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EXPERIMENTS IN CINÉMA

¡CUBANO EDITION!

INTERNATIONAL EXPERIMENTAL
FILM FESTIVAL

APRIL 18-23, 2017

AT THE GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

WWW.EXPERIMENTSINCINEMA.COM



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EXPERIMENTS IN CINEMA v.12.3

APRIL 18-23, 2017

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VENUES AND ADMISSION INFORMATION

All Experiments, except Experiment 11, are conducted at Guild Cinema.
3405 Central Avenue NE
www.guildcinema.com
(505) 255-1848

- General admission \$10 per day
- Students \$8 per day
- Workshops are free

Experiment 11 is at 516 Arts. It is a free event.
516 Central Ave SW
www.516arts.org
(505) 242-1445

Workshops are at UNM Department of Cinematic Arts.
CERIA Building 3rd floor, room 365

All receptions, except after Experiment 11, are immediately following the last program of each evening at:

Tractor Brewing, across the street from the Guild Cinema.
118 Tulane St. SE
Albuquerque, NM 87106
505.433.5654
(food truck is open till 11:30pm)



Bryan Konefsky and Patrice Beers at the Ann Arbor Film Festival, 2009.
(photo by Chris McNamara)

LETTER FROM THE DIRECTOR

Hola, my cinematically independent compadres. Welcome to the Cubano edition of Experiments in Cinema (in addition to presenting 100+ films from 38 countries)! Like some of you, Cuba is a country that I have always wanted to visit. Last December (at long last) I had the opportunity to visit the country that I had pined for, romanticized, and believed in for so long. There are three people I need to thank for making my dream a reality. Dominic Angerame and Alberto Ramos were lovely, inviting me to present a program of films from Experiments in Cinema at the Festival Internacional Del Nuevo Cine Latino Americano. Most importantly, my dear spouse Patti knew how important such a trip meant to me. Even though, at the time, she was struggling with cancer and in the midst of chemo treatments, Patti not only made sure the trip happened, but she also accompanied me on this amazing adventure. So, en masse, myself, Patti, my technical director, Michelle Mellor and one of our festival's long-time supporters (and great filmmaker), Patricia McInroy found our way through and around the embargo, customs agents, paperwork and travel advisories to finally "see Cuba with our own eyes" as Travis Wilkerson once said. Sometimes when one romanticizes something for as long as I had one must expect some level of disappointment. However, our time in Havana was nothing less than magical (my advice is to get there before the Drumf family discovers potential investment opportunities). Sadly, when I returned to this pathetic excuse for a democracy, customs agents confiscated my box of Cubans. I think the agent who "made the grab" felt threatened by the thick, turgid cigars. Not only did he confiscate the beautifully hand crafted Cubans, but in his emasculated frenzy, the customs agent eviscerated each cigar with a rather scary hunting knife. This flaccid machismo gesture can only be described as an act of castration that was further evidenced by the "Cuban" that was obviously stirring in his loins. Shame on him for creating such an unnecessary display and upsetting Patti as he did.

I would like to dedicate Experiments in Cinema v.12.3, The Cubano Edition, to the memory of Patti, mi vida and co-conspirator of 35 years. As Patti said the day before she passed away "you and me, we had a good run."

*"There's a train leaving nightly called when all is said and done.
Keep me in your heart for awhile."* —Warren Zevon

Full report to follow.

Bryan Konefsky
Founder/Director, Experiments in Cinema

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/text the Basement Films hotline at (505) 916-1635.



Cover design by Beth Hansen

WORKSHOPS

FRIDAY APRIL 21
9:00–11:30AM

Free Event

**UNM DEPARTMENT OF CINEMATIC ARTS, CERIA BUILDING
3RD FLOOR ROOM 365**

REFRESHMENTS PROVIDED BY WINNINGS COFFEE SHOP.

Co-sponsored by Instituto Cervantes and The New Mexico Humanities Council. Maria de Lourdes Marino Fernandez and Yainet Rodríguez will conduct a discussion-based workshop studying, in a more intimate environment, issues raised in their formal presentations (see Experiment 11, *Expanding Video* and Experiment 14, *Barking All Night*).



Maria de Lourdes
Marino Fernandez



Yainet Rodríguez

12:30–2:00PM

Free Event

**CERIA ROOM 365, DEPARTMENT OF CINEMATIC ARTS,
UNIVERSITY OF NEW MEXICO.**

REFRESHMENTS PROVIDED BY WINNINGS COFFEE SHOP.

Co-sponsored by Instituto Cervantes and The New Mexico Humanities Council.

Disasters of Peace—Prelude Workshop

Disasters of Peace program will screen at 8:30–11:00pm on Friday April 21 (Experiment 15)

Co-sponsored by the New Mexico Humanities Council, UNM's Department of Cinematic Arts, University of Hertfordshire and Coventry University.

Introduction by Sam Jury and Kamila Kuc. Artist filmmakers Sam Jury and Kamila Kuc, curators of Disasters of Peace, will outline the overarching idea behind the program, and introduce this event's two guests workshop facilitators: writer Sarah Goldstein and curator Steven L Bridges. As a prelude to the Disasters of Peace screening, Goldstein and Bridges, respectively will invite attendees to explore with them (in a discussion based workshop) alternative perspectives and context beyond the filmmakers' frame.

WHERE ARE YOU COMING FROM? Sarah Goldstein

Responding to the themes of crisis and disaster explored in the program, writer and poet Sarah Goldstein will read a short excerpt from a work in progress, tentatively titled Correspondent Project, which draws from an expanse of material ranging from private archival correspondences to current-day online content.

WHERE ARE YOU GOING? Steven L Bridges

Curator Steven L. Bridges (Eli and Edythe Broad Art Museum at Michigan State University) will explore shifts in creative production in the context of the current political landscape. Critical to his talk is an analysis of representation as both a political and artistic paradigm. What role do cultural producers play in re-presenting the worlds we live in, and the worlds we hope to create?



Sam Jury



Kamila Kuc



Sarah Goldstein



Steven L Bridges

SATURDAY APRIL 22
9:00–11:30AM

Free Event

**UNM DEPARTMENT OF CINEMATIC ARTS,
CERIA BUILDING 3RD FLOOR ROOM 365**

REFRESHMENTS PROVIDED BY WINNINGS COFFEE SHOP.

Co-sponsored by Instituto Cervantes and The New Mexico Humanities Council. Caridad Blanco de la Cruz and Magaly Espinosa Delgado will conduct a discussion-based workshop studying, in a more intimate environment, issues raised in their formal presentations (see Experiment 3, *The Artist As Cultural Reproducer* and Experiment 7, *Videocreation: Animated Forms*).



Magaly Espinosa
Delgado



Caridad Blanco
de la Cruz

EXPERIMENTS IN CINEMA v.12.3 THANKS THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



CUBANO EDITION

TUESDAY, APRIL 18

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

EXPERIMENT 1
3:00–4:15PM

Subotika—Land of Wonders, Peter Volkart, 13 minutes, 2015, Switzerland, US premiere. Subotika is a little-known island on the other side of the globe. This enchanting country with extraordinary sights, and grand visions also has a couple of minor problems. Book right now! Subotika, the holiday destination that lives up to its promises.

Anxiety (Kaygi), Müge Yildiz, 3.25 minutes, 2016, Turkey. Life goes on and on, as we all resemble images in this life. When I search my reality I only find a feeling, and this feeling is anxiety. I film my everyday life and edit with Henri Mcihaux's poems.

T is for Turnip, Kiera Faber, 2.75 minutes, 2015, USA. 3.467 hand painted 16mm frames metaphorically explore three siblings' collective childhood trauma. Repetitive and ritualistic acts provide structure amongst perceived uncertainty while compartmentalization offers a false sense of security and abets forgetting.

Woolgatherer's House, Anna Firth, 5.25 minutes, 2016, Canada. A doorway to the daydreamed home that forms an oneiric portrait of the spaces we occupy when our minds wander.

Song for Koko, Tommy Becker, 4 minutes, 2015, USA. A life force is being held against its will or once again running wild through the streets. The moment the lion lunges at the tamer we understand his motives. We relate viscerally to his oppression as we connect to the soul of its being.

Vector City, Shubhangi Singh, 0.5 minutes, 2016, India, World premiere. Vector City observes the relationship between the ballooning urban versus the systematic obliteration of resources.

Swarm Circulation, Yeonu Ju, 12 minutes, 2016, South Korea, US premiere. This work focuses on 'e waste' issues. The film questions whether our perception and faith in the world are fictional fantasies.

InterFace II, Yanyu Dong, 9 minutes, 2016, China, World premiere. An experiment that considers the notion that there is only one language across the globe...Or, what if language didn't exist?

Swallowed Whole, Heidi Kumao, 4.25 minutes, 2014, USA. This abbreviated, jarring journey explores the physical and psychological landscapes of hospitalization and recovery.

Insectar (Insectarium), Andreea Dobre, 2.5 minutes, 2016, Romania. One day a man decides to keep track of every single emotion he experiences.

The Bridge, Meike Redeker, 4 minutes, 2015, Germany. Once one has outgrown their childhood shoes, one cannot walk in them again. Walking like a duck, looking frantically for help—if possible, before the ice cream melts!

EXPERIMENT 2
5:00–6:00PM
Regional Youth Program**Free Event**

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

Participating schools include:

Albuquerque Academy
Amy Biehl Charter High School
Bosque School
Del Norte High School

Media Arts Collaborative Charter School
Public Academy for Performing Arts
New Mexico School for the Arts
Working Classroom



Still from *The Syndrome of the Suspect* by Lazaro Saavedre, part of Experiment 3.

EXPERIMENT 3
6:45–8:15PM**SPECIAL PRESENTATION: THE ARTIST AS CULTURAL REPRODUCER.**

Curated and presented by Magaly Espinosa

Supported by UNM's Department of Cinematic Arts and Instituto Cervantes

This program will foreground the work of Cuban artists from different generations who in the last decade, have experimented with topics related to social and cultural processes, precedence values, conducts and customs inspired by everyday life and popular culture. Grouped in consecutive order, some of the works

refer to elements of ethnographic character, others investigate economic issues, and finally some are interested in ideological and political borders. This moving image pilgrimage is intended to give a glimpse into artists as conduits with a special quality as narrated from a personal and "lived" position.

EXPERIMENT 4
9:00–10:00PM

Live Fire Exercise, Zak Spor, 8 minutes, 2016, Greece, US premiere. Athens 2015. A girl and a man are walking down the streets searching for a mysterious place where a strange rally is being prepared.

Look Out Point, Kyja Kristjansson-Nelson, 5 minutes, 2013, Iceland. This work documents landscape through the lens of designated vantage points. These designated points, usually for tourists to stretch their legs, take a picture and have a picnic, reveal change in our use of land and our physical position in relation to the landscape.

Demos, Danaya Chulphuthiphong, 13 minutes, 2016, Thailand, US premiere. By the time the zoo is closed, detained animals feel frustrated and confused. The only thing they can do is wait for the time to pass. *Demos* is a lyrical assemblage of observational footage collected from various places. The film is an attempt to depict the gloom, the oppression and the surreality that exists in Thailand since the military coup in 2014.

Going Somewhere: Episode X, Michael Betancourt, 7 minutes, 2016, USA, World premiere. Going Somewhere Episode X re-configures abstract glitch footage, NASA footage and sci-fi films to evoke a journey outwards, into space, but ultimately returning home to the Earth.

Brown Box, Edward deBuvitz, 1.75 minutes, 2016, USA, World premiere. A simple video showing our sun captured in a brown box.

26 Pulse Wrought—(Film for Rewinds) Vol. 1 Windows for Recursive Triangulation, Andrew Busti, 3.25 minutes, 2014, USA, 16mm. The First in a series of 9 Films investigating languages of subjectivity and interpretive modes of coded, polyphonic articulate signals. Reflecting on the setting Sun of the Winter Solstice, the crux of increasing light...seen thru apertures...setting over the Pacific. Yes it is here...it is here, where we are...

Dark Shadows, Grayson Cooke, 3.5 minutes, 2015, Australia, World premiere. This work is a music video for a track from the album *Dark Shadows* by The Moviolas, exploring themes from horror films and urban legends from North and South America in a variety of musical styles.

LYING WOMEN, Deborah Kelly, 4 minutes, 2016, Australia. This work imagines the reclining nudes of art history in a daring escape from centuries of servitude to colonial heteropatriarchy. The film proposes a great gathering of dancing female energy, a revolution, an uprising of will to collective autonomy.

Dawn to Dust, Shubhangi Singh, 5 minutes, 2016, India, World premiere. This work examines the position of mankind in relation to his environment and contemplates the impact that this cyclical plundering of resources has on personal and the collective human existence.

SKYDOGS, Linda Scobie, 5 minutes, 2012, USA. a voyage through the cosmos with dogs.



Still from *Antarctica* by Salise Hughes, part of Experiment 5.

WEDNESDAY, APRIL 19

Guild Cinema
3405 Central Avenue, NE

EXPERIMENT 5
3:00–4:15PM

Libertad, Brenda Avila, 10 minutes, 2016, USA. A short documentary featuring the incredible Alejandra Santiago, an indigenous transwoman from Oaxaca, Mexico, whose life journey transcends multiple borders.

Camellia Portraits 1-5, Pam Minty, 3.5 minutes (silent), 2016, USA. A short study of Camellias starting with a single photograph of a horticulturist progressing through multiple varieties as encountered in residential lawns and institutional landscapes settings.

Events in a Cloud Chamber, Ashim Ahluwalia, 21 minutes, 2016, India. In 1969, Akbar Padamsee, one of the pioneers of Modern Indian painting, made a visionary 16mm film with the same title. This was one of the only Indian experimental films ever made. The print was lost. 40 years later, filmmaker Ashim worked with Akbar, now 89, to remake the film.

The Two Sights, Katherine McInnis, 4.25 minutes, 2015, USA. In 1015 C.E., Ibnal-Haytham wrote the Book of Optics, which accurately describes the strengths and weaknesses of human vision. Translations of this work influenced Leonardo da Vinci, Galileo, and Descartes. The Two Sights is a false translation of this work, using still images from the Life Magazine archives.

ORWO, Stuart Pound, 2.5 minutes, 2015, UK, US premiere. This film is one I made in 1972. The surface is easily marked. I scratched the image off with a needle then swept away the emulsion dust. I recorded this using a low magnification microscope with a USB connection.

Minispectacles 6x Good Night, Maarit Suomi-Väänänen, 7.5 minutes, 2016, Finland, Norway, Switz., UK, USA, U.S premiere. Minispectacles is a series of one-minute cinematic haikus. This particular edition wishes good night to the north, the south, the west and to Speed Market. To be continued all the way to Part 100.

Effulgence, Alex MacKenzie, 5 minutes, 2014, Canada. An ode to childhood and nature's passing in an urban world, contrasting refilmed vintage Vancouver tourist bureau promos with original negative Tri-X shot from the back porch and bucket processed. Commissioned by Echo Park Film Centre for their 12th Anniversary. Audio by Cyrillic Typewriter.

More Dangerous Than A Thousand Rioters, Kelly Gallagher, 6.25 minutes, 2016, USA, US premiere. An experimental, animated documentary exploring the powerful and inspiring life of revolutionary Lucy Parsons. This film explores her tireless fight against capitalism, racism, and sexism.

Antarctica, Salise Hughes, 4 minutes, 2016, USA. The first chapter in what will be an epic journey navigated across erased and scratched frames of film history to reach the melting bottom of the world.

¡PiFIES!, Ignacio Tamarit, 4 minutes, 2016, Argentina, ¡PiFIES! (from the Spanish slang, "mistake") is an apology to the technical problems of the amateur filmmaker. A rhythmic collage where the focus is placed on the mistakes, or what would have been discarded by the cineiste, instead of being left.

Two Aries, Josh Weissbach, 3.25 minutes, 2016, USA, 16mm - silent, Live score by Tom Foe. Two Aries that are simultaneously the same and different.

EXPERIMENT 6 5:00–6:00PM

Various Shows For Various Events, Daniela Delgado Viteri, 15 minutes, 2016, France/Ecuador, US premiere. This work documents a late night radio program the artist worked on whose mission was to comfort citizens for the month after a massive earthquake destroyed most of the city the program broadcast from.

A Metaphor for the End of Just About Everything, Roger Beebe, 3 minutes, 2016, USA, World premiere. A document of the final hours of Long's Bookstore, a victim to both technological change and the pressures of real estate development. The video is also a reflection on mortality, resonating with the billboard image of Félix González-Torres's *Untitled* (for Parkett), which was also destroyed with the building.

Death in Venice, Annelyse Gelman/Auden Lincoln-Vogel, 1.5 minutes, 2016, Italy/USA, World premiere. Live score by Tom Foe. This work is a collaborative poetry-film based on a cento culled from the eponymous novel by Thomas Mann. Through a series of intertitles and an ambient, diegetic soundscape, the film meditates on observation and obsession, watching and being watched.

Mais Ailleurs c'est Toujours Mieux (But Elsewhere is Always Better), Vivian Ostrovsky, 4 minutes, 2016, USA. This work reflects on the first time the filmmaker met Chantal Akerman in the 1970s. Forty years of friendship condensed into four minutes...

EXPERIMENT 7 6:45–8:15PM

SPECIAL PRESENTATION: VIDEOCREATION—ANIMATED FORMS

Curated and presented by Caridad Blanco de la Cruz

Supported by UNM's Department of Cinematic Arts and Instituto Cervantes

This program will study the work of Cuban visual artists using animation as a form of creative expression. Films in this program will range from the 1960s to the 1990s. Today, in Cuba, animation is used in video art, public health messages, animated films, documentaries, video installations, network art, interactive artworks, video games, cinematographic productions of various types, and also for visual effects, mapping, and audiovisual performances. Combining animation with other artistic practices, creators have redefined its possibilities and meaning.



Schizophrenia, Yuri Muraoka, 10 minutes, Japan, 2016. A self-portrait conducted in my 7th year of treatment for schizophrenia. An obsession by the name of “odd-numbers” torments me in daily life. A death sentence was being pronounced. With the sound of the scaffold coming down, the fear of self-destruction that “the reality” collapses into pieces from my foot.

Shadow Show, Kyra Clegg, 4.25 minutes, 2015, Scotland, US premiere. Inspired by late 19th/early 20th century still and moving images, *Shadow Show* holds a mirror to the beliefs of western societies of that time, revealing how these images invalidated the authenticity of other cultures.

The Days of Perky Pat, Maximillian Godino, 3 minutes, 2016, USA, World premiere. 1973: ten years post-war. Survivors dwell underground, obsessed with building a diorama for their Perky Pat dolls. Their children play upstairs in the nuclear wasteland, hunting mutant rabbits with homemade knives and oblivious to life before the war. Based on a story by Philip K. Dick.

Red Lights and A Solstice Moon, Jason Moyes, 2 minutes, 2016, Scotland, World premiere. When the summer solstice coincides with a rare ‘strawberry’ moon natural and artificial light becomes entwined against the sound of a hypnotic and ambiguous coded radio transmission.

Skipper (Mistic Speech), Paul Tarragó, 12.5 minutes, 2016, UK, US premiere. Circles, holes, cats, ribbons, ducks, flat furniture and moth. Experimental and domestic, no story but much glee.

Still from *White Fish* by Reza Golchin. part of Experiment 8.

EXPERIMENT 8 9:00–10:00PM

July 8th, 2016, Jason Halprin, 3.5 minutes, 2016, USA. Alton Sterling and Philando Castile. 5 police officers in Dallas. The Civil Rights Movement isn't a part of history. It is a fight that is happening now. Equal opportunity and human dignity.

Transfiguration, Igor Toholj, 5 minutes, 2017, Serbia, an experiment in the visual transformation of a narrow corridor into geometrical structures and intersecting forms. These intersecting forms exist not only as visual structures but also spiritual entities.

CULTURETRAUMA, Jodi Darby, 21.5 minutes, 2016, USA. Found video and film assemblage that addresses the trauma of growing up in a culture that celebrates and indoctrinates very young into a world of violence, patriarchy and white supremacy.

White Fish, Reza Golchin, 1.75 minutes, 2016, Iran, US premiere. Fish try to escape from a net.

We're All Connected, Naz Shahrokh, 5.5 minutes, 2015, United Arab Emirate. This work explores the concept that “we are all connected.” Being interconnected is both hidden and concealed and it is when one quiets the mind and heart that it can be felt.

Letter from Mom, Lisa Seidenberg, 6 minutes, 2016, USA, World premiere. A crumbling letter...old home movies from a trip to Spain...memories and movements combine to form a story of the past. But whose past is it? Who are these moms in the home movies?

Exi(s)t, Daniel Wechsler, 1.75 minutes, 2016, Israel, US premiere. Electrical events strike the retina. Now you see it, now you don't.

Instinctive Behaviour, Marta Alvim, 6 minutes, 2016, Portugal, World premiere. This is a story about behavior and power relationships between animals, man, and the natural world.

Kintsugi, Apotropia, Antonella Mignone and Cristiano Panepuccia, 4.5 minutes, 2014, Italy. “Kintsugi”, which means “golden joinery”, is the Japanese technique of mending broken ceramics with gold filled resin. This technique has its roots in the belief that the object is more valuable and beautiful with its history revealed. Bodies also tell us their story. Some of them say it loud.

THURSDAY, APRIL 20

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

EXPERIMENT 9 3:00–4:15PM

96000 Cameras, José Simões, 13.75 minutes, 2015, Portugal, World premiere. It is said that you can disassemble a Leica camera, put all the parts in a box, shake it, and he will reassemble it for you with his eyes closed.

Waves, Sebastian Wiedemann, 9.75 minutes, 2015, Brazil/Colombia, US premiere. Getting into the waves, one must follow the rhythm until everything identifiable is lost.

Rhus Typhina, George Bagdasarov/Alexandra Moralesova, 2.75 minutes, 2014, Czech Republic, US premiere, 16mm - sound. The film captures the research, experiments, harvesting and preparation of the film developer based on Rhus Typhina (sumac tree) in which the original negative of this film was developed. The nonlinear structure of the chemical formula as well as nonlinear research of the process are reflected in the order of the frames.

Cycle, Emirhan Altuner, 5 minutes, 2016, Turkey. Tools which are designed to serve mankind aim to redesign human nature. Something records, something broadcasts. On an infinite white desk, with the help of familiar interfaces, design dissolves into life cycle.



Still from *Spotlight on a Brick Wall* by Aleee Peoples, part of Experiment 9.

EXPERIMENT 10 5:00–6:15PM

Halimufak, Christopher Harris, 4 minutes, 2016, USA.

A performer lip-syncs to audio featuring the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. Rear-projected images of Masai tribesmen and women recycled from an educational film become increasingly abstract as the audio transforms into an incantation.

Hear NW, Ben Popp, 11.5 minutes, 2016, USA, World premiere. Images have their own sound while running over a projector's audio head. This film seeks to explore those sounds and their associated images of the coastal NW region through four different sections.

Copper Perforation Loop Triptych, Ruth Hayes, 3.5 minutes, 2016, USA. This work is an original piece of direct animation created by scraping emulsion off 16mm black leader against a 5-inch diameter disc of perforated copper. Triptych includes the original loop and hand processed contact prints of it, one of which was printed onto Liquid Light coated clear leader.

Devouring the Contiguous, Catarina de Oliveira, 12 minutes, 2016, Portugal, US premiere. In *Devouring the Contiguous*, a girl narrates her memories of a night of insomnia caused by the haunting ghosts of a recent colonial past.

Centro Espacial Satelital de Colombia, Elkin Calderón/Diego Piñeros, 12.5 minutes, 2015, Colombia, US premiere. In 1970, The Space Communications Center of Colombia was inaugurated in the little town of Chocontá. Today the antennas are ruins. The film is a tribute to these monumental and sculptural structures. The Chocontá Symphonic Youth Band performs a particular interpretation of a requiem.

White Sugar, Francesca Fini, 13.25 minutes, 3-D, 2013, Italy. This work presents archival material found in the public domain that revolves around the theme of hypnosis and dreaming.

Spotlight on a Brick Wall, Aleee Peoples, Mike Stoltz, 8 minutes, 2016, USA, 16mm - sound. A performance film that explores expectations of the audience and the makers. A series of false starts. Dub treatment on the laugh track.

End of Film, Kerry Jones, 1.75 minutes, 2016, Scotland, US premiere. This work is comprised of 3 seconds of film lifted from a 1978 movie titled *Romance of Cashmere*. Images and sound have been stretched, cropped and digitally manipulated.

Country of Two, Neritan Zinxhiria, 9.5 minutes, 2016, Romania/Greece, US premiere. Soon after the fall of the regime, my parents walked the distance between Albania and Greece. I never knew if they stayed together because they had to or because they wanted to. This work is an homage to the failure of love.

Last Train, Dianna Barrie, 12.5 minutes, 2016, Australia, US premiere, 16mm. Found in the,now lost, film archive at Lab Laba Laba, footage from a trailer for the Indonesian propaganda film *Kereta Api Terakhir* (*The Last Train*) melts into a soup of chemigrammed perforations. A film about the silence that follows the unspeakable; about blurred visions, untold histories and inaccessible archives.

Pronto, Mhairi Sutherland, 9 minutes, 2016, Northern Ireland, US premiere. *Pronto* originated as a choreographed, site-specific performance which was then produced as a short film. The young volunteers are (CCF) cadets, and the narrative is that of an underage WWI soldier. *Pronto* utilizes a form of protest communication, the “People’s Megaphone” which was used during the Occupy Wall Street movement.

EXPERIMENT 11**8:00–9:30PM****Free Event**

516 Arts
516 Central Ave SW
www.516arts.org
(505) 242-1445

SPECIAL PRESENTATION: EXPANDING VIDEO

Curated and presented by Yainet Rodriguez with artist Nestor Siré (who will discuss his own art practice).

Supported by 516 Arts, UNM's Department of Cinematic Arts and Instituto Cervantes

This program presents a selection of proposals, experimental in character, that find their origins in Cuban video-creation. Different than most video art originating in Cuba, these proposals are unique explorations in Cuban media based art. The works in this program explore formal and conceptual breakthroughs, while confronting borders, interdisciplinarity, and break certain expectations related to the interpretation of reality and forms of perception. The works in this program were made by artists from different generations and varied levels of professional recognition. However, their highly experimental undertaking is what binds them together. This program represents an important and highly specialized archive of Cuban video-creation.

Three and One Flags, Nestor Siré, 2016–2017, Cuba. Since December 2015, when the governments of Cuba and the United States announced the reopening of diplomatic communications, there has been increased use of the American flag in the Cuban context. With this developing phenomenon as his point of departure, Siré has created a video archive of more than 700 video clips. The installation references Jasper John's "Three Flags" (1958), alluding to the informality with which this symbol is used, regardless of the implications at play.

Trilogy—Why / Lift / Revolution, Narda Azaria Dalglish, 12 minutes, 2016, Scotland, US premiere. Three biographical-mythical stories told to a stone wall. The 'trilogy' explores the mystery of causality and states that arise while facing death. Here, the matrix of the wall represents the latent 'torment' inherent in the possibilities of Language as human realities; at once seeking to be embodied and transcended.

Action Phase Loop 05, Crane Hang, Dustin Zemel, 7.75 minutes, 2016, USA. Inspired by the early phase loops of composer Steve Reich, "action series phase loops" play with notions of novelty, experience, and re-experience to give viewers new insight into Hollywood's most spectacular action film sequences.

In Medias Res, Izabella Pruska-Oldenhof, Canada, 11 minutes, 2015, US premiere. In Medias Res is a hybrid cinema installation project that traces changes in technology and in visual representations of human bodies over the last six centuries. This installation puts in dialogue analogue media (mosaic, painting, photography, film) with digital (interactive moving image), and those with representations of human bodies.

The Essence of Art, Timo Kahlen, 2016, Germany, US premiere. The essence of art is to make mistakes. Trust me, I'm an artist. Explore the handwritten text, touch and investigate objects with the cursor, click at, roll-over or pause to generate your individual composition. The interactive composition is generated from multiple layers of embedded sound, in real time.

Winged Projector, Beth Hansen/Michelle Mellor, 2015, USA. This unlikely creature—scraping scavenger—takes flight, gives light, flaps through dust and ephemera and time. A good omen over the horizon. Kinetic sculpture built from a scavenged Kodak Pageant projector and aluminum wings with film loop. Thanks to Leon Arnold for his engineering expertise.

Reception after Experiment 11 will be at Red Door Brewing Co., 400 Gold Ave SW #105, (505)990-3029



Experiment 11, Installations, will be held at 516 Arts in downtown Albuquerque.

FRIDAY APRIL 21

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

EXPERIMENT 12**2:45–3:45PM**

Refugee Camp, Saeed Naghavian, 1.75 minutes, 2016, Iran. Immigration? For love or life? Yes or no? Is there another way?

So Long, Maria Berns, 63 minutes, 2016, Mexico, US premiere. A Mexican woman at a hotel on the Mexican side of the border is about to cross; in the meanwhile she imagines she is going back to her hometown after working in the US, and invents another woman who stayed home waiting for her husband to come back.



Still from *So Long* by Maria Berns, part of Experiment 12.

EXPERIMENT 13**4:30–5:30PM**

The Speed of Disembodiment, Kathleen Quillian, 24.5 minutes, 2016, USA, live expanded cinema performance. This work examines the roots of industrialized culture to understand how time, space, perception and nature became irrevocably changed by advances in technology during the Industrial Revolution. In the process, we witness the birth of cinema as a product of the very same enterprising pursuits.

Pepsi, Cola, Water?, Tom Bogaert, 9 minutes, 2016, Egypt/Belgium/Switzerland, US premiere. Jazz pioneer and philosopher Sun Ra had a deep fascination with outer space and Egypt. Computer animation, archival footage, and music from Sun Ra are interwoven to create a recreation/celebration of his legendary visit to Egypt in 1971.

Rothkonite, Morgan Menegazzo/Mariachiara Pernisa, 3 minutes, 2015, Italy. *Rothkonite* is an homage to American painter Mark Rothko. Like the last paintings by Rothko, this work seeks to find light from black in order to leave space for iconic dissolution (and truth).

EXPERIMENT 14**6:15–7:45PM****SPECIAL PRESENTATION: BARKING ALL NIGHT**

Curated and presented by Maria de Lourdes Marino Fernandez

Supported by UNM's Department of Cinematic Arts and Instituto Cervantes

This program represents the diverse landscape that is Cuban video art. The work in this show represents a cross section of young video makers whose playful, purposelessness is an aesthetic they embrace. Most of this work was shot in hazardous conditions, and for that reason the quality of the images cannot be measured in gigabytes or HD. Some of these video makers are self taught and some graduated from the Higher Institute of Arts (ISA) or the International Cinema School (EICTV). Although all artists identify as Cuban, some still live in the country and some

have left. Additionally, one can notice a different tenor in the work created by artists living in Havana as opposed to others living elsewhere on the island. Topics explored in these works include political disagreements, social tensions between the official discourse and reality, and communication skills (related to new technologies) that confront the old and new generation. These videos exist outside any canon or tradition, but we can still feel a sense of creative passion through their use of cynicism, violence, and sex.

EXPERIMENT 15**8:30–11:00PM****SPECIAL PROGRAM: DISASTERS OF PEACE**

Curated and presented by Sam Jury and Kamila Kuc.

Supported by The University of Hertfordshire, Coventry University and UNM's Department of Cinematic Arts.

A distinguishing feature of our age is the seismic shifts that have risen from the after-burn of the 20th century. The fall of communism, the failed colonial projects giving rise to civil war and mass migration, the unfettered consumption that is slowly destroying the planet, and extremist shifts to the right, to religion, to the rule of law through mass surveillance. In Western Democracies we consider ourselves in the longest period of peace, but we are beset by disease and forebodings of disaster. We increasingly fear the other while paranoia and anxiety infuse our media. This two-part programme, curated by Sam Jury and Kamila Kuc, draws together artist filmmakers who, in varying ways, are responding to these conditions of re-imagining, undoing and reformation.

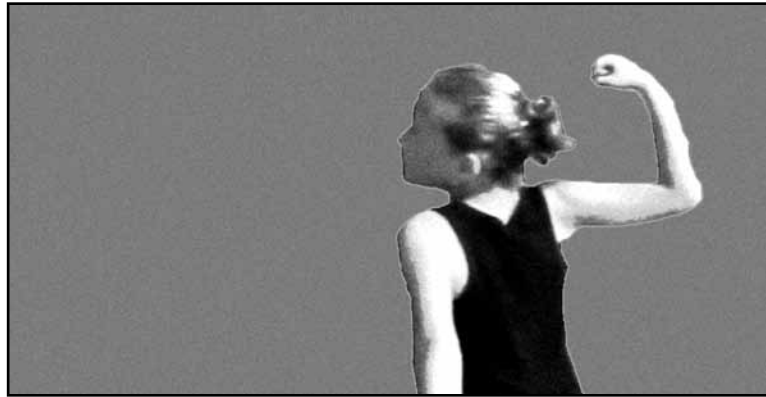
SATURDAY APRIL 22

Guild Cinema
3405 Central Avenue, NE

EXPERIMENT 16
4:30–6:00PM

SPECIAL PRESENTATION: TARNISHED ANGEL—THE DIARY FILMS OF GEORGE KUCHAR

Gene Youngblood presents his landmark study of 232 video diaries the legendary filmmaker George Kuchar made between 1985 and 2011. Based on thousands of video clips, hundreds of interviews and years of close analysis, Tarnished Angel is the most extensive study of one filmmaker's work in the history of the moving image. For this preview, Youngblood focuses on Kuchar's unique contributions to subjectivity in narrative cinema through what Younblood calls "cinematic improvisation" and "improvisational performance." You'll never think of George the same way again.



Still from *Cut Out* by Guli Silberstein,
part of Experiment 17.

EXPERIMENT 17
6:45–8:00PM

Gone is Syria, Gone, Jazra Khaleed, 8 minutes, 2016, Greece, US premiere. One day Syria decides to leave. She gathers up her words and her personal affairs, her airspace and ground forces, she takes her geopolitical position, and she leaves.

Her Voice, Silvia Defrance, 11 minutes, 2016, Belgium. The forced masquerade of the female persona are dissected in this film, using a corporeal language composed of spasms and abnormal poses. The film offers a meditation on the abstracted idea of a woman and the clichés pertaining to traditional female iconography.

Beneath A Glass Floor Lobby, Lisa Danker, 5 minutes, 2016, USA, 16mm. A short essay film on what two mixed-use development sites in Miami reveal about the city's conflicted relationship to its history.

Re-mesmerizing from Ormtown to Parc Lafontaine, Allan Brown, 5.5 minutes, 2016, Canada, World premiere. From single frame shooting to a county fair through progressive loops, a petting zoo and an alpaca farm, a microtravelogue from the Ormstown Expo to Montreal's parc Lafontaine with sounds of distant field recordings and binaural tones.

WE BE WE KNOW, Stephanie Gray, 4.5 minutes, 2016, USA, super 8mm. Live score by Mike Balistreri and Mark Weaver. A small mystery edited-in-camera, though it's been in the making for years as I went by a particular corner. Who really BEs? Who really KNOWs? Who knows the "hood?"

Kindah, Ephraim Asili, 11.75 minutes, 2016, Jamaica, 16mm. The fourth film in an ongoing series exploring my relationship to the African Diaspora. This work was shot in Hudson, New York and Accompong, Jamaica.

EXPERIMENT 18
8:45–10:00PM

So's Nephew by Remes (thanx to Michael Snow), Jorrie Penn Croft, Jennifer Proctor, 27.5 minutes, 2015, USA. An adaptation, a textual mashup, and a remake. In collaboration with Justin Remes from his essay 'Boundless Ontologies: Michael Snow, Wittgenstein, and the Textual Film' and Michael Snow's classic text-based film "So Is This," this video playfully examines the nature of the textual film on both theoretical and formal levels.

All My Life (After Baillie), Clint Enns, 3.5 minutes, 2016, Canada, super 8mm. A digital animation scroll based on a glitched panorama created from Bruce Baillie's *All My Life* (1966).

TRI-Alogue, no. 2, Caryn-Linda-Reed Cline-Fenstermaker-O'Beirne, 3 minutes, 2016, USA, World premiere, Live score by Tom Foe. Collaborating to subdivide a 16mm film frame into thirds. From the interplay of these three points of view, emerges a cinematic conversation based on a horizontal compositional logic within the shared frame.

Harbour, Eric Stewart, 15.5 minutes, 2016, USA, 16mm. Focusing on the English fascination with the Pacific Northwest, this film evaluates ecological simulation and historic recreation to find in landscape a stage for the enactment of the Other.

Cielito Lindo, Carlos Colon, 4 minutes, 2015, USA, World premiere. This work is a serenade for my dying father. My wish is to remind him of special moments in his life. In the video I try to stop the past but I can't. In the end all I can do is stand before the wall, and grieve.

Cut Out, Guli Silberstein, 4.5 minutes, 2014, UK. A radiant, raging girl is shouting and punching the empty space in front of her. She is roughly cut out from her surroundings by a computer algorithm struggling to contain her, and her enemies are rubbed off the frame. Is she real? Is she a dream?

The More You Do It, Caryn Cline, 3 minutes, 1991, USA. A film about the (first) Gulf War where I interviewed my friend Mikky Wright about his experiences in the military. I was also obsessively taping footage from TV during the war. I put these two somewhat disparate but related stories together to communicate what war does to young men.

The Planet, Ellie Kyungran Heo, 6.5 minutes, 2016, South Korea, US premiere. The film features a planet which is massive enough to be enveloped by its own gravity and some creatures.

Five Angels, Richard Ashrowan, 5 minutes, 2016, Scotland, US premiere. A Scottish perspective on Brexit, and a lament for alternate possibilities in governance. Featuring the leading politicians behind the UK's decision to leave the European Union, and the angel conversations of the English magus John Dee, from 1582, alongside some thinking about nails as a means to invoke angelic intervention.

349, Kristen Lauth Shaeffer, 3.25 minutes, 2015, USA. Created with hundreds of pencils and hundreds of hands, 349 is a collaborative animated film that explores the idea that we're all imperceptibly connected.

You Decide, Sally Cloninger, 1.75 minutes, 2016, USA. Cinema for the Anthropocene. Images and sound from the front line of climate change. Animation and digital stop motion created in Huahine, Polynésie Française (2013-15).

Catalogue Vol.6, Dana Berman Duff, 11.5 minutes, 2016, USA, World premiere. "Catalogue Vol. 6" uses a home furnishings catalogue as source imagery to construct a tour through the rooms of a house. The sound is digetic: a horror movie played in the studio while the film was being shot, attaching sound to image randomly.

Analogue, Ian Haig, 2 minutes, 2016, Australia, US premiere. 1. 1. 1. A person or thing seen as comparable to another—an interior analogue of the exterior world. 2. an organ or part similar in function to an organ or part of another animal or plant but different in structure and origin. 3. Biology—an analogous part or organ.

SUNDAY APRIL 23

Guild Cinema
3405 Central Avenue, NE

EXPERIMENT 19
NOON–1:15PM

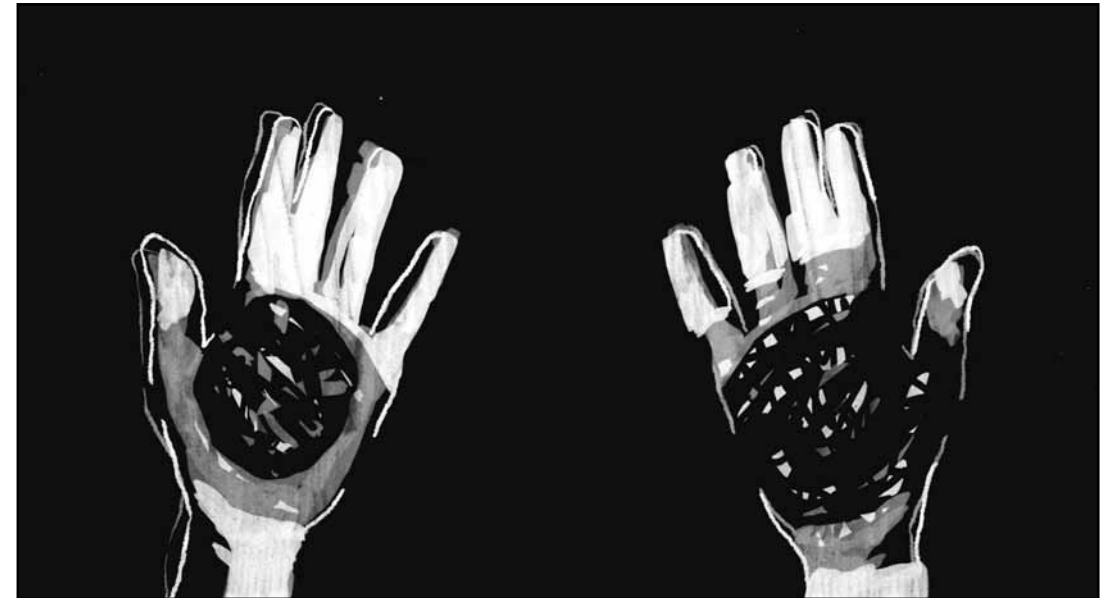
Three, Dragos Hanciu, Robert Braga and Andrei Inizian, 6.5 minutes, 2016, Romania. When was the last time you looked into somebody's eyes for minutes without saying anything? This work shares the experience of being a stranger in a rigid community.

Self-Titled (Rough Cut), Jesse Malmed, 7 minutes, 2015, USA. "The final structural film. Finally!" —David Manning, Saugatuck Sentintel

For Your Pleasure, Miguel Maldonado, 6.5 minutes, 2015, UK, US premiere. "The gods are strange. It is not our vices only they make instruments to scourge us. They bring us to ruin through what in us is good, gentle, humane, loving."

If I Were Any Further Away I'd Be Closer To Home, Rajee Samarasinghe, 14.5 minutes, 2016, Sri Lanka, Live score by Mike Balistreri and Mark Weaver. A silent poem reflecting on the place of my mother's birth and her first traces on earth. A generational portrait of South Asian "makers" becomes a perceptual voyage into memory, experience, and touch.

ENOLAEMEVAEL, Kathryn Ramey, 7 minutes, 2016, USA, 16mm dual projection. An unfaithful remake of Man Ray's 1926 film *Emak Bakia*, made with out the use of a motion picture camera.



Still from *4:48* by Laura Benavides,
part of Experiment 19.

EXPERIMENT 20
2:00–3:15PM

The Solar System (In Luncheon Meat), Natasha Cantwell, 1 minute, 2013, New Zealand, US premiere, US premiere, Live Score by Mike Balistreri and Mark Weaver. The Solar System (In Luncheon Meat) is a silent 16mm film piece inspired by 1970s educational science films and craft books. This work is part of a larger series of photographic and film pieces, which explore the artist's personal sense of wonder and unease of the aesthetic qualities of meat.

Recuerdos de Sangre (Blood Memories), Georg Koszulinski, 10 minutes, 2017, Cuba/USA, World premiere. This is an essay film that deals with my family leaving Cuba. In the work, I return to the town where my family lived, and to the house where my great grandfather died in 1988.

Caecus, Jaime Fa de Lucas, 5 minutes, 2016, Spain. A monologue of a man who thought about death so much that he became blind. This new state allows him to go in depth into his reflections.

Lebanon Street, Jennifer Saparzadeh, 5 minutes (), 2016, Palestine/Israel, 16mm. Lebanon Street documents the frantic stagnation of lives lived without the freedom to move. Named after a street in Los Angeles, the title scrutinizes the arbitrary nature of borders and geographical renaming.

Travelling Light, Su Grierson, 6.25 minutes, 2012, Scotland, US premiere. 'Travelling light' is a title used in films, books and songs, where 'light' involves a sense of loss. Here a Japanese journey is captured in light, movement and sound. It encapsulates the speed and experience of travel and the dazzle of ever changing light.

WUNSCHKONZERT, Marlene Denningmann, 12.75 minutes, 2016, Germany, US premiere. From the smallest towns into the big, wide web: the promise of fulfillment is an omnipresent one. A field trip to provincial Germany and the core of a society of globalized desires.

4:48, Laura Benavides, 2 minutes, 2016, Colombia, World premiere. Based on a play of the same name written by Sarah Kane, this work recreates sensations of psychosis through the drawing that suggests the physical and mental impairment of a body and its relation to space.

Attempt to Meditate, Lynn Thompson, 7.5 minutes, 2013, USA, World premiere. During attempts to meditate, other things happened...

Huntington Drive, Kate Lain, 5 minutes, 2015, USA. Huntington Drive comprises various types of documentation of a single trip along the entire length of one street in Los Angeles County, arranged into a long scroll modeled after small box panorama toys from the late 1800s. Commissioned for "Spaces Between Cities," a 2015 exquisite corpse project by Seattle's EXcinema.

You Got Eyes, Adam Levine and Sara Smith, 7 minutes, 2016, USA, US premiere. You Got Eyes is an experiment in movement and single-frame video inspired by Robert Frank's *The Americans*.

Archipelagos, Naked Granites, Daphné Hérétakis, 25 minutes, 2014, Greece/France, US premiere. Athens 2014. Between bereaved desires and lost hopes, this film diary bangs against the walls of the city. The daily life of a country in crisis, the inertia of revolution, the individual issues that confront the political, and questions of survival that confront ideals.

Identity Parade, Gerard Freixes Ribera, 4.25 minutes, 2017, Spain, US premiere. Drew has escaped and is stalking Melinda, but who is hiding behind the mask? An archival footage remix film.

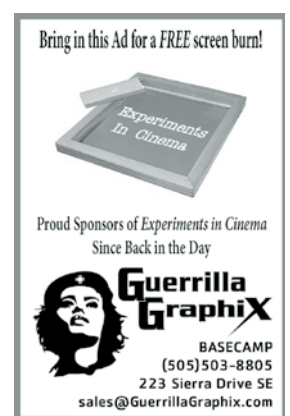
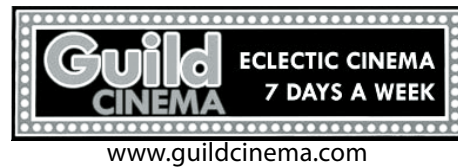
Don Quixote, clRa apaRicio-yoldi, 3.25 minutes, UK, World premiere. A post-digital Road movie and visual poem of Castilian landscapes where the mills and the bull, typical elements of the Spanish roads, are transformed and distorted in the mind of a contemporary Don Quixote.

Stopped in Time, Patricia McInroy, 2.5 minutes, 2016, Cuba, World premiere. As Cuba begins to open its doors to the world, and to the United States in particular, the positive and negative aspects of a culture somewhat "stopped in time" become more apparent. This short series explores the transitional state of suspension the country of Cuba currently occupies.

EXPERIMENTS IN CINEMA v.12.3 THANKS TO OUR 2017 SPONSORS!



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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, Chelsea Nanawa (Technical Director), CS Tiefa (Tiefamedia Graphic Design), Beth Hansen/Jenette Isaacson (Workshop Coordinators), Sahra Saedi (Hospitality Coordinator), Nicole Hoch (Print Traffic Controller), River Quane (Youth Program Coordinator), book editors/designers River Quane, Angie Beauchamp and David Camarena, my curatorial committee Maarit Suomi-Väänänen, Beth Hansen, Kamila Kuc, and Peter Lisignoli, photographer David Munich, Josephine Scherer, Kaylee Morrison (good to have you back in town), Ann Lerner (ABQ Film Office), Jax Deluca and all our new pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Cinematic Arts), 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), Adina Pantea (Hiway House Motel), musicians Mike Balestreri, Mark Weaver and Tom Foe, Travis Parkin (Guerrilla Graphix), and all the great members of Basement Films who helped to make our festival possible!

FULL REPORT TO FOLLOW.

For the past 12 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 way-thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, The Albuquerque Film Office, Instituto Cervantes and the National Hispanic Cultural Center.

As we begin to imagine our next 12 years, we are brainstorming how to best move forward. To this end, programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world *and* New Mexico), and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501 (c) 3 federal non-profit and all donations (\$\$) are 100% tax deductible! You can now make donations through our website at <http://www.experimentsincinema.org/donate> or you can send suitcases filled with small, unmarked bills to Basement Films at:

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