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BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v13.6

INTERNATIONAL EXPERIMENTAL FILM FESTIVAL

THE
BLACK
MATERIAL
EDITION

APRIL 10 – 14, 2018

AT THE GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

APRIL 13, 2018

AT THE AFRICAN AMERICAN
PERFORMING ARTS CENTER
310 SAN PEDRO DR NE
ALBUQUERQUE, NM

WWW.EXPERIMENTSINCINEMA.ORG

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film!ABQ

African American
Performing Arts Center

ALBUQUERQUE
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FOUNDATION

EXPERIMENTS
IN CINEMA v.13.6
APRIL 10-14, 2018

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IN THE LOBBY OF GUILD CINEMA,
LOOPED WORKS:

A Little Gesture, Franziska Lauber, 5 minutes, 2016, Switzerland, US premiere. A found footage video that thinks about interspecies relations through the merging of physical and digital material. Can we connect with other species through the digital world?

Aufgelöst – Gelöst – Abgelöst, Stefanie Weberhofer, 2 minutes, 2016, Austria, US premiere. This vibrantly colored video gives a close look to three chemical processes. By intervening into the fundamental substance of the moving image media the decay of the source material accelerates. The projection, arranged in a triptych, provides a direct comparison between the digital and analog dissolution of the media.

VENUES AND ADMISSION INFORMATION

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

- General admission \$10 per day
- Students \$8 per day

African American Performing Arts Center
310 San Pedro Dr NE
www.aapacnm.org
(505) 222-0785

- Events on Friday, April 13
- Admission is FREE

All receptions (unless otherwise noted), immediately follow the last program of each evening at:

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



Guest curator, Greg DeCuir and Bryan Konefsky

LETTER FROM THE DIRECTOR

Over the years there have been many film festivals that have inspired both my own creative work and the evolution and trajectory of Experiments in Cinema. A short and incomplete list of such festivals might include the Ann Arbor Film Festival, The Directors Lounge, Videoex, International Festival of New Latin American Cinema, Alchemy Film & Moving Image Festival, Bienal de la Imagen en Movimiento, Alternative Film/Video Festival, Athens Film/Video Festival, Big Muddy Film Festival, Milwaukee Underground Film Festival, Anti-Matter Film Festival, FLEX Film Festival, Les Inattendus Festival, PDX Festival, Bearded Child Film Festival, The European Media Arts Festival, Media City, and the list goes on... However, at the moment, I am thinking about two festivals in particular. The Dallas Videofest and Belgrade's Alternative Film/Video Festival. Bart Weiss, the founder/director of the Dallas Videofest was one of the earliest curators to screen my work (thanks Bart!). Additionally, at the Dallas festival, Bart has nurtured a warm and welcoming vibe, which I have (hopefully) exported to EIC. This year I am proud to welcome Bart Weiss back to my festival and offer him an Experiment/program where he will share some of his work and selections from Videofest (sharing is key to EIC). And, as a teaser to Experiments in Cinema v14.7 (April 2019), I am planning to bring some of my favorite festival directors and curators from around the world to present programs about their events and participate in a panel discussion about the state of the moving image arts. Richard Ashrowan (founder/director of Scotland's Alchemy Film & Moving Image Festival), watch your email for an invitation to EIC in 2019! (fair warning). So many festivals, so little time! I don't recall the exact circumstances that led to my friendship with curator Greg DeCuir, however, what I do remember is that somehow in 2013 I was able to coerce Greg and his staff at the Alternative Film/Video Festival in Belgrade to have me participate in their event. The experience was remarkable and life changing (thanks Greg). This year I am honored to work with Greg as my guest curator for our Black Material edition. Greg has invited film scholars and artists Cauleen Smