

BASEMENT FILMS presents

EXPERIMENTS IN CINEMA 19.8

ARTIST FILMS FROM AROUND THE WORLD!

IN PERSON

APRIL 23-27, 2024

at the **GUILD CINEMA**

3405 Central Ave NE
Albuquerque, NM

ONLINE

MAY 4-18, 2024

www.experimentsincinema.org

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EXPERIMENTS IN CINEMA 19.8

LETTER FROM THE DIRECTOR

"Ever since I was a young boy I've played the silver ball..."

In 2005 I hosted the first edition of Experiments in Cinema. That year I was already deep into what would become a 15 year restoration project of my Spartan brand travel trailer, which was always intended to house traveling film artists. That was also the year, while teaching at UC Santa Cruz, that I first met Michael Schiess. Michael was selling bits and pieces of his own Spartan travel trailer which I desperately needed to complete my project.

In 1976 Michael graduated from TVI (now Central New Mexico Community College) with a degree in electronics. Shortly after graduating, Michael moved to Alameda, California where, in 2002, he was a founding member of the Pacific Pinball Museum that



Bryan Konefsky & Michael Schiess. Photo by Nina Shoenfeld.

today is still located at 1510 Webster Street. In Alameda, Michael began teaching electronics courses using old electro-mechanical pinball machines as teaching examples. These machines, which contained hundreds of switches and lights, multiple coils, relays and complex wiring harnesses, were used to demonstrate the intricacies of switching systems in a classroom environment.

Sadly, during the 1970s, manufacturers of these pinball machines replaced the analogue systems with circuit boards, computer chips and digital displays. These digital machines were much less "obvious" in terms of their analogue repairability. In 2005, as Michael began imagining how he might expand the reach of the Pacific Pinball Museum, he worked on plans to convert a vintage travel trailer into a portable pinball arcade. To realize this dream, he purchased a Spartan travel trailer (circa 1950s), gutted the interior and added hydraulics so that the pinball machines that were to populate the interior might be leveled for optimum performance.

In 2018, after having completed my trailer restoration (thanks in large part to the "bits and pieces" I bought from Michael in 2005), I found myself having a vintage pinball midlife crisis. I contacted Michael with two requests. The first was that I hoped to purchase a 1950s wood rail machine. The second request was that the pinball machine be a Gottlieb brand with a Western theme. Gottlieb was the first manufacturer of pinball machines which began operations in 1927. Then, twenty years later, they were the first to introduce flippers, making pinball more about skill than chance. Michael set aside a 1957 SILVER machine that was themed around an old west mining town. Silkscreened on the backglass was the warning "For amusement only no prizes or wagering".

There is a long and complicated history of pinball and gambling that is most colorfully illustrated by New York City Mayor Fiorello LaGuardia who declared that pinball bred crime and juvenile delinquency. To amplify his misguided position, LaGuardia took a sledgehammer to dozens of pinball machines. Then, on January 21, 1942, he outlawed pinball in New York City for the next 30 years. Curiously, a similar argument was made by J. Edgar Hoover who, during his 48 year tenure as FBI director, proclaimed that travel trailers and trailer parks were "dens of vice and corruption."

When we first met, Michael took me to the pinball museum which housed approximately 30 beautifully restored machines. However, when Nina and I made our pinball-pilgrimage to Alameda, Michael met us at the museum's warehouse. We will never forget walking into a space where we were surrounded by more than 5000 vintage pinball machines. We were overwhelmed in ways that only Pete Townshend might be able to articulate in song.

I spent the entirety of the recent pandemic restoring SILVER, familiarizing myself with gobble holes, pop bumpers, rollovers, knockers, roto targets, step up/step down units, blown fuses, misfiring relays and, most importantly, schematics. I learned how to solder, replace burned out coils, repair the silkscreened backglass and not get electrocuted in the process! Now that SILVER is completely functional, "she" has become an integral part of EIC's curatorial process.

Just as one cleanses ones palette with a cracker at a wine tasting, SILVER has become my metaphoric "cracker" that I use to cleanse my cerebral palette as I review festival submissions. To that end, only recently have I begun to master SILVER's playfield, scoring enough points to light all the gobble holes, illuminate the word SILVER and been awarded extra balls.

Can I now claim the title of having "crazy flipper fingers?" Perhaps...

Full report to follow.

Bryan Konefsky

Founder/director, Experiments in Cinema

IN PERSON:
April 23-27, 2024
ONLINE:
May 4-18, 2024

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VENUE & ADMISSION INFO

Sanitary Tortilla Factory Gallery

Free admission!

401 2nd St. SW, Albuquerque, NM 87102

Guild Cinema

3405 Central NE, Albuquerque, NM 87106

www.guildcinema.com • (505) 255-1848

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

The online festival is free to view and will be available May 4-18 at experimentsincinema.org.

RECEPTIONS

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

April 23 & 24: Hotel ZAZZ Lounge

3711 Central Ave NE • (505) 266-7663

April 25: Tractor Brewery

118 Tulane St SE • (505) 433-5654

April 26: Bosque Brewing Co.

106 Girard Blvd SE • (505) 508-5967

April 27: M'tucci's Bar Roma

3222 Central Ave SE • (505) 508-3948

Cover art by Beth Hansen.

Program design by Kristina Cardoza.

SPECIAL PRESENTATIONS



*Greg de Cuir Jr (left) & Milan Milosavljevic (right),
Experiments 10 & 16*



Nina Shoenfeld, Experiment 11



Scott Miller Berry, Experiment 12



Lisa Barcy, Experiment 17



*S8 Festival director Ángel Rueda (right),
Experiment 19*

Experiment 4

@ WORK

By Zoe Beloff and Eric Muzzy
View at Sanitary Tortilla Factory
401 2nd St SW, Albuquerque, NM 87102

Experiment 10 & 16

ALTERNATIVE FILM VIDEO PRESENTS... (PART 1 AND 2)

Organized by Milan Milosavljevic and Greg de Cuir Jr

Experiment 11

YOUTH LENS

Curated by Nina Shoenfeld

Experiment 12

EMOTIONS IN MOTION

A program of recent short films presented at Toronto's
Rendezvous With Madness Festival, curated by Scott
Miller Berry.

Experiment 14

ANALOG DREAMING: JON BEHRENS REVISITED

Curated by Kornelia Boczkowska
Sponsored by the Interbay Cinema Society

Experiment 17

THIS WORLD AND OTHERS

A program of recent animation work curated by Lisa Barcy

Experiment 19

SOUL MAP OF THE SPANISH CINEMA OF THE SENSES

Curated by S8 Festival director, Ángel Rueda

Experiment 20

THE BRYAN KONEFSKY FUND AWARD

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

Experiment 1 (3:45-5:00PM)

Peacable Kingdom by Brit Bunkley, 5:28, 2023, New Zealand. Peacable Kingdom is a dreamscape of various domestic and wild animals inhabiting human architectural spaces. The title is taken from a series of paintings by the Quaker minister and painter, Edward Hicks. He painted 62 versions of The Peacable Kingdom that depicted a coexistence between predators and prey (“an eschatological state inferred from texts such as the Book of Isaiah, the Book of Hosea, and the Sermon on the Mount”).

Unwept Tears by connective tissue (Rachel Beckles Willson/Lin Li), 5:00, 2021, UK. What happens to our secrets? What happens to our hidden stories? Eventually they find their way out. Unwept Tears began as a story and became a piece of music before turning into a film.

Natura, artis magistra by Kate Balsley, 2:24, 2023, US. Nature is the teacher of art.

in the whiteness by Niya Ahmed Abdullahi, 4:38, 2023, Canada. In the whiteness is a poetic exploration of identity through the eyes of a Harari-Ethiopian woman, displaced via war, now living in Canada. She uses poetry and movement as a meditative method of reconnecting with her roots and in doing so, establishes a magical bond with her ancestors.

Just Beneath The Surface by Jimmy John Thaiday, 5:09, 2023, Australia. On a fishing trip, a man struggles with a strange and menacing ocean. Will he fight against nature's forces, or submit to its power? Jimmy John Thaiday discusses how his culture, living on Erub directly informs the themes of the film: The ocean is always changing, shifting, and moving. I am exploring the way the ocean creates cycles of life, death, and rebirth. Important moments in our lives push and pull us like the water. If we resist these forces, life can be tough, and we can suffer. When we let go, and accept that life is like nature; it is constantly changing both for good and bad. If we understand this, then we can let nature take its course, and things will be in balance.

Experiment 2 (6:30-7:30PM)

Astrogolem by Thorsten Fleisch, 6:23, 2023, Germany. Astrogolem is a film about a love triangle set in a fantastical world where science and the supernatural collide. The story follows the brilliant inventor, Nikola Tesla, as he and Alan Turing accidentally release demons into our dimension. Desperate to find a solution, he turns to the renowned scientist, Robo-Marie Curie, for help. On his way he completely forgets about his mission as he has a huge crush on her and wants to seize the moment to confess his love. However he is shocked to learn that Robo-Marie Curie is in a relationship with the Astrogolem. The film tells a story of love, sacrifice, and the consequences of playing with powers beyond human understanding.

Evocation by Richard/Lily Ashrowan, 3:22, 2023, UK. A ritual evocation set on Dartmoor, through stone and water, the senses unfolding, drawing inward, and creating. The inner life embodied and manifesting as divine play, the Lila of Hindu philosophy, the Lila who was my teacher, now reaching down through the ancestral line in father and daughter.

Parallel Botany by Magdalena Bermudez, 11:08, 2023, US. Still lives of real fruit meet botanical illustrations of plant galls to expose the paradox of dissection: each time we cut something in two, we merely create a new exterior.

The day the world went away by Mélissa Faivre, 14:00, 2023, France. A visual exploration of colors, kinetic landscapes and optical effects. An observation of nature through the vision of a macro world made of plants, insects, spider webs and debris. The ground crumbles in the crust of monochrome surfaces, the sea flies into infinite bits of pixels, the chameleon landscape suspends time.

Don't Be Shy by Lida Everhart, 2:32, 2023, US. In this experimental micro-short, the filmmaker uses a digital collage technique to walk around and explore different parts of her body.

Birds by Camila Garcia, 1:09, 2023, Colombia. Colombia is the country with the greatest diversity of birds. I recently finished the construction of my house in the countryside. At first, I saw a lot of birds, but now that some new neighbors dried up the waterfall to steal the water and others intend to build on top of it, the amount of fauna has decreased drastically. This animation is a work in progress.

Goddess of Speed by Frédéric Moffet, 8:15, 2023, Canada. A film titled Dance Movie (or, alternatively, Rollerskate) appears in many Warhol filmographies, but no work with this title has been found in the archive. The lost film, starring dancer Fred Herko, was shot in 1963. A year later, Herko leaped out of an open window while dancing to Mozart's Coronation Mass in C Major. Inspired by descriptions of the missing film, Goddess of Speed poetically re-imagines the last days of the young performer.

Ejemplo #35 by Lucía Malandro/Daniel D. Saucedo, 6:42, 2023, Cuba. With mud, bricks are made. With linen, sheets are made. With grain, bread is made. With grapes, wine is made. But with man, what is made?

Rule No. 5: Shadow Your Man Closely by Miro Manojlovic, 9:59, 2023, Croatia. Rule No. 5: Shadow Your Man Closely assembles a film loop collage out of Buster Keaton's Sherlock Jr. train scene. One shot becomes the basis for specific editing procedures through which the film's narrative is reconstructed and a new plot is created.

Tlaloc (Lines Drawn in Water) by Abinadi Meza, 8:43, 2023, US. Tlaloc (Lines Drawn in Water) is a hand-painted cameraless 16mm film - an enigmatic otherworld where hues of water evolve into prismatic blooms. Tlaloc is the deity of waters, rain, lightning, and growth in the Aztec pantheon; he is the lord of the drowned. This film explores the membrane of film itself - a moving skin marked by fluid, punctured by light. The soundtrack was entirely made with contact microphones to capture handmade surface markings and gestures.

iSBiC #7 / recalculating... expiration date? by Antoni Pinet, 11:00, 2020, Switzerland / EUA / Spain. 'iStiLL BELiEVE iN CELLULOiD.'

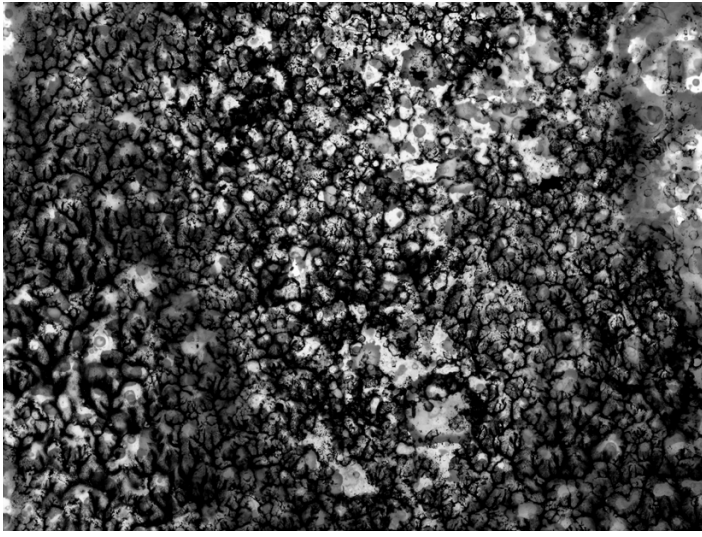
Monolith by Teresita Carson Valdez, 13:45, 2023, US. Part essay film, part video poem, Monolith braids found footage, documentary, experimental, 3D animation and narrative filmmaking devices to explore notions of collectivity, dissent, indigenous knowledge and time as a series of folds, splits, ruptures, loops, clusters, drifts, ascents, descents, vortexes, pulses, rhythms, linkages, aberrations, burials, and unearthings. This shape-shifting film addresses ongoing legacies of nationalist archives, archeology, and coloniality.



Still from Peacable Kingdom by Brit Bunkley, Experiment 1



Still from Birds by Camila Garcia, Experiment 1



Still from Tlaloc (Lines Drawn in Water) by Abinadi Meza, Exp. 2



Still from Parallel Botany by Magdalena Bermudez, Experiment 2



Still from Manifesto by Jesse Lerner, Experiment 3



Still from Scents of Place by Jayne Wilson, Experiment 3

Experiment 3 (8:00-9:30PM)

Wasp Radial by Leighton Pierce, 8:24, 2023, US. Pierce has recently created hundreds of short reflective loops to stimulate subtle alterations in states of mind. He shoots and processes them entirely on his phone in order to bring the active video "meaning-making" process into his daily lived experience. His camera (and NLE) is always in his pocket. Lodestar takes advantage of synergies and leaps among some of these loops and then extends them toward proto-narrative—the moment when an objective narrative is first detected. Sound is integral to the potential for an in-depth experience during this video.

Hey Sweet Pea by Alee Peoples, 11:00, 2023, US, 16mm print. Parental aging and an existential wave collide together in funny ways. Hey Sweet Pea borrows scenes from the 1984 children's sci-fi movie *The Neverending Story* to process our collective grief.

Metronomies by Nathalie Bujold, 0:48, 2022, Canada. From samples of moving images of a metronome (in a pyramidal shape), various visual and rhythmic patterns are explored in order to stage the sound. This tribute to the composer György Ligeti is inspired by a piece for one hundred metronomes (preferably in a pyramidal shape), a conductor and ten performers, entitled *Poème symphonique* which is 60 years old.

Big Daddy Learns He Is Mortal (essay) by Salise Hughes, 11:18, 2023, US. A blurring of the films *Cat on a Hot Tin Roof*, and *Who's Afraid of Virginia Woolf*. In this version Big Daddy covers both sides of the Mason Dixon Line. He's a Mississippi plantation owner and a New England university president. He wants a son to eventually take over his position. Only both drink too much and are seen as weak.

Manifesto by Jesse Lerner, 11:13, 2023, US, 16mm print. Three contemporary film manifestos, read by their authors.

Scents of Place by Jayne Wilson, 7:20, 2023, UK. A lyrical and contemplative gallery tour is unexpectedly interrupted by personal memories. Shared metaphors are conjured up by remembered, real and imagined smells. Wandering among this gallery's replicated portraits the lingering smells of surrounding exhibits and faint smells of air, questions are raised about truth, perception and the conditions that interfere with our perception of place.

Ingresso Animali Vivi by Igor Grubic, 14:33, 2023, Croatia. Animals from Eastern Europe for the Italian food/meat industry used to be transported to the towns along the state border in Northeast Italy. From those conveyor-belt spaces of death, only one animal managed to come in and out alive.

Color Negative by Sara Sowell, 6:00, 2022, US. Guesstimating the ecological impact of artists' film across the private airlines of the Kardashian-Jenners. This film turns facts into flicker.

WEDNESDAY, APRIL 24

Experiment 4 (11:30AM-1:00PM)

@WORK, portraits by Zoe Beloff and Eric Muzzy

View at Sanitary Tortilla Factory, 401 2nd St SW, Albuquerque, NM 87102!

Exhibition of *@ Work*, a documentary public art project that celebrates the working people of New York. The project takes on multiple forms of portraiture, including fourteen life-size portrait banners and short films. QR codes link the banners to the films. The project was conceived to give workers a platform to share their thoughts about their work, their world and their dreams for the future. The show will be on view at Sanitary Tortilla Factory April 21-27.

Experiment 5 (2:30-3:30PM)

Sea of Shadows by Hüseyin Mert Erverdi, 3:18, 2023, Turkey. Sea of Shadows is dedicated not only to my mother but to all souls who found their final harbor in the embrace of the sea. The film translates personal grief into a contemplation of the human condition, establishing a dialogue between the personal and the universal. It acknowledges individual grief while resonating with the shared human experience. Beneath its overarching imagery is a quiet recognition of countless refugees and migrants whose journeys for safer lives ceased amidst the sea's relentless expanse. Their tales are subtly etched in the ceaseless motion of the waves, forming an undercurrent to the film's acknowledgment of lives lost in the pursuit of hope.

The Ant Colony by Natasha Cantwell, 2:23, 2023, New Zealand. In an inner-city park, buzzing with wildlife but hemmed in by elevated freeways, a game is being played out on an ornate abacus. Within this space of controlled chaos, where the insects have taken over but are constantly disturbed by park-goers, the game is a bridge between the natural world and the industrialized world, the hive mind and the individual. It's uncertain whether the participants are working together to solve a complex equation or if they are in competition. Or perhaps there was only ever one player, trying to see both sides?

In C, Too by Dean Winkler/John Sanborn, 4:35, 2023, US. In C, Too illuminates how close our dreams are to a common reality. Through structured visual improvisational techniques, the work explores how humanity survives because of our imagination and desire to transcend. In C, Too is also an origin story, operating in renunciation to mortality, focused on life's essentials - existence, exploration and how entropy ignites evolution. Beginning with landscapes of perception, a quartet of dancers metamorphose, fluidly flowing from surface, to density, to a higher state of being; surrounded by synapses firing, and concentric shapes, suggesting the unceasing nature of forces greater us.

Swimming Lesson by Vardit Goldner, 5:08, 2021, Israel. A mockumentary film in which Bedouin girls are taught to swim in a waterless "pool", Swimming Lesson aims to stimulate thought about the lack of swimming pools accessible to Bedouins in Israel, actually denying them swimming lessons and causing frequent cases of drowning in the sea. There are over 200,000 Arab-Bedouins living in the Negev region of Israel today, with access to one single swimming pool that was inaugurated in the Bedouin town of Rahat in 2017. Bedouins are not allowed to enter swimming pools in Jewish localities. The work deals with the lack of swimming pools due to discrimination, but in a future world, in a few years or a little more, there may be a shortage of water due to global warming, drought and evaporation as well.

Cameras are clocks for seeing by Chelsea Werner-Jatzke, 3:30, US. Drawing on Roland Barthes book, Camera Lucida, Cameras are clocks for seeing incorporates text fragments from Barthes as stanzas interspersed into personal meditations on landscape photographs taken by my beloved as a teenager. As a curator of Good Symptom (3rd Thing Press, 2023), a serial publication of timebased literature, I have been spending a lot of time with Barthes Camera Lucida, the source material for the title of the publication. During this time, I discovered these photographs in my husband's childhood dresser and was inspired to meditate on how Seattle (the city where we met) and the time that we have spent there (together and apart) has shaped how we experience place, identity, and our relationship.

Clear Ice Fern by Mark Street, 12:28, 2023, US. Images shot through architectural glass on Super 8 film in the dead of night in NYC. The title refers to one of the glass samples I used to frame up images of Times Square and other nightspots in NYC. The city peeks its head in as an off screen character, but the glass bends and twists it in its own warped and wonderful way.

PHANTOM ASPECT by Oleksandr Isaienko, 5:20, 2023, Ukraine. PHANTOM ASPECT is a film which is an emotional transfer into the image of the feeling of a phantom siren against the background of a real war. During its action, the sensation of hot bitumen spreading through the veins.

Anthropogenic Horizon by Brandon Bauer, 3:13, 2020, US. Anthropogenic Horizon is a single-channel video work exploring the concept of the Great Acceleration and the atomic origins of the Anthropocene. The video combines footage of the Operation Dominic nuclear test (Christmas Island, 1962) and the Ilulissat Glacier Calving Event (Western Greenland, 2008) to create a metaphorical anthropogenic landscape. This work was part of the installation "Fragments of the Acceleration," which was developed through a combination of archival research, research into scientific, historical, and cultural perspectives of the Great Acceleration, the Anthropocene, and the climate crisis, as well as an exploration of contemporary perspectives of the climate crisis as represented in broadcast media.

Walgreens Parking Lot by Allan Brown, 5:20, 2023, Canada. Technology fails while cryptic-nostalgia prevails.

Who Has Seen The Wind? by Panu Johansson, 5:00, 2023, Finland. How does it feel to live next to 170 year old creatures? This short impressionistic film documents an old forest area called Mortin männikkö in Northern Finland. As an array of glimpses and moments the film tries to summarize a decade of life next to this vivid & forested tableau vivant.



Still from Walgreens Parking Lot by Allan Brown, Experiment 5



Still from Maya at 24 by Lynne A. Sachs, Experiment 6



Still from Learning To Swim by Jalen Adams, Experiment 6



Still from Half Life by Laura Lancu, Experiment 7

Experiment 6 (4:15-5:30PM)

What You Will Have Seen by Katia Sophia Ditzler, 3:00, 2022, Germany. A performative poetry film about what nobody will want to have seen. Childish paper dolls and tableaux, collage aesthetics juxtaposed with symbols of war, politics, and religion. Ideologies and opinions tried on as one would try on clothes. A poem hinting at the Leningrad siege. The colors of the suffragettes, Aileen Wuornos' glorification, and glorious landscapes combined with Nazi uniforms. Nothing is innocent.

Learning To Swim by Jalen Adams, 13:17, 2023, US. Learning To Swim is a personal film where I reflect on my connection to water, both personally and within the larger cultural context of Black America. In the midst of this reflection, I attempt to learn how to swim, to ease the tension I feel toward this thing I'm inextricably linked to.

1000 Waters (Oceans & Friends) by Julie Perini, 4:14, 2023, US. 1000 Waters (Oceans & Friends) is part of the 1000 Waters series, video meditations on the element of water. Water is in constant motion, changing and transforming, linking everything to everything else on this planet and beyond. When I feel disconnected from myself, loved ones, or the Earth, I find it helpful to remember that water is relentless in its efforts to connect. All of the shots in 1000 Waters are culled from my archive of daily video shooting. Since April 1, 2011, I have been shooting a single-take, 60-second video each day, called a "Minute Movie." I recently organized the Minute Movies into a massive database of over 5000 shots. About 20% of the shots in the archive contain water in the form of streams, lakes, the ocean, fountains, waterfalls, bath tubs, sinks, rain, hot springs, and more.

Maya at 24 by Lynne A. Sachs, 4:39, 2020, US. Lynne Sachs films her daughter Maya in 16mm black and white film, at ages 6, 16 and 24. At each iteration, Maya runs around her mother, in a circle - clockwise - as if propelling herself in the same direction as time, forward. Conscious of the strange simultaneous temporal landscape that only film can convey, we watch Maya in motion at each distinct age. "My daughter's name is Maya. I've been told that the word maya means illusion in Hindu philosophy. In 2001, I photographed her at six years old, spinning like a top around me. Even then, I realized that her childhood was not something I could grasp but rather - like the wind - something I could feel tenderly brushing across my cheek. Eleven years later, I pulled out my 16mm Bolex camera, as she allowed me to film her - different but somehow the same. Recently, at age 24, Maya took another spin - we look at one another, moving, filling space, aware." - Lynne Sachs

Experiment 7 (7:00-8:00PM)

Tangled Up In Blue by Caryn Cline, 8:10, 2020, US. A collaborative film made after a cyanotype on 16mm film workshop taught by artist and filmmaker Kate Lain, sponsored by the Interbay Cinema Society and Northwest Film Forum. Featuring film by Brenan Chambers, Brenda Burmeister, Caryn Cline, Chris Day, Cindy Stillwell, Devon Damonte, Eileen Roscina, Ellie Kozlowski, Jade Finlinson, Jen Proctor, Jonah Kozlowski, Panteha Abareshi, Paul Siple, Rana San, Ruth Hayes, and Ursula Brookbank. Music by the Greenblatt Generations Band: Dan Greenblatt (sax), Tatum Greenblatt (trumpet), and Ed Fuqua (bass).

Johnson by Rebecca Barten, 19:50, 2023, US. Inspired by the pre-sexual fascination of girls with horses, a romantic incantation and interspecies love story of eternal structures of queer eros, transformation and technological control. As told by a narrator, Johnson is a horse who is the object of the ceaseless praise and unknowable desire of a dreamy silent performer. The movie is a collaged poetic narrative constructed of vintage video technology, miniature tableaux, eerie dreamscapes and pantomimic gestures.

Rosha by Sujin Lee, 4:33, 2022, Korea, silent. The Rorschach Inkblot Test was created by Hermann Rorschach, a Swiss psychiatrist, in 1921. The test employs a series of ten inkblot cards, and the test taker is asked to provide their perceptions or perspectives on the presented images. The test was considered effective in identifying and diagnosing schizophrenia and was administered to Nazi war criminals in an attempt to understand the Nazi personality. Often criticized as pseudoscience, the Rorschach is still used and remains controversial. The test is often referred to as Ro-sha (short for Rorschach) in Korea. The film Rosha tells stories spoken by a girl named Rosha. It is a photogram of the ten inkblot images on B&W 16mm film. The images overlap and break apart, leaving impressions on the film surface. When the

Under Darkness by Amanda Lorens, 3:18, 2019, UK. Under Darkness is a poetic, video collage incorporating stop motion animation. This video explores ideas behind the theme of Insomnia. Filmed after dark, the multiple layering of images and sound draws the viewer into the unsettling emotional world of the insomniac. The words and text are based on a Poem about insomnia by Rebecca Goldthorpe.

Heat Spells by Sarah Ballard, 9:04, 2023, US. The Fountain of Youth mythology has forever changed the landscape of St. Augustine, FL. Heat Spells looks closely at Florida's tourist spaces, visiting contemporary locations that claim to be the site of the mythical spring. By combining various media, such as observational cinematography, found tourist footage, vacation maps, and the voices of tour guides and religious late-night television speakers, the film attempts to unearth the everlasting consequences of the Fountain of Youth and its entanglement with the origins of colonialism in the United States. Heat Spells identifies tourism as the eternal reenactment of manifest destiny and the Fountain of Youth as a myth that underwrites the American dream.

Photosynthesis by Brian Zahm, 7:00, 2023, US. This film was designed to be viewed with ChromaDepth 3D glasses which will be available for attendees. Seeds. Light. Water. Life.

Rethinking the Anthropocene by Sally Cloninger, 16:03, 2023, US. Rethinking the Anthropocene was developed over a period of six years and originally was described as Cinema for the Anthropocene. Each section (1. You Decide, 2. While We Sleep, 3. The Unraveling of Time and 4. This Old World) was created with different materials, locations, editorial strategies and sound design experiments and all have been screened individually both in the USA and internationally. Rethinking the Anthropocene (2023) is the final rendition which was completed in April 2023. Shot in the USA, French Polynesia, Canada, Bangladesh, and Malaysia.

I hold you by Jacques Sorrentini Zibjan 2:26, 2023, France. When I'm alone, sometimes I get bored, so I play.

YUL20A by Alex MacKenzie, 6:00, 2023, Canada. A readymade of sorts, animating the tarmac as landing protocols fuse with painted arrows and guidelines on bruised asphalt. Distinct concrete squared segments are reinterpreted as film frames flickering past, with this hypnotic and immersive taxiing finally giving way to a rush of unbuckling.

film is projected, the printed inkblots turn into Rosha's glossolalia,* which lies between language and non-language.*Glossolalia: often understood in a religious context, it refers to incomprehensible speech in an unknown or imaginary language.

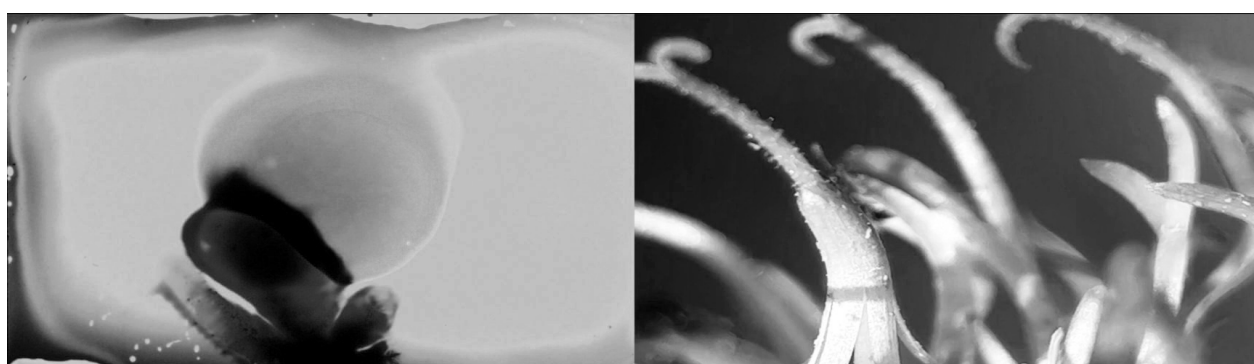
Bosco by Lucie Leszez/Stefano Canapa, 7:48, 2023, France, silent, 16mm print. Three filmmakers bring back images of the forest, they are reworked and deconstructed with the means of the photochemical laboratory. Bosco is a visual breakthrough punctuated by a contrasted and hypnotic black and white hypnotic black and white.

Kiss Me by Ruxandra Mitache/Simona Nastac, 2:25, 2023, Romania. A poetic and immersive voyage into the growing world of plants to rediscover love and explore how we can re-entangle ourselves with nature's sentience and beauty.

Half Life by Laura Lancu, 4:00, 2023, Romania. Different worlds at different time scales.

Cloudburst by Rosie Trump, 6:41, 2023, US. A three part meditation on the vastness of the Great Basin landscape of Northern Nevada, Utah, and California. Cloudburst juxtaposes the digital manipulations of slow motion and time lapse against the timeless seduction of the horizon.

To Discipline a Rock #2 by Jiayi Chen, 0:58, 2023, US, silent, 16mm print. Part of an on-going hand-process project that echos 17th century Chinese novels and the current political plights. Drifting from being controlled and out-of-control, from film negative to positive, from compositional clash and evasion, the film applies labor-intensive processes, questioning suppression choreographically.



Still from *Kiss Me* by Ruxandra Mitache/Simona Nastac, Experiment 7

WEDNESDAY, APRIL 24 (CONTINUED)

Experiment 8 (8:30-9:30PM)

And I Measure by Céline Berger, 14:40, 2022, Germany. And I measure deals with human-centered scientific experiments, exploring the concept of measurement when applied to ourselves. Our body parts, cleaned, fixed, connected, become an inexhaustible source of data. But why do we measure? What do we feel when we measure?

She Collage by Kate Lain, 9:55, 2015, US. She Collage is part response to the work of California-based collage artist Terry Braunstein and part reflection on the practice of art-making. Like Braunstein's art, the film is itself a collage—in this case, frame-by-frame hand-manipulated images of Braunstein, paper cutout stop motion animation, archival footage, and an assemblage of sounds.

Hypnagogia by Cecilia Araneda, 4:37, 2024, Canada. In the space between sleep and wake, hallucinations and moments of paralysis take hold. Hypnagogia is an exercise in eco-processing, with the film footage processed with multiple different organic material, including apples, avocado peel, coffee, grapes, peaches, pomegranate and wine.

Her Plot of Blue Sky by Kamila Kuc, 21:48, 2022, UK. Fused with the poignant words of a Moroccan human rights activist Rachida Madani's poem, *Tales of a Severed Head*, Her Plot of Blue Sky is a relational glimpse into the joys and struggles of a group of Berber women in a care home in Se-frou, Morocco. While the women engage in creating visual diaries of their everyday existence, many of their experiences of abuse, alienation, loss and poverty, are captured in one particular resident's story. Like other women in the care home, Fatima too struggles to survive in a society that, more often than not, undermines women's existence. By taking their own images, the women reclaim their power to be themselves. The images they create - of themselves and others - are playful yet harrowing, they point to the invisibility of women, non-hetero normative, neurodiverse, disabled and elderly people in media more generally.

THURSDAY, APRIL 25

Experiment 9 (Noon-1:00PM)

Reversal by Diane Nerwen, 6:34, 2023, US. Reversal combines images and sounds from movies released or broadcast in 1973, the year the Supreme Court decided *Roe v Wade*. In the strange new reality ushered in by the Dobbs decision, the slogan "We won't go back" is recalled with bitter irony. This collage piece evokes the specter of regression and repression that has followed the Court's decision.

Translation Please by Rankin Renwick, 13:00, 2024, US. The wonder of humans trying to communicate with other animals, these same humans who are tone deaf to languages they already know.

First Hermanubis: Initiation by Michael Morris, 40:00, 2022, US, 16mm print. First Hermanubis is the first installment of a planned longer series of films using the figure of Hermanubis, a Hellenistic-Egyptian deity combining Hermes and Anubis, as a starting point for thinking about hybridized identities, magic and the occult. This first episode focuses on the story of my family, Greeks who came to the United States from Turkey in the early 20th Century, my relationship to growing up in the Greek Orthodox Church, self-initiation into magic, and relocation to Cairo, Egypt.

Experiment 10 (1:45-3:15PM)

Alternative Film Video presents... (Part 1 of 2), organized by Milan Milosavljevic & Greg de Cuir Jr

Alternative Film Video was established in 1982 at Academic Film Center in Belgrade. It was originally conceived as a meeting point for film artists across Yugoslavia. By 1985 video was incorporated into the program. Practically every significant film artist and video artist from the former Yugoslavia participated in the festival, including Želimir Žilnik, Tomislav Gotovac, Karpo Godina and many others. In the early 2000s an international competition program was added. Since then many iconic film artists and video artists from all over the world have shown their work at AFV, including Hito Steyerl, Chto Delat, Peter Tscherkassky, Rose Lowder, and many more. Alternative Film Video is known for its rigorous noncommercial stance and its fierce dedication to alternatives for all existing conditions in film art and video art. This dual-program presentation offers a retrospective view into the Alternative Film Video archive alongside a survey of contemporary artists in the region who have participated at AFV.

The legendary cineaste Dušan Makavejev was an active member of Belgrade Kino Club in the 1950s, which was a forerunner to Academic Kino Club (which evolved into Academic Film Center). The kino club movement in

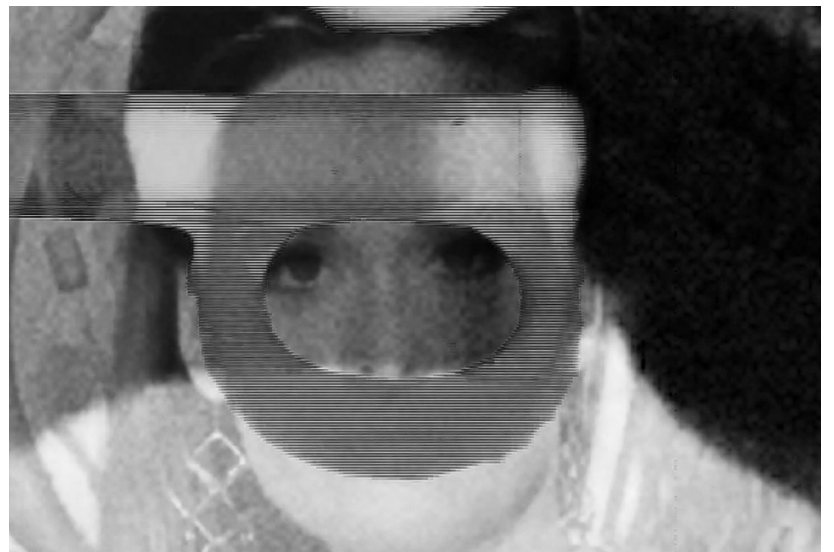
Yugoslavia spread across the entire country and was a site for gathering non-professional film enthusiasts who explored the creative boundaries of the medium. These enthusiasts would define a new avant-garde in film and eventually went on to constitute the New Film movement in cinema in the 1960s in Yugoslavia. Antonio G. Lauer a.k.a. Tomislav Gotovac was an example of a club member and film enthusiast who moved into the art world with his pioneering performance pieces but kept one foot firmly positioned in the film world, where he remained prolific as a fearless experimenter from the 1960s to the early 21st century. Both Makavejev and Gotovac were fascinated by sex and sexual politics throughout their careers. Makavejev's film reveals influences of Surrealism in its study of a young woman attempting to make love to a statue. Gotovac's film is in dialogue with the format of home movies and is a promiscuous collage of student films he made in the 1970s.

Don't Believe in Monuments by Dušan Makavejev, 5:14, 1958.

Salt Peanuts or Hot Club of France by Antonio G. Lauer a.k.a. Tomislav Gotovac, 58:23, 2007.



Still from *And I measure* by Céline Berger, Experiment 8



Still from *Reversal* by Diane Nerwen, Experiment 9

Experiment 11 (4:00-5:30PM)

Youth Lens, curated by Nina Shoenfeld

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

To Bet One's Boot by Cadence Barreda (age 18), 3:37, USA.

Three Colors by Lana Gradelj (age 14), 9:56, Croatia.

Love Don't Bully by students at Turquoise Trail Middle School and The New Mexico School for the Deaf, 8:11, New Mexico, USA.

The Broken Acorn by Alex Gardner, (age 17), 1:29, New Mexico, USA

Water, Star Medicine by students at Turquoise Trail Middle School, 10:00, New Mexico, USA.

Axinos by Anna Maria Kakona, (age 7), 5:00, Greece.

Adult by Elina Myshanych (age 13), 8:20, Ukraine.

Wired by Dean Gofnung (age 16), 3:59, USA.

HIJAB by Alisa Guiamoy (age 13) 5:00, Philippines.

Eat Your Young by Monica Djuricich (age 16), 2:08, New Mexico, USA.

Amulets by Dasha Yarmolyuk (age 13), 6:09, Ukraine.

Attention by Jaymz Jaramillo, (age 17), 1:11, New Mexico, USA.

Senioritis by Maya Hawkins/Bethany Cruz, 6:56, USA.

Runaway by Nickolas Baca, (age 16), 1:55, New Mexico, USA.

The Cabin by John Monaco, (age 16) 3:18, USA.

Reclaiming The Colour by Children from E.B. Monsenhor Miguel de Oliveira, 7:49, Portugal.

Experiment 12 (7:00-8:30PM)

Emotions in Motion, curated by Scott Miller Berry

A program of recent short films presented at Toronto's Rendezvous With Madness Festival, connecting personal stories and deep sentiments through magical flickering frames and dancing pixels. Emotions in Motion is an attempt to create a space for emotional filmmaking and an experiment in centering cathartic approaches to storytelling. Sitting in the dark is a communal invitation to connect our relationship to grief, loss and wellness with these five creators' unique expressions of grief, of struggles and of survival. Bring your heart and mind to this program that aims to anchor us for an hour-long voyage of emotionfull cinematic splendors.

XO Rad Magical by Christopher Gilbert Grant, 1:40, 2019, Canada.

Nicole by Chadi Bennani, 23:15, 2023, Canada.

Season Of Goodbyes by Philippa Ndisi-Herrmann, 14:30, 2018, Kenya.

JOE BUFFALO by Amar Chebib, 15:30, 2022, Canada.

NEUROTRANSMITTING by Theo J. Cuthand, 8:23, 2021, Canada.

Experiment 13 (9:00-9:45PM)

Horse Story by Susan DeLeo, 3:06, 2022, US, silent. A chance encounter in the woods with a mysterious white horse captures a time between time, a story between stories.

Reading Aloud: What Is Power? by Fred Dewey (short version)

by Dana Berman Duff, 20:10, 2023, US. The late Fred Dewey's essay "What Is Power?" rendered on film becomes something like a Greek chorus of very different voices, rising to affirm what we find hardest to believe at this moment: that power does not in fact reside among the powerful but is always there for we, the people, to reclaim. This film adds a new dimension to a text which asks many questions: What is the real nature of power? Where does it actually reside? How do we respond to, and understand, powerlessness? Why is protest utterly inadequate? What happens when people read philosophy out loud to each other? Inspired by Godard, people read the essay "What

Is Power?" out loud to the film viewer as if across the table at one of Fred Dewey's table readings of Hannah Arendt's works.

synch : swim by Rana San, 1:36, 2023, Turkey. A deconstructed how-to haiku for staying afloat through the endurance sport of life. Featuring "Polycalia Myrtifolia" from album "Seeds" by Pablo Schvarzman.

invisible 2023 by Grahame Weinbren, 12:45, 2023, US. A consideration of things that can only be seen through the use of apparatus of some kind of another.

Motus by Nelson Fernandes, 4:10, 2023, Portugal. Motus: a body in motion. A stop-motion animation where conception, degradation and regeneration cohabit in a unique way. A creation on a metal sheet using ethanol as the raw material.

FRIDAY, APRIL 26

Experiment 14 (Noon-1:30PM)

Analog Dreaming: Jon Behrens Revisited

Curated by Kornelia Boczkowska and sponsored by the Interbay Cinema Society

This program celebrates the vast legacy of a Seattle-based and one of the Northwest's most prolific filmmakers and composers Jon Behrens (1964-2022), showcasing his unique experiments with image, sound and celluloid. From silent studies in light, color and water and cinematic abstractions to landscapes, cityscapes, NASA images and Hollywood movies, the program demonstrates a remarkable diversity of Behrens' films, which are both simple and complex, lyrical and psychedelic as well as mediative and visually challenging. Since the late 1970s, Behrens made well over 100 films using different formats, styles and approaches, ranging from short documentaries, narratives and diaries to found footage, hand painted and optically printed films. Behrens' work is a living proof of his genuine love and passion for experimental film, his lifelong mission of supporting analog filmmakers and his numerous contributions to the filmmaking community through the Interbay Cinema Society, the Lightpress Grants program, Engauge Experimental Film Festival and other initiatives. The program features a selection of Behrens' films and the world premiere of his two unreleased films.

PART I: LANDSCAPES AND CITYSCAPES

In the Autumn Before the Winter Comes Man's Last Mad Surge of Youth

16mm to digital, color, sound, 3 min, 2019.

Light Color and Water (1987)

16mm to digital, color, silent, 1 min, 1987.

Undercurrents

16mm to digital, color, sound, 9 min, 1994.

Viaduct

16mm to digital, color, sound, 7 min, 2020.

One Minute Movie No. 1

16mm to digital, color, sound, 1 min, 2013.

PART II: EXPERIMENTS IN FOUND FOOTAGE

Difficult Cinema

16mm to digital, color, sound, 6 min, 1993.

Atomic Theory and Chemistry

16mm to digital, color, sound, 5 min, 2012.

Found Footage Film

16mm to digital, color, sound, 2 min, 2017.

PART III: EXPERIMENTS IN HAND PAINTED FOOTAGE

Retina Circus (2014)

16mm to digital, color, sound, 3 min, 2014.

Anomalies of the Unconscious

16mm to digital, color, sound, 11 min, 2003.

My Stars

16mm to digital, color, sound, 2 min, 2021.

PART IV: ANALOG DREAMING

I Love Synthesizers (2016)

16mm to digital, color, sound, 6 min, 2016.

Experiment 15 (2:15-3:15PM)

Fells Point by Raissa Contreras, 3:58, 2023, US. This is a cinema verite look at Fells Point when the tugboats were still there. It is shot with black & white 16 mm film. Fells Point was shot with a Bolex and a Canon Scoopic.

Mine - ? by Catherine M Forster, 5:18, 2023, US. In 1846 Ralph Waldo Emerson wrote the poem 'Hamatreya,' about man's claim to earth, and Earth's retort to such a claim. One-hundred and fifty years ago, Emerson explored man's sense of entitlement towards nature, while proposing that he is but a visitor. It is earth that rightly claims permanency over man. The Video includes quotes from 'Earth Song' (lyrics of Earth's response to man) a subsection of Hamatreya.

The Interior Frontier by Justin Rhody, 19:58, 2023, US. The Interior Frontier operates in a confused time-state of period dress and modern society, dealing with silence as sound, the invisible war of female life, tornado as existence, and the world's largest hand dug hole. This short film references Barbara Loden's final directorial work, a 16mm educational short titled The Frontier Experience (1975), and was shot in the same small town in Kansas.

Ashes of Roses by Sasha Waters, 11:30, 2023, US. This movie is about loving things that are embarrassing and people who are inappropriate. It's an essay film reflection on popular trash; football parties; older men; adolescent desire and the outrageous yet mundane humiliations of being a teenage girl

in the 1980s. With sound design by Kevin T. Allen and performance cameos by filmmakers Roger Beebe and Jason Livingston.

so wonderful so sad so everything by M Freeman, 2:00, 2019, US. A meditation on watery air, "so wonderful so sad so everything" is a selection from CinemaDivina—short films made for contemplation. The title, so wonderful so sad so everything is inspired by something writer and illustrator Maira Kalman said in the January 3, 2019 episode of Krista Tippett's podcast On Being.

Flashbacks by Dominic Angerame, 5:00, 2021, US. Experimental short using flashed imagery from rolls of 16mm film head and tails.

Moth Print by Sarah Bliss, 3:35, 2023, US. Moth Print is a collaboration with my deceased father. It traces lines of loss and confronts failure of memory. A cameraless handmade film, it employs a laser printer to image directly onto clear film leader, creating both (optical) sound and image. Each printed sheet contains 231 frames patiently composed and assembled one by one: 9.6 seconds of projected film. It utilizes two texts: digital video I shot of a Galium Sphinx moth compulsively dive bombing a light that could destroy it, and a manuscript page from my father's unpublished memoir in which he describes visiting his own father who was dying of Alzheimer's. My father found him imprisoned in a state hospital, brutally beaten and bruised, strapped to a gurney unable to speak.

Experiment 16 (4:00-5:30PM)

Alternative Film Video presents... (Part 2 of 2), organized by Milan Milosavljevic & Greg de Cuir Jr

Alternative Film Video was established in 1982 at Academic Film Center in Belgrade. It was originally conceived as a meeting point for film artists across Yugoslavia. By 1985 video was incorporated into the program. Practically every significant film artist and video artist from the former Yugoslavia participated in the festival, including Želimir Žilnik, Tomislav Gotovac, Karpo Godina and many others. In the early 2000s an international competition program was added. Since then many iconic film artists and video artists from all over the world have shown their work at AFV, including Hito Steyerl, Chto Delat, Peter Tscherkassky, Rose Lowder, and many more. Alternative Film Video is known for its rigorous noncommercial stance and its fierce dedication to alternatives for all existing conditions in film art and video art. This second program testifies to the multiplicity of styles and concerns of artists in this area, as well as the fact that the future of film art and video art in the region is in good hands.

The Pavilion, Jasmina Cibic, Slovenia, 2015, 7:43

Surplus, Doplengger (Isidora Ilić + Boško Prostran), Serbia, 2008, 5:41

Home Theater Presents, Suncica Fradelic, Croatia, 2005, 8:44

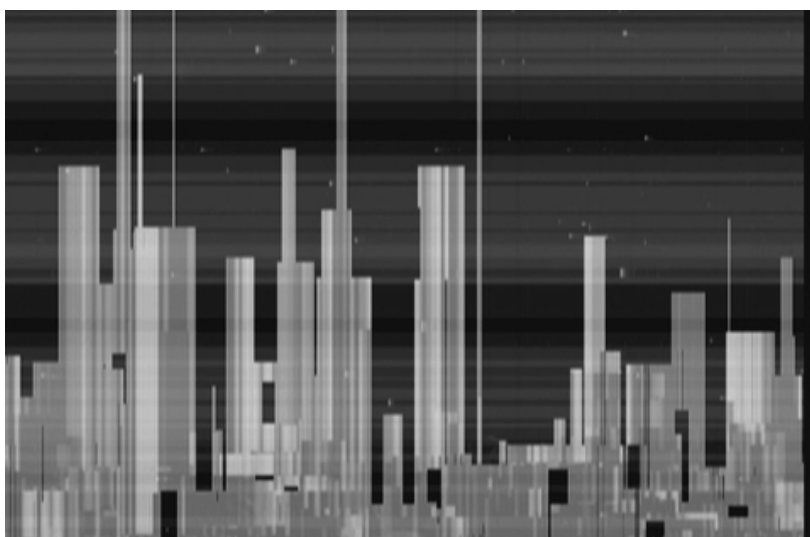
Melancholic Drone, Igor Simić, Serbia, 2015, 7:06

Intrusion, Matevž Jerman & Niko Novak, Slovenia, 2021, 11:15

Is There Death After Life?, Igor Bošnjak, Bosnia & Herzegovina, 2018, 7:31

A Line is Not A Line, Miljana Niković, Serbia, 2021, 5:30

Cities I Haven't Been To, Damir Čučić, Croatia, 2019, 7:11



Still from *Cities I Haven't Been To* by Damir Čučić, Experiment 16



Still from *Flashbacks* by Dominic Angerame, Experiment 15

Experiment 17 (7:00-8:30PM)

This World and Others, curated by Lisa Barcy

When choosing what films to screen, I tend to never start with a particular theme. My curation process tends to be "I like what I like", followed by drawing any subconsciously emerging theme from there. I tend to be drawn toward films with a tactile sensibility, partly due to my own work with tangible materials, but also because they are inherently imperfect, and therein lies the humanity. The films in this program span a wide range of contemporary experimentation, from abstract to narrative to process-driven, rooted in transformative experience, agency, grief, memory, and our need for equilibrium in an imbalanced world.

Lingerie Show by Laura Harrison, 8:14, 2015, US.

Family Vacation Photos by Joel Benjamin, 4:30, 2022, US.

Swim by Isabel Santos, 4:50, 2022, US.

Cricket by Natalia Ryss, 8:00, 2023, Israel.

Landline by Sam Smith, 2:22, 2023, US.

Hallowstide by Steve Socki, 4:17, 2017, US.

High Street Repeat by Osbert Parker/Laurie Hill, 4:20, 2023, USA and Canada.

1976 - Search for Life by Tess Martin, 11:00, 2023, Netherlands.

Gina Kamentsky's Pinocchio by Gina Kamentsky, 3:12, 2024, US.

