

BASEMENT FILMS PRESENTS...

♥ Experiments in Cinema v21.5

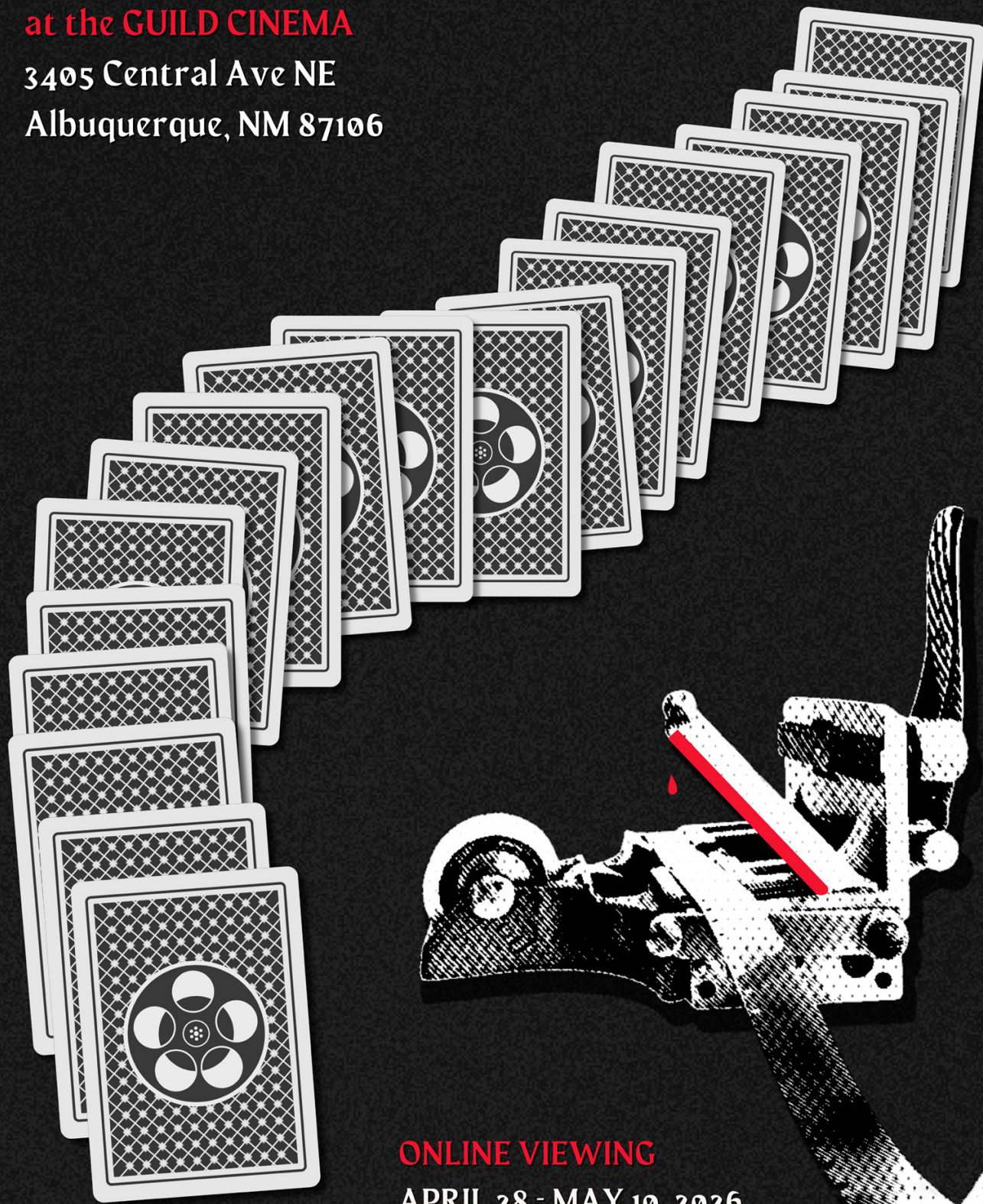
ARTIST FILMS FROM AROUND THE WORLD

April 16 - 19, 2026

at the GUILD CINEMA

3405 Central Ave NE

Albuquerque, NM 87106



ONLINE VIEWING

APRIL 28 - MAY 10, 2026

www.experimentsincinema.org



SPECIAL PRESENTATIONS



Alison Johnson
Experiment 4



Lynne Sachs
Experiment 5



Amy Biehl High School students
Experiment 6



Dominic Angerame
Experiment 7



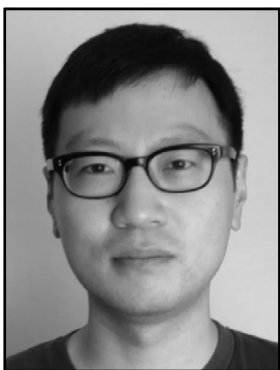
Kornelia Boczkowska
Experiment 7



Roberto Appicciafoco
Experiment 8



99 Hooker
Experiment 10



Inhan Cho
Experiment 11



Rosie Trump
Experiment 12

Experiment 4

The Bryan Konefsky Fund Award

Alison Johnson is this year's recipient

Experiment 5

The Washing Society

Film and performance by Lynne Sachs, Nina Fonoroff and Rebecca Barten

Experiment 6

Youth Lens

Curated by Nina Shoenfeld and students enrolled at Amy Biehl High School (clockwise: Aaron Lara Villanueva, Jhayttza Obeso-Gamez, Edie Brown, Connor Scrymgeour, Alex Vinal, Yeshua Arroyo Alejandro, Isaiah Hernandez, Dara Vilay, Olivia Perea, Evalyn Pimentel)

Experiment 7

The Magic of Cinema

The films of Dominic Angerame, curated by Kornelia Boczkowska

Experiment 8

Way Out West Fest: Queer X 3.0

Curated by festival director, Roberto Appicciafoco

Experiment 10

Dancing With Moloch

Live performance by 99 Hooker

Experiment 11

Survey of the Cave: Select films from the EXiS Festival

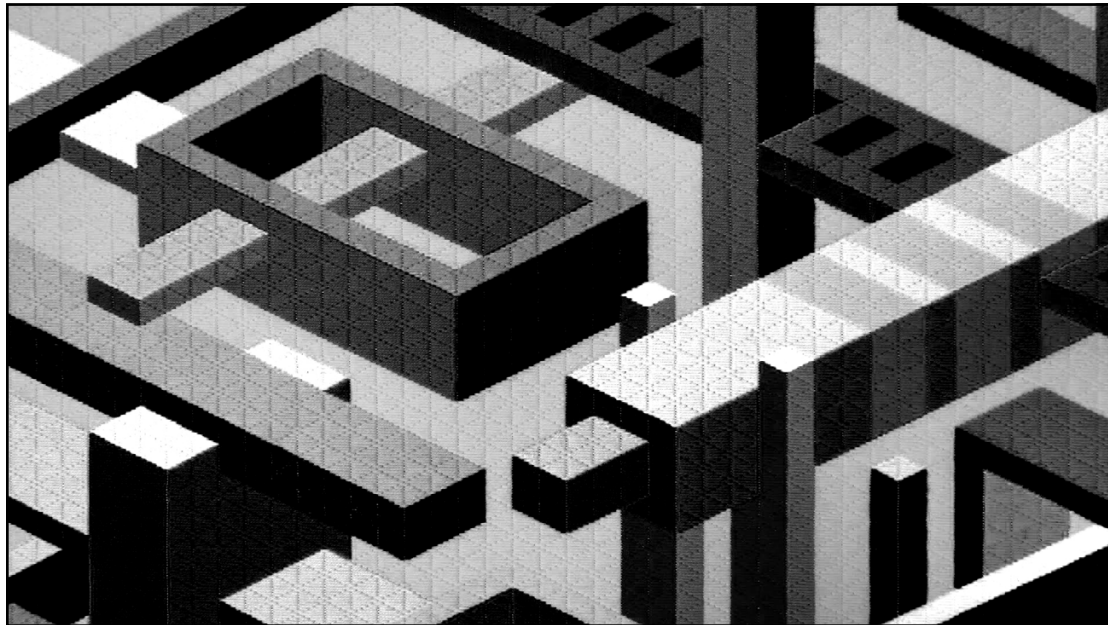
Curated by Inhan Cho

Experiment 12

Dance on Screen

Selections from the Third Coast Dance Film Festival curated by Rosie Trump

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 the Basement Films hotline at (505) 585-5271.



Still from *Color Separation* by Diane Nerwen, Experiment 1

Experiment 1 (2:00–4:00PM)

Dizzy Cavalry by Patrick Doyon, 1:00, 2025, Canada. An 8mm reel of a Hollywood western flickers to life once more. As the first call of the bugle rings out, the cavalry charges—swift and chaotic—while the film strains to keep pace. It ripples, trembles and tangles, caught in the chaos of gunfire and the thunder of galloping hooves.

Sandia by Mélissa Faivre, 7:52, 2025, France. Sandia is an exploration of the multiple facets of the Sandia mountain range located in New Mexico. It reveals the mountain's cold and hostile peaks and slopes in contrast to the warm and arid desert at its base. Aesthetically, the digital image is altered and mystified by techniques reappropriated from the tradition of experimental films, such as frame by frame printing, painting, collage and scratching.

[sun]film by Derek Taylor, 3:10, 2025, US. An arrangement of found image sources from the 16th Century onward, the film looks at the changing representations of the giant star at the center of the solar system. From celestial maps to telescopic photos, the film traces the sun as a natural constant, a mirror of human curiosity, and a radiant symbol of mystery.

Your Darkness by Susan Deleo, 4:42, 2017, US. A lyrical journey with super 8mm film and sound. A stream of consciousness piece conceived from dark wanderings and trance like states in and out of the western landscape.

How Now, House? by Tess Martin, 13:00, 2025, Netherlands. *How Now, House?* investigates our yearning to leave traces behind through the prism of one house in Rotterdam. Using archives, personal memories and the philosophy of time, the film questions whether a space can ever really belong to one person, or time period, at all.

How To Listen To Fountains by Eva Sajánová, 10:07, 2025, Slovakia. This film is about public space. This film is about the destruction of culture. This film is about fountains that have had enough. What would happen if fountains could speak?

Color Separation by Diane Nerwen, 5:15, 2026, US. My father David Nerwen, was a visual artist and graphic designer. He worked in the printing industry where he applied his keen sense of color to offset lithography and color separation processes. As a fiber artist he created hand stitched abstract wool designs on canvas and produced a large body of work ranging in scale from 10 inches to 6 feet in a period of over 50 years. *Color Separation* weaves together found and shot footage to reflect on my father's creative work, his decline in health and the disorientation of losing a parent.

As I Belong To My Life by Sarah Bliss, 4:31, 2025, US. An exploration of the ways older bodies and psyches engage Eros, gender, creativity, sexuality and desire. In a culture in which aging bodies are assumed to be sexless and considered neutered, what does it look and feel like to reclaim our erotic power?

Orbits by Sarah Seené, 30:01, 2025, Canada. Drawing from a constellation of highly textured analogue images and a rich tapestry of soothing sound, *Orbits* journeys into the sensorial depths of Marie-Christine's memory, after losing her sight some years ago.

QUOINDUST by Alex Mackenzie, 3:16, 2025, Canada. Shard of brick; time capsule. A piece of 17th century industrialized earth is restored, scattered across a strip of film as a linear memento and artifact. A small chunk of brick that had been dislodged from a corner quoin is salvaged as memento. The shard is pulverized then photogrammed on old 16mm sound stock, processed, and run through a projector and manipulated. Originally commissioned for *Close Up—Year 20* as a part of their anniversary celebration.

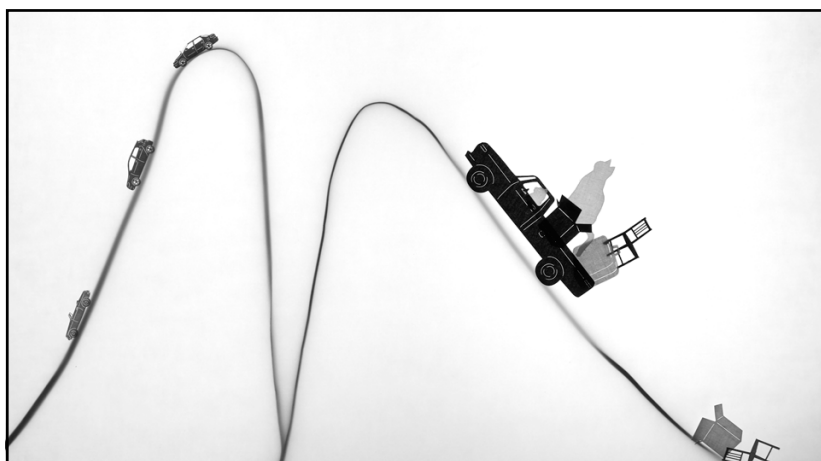
Flowers for an Old Shrine by Long Pham, 5:21, 2025, US/Vietnam, silent. Light cracks and chemical abrasions on a piece of wandering celluloid. Each immutable essence disintegrates with every frame, slowly waning into non-selfhood. An old man and the old woman wilt in the candlelight.

summer school by Josh Weissbach, 2:45, 2025, Latvia. Along the banks of the Salaca River in rural Latvia, a haven emerges where analog film wizards and aspiring apprentices unite. At this pop-up school, the art of filmmaking intertwines with botany, folklore, and magic, weaving a tapestry of creativity and tradition.

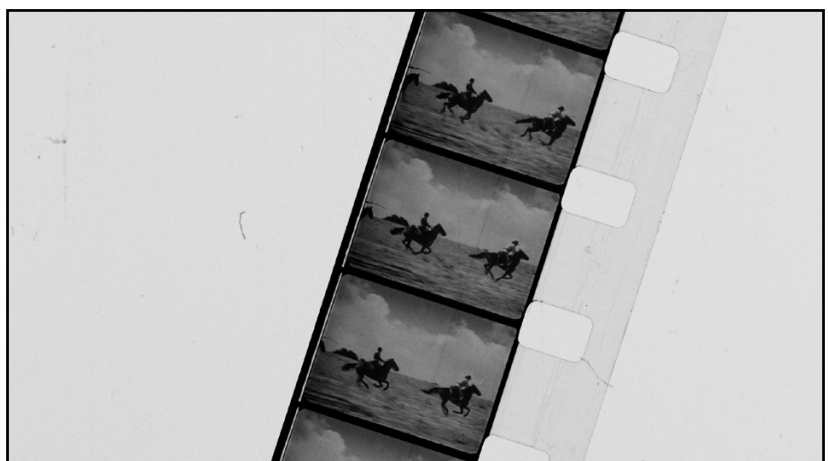
Stitch The Ruin by Željka Blakšić, 8:30, 2024, Croatia/Canada. *Stitch The Ruin* is an experimental film that reflects on the conceptual, historical, and social concerns surrounding clothing production. In this film we see interconnected microscopic images of textiles gathered from Zagreb's legendary flea market "Hrelić", lists of shut factories, many named after the partisan heroines of the Antifascist Women's Front. By focusing closely on details like stitching and tags, this work explores knowledge of time and labor and reflects on the specific industrial structure of feeling established by workers in these socialist factories.

I found some old footage of a tree by Krista Leigh Steinke, 3:22, 2025, US. *I found some old footage of a tree* is a new film that envisions a Mother Nature-like character, personified as an experimental filmmaker. The film is not intended to be read as her finished work, but rather a snapshot of the creative process—like a journal entry, a vignette of ideas, or a mind map as she contemplates how to capture the changing planet. In this piece, the materiality of film becomes a metaphor for time, impermanence, and the ephemeral nature of the physical world. A sense of anxiety and urgency shapes the work, leaving us uncertain whether we are witnessing the past, the present, or a message from the future.

35 Days by Heidi Kumao, 6:49, 2025, US. *35 Days* is an experimental, stop motion animation about what happens when a coalition of strangers answers the call to locate a missing cat during the pandemic lockdown of 2020.



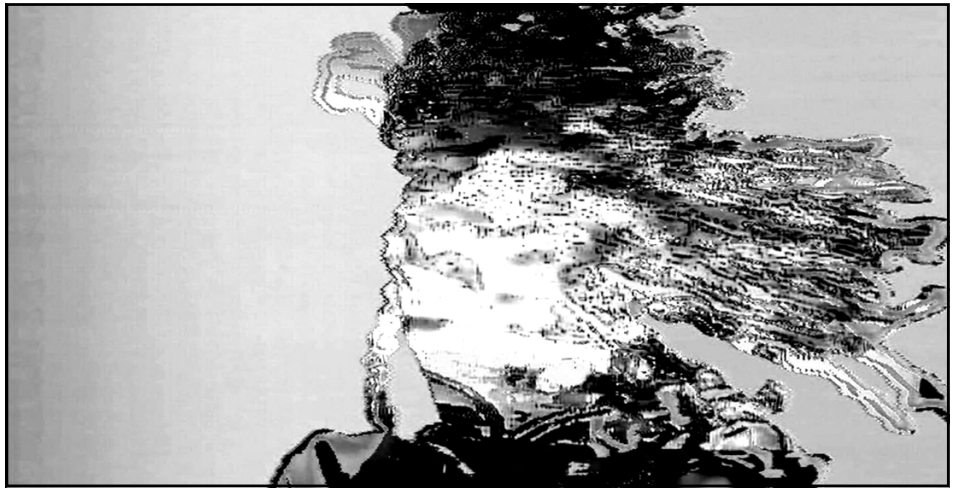
Still from *35 Days* by Heidi Kumao, Experiment 1



Still from *Dizzy Cavalry* by Patrick Doyon, Experiment 1



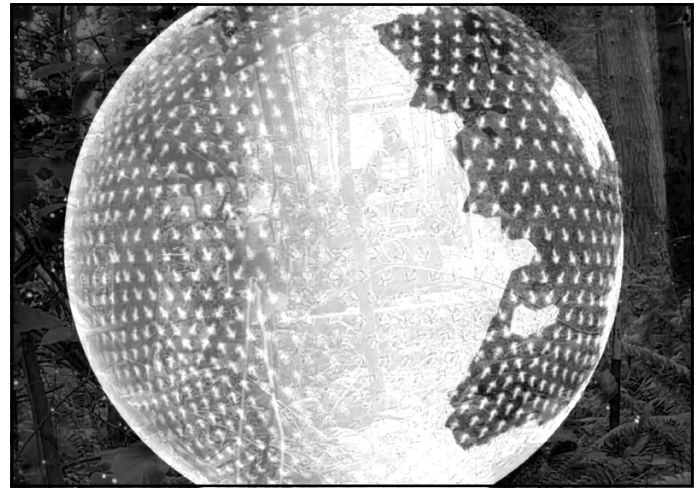
Still from *Diary Entry – July 2024* by Emils Alps, Experiment 2



Still from *Resistor* by Kit Young, Experiment 2



Still from *SAARVOCADO* by Victor Orozco Ramirez, Experiment 2



Still from *RUN BABY RUN* by Catherine Forster, Experiment 2

Experiment 2 (5:30–7:00PM)

South Carolina: As if the Grief Were Not Enough by Ruth Hayes, 0:45, 2025, US. A Case of Criminalizing Pregnancy Loss: A public service announcement about the prosecution of a South Carolina woman who was cruelly arrested after her miscarriage for improperly disposing of fetal remains even though there are no legally established guidelines for that. This is the third in a series of spots about the criminalization of pregnancy loss in the United States, a side effect of the overturning of *Roe v. Wade* in the *Dobbs* decision of 2023, and a strategy of anti-abortion forces to normalize the idea of “fetal personhood.”

Western Brook Pond by Cecilia Araneda, 6:05, 2025, Canada. A boat trip through Western Brook Pond, an ancient fjord in the Long Range Mountains in Newfoundland, carved out over millions of years by tectonic activity and glaciers. Western Brook Pond was shot on video and 16 mm film which was hand processed with apples and coloured with turmeric and walnuts.

Shift Change by Stefanie Weberhofer, 4:36, 2025, Austria. The film was nearly destroyed due to an error in the manual film development. Only ruins of the film remain, one that was supposed to depict the heart of winter tourism—a cable car ride. The error occurred due to the use of water that was too warm—a fitting metaphor for how the Earth will fundamentally change with just a few degrees of warming, leaving only remnants of snow and ice behind.

SAARVOCADO by Victor Orozco, 7:55, 2025, Germany/Mexico. I live in Saarland, a place that is surrounded by forests which I find to be very beautiful and exotic... almost like a Bob Ross painting. But while hiking I came across a bunker and realized that there were beasts lurking behind the happy trees. A short essay film about war and forest.

Assets by Christine Lucy Latimer, 2:22, 2025, Canada, 16mm. Hundreds of content creation filters and assets used in social media to simulate a “shot on film” aesthetic are collaged together on expired 16mm Ektachrome. Wonky, contemporary approximations of film artifacts, ranging from industrial to experimental, move through the frame in impossible trajectories. A film about film signified.

RUN BABY RUN by Catherine Forster, 4:45, 2025, US. *RUN BABY RUN* was inspired by a news headline, Sorry, AI won't “fix” climate change (MIT Technology Review). According to The World Economic Forum, AI tools predict weather, track icebergs, recycle waste and find plastic in the ocean, however, on its own, AI is powerless to solve climate change—regulation is required for that. An encouraging arena where AI has made quiet progress, is education. Climate change video games can teach children about climate change in subtle ways—no lectures or preaching required. However, the most popular games, ones played mostly by adults, focus on building new cities that have a low carbon footprint, or take place on another planet after earth is no longer habitable. I can only surmise that it's not entertaining to try and fix the problems we currently face. Has the race already been won?

Parallel Lands by Steven Woloshen, 7:11, 2025, Canada. As I walked, crawled and ran the length of the corridor, I thought about my ancestors and their journey, too.

CARBON by Leighton Pierce, 4:25, 2025, US. The warning to Icarus: to apply moderation, humility, and wisdom to the use of the technology his father developed, remains more relevant than ever.

Untitled 1 (Zuzax) by James Lawrence, 13:00, 2026, US. The source material for this found footage piece was discovered half buried next to a crumbling shack in the Sandia Mountains. Instead of cleaning the film to properly restore its natural image content, the film was intentionally documented in its unearthed state of disintegration. In the spirit of films like Bill Morrison's *Decasia*, this willful preservation of the film's neglected condition exposes and celebrates the aging process of the physical media itself.

Palimpsest 2: محفل تيب / Bethlehem by Michael Alexander Morris, 3:39, 2025, US, silent, 16mm. A series of 1 reel diary films made up of improvised superimpositions. The mundane and the absurd aspects of contemporary life that overwrite one another: a genocide on our phones, a skeleton just outside the window, road trips through the midwest, an eagle and a serpent. Captured in camera without editing on 8mm and blown up to 16mm.

Lament by Jeffrey Langille, 4:19, 2025, Canada. This film offers a lament for a troubled world by means of a cardboard model of the Earth as seen from space. (16 mm film, including plant-based, hand-processing, transferred to 4K video, colour and black-and-white, sound, 2025.)

Diary Entry – July 2024 by Emils Alps, 3:55, 2025, Latvia. Time rushes past from waking to sleep — a blur of motion shaped by the city's rush. But when rain interrupts, time begins to melt, and the world displays its shimmering hues. Somewhere in the drift, I remember: I owe a visit to my parents. And yet, here I am - a quiet duck, savoring the sunlight.

Hemispheres by Eric Stewart, 7:14, 2025, US. Filmed over the course of several years in southern Colorado, *Hemispheres* is a quiet study in pattern and place, as observed through the window of my living room. Shot on Super 16mm film, the project layers multiple time-lapse exposures of cacti and seasonal light, capturing subtle shifts in color, atmosphere, and rhythm. Like the inlay of a sundial meeting a garden's creeping vines, what emerges is not a photograph of a singular view or moment, but a composite drawing of duration—using light to trace the intersecting cycles of growth and dormancy, brightness and shadow, warm and cool, seasonal progression and retreat...

Resistor by Kit Young, 6:06, 2025, US. Statements made by presidents of the United States of America on glitched repeat, projected onto my face or hand as I work to make the video. And in opposition, portraits of artists in my creative family and community, who are unraveling and restructuring reality as you read this.

Unoriginal AF by Laura Herman, 0:46, 2025, US. What if our dreams are not the product of our subconscious but are the residue of media we have yet to consume.

THURSDAY, APRIL 16, CONTINUED

Experiment 3 (7:45–9:15PM)

Magic with small apparatus by Paul Tarragó, 7:45, 2025, UK. Super 8 stop motion, south London style. Includes feats with cards and ropes, legerdemain, sleights of camera, a perky river, and rare insights into the activities of a local magician-ventriloquist from the 1930s.

Two Dreams by Salise Hughes, 3:49, 2025, US. Two dreams that deal with waste and the ephemeral.

Komboloi (worry beads) by Krista Leigh Steinke/Meg Cook/Courtney Starrett, 7:11, 2025, US. Komboloi (worry beads) is a collaborative video poem that merges climate data with experimental film and animation techniques to explore anxiety in the era of climate change. Central to the film is the symbolic use of worry beads—a cross-cultural object used to calm anxiety. Crafted from ice formed from local water sites, these beads embody the fragility of our planet and serve as a visual and thematic focal point. The project weaves together 16mm analogue footage, stop motion, cyanotype on film, and other processes to embrace chance and echo the unpredictable consequences of climate change. Guided by a Fluxus-inspired procedural poem and an original musical score, Komboloi invites reflection on ecological grief, impermanence, and the urgent need for both individual and collective action.

Chironomies: Barbara Hannigan by Jean-Michel Rolland, 4:34, 2025, France. Chironomies is an ongoing series of videos that reveal the aesthetics of music conductors' gestures. The recordings of the musical works used are edited to retain only the relevant parts. The bodies, stripped of the superfluous and multiplied, leave traces that create patterns specific to each conductor. The result is visual and musical recompositions that navigate between figuration and abstraction.

甜膩膩 Thick & Sweet by Yinan Wang, 14:45, 2025, US. The uprooted American dreams, the thick and sweet sauce, and an empty dining hall—too much for one to face and survive. It is far easier to demolish a closed restaurant. Composed of cutouts, reenactments, found footage, and fragments of earlier films, the work

attempts to rebuild personal and collective memory while probing the flattened representations of Asian American portrayals.

Montana by Lesly Esparza, 3:09, 2025, US. Montana is a short experimental narrative that explores the relationship between two girls. Using found footage and other recordings, a story is told in which puberty, longing, and curiosity are intertwined. Datamoshing is used to create the effect on film, and conserves the memory of the narrative in a fluid, transitory way, as if looking into the brain of someone telling the story. Montana asks its viewers to remember what it was like to be small.

Snowfall by Dick Blau, 12:53, 2025, US. A 12'53" single shot film, part documentary and part performance. An ecstatic, funky, and amusing homage to all the great snow scenes in mainstream movies that we grew up loving. (Camera by Kirill Mikhanovsky; Music by Evan Maruszewski).

Between death and by Catherine Borg/Lynn Silverman, 11:43, 2024, US. *Between death and* is a portrait of a funeral parlor in the heart of Baltimore City on the precipice of its own transition. The liminal states embedded in life, death, and grief are studied in this film. 108 West North Avenue was built in 1878 along Boundary Avenue as it was known then — just beyond the northern border of the city. It served the community as a funeral parlor from 1914 to 2021.

I Was There by Kamila Kuc, 12:25, 2024, US. *I Was There* is a haunting exploration of familial bonds, intergenerational memory, and the enduring impact of shared narratives. Filmmaker Kamila Kuc steps into the emotional stream of inherited family history as the lines between documentary, testimony, and fiction blur. She performs acts of bearing witness not just for herself but also on behalf of her grandmother. Together, they testify to their experiences and the reverberations these stories have over time. *I Was There* is a palimpsest — a layered tapestry where past and present intertwine in the intimate process of activating memory and vulnerability as forms of resistance. *I Was There* honours the testimonial object inherited from ancestors and the living connection that binds generations in the shared pursuit of justice and healing.



Still from *Chironomies: Barbara Hannigan* by Jean-Michel Rolland, Experiment 3



Still from *Snowfall* by Dick Blau, Experiment 3

FRIDAY, APRIL 17

Experiment 4 (1:00–1:45PM)

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. This year's awardee is **Alison Johnson**, who is a member of Women in Art and Tech in Santa Fe, a community based organization that focuses on creative exchange and innovation across art and technology. According to Jenjoy Roybal, "Alison's films demonstrate a sustained commitment to experimentation, drawing on historical and personal imagery to create layered, emotionally resonant works. For inquiries about the Bryan Konefsky Fund, potential applicants should contact Khia Griffis (khia@abqcf.org) at The Albuquerque Community Foundation.

January 22, 3:20, 2024. *January 22* is an intimate film about the filmmaker's personal experience having an abortion on the anniversary of Roe V. Wade. Through a candid and reflective lens, the diary-style film delves into this topic with honesty and sensitivity.

First/Last, 1:55, 2024. *First/Last* is an exploration of the first and last moments of life. These elusive moments cycle, intermingle, and reflect in us. Shot on Super 8 B&W film, the film plays with time by simultaneously overlaying the same footage in both forward

and reverse speeds. The intricate experiment captures the convergence of past and future selves in a one-take performance.

Mirror Dance, 1:01, 2025. A short experimental dance film shot on Super 8, layering footage to reveal parallel selves in dialogue with body and mirror. This film explores duality and the transformative power of reflection.

Generations, 5:00, 2025. An expanded cinema piece with live narration.

Experiment 5 (2:30–4:00PM)

The Washing Society by Lynne Sachs/Lizzie Olesker, 65:00 (film plus live performance featuring Rebecca Barten and Nina Fonoroff), 2018, US. When you drop off a bag of dirty laundry, who's doing the washing and folding? *The Washing Society* brings us into New York City laundromats and the experiences of the people who work there by observing these disappearing neighborhood spaces and the continual, intimate labor that happens there. The juxtaposition of narrative and documentary elements in *The Washing Society* creates a dream-like, yet hyper-real portrayal of a day in the life of a laundry worker, both past and present.

Experiment 6 (4:45–6:00PM)

Youth Lens, curated by Nina Shoenfeld and students from Amy Biehl High School

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

Happy Birthday Countdown by Isaac Espino (age 14), 00:30, 2025, US. A simple gesture for a celebratory day.

Black & White by Kovsar Gurban (age 11), 1:20, 2025, Azerbaijan. My short animated film is about racism, black and white individuals, and diversity. The poem was written by a black child 20 years ago. Color does not matter!

Stage Fright by Dean Gofnung (age 18), 5:50, 2024, US. Things turn for the worse as a student's fears of public speaking overpower him during a speech.

Silence Speaks: A Dialogue Between Beloved and Ran by Dayoung Choi (age 13), 1:20, 2025, USA. A reflection on how silence functions not as emptiness but as presence within both Korean and English. Through examples from *Beloved* and *Ran*, the essay explores silence as memory, dignity, and an alternative form of expression—one that protects, reveals, and communicates beyond words.

Drafting by Janshin Soo, (age 16), 2:25, 2025, Malaysia. A student struggles to craft the perfect email to his teacher.

I Want Magic Too! by Anoosha Azadeh (age 19), 1:14, 2025, Iran. A fellow corvid is absolutely enchanted with the thought of magic.

Have a Piece by Olivia Perea (age 16), 1:30, 2026, US. A loving family portrait told through the preparation of traditional food preparation.

(Don't) Hide Your Hue by Matty Palmer Perkins (age 18), 2:19, 2025, US. An experimental collage-style film about a young artist searching for herself and a muse. At first she looks to the sky, finding only emptiness in its monochrome. But when she begins asking others how they see the world- the different "colors" of their skies- she discovers that true inspiration lies in the varying perspectives and creations of the people and artists around her.

Chickadee Overcomes Gravity by Teens with a Movie Camera Student Collective (ages 14-18), 2:00, 2025, US. Stuck on the ground but dreaming of the stars, an audacious chicken sets out to go where no chicken has gone before. Created in collaboration with young artists using everyday tools, smartphones, and imagination, this two-minute epic celebrates the power of persistence. Bok bok!

A Cry Through the Expanse by Winslow Burnett (age 17), 3:00, 2025, US. A brief journey through our universe and the role we play in it.

Primitive by Xinti Lim (age 16), 3:00, 2025, Malaysia. In 2035, Iris uses her AI for everything. But when her AI runs out of battery, she's left with... herself. Welcome to the future of helplessness.

Sinopa by Tina Puchina (age 19), 6:54, 2025, Ukraine. Kyiv-based artist Sinopa lives in constant experimentation, blending traditional forms with a contemporary vision.

The Language of the Universe by Alex Brown (age 16), 3:29, 2025, Malaysia. In the dirt it shall be found...

The City by Elina Myshanych (age 15), 8:00, 2025, Ukraine. Sisters Sasha and Kira survive together in a post-apocalyptic world ruined by war. Sudden deadly flashes strike, while dangerous gangs roam around. But there must be a city out there where people still live, right? An alien creature watches the sisters from space. Maybe it knows the answer.

Patjuk by Katherine Hee-Yeon Tae (age 16), 4:02, 2025, US. From Seoul to Southwest, a Korean American teen follows her memories of patjuk, weaving Korean and Indigenous stories to redefine the meaning of home.

Above Sun by Soraja Bložytė (age 18), 7:38, 2025, Lithuania. A satirical drama based on a man who's never lost. Always the Perfectionist of the Year, the youngest ever to win a Perfectlimpyad. All his days start the same: wake up with a Perfect outfit, make an egg who adores you, look at the Perfect award wall right in front of you and read the news, looking for yourself, obviously. One day Saulius reads about an observation chair, which is out in the park – a place where you can judge others and feel better about yourself. However, this day is different: Saulius gets a Sun stroke, which turns his world upside down. He joins Narcissus Anonymous – but how long can he stay there?

Gross by Avdotya Bakhtina (age 18), 4:24, 2025, Estonia. An exploration of a dancer's lost connection with her own body.

Disappearing by Mia Đurkan (age 14), 4:43, 2025, Croatia. We invite you on a journey into the realms of the subconscious where you will question the nature of reality and perception. *Disappearing* is a short film that takes you into the realms of the subconscious and gives you the impression that, just like in dreaming, you have generated the images yourself, even though you don't know why. The film explores the claim of material reality, that matter is just a vibration of energy, that reality is not as we perceive it and that there is much more that we don't see.

I Remember, I Feel, I See, I Am Seen by Student Collective, (ages 14-18) 4:36, 2024, Romania. An animated journey about memories, sensory experiences, and the ways we connect with each other in a world rich with emotion and sensation. Inspired by meditative sensory exercises, this piece explores how we remember, feel, see, and are seen within our surroundings, with particular attention paid to the soundscape, which heightens the experience.

SIK.LUS by Biandra Sastra Gantari (age 11), 2:00, 2024, Indonesia. Within the cycle of time, earthquakes emerge as part of nature's rhythm—a series of recurring events with their own order. Through kayori, an oral tradition of ancient songs and chants, the ancestors left messages for future generations as warnings of natural disasters.

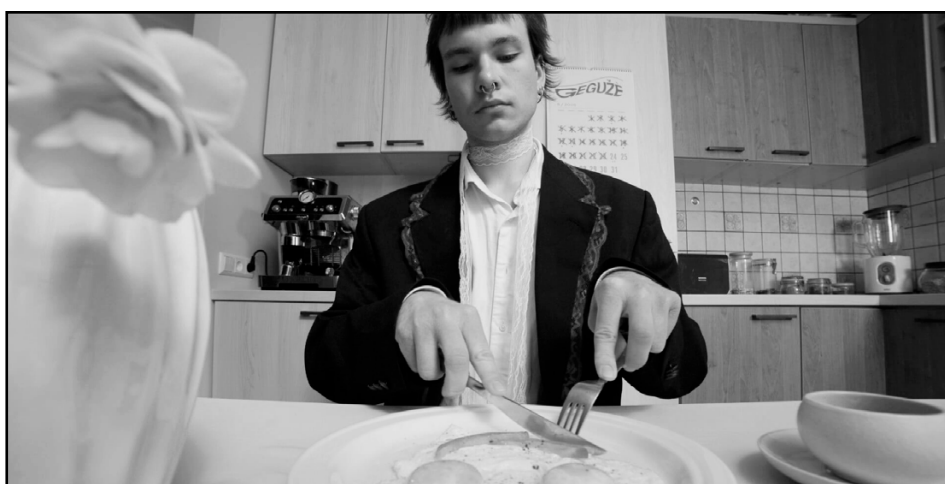
To My Valentine by Samantha Pinder (age 10), 1:00, 2024, US. An animation based on the poem by Ogden Nash.



Still from *The Washing Society* by Lynne Sachs & Lizzie Olesker, Experiment 5



Still from *The City* by Elina Myshanych, Experiment 6



Still from *Above Sun* by Soraja Bložytė, Experiment 6



Still from *SIK.LUS* by Biandra Sastra Gantari, Experiment 6



Still from *Luminae* by Dominic Angerame, Experiment 7



Still from *Aeon* by Dominic Angerame, Experiment 7

Experiment 7 (7:30–9:00PM)

The Magic of Cinema: Films of Dominic Angerame, curated by Kornelia Boczkowska

This program celebrates the recent work of Dominic Angerame, a prolific, award-winning filmmaker, educator, programmer, cinephile and former Executive Director of Canyon Cinema. Known for his broad interests, inventiveness, keen observations of social realities and genuine passion for experimental filmmaking, Angerame has made over sixty films that have received critical acclaim and worldwide recognition. With the career spanning over fifty years, Angerame has produced a vast and remarkably diverse body of work, from his monumental city symphony series, travelogs and landscape films to highly personal diaries, portraits, found footage films and comedy shorts. Angerame's films are magical: a powerful marriage of image, sound, movement and technique, they are both realist and surrealist, documentary and poetic, strange and familiar, concrete and ephemeral, dark and illuminating. Angerame has taught film production and cinema studies at several leading universities and art schools, educating future generations of artists, scholars, critics and curators. From 1980 to 2012, he served as Executive Director of Canyon Cinema. Under his visionary leadership, Canyon Cinema has become one of the largest distributors of avant-garde and artist-made films. In November 2019, Re:Voyr released nine of Angerame's films on a DVD, entitled "Cityscapes." — Kornelia Boczkowska

The Waifen Maiden, 1:09, 2003, US. 16mm. Starring Zhanna. Gamaya ("Lead Us") a Sanskrit mantra performed by Zhanna, recorded and mastered by Zak May. This is a haiku and offers a prelude to CONSUME. — Dominic Angerame

Premonition, 10:39, 1995, US. 16mm. The San Francisco Embarcadero Freeway comes to life in this elegy for modernity. The Freeway was deemed a triumph of engineering, a monument for human inventiveness. With the 1989 earthquake, however, the freeway was severely damaged and with it all the industrial-technological promises it held. Premonition shows the situation before the crisis, a deceptive moment of industrial harmony. (Viennale)

Prometheus, 3:22, 2022, US. This short film is a continuation of my "City Symphony" series. Let there be light! — Dominic Angerame

Film Diary #2 — No Nothing Cinema, 1:51, 2024, US. Dedicated to friend and one of the co-founders of No Nothing, Dean Snider, Film Diary #2: No Nothing Cinema documents the beginnings of San Francisco's radical microcinema, which became a landmark venue for showcasing the work of independent and experimental cinema. — Kornelia Boczkowska

The San Francisco Art Institute (A Ghost Story), by 9:02, 2024, US. The San Francisco Art Institute (A Ghost Story) is Dominic Angerame's unique tribute to the history and present-day of San Francisco's long-running legendary film school and the oldest art institution west of the Mississippi River, which closed permanently in July 2022. (...) Once a hub of creativity and a birthplace of ideas that have shaped the SF Bay Area experimental film scene, the SFAI is now replete with ghostly figures, specters, shadows and memories, but perhaps it is not the final chapter of the school's rich history. — Kornelia Boczkowska

Habana 2006, 9:02, 2025, US. In 2006, Angerame was invited to Havana, Cuba, to present his City Symphony Series at the Festival Internacional del Nuevo Cine Latinoamericano de La Habana, which marked the beginning of his 13-year collaboration with the festival as a programmer. HABANA is a record of that visit, tracing Havana in Fidel Castro's final year as Cuban leader and the ongoing propaganda war between the U.S. and Cuba. — Kornelia Boczkowska

Film Diary #7 — Psalm Sunday, 4:21, 2024, US. Dedicated to my dear friend Suzanne Kelliher. This is a portrait of a camping trip to the Cottonwood Mountains and Joshua Tree and the Sultan Sea. — Dominic Angerame

Bigger Than US, The Berkeley Pitt, Butte Montana, 8:25, 2026, US. The Berkeley Pit in Butte, Montana, is a massive, flooded former open-pit copper mine, once the heart of "The Richest Hill on Earth," now a Superfund site filled with highly acidic, heavy-metal-laden water that is managed as an environmental challenge. It's a mile wide, nearly 1,800 feet deep, and serves as a site for "toxic tourism" with a viewing stand where visitors can observe the toxic lake and its ongoing water treatment

Film Diary #10 — Eyefull Portraits, 3:17, 2025, US. Brief, impressionistic portraits of many of Angerame's friends and acquaintances who live in San Francisco. Set to Toney Merritt's haunting sound design and superimposed with NASA images and footage of Angerame's coming down the elevator at the Eiffel Tower, EYEFULL PORTRAITS is a descent into the depths of the subconsciousness, transforming into a complex, densely layered exploration of friendship, loneliness, city dwelling and the unknown. — Kornelia Boczkowska

Luminae, 3:45, 2022, US. For years I had been shooting with an iris attached to my lens creating a circle. The sun seemed to be a natural progression of the circle, especially its revolutions. The film is an accession into the heavens. This film was magically created from the soul of my spirit. The music was also magic that it glides the imagery into its many manifestations. This film is definitely the result of the magic of cinema capturing a spirit of space that would make George Melies cry in wonder. — Dominic Angerame

Aeon, 11:32, 2024, US. In Aeon, Dominic Angerame draws parallels between the earthly and the heavenly, linking the San Francisco cityscape and city dwellers to outer space. Filmed during the Covid-19 lockdown, Aeon celebrates Angerame's reunion with friends and responds to the new ways of interacting with the world on different levels. (...) Aeon is one of Angerame's major and most mature works to date, which demonstrates the potential of experimental filmmaking in superimposing images that are seemingly disparate, yet uncannily familiar. — Kornelia Boczkowska



Still from *Water Sports* by Whammy Alcazaren, Experiment 8



Still from *Chimera* by Gael Jara & Martín André, Experiment 8

Experiment 8 (4:30–6:00PM)

Way Out West Fest: Queer X 3.0, curated by Roberto Appicciafoco

The Way OUT West Film Festival is proud to return with the third edition of Queer X at this year's Experiments in Cinema festival. Spanning 34 years, this program begins with *Resonance* (1991) by Stephen Cummins, a landmark of the New Queer Cinema movement, and builds toward a decidedly (happy) ending with *Love, Jealousy and Revenge* from subversive filmmaker Michael Brynntrup. In between, bold contemporary works from Whammy Alcazaren, May Kindred-Boothby, Will Miller, Angelique Kalani Axelrode, and Gael Jara & Martín André stretch across continents, aesthetics, and identities. Together, these filmmakers ask a persistent question: how does one live—and survive—as a queer person in this world? Through memory and bureaucracy, climate collapse and erotic awakening, digital ghosts and ancestral tides, Queer X reminds us that queer life is always in motion. It adapts. It resists. It desires. And sometimes, defiantly, it finds pleasure anyway.

Resonance by Stephen Cummins, 11:00, 1991, Australia. A beautiful digital remaster and restoration by the National Film and Sound Archive of Australia of this 1991 award-winning queer short film, which was included in the landmark Sundance lineup that birthed New Queer Cinema. Beginning with a gay bashing in the backstreets of Sydney, *Resonance* uses gesture, dance and interior monologue to explore the repercussions of this act of violence.

Water Sports by Whammy Alcazaren, 19:47, 2024, Philippines. Jelson and Ipe, students deep in love, undergo trials of the mind and body as they prepare themselves to survive a world devastated by climate change. They soon learn that maybe the best way to survive the end of the world is to simply just live, laugh, and love.

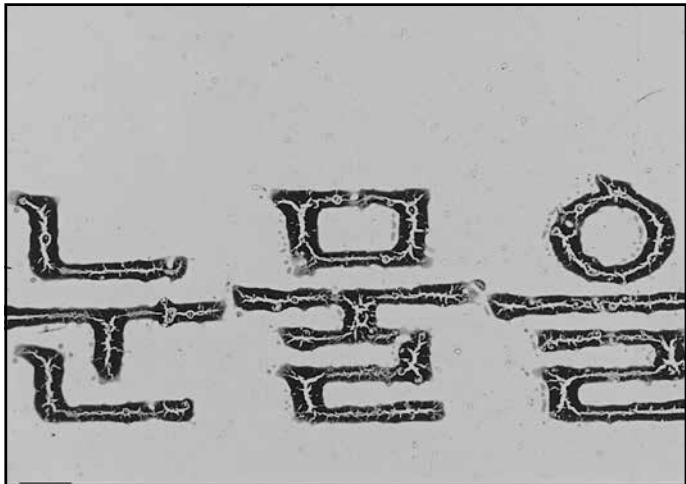
The Eating of an Orange by May Kindred-Boothby, 7:29, 2025, UK. In a large manor house identical figures eat the same, move the same, and look the same. But everything will change for one woman when she gets given an orange by an unknown figure. She has never seen an orange. In the exploration of this new and exciting discovery, she gets transported into another realm of lichens, slugs and sensuous fluidity. But how can she balance this with the world she knows? She must make a choice: abandon her discovery, or step forwards into a new way of being.

Chimera by Gael Jara & Martín André, 11:21, 2024, Chile. A non-binary folk watches the handover of the first non-binary ID in the history of Chile. As they try to do the paperwork, they will face the bureaucracy of the legal proceedings and their own memories.

Dark Bunny by Will Miller, 4:13, 2025, US. Tyler's ex reappears, pulling him into a spiral where love and obsession blur. Shot through VHS and CRT textures, the film is shaped by loss, memory, and digital decay. A fragmented reflection on desire and the ghosts of unresolved relationships.

Kai Hali'a (Sea of Memory) by Angelique Kalani Axelrode, 8:30, 2023, US. In a realm of abstracted and embodied memory, a diasporic Kanaka traces a genealogy of identity through kúpuna (ancestors), 'āina (land), and ke kai (ocean). Seeing memory as an intricate 'upena (net) of both intangible and tangible threads of reality, intertwined with visceral feelings that intimately connect us with our kúpuna (ancestors) and the 'āina (land), the art of remembering brings us back to our core.

Love, Jealousy and Revenge by Michael Brynntrup, 6:36, 1991, Germany. *Love, Jealousy and Revenge* explores the flexible meanings of language in film with the help of sophisticated telecommunications — an acoustic-oral offering. An absurd short film, presented under the (extremely) tongue-in-cheek guise of an educational video for non-German speaking learners. The plot is set in a gay leather bar where a man shares a phone conversation with a drag-clad escort on the hunt for sex.



Still from *No landscape ever made me cry*. by Sujin Lee, Experiment 9



Still from *A Vernacular of the Numinous* by M Freeman, Experiment 9

Experiment 9 (7:30–9:00PM)

Fragments of a Journal in Hell by Rebecca Barten, 8:15, 2026, US. A narrated found footage collage film bringing together fragments of writing by the French Surrealist poet, essayist and philosopher, Antonin Artaud. *Fragments of a Journal in Hell* both looks at and exemplifies a self under siege, undergoing extreme psychophysical states. At the same time, the film celebrates a improbably joyful artistic practice struggling to still create personal metaphors during a wartime of the self and the world.

No landscape ever made me cry. by Sujin Lee, 5:30, 2025, Korea, silent. As a crier, this film involves a process of trying to hold back tears — as words break down and turn into crying — and of trying to explain the tears. It is also about an ambivalent attitude — being personal yet attempting to keep a distance from personal emotions, wanting to talk about crying but being unable to.

Snakebush! by Lily B Greene, 11:20, 2018, US. A lyrical treasure hunt through the west on super 8 film.

NIGHT SKY ELEVATOR by Csanád Baksa-Soós, 9:03, 2025, Hungary. An analogue animated film based on a self-observation experiment, made with a conscious abandonment of premeditation in favour of an intuitive method of development. We travel through free-flowing thoughts and emotional states, paralleling the world that is happening inside and around us.

A Vernacular of the Numinous by M Freeman, 5:55, 2025, US. Juxtaposing spacious moving images of the everyday with a voiced reflection on the busy life and everyday mystical moments, *A Vernacular of the Numinous* is a poetic meditation on the extraordinary ordinary. A contemplative film inspired by an invitation to participate in Unpoetry at Seattle's Frye Art Museum in response to Hugh Hayden: *American Vernacular*, Freeman's *A Vernacular of the Numinous* is the latest addition to Cinema Divina--their offering of short films made through and for contemplative practice.

Objectionable Fruit by Hogan Seidel/Gabby Follett, 14:45, 2026, US. *Objectionable Fruit* is an experimental documentary examining the Ginkgo tree—a living fossil celebrated for its resilience and unique capacity to change sexes, defying human-imposed binaries. Using the Ginkgo as a metaphor for fluidity and endurance, the film weaves together themes of gender identity, ecological interconnectedness, and the nuanced complexities of trans existence.

Fragment 21: The Birds and The Beasts by Toney Merritt, 4:00, 2025, US. Another installment of Toney Merritt's Fragment series, *The Birds and The Beasts* is a hypnotizing meditation on nature and sounds that combines timelapse footage of a bird feeder with the trail camera footage of a mountain lion shot in real time. Set to a self-composed piece drawn from Merritt's sound library, *The Birds and The Beasts'* unique rhythm and two-part structure captures what it means to live in the wilderness through juxtaposing the power and majesty of the cougar with the spirit and freedom of the birds. A fragment of the seemingly mundane reality, the birds and the mountain lion turn into something far more meaningful: a reflection on multispecies relations and our peaceful co-existence with animals. — Kornelia Boczkowska

the Night Sky Trilogy by Peggy Ahwesh, 15:00, 2024, US. Three short films about the beauty and mystery of the night sky.

The Swirl of the Shine Pierced by Rankin Renwick, 3:00, 2026, US. A swirling punk rock invocation for revolution.

Experiment 10 (1:00–2:00PM)

AN UNCERTAIN ETERNITY by Ella Morton, 29:12, 2025, Canada. An Uncertain Eternity follows the journey of icebergs that travel from Ilulissat Icefjord in Greenland to the East coast of Newfoundland in Canada. Narrated by Greenlanders and Newfoundlanders, this film explores the political, social, and spiritual implications of the icebergs and how they are changing as the planet warms.



Still from *AN UNCERTAIN ETERNITY* by Ella Morton, Experiment 10

Dancing with Moloch by 99 Hooker, 30:00, 2025, US. This live performance mixes B movies, ecstatic dancers, animations, live and recorded poetry, personal elegies, remembrances including an auto-eulogy, zombies, Allen Ginsberg, John Denver, Black Sabbath, Charles Manson, Wheel of Fortune, Buddy Rich, Jelly Roll Morton, Max Fleischer, Donald O'Finn, Feedback, Akio Mokuno, Donald Miller, Emmalee Sutton, to name but a few. 99's multimedia *Danse Macabre* is joyous, funny, terrifying, thoughtful and playful.



Still from *Dancing with Moloch* by 99 Hooker, Experiment 10

Experiment 11 (2:45–4:15PM)

Survey of the Cave: Select films from the EXiS Festival, curated by Inhan Cho

Cinema is both a medium that records time and one that creates it. The time produced by still images of frames flowing per second appears linear and irreversible. Yet cinema merely creates an illusion of continuous movement; in reality, it is a composition of discontinuous units. The four films in this program focus precisely on what lies 'in between' - between frames, between images, between past and present. There, the linear progression of cinematic time is dismantled, giving rise to new temporal forms: reversal, doubling, circulation, and layering. Heehyun Choi, Jaekyu Byun, HeeSue Kwon, and Ji-hwan Kim each question the forward flow of time in their own distinct ways. A world transformed into negative, forward-moving time encountering backward-moving time, images rotating through cycles of forgetting and return, memories that scatter when pursued. Through reversal, inversion, and recursion, they present the multiplicity of time, decomposing the cinematic time believed to flow only forward and recombining its discontinuous units - frames, photographs, layers - to construct new temporal experiences. In this process, the materiality of the medium becomes decisive. Rather than traditional editing, corporeal and physical acts become methodologies for constructing time. This program explores the fundamental question: cinema does not represent time but generates time itself.

Our Cave (우리의 동굴) by Heehyun Choi, 22:30, 2024, US/Korea. Magritte doubted Plato's allegory of the cave through his painting *The Human Condition* (1935). In the 18th century Joseon Dynasty, Shin Don Bok put together the anecdote collection *Hak San Han Eon*, which includes a story of two people willingly venturing deep into a cave rather than seeking light outside, eventually reaching a completely different world. In this film, the two people become women, and together, they load the film into the camera. In the utter darkness where only the sound of water is heard, images emerge. In that place where everything is inverse, the camera becomes a watering can, a mirror, and a teapot.

Snowy Train (눈 내리는 기차) by Ji-hwan Kim, 12:35, 2024, Korea/Switzerland. The train is moving forward without stopping. In a single timeline, forward-moving time encounters backward-moving time. Time and space break down between frames, finely dividing each second. While the window remains stationary, the world outside changes. This film does not aim to capture the landscape as a lifelike portrayal but strives to visualize the world more precisely through vibrations of shapes and colors. I edited the film by placing two different sources on one timeline through improvised typing. The first edit sets the rhythm, and the duration of the "typing performance" determines the film's length. The film holds the potential to reach completion and to be infinitely created. I employed multi-camera editing, commonly used in broadcast studios, to create an unending movie. Aiming to blend the space between different moments and the space between spaces, I utilized DVO Fix, a tool used to restore films digitally. Drawing inspiration from these alternative techniques, I challenge the boundaries of filmmaking and incorporate the accompanying results into my creation. Inside the train from Wengen to Lauterbrunnen, the snow-covered landscape and the darkness of the tunnel, three windows offer serene yet ever-changing impressions.



Still from *Our Cave* by Heehyun Choi, Experiment 11

Photographic Survey (사진측량) by Jaekyu Byun, 15:48, 2013, Korea. Photographic Survey is shot by chance to take a picture after encountering a storage in Suncheon Bay. I thought it was a salt barn and approached it, but unlike the expectation, the real figure was very different. Perhaps, does not memory have such a characteristic? Human beings always want to see what their shades of memory create. I thought myself a sort of tracing to describe a process of consciousness. The process of the work production is to make it conceivable as a thought process what the relation between me who is chasing memories and another me, observing its meaning. It is described on the axis of time that the flow of film forms an ambivalent structure of consciousness and then it gets to have a trajectory, consequently, it reveals such an antinomic structure. That is, the gap between the filming action to confirm the realization of substance and its picture shot in the scene shows that the memory cannot be identified with its object in the subject. Also, the constructed time into photos(material space) ,forms material thickness of the substantial world and at the same time makes a double structure as a visual unit in the filmic space through piling up photos. We have all idiosyncratic precious objects in our memory. But it could not be the same with what we remember. Memory is like an ungraspable mist. Our memories always hover us and readily make relationships with the subject of memory. Yet, if we once tried to identify their substances, examining or recollecting them clearly, they would be dispersed and disappeared.

Esrever (에스레베르) by HeeSue Kwon, 16:25, 2023, Korea. While images are forgotten and returned to memory in a spinning motility, the empty point of view returns to the viewer and repetition returns to the uninterpretable dimension.



Still from *Photographic Survey* by Jaekyu Byun, Experiment 11

Experiment 12 (4:45–6:15pm)

Dance on Screen, curated by Rosie Trump

A program of recent short films from the Third Coast Dance Film Festival curated by Rosie Trump. This program is supported by the University of Nevada, Reno with grant support from the College of Liberal Arts and the Department of Theatre and Dance.

the window kind of opens by itself by Rebecca Salzer/Anya Cloud, 11:27, 2019, US. *The window kind of opens by Itself* takes place at the intergenerational, embodied intersection of four important experimental dance artists. It explores radical expressions of self within duet form to reveal intimate and epic portals of connection, divergence, and aliveness.

body landscapes by cari ann shim sham, 3:46, 2024, US. Self-portraits of the artist's emotional states to process the experience of going through breast cancer during the pandemic.

Sueño de Obsidiana (Obsidian Dream) by Scotty Hardwig/Claudia Lavista, 9:44, 2023, Mexico. Recorded on location in Oaxaca, Mexico, the film follows a woman on a spiritual journey through portals of the natural world: water, earth, air, and fire.

APE by Allison Beda, 3:00, 2021, Canada/US. A comedic dance film exploration of our evolution, and the human struggle to connect with each other in an increasingly digital landscape, and as we grow increasingly more addicted to our phones and devices.

Salt Water by Abe Abraham, 5:45, 2018, US. This work is a Dance-film set to the seismographic recordings of the earth's vibrations.

Canis Major by Charli Brassy, 10:00, 2019, US. An artist suffering from severe writers block relies on the friendship of their dog in this multi-genre sci-fi short. Based on many true stories, this video-animation hybrid ruminates on the relationship between dancing and earthly survival at the "end of the world."

here and there, now and then by Cheryl Pagurek, 7:11, 2024, Canada. Two dancers move fluidly and visually through space and time, their movements uniting historical black and white film footage with contemporary colour video.

Lazarus by Tuixén Benet, 8:34, 2020, US. Through a dialogue between movement and landscape, *Lazarus* reflects on the objectification of the female body in film.

TWINS You must be related! by Varya Rootwood, 3:48, 2018, US. Two dancers explore public perceptions of twins and their internal struggle of sisterhood.

Liberty by Bobby Morris/Ariadna Franco Martinez, 10:00, 2021, Mexico. *Liberty* looks within the safe space of a relationship and how culture can be held creatively or destructively within the body.



Still from *Sueño de Obsidiana* by Scotty Hardwig and Claudia Lavista, Experiment 12



Still from *Prefer Not To Say* by Tommy Becker, Experiment 13

Experiment 13 (7:45–8:45pm)

Death in the Archive by David Sherman, 15:04, 2026, US. *Death in the Archive* is an inquiry into forgotten films and artists' lives, tracing a path from personal to institutional archives. The film unfolds as a historical montage and diaristic mapping of visionary Beat filmmakers of San Francisco's North Beach, conjuring the celluloid bodies and creative metabolisms that persist amid the human and material mortality of artists, images, and fragile film stocks. Fragments of Dion Vigné, Jordan Belson, and Christopher MacLaine intertwine with personal histories and cinematic visions, constructing an archaeology of memory. Preservation of both media and life becomes an ephemeral transmission — the fragile survival of memory. Gestures, voices, and images endure, transcending time and material limits, as the film bears witness to absence, endurance, and the persistent life of creative imagination.

River of Days by Mark Street, 7:16, 2025, US. Using hundreds of transparent photographic stills animated on a lightbox and abstract Super-8 footage, the film meditates on the illusory nature of the passage of time.

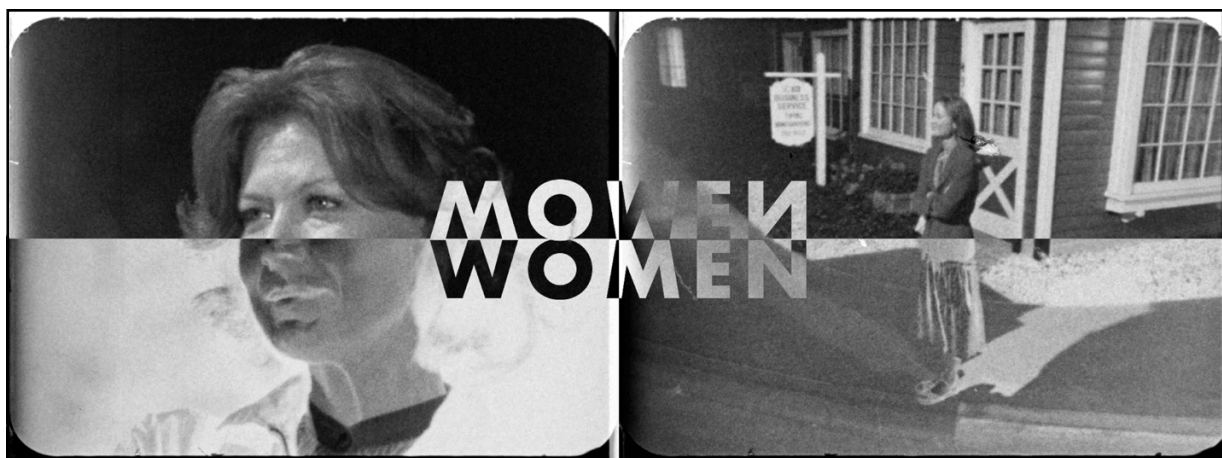
Prefer Not To Say by Tommy Becker, 3:50, 2025, US. In an age dominated by identity politics and increasingly intrusive bureaucracies, this work is a celebration of privacy, personal freedom, and diversity of being. As we are defined and divided by institutional language and algorithmic data systems, urgent global issues affecting all of humanity are spiraling out of control and being ignored. Choosing to *Prefer Not to Say* is an act of protest in a refusal to be reduced by bureaucratic categories that divide and flatten the complexity of our lived experience.

Hollowgram by Laura Lancu, 7:00, 2024, Romania. *Hollowgram* conjures varicolored clusters of swirling images and sounds from places real and imagined as if looking through a flip book in a dream. Narratively, the film pilots the tension between the desire to share memories and possibilities with another and the failure of the attempt. Conceptually layered over, a defiant authorial selfhood responds to the outside interrogations that punch in, "Who do you think you are?"

Spirit Away by Sally Cloninger, 5:09, 2025, US. An unexpected and mysterious encounter with a group of students from Japan on a beach in Hawaii. Inspired by the work and life of Ryuichi Sakamoto (1952-2023). Sound design includes motifs and themes from his music.

BETTER LIGHTING by Kathryn Ramey, 2:13, 2025, US. An agitprop made from two 30-second GE adverts from the 1970's repurposed to rebuke the role white women voters in the US have chosen to uphold white supremacy and the patriarchy instead of supporting the interests of women and anyone who loves them.

Cleanup on Aisle Adorno by John Akre, 5:06, 2025, US. The Culture Industries go grocery shopping in this found footage bleach and color over black and white super 8.



Still from *BETTER LIGHTING* by Kathryn Ramey, Experiment 13

EXPERIMENTS IN CINEMA v21.5 THANKS OUR 2026 SPONSORS AND FRIENDS!



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), Nicole Del Mar (Print Traffic/submissions), Nina Shoenfeld (Youth Lens curator), Lili Greene (festival trailer), photographers Daniel Ulibarri and Liam DeBonis, Zoom moderators Kamila Kuc, M Freeman, Paul Echeverria, Georg Koszulinski, Ruth Hayes, G. Chesler, and Catherine Forster, my curatorial committee which included Kamila Kuc, Georg Koszulinski, Sally Cloninger, Ruth Hayes, Kristin Hole and Paul Echeverria. Thanks also to Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (owner, the Guild Cinema), professor Peter Lisignoli, professor Andrew Barrow, professor Stephanie Becker and their students and all the great members of Basement Films who helped to make our festival possible!

THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



For the past 21 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 Albuquerque Film Office, New Mexico Arts, The New Mexico Humanities Council, 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 21 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 non-profit and all donations (\$\$) are 100% tax deductible! You can now make donations through our website at www.experimentsincinema.org/donate or you can send suitcases filled with small, unmarked bills to Basement Films at:

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