between the artist and her mother, emphasizing that memory (presented here as oral history) is recountable and recordable.

REISE NACH JERUSALEM

line/assembled collective, 5 minutes, 2015, Germany, World premiere
This video uses the framework of the children's game "Musical Chairs" that in Germany is called "Journey to Jerusalem" to ask questions about interpretation, context and content; fragmenting, repeating, a rhythm of thought disrupted, a slight sense, that something is "off".

SECOND SUN

Leslie Supnet, 3 minutes, 2014, Canada
The rising sound of drums imbue flashes of lights, the cosmos in shift and a post-Apocalyptic birth of a New Sun.

S.C.A.N.—SEARCHING ALTERNATIVE NATURE

Dénes Ruzsa/Fruzsina Spitzer, 6.75 minutes, 2015, Hungary, US premiere
Stars provide the essential light for life. Almost every chemical element in our body was formed inside the stars.

OF BIRTH AND BRITTLE TEETH

Marinah Janello, 5.75 minutes, 2015, USA/Spain, World premiere
This work chronicles the lives of farmers located in central Spain, dedicated to living off the land that they tend. The film encourages the viewer to see the agronomist and their harvest as one.

A FAIRY-TALE ROMANCE

Jung-Chul Hur, 5.5 minutes, 2015, South Korea, World premiere
The artist transforms thirty seconds of an original event into a five minute exploration that moves beyond real-time recording speed.

TELEPHONOPHOBIA

Sandra Araújo, 3 minutes, Portugal, US premiere
Old school video games glitched and combined with computer-based aesthetics.

TYPO

Jean-Michel Rolland, 4 minutes, 2015, France, US premiere
The examination and superimpositions of two typographic machines result in a mechanical monster.

BEDLAMY

Lynn Thompson, 6 minutes, 2014, US, World premiere
Bedlamy imagines possible phases in the trajectory of a relationship. The references are oblique, and therefore, may generate other meaning/s for the viewer.