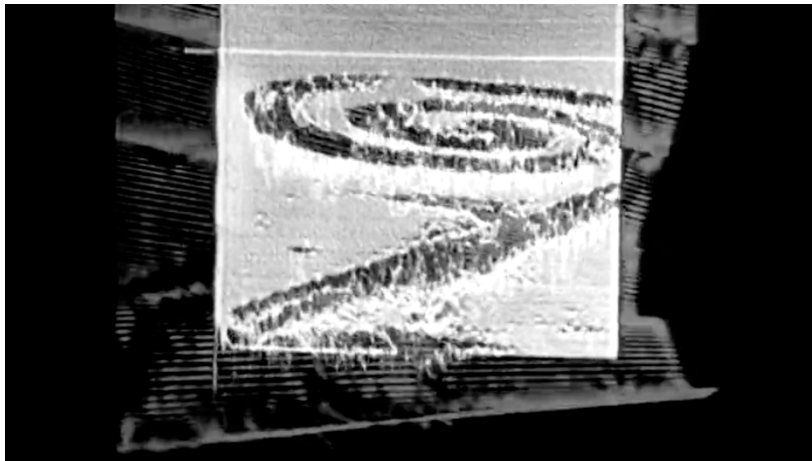
Hemorrhage by Ruth Hayes, 4:07, 2023, US.

Pareidolia by Maya Erdelyi, 7:08, 2013, US.

Both Worlds Pt. 1 by Stephan Gruber, 10:00, 2023, US.

Experiment 18 (9:00-9:45PM)

DiElectric Drift by David Sherman, 6:30, 2024, US. A charged meditation on impermanence and entropy explored through Robert Smithson's Spiral Jetty and early video art. Using hand processed 16mm film and analog video synthesis, DiElectric Drift asks what an artist is capable of creating in time, and what do monumental yet fleeting gestures ultimately mean.



Still from DiElectric Drift by David Sherman, Experiment 18

Raging Ball of Fury - Brakhage by 99 Hooker, 30:00, 2023, US. Live media performance built off of Stan Brakhage's Art History lectures using roll-in a/v, improvisation, effects, generative and found sources.



Still from kaua'i 'ō'ō by Samy Benammar, Experiment 21

SATURDAY, APRIL 27

Experiment 19 (4:00-5:30PM)

Soul Map of the Spanish Cinema of the Senses, curated by Ángel Rueda

This program invites us to an expedition through the work of a new generation of filmmakers in Spain who explore the sensory relationship between their souls and the soul of their films. The intentional use of the photochemical medium traces a path where emotions, sensations and moods configure a journey, a map that begins on the screen and leads us to the inner soul of those who created the films. All these films were featured in the (S8) Mostra Internacional de Cinema Periférico. A film event born in 2010 in A Coruña, a city in the Spanish Northwestern region of Galicia, focused on experimental cinema, avant-garde films and moving image artists, with special attention who work in analogue format. A non-competitive showcase where filmmakers, journalists, film professionals, students and an audience from all over the world meet around art and cinema.

Videogramas #5 by Jaione Camborda, 1:28, 2022, Spain, Super 8 to Digital.

Ojitos mentirosos by Elena Duque, 6:00, 2023, Spain, Super 8.

#006 by Yonay Boix, 3:13, 2021, Spain, Super 8, silent.

¿Se puede deletrear la hoja? by Valentina Alvarado Matos, 9:03, 2022, Spain, 16mm to Digital.

White Screen (for Amy Halpern) by Deneb Martos/Pablo Useros, 6:00, 2022, Spain, 16mm, silent.

Devotions by María Serna/Ángel Montero, 17:00, 2023, Spain, Super 8 to Digital.

Fractura by Biviana Chauchi, 3:00, 2023, Spain, 16mm, silent.

La Tarara by Alvaro Feldman, 13:45, 2021, Spain, Super 8.

Experiment 20 (6:15-6:45PM)

The Bryan Konefsky Fund Award

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

Experiment 21 (8:00-8:45PM)

kaua'i 'ō'ō by Samy Benammar, 3:48, 2022, Canada. In 1987, the song of the kaua'i 'ō'ō, a bird endemic to Hawaii, is recorded for the last time. Its song serves as the starting point for a visual exploration of the landscape and the winged creatures inhabiting it. Mostly shot on location, the film is a visual poem caught between the chaos of disappearance and the calm of an aerial melody that takes us on a journey through seasons and territories.

Bye Bye Now by Louise Bourque, 9:06, 2023, Canada. Waving hello to the filming cameraperson, the subjects through this very gesture, are also providing a future viewer with the acknowledgment of a constant good-bye to a fleeting moment. Yet when the film is projected and the captured gesture is seen, it's as if the subjects are saying hello again from the past. This film is an homage to the artist's father, the man behind the camera in these personal family archives.

Elective: Art by Tommy Becker, 30:00, 2023, US. Elective: ART is an art rock film that reflects on my twenty year journey as a high school art teacher.

I combine original song writing and spoken word with performance art, archival footage and direct 16mm film elements to celebrate the freedom of imagination, autonomy in creativity and necessity of creative practices in our schools. The film depicts an art wizard unlocking a student's imagination sending them into a surreal world where a color wheel escapes the classroom. Aided by primary colors, a hero's journey ensues as the class clown is tasked with retrieving the wheel and freeing other students from the tedium of their school day. Elective: ART is a celebration of youth and the freedom found in the creative process. It's also a reflection on schools. In particular, the lack of autonomy students have in their education. The work is a voice for those who feel their learning has been hijacked. It's for students who find themselves dreaming outside a future in the STEM economy. It's for those who want to grow through discovery in subjects that interest them and in ways that make sense for them. Lastly, this work is dedicated to adults who have graduated, but continue to embrace learning and find freedom in absurd creative play.

EXPERIMENTS IN CINEMA v19.8 THANKS OUR 2024 SPONSORS!



Special thanks to our amazing audience and all the independent moving image artists for believing in us and our somewhat esoteric mission. Special thanks to Vic Konefsky and my partner in crime, Nina Shoenfeld. Thanks to Melinda Kowalska (Technical Director), Beth Hansen (Special Events Coordinator/designer/assistant to our tech director), Alys Griego/Jenette Isaacson (Hospitality Coordinators), Nicole Del Mar (Print Traffic/submissions), Nina Shoenfeld (Youth Lens curator), Ben Popp (festival trailer), photographers Daniel Ulibarri and Liam DeBonis, Zoom moderators Sally Cloninger, Kamila Kuc, Georg Koszulinski, Paul Echeverria, Deb Fort, M Freeman, Chris McNamara, Catherine Forester and Taylor Dunne, my curatorial committee which included Kamila Kuc, Taylor Dunne, James Lawrence, Georg Koszulinski, Sally Cloninger, Kate Lain, Catherine Forester, Justin Rhody, Ruth Hayes, and Paul Echeverria. Thanks also to Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), professor Peter Lisignoli and his students Samuel Shorty, Alan De Lira-Richards, Juan Gomez Acosta, and Trinity Diehlee, and all the great members of Basement Films who helped to make our festival possible!

THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



For the past 19 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 and the generosity of CNM for coming to our rescue to house our archive of 16mm films, The UNM Art Museum, The Albuquerque Film Office, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 19 years, we are brainstorming how to best move forward. To this end programming such as our Youth Lens, the artist-in-residence project, supporting more visiting artists/scholars (from around the world AND New Mexico), continuing to pay screening fees to all participating artists, and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501 (c) 3 federal nonprofit and all donations (\$\$) are 100% tax deductible! You can now make donations through our website at <http://www.experimentsincinema.org/donate> or you can send suitcases filled with small, unmarked bills to Basement Films at:

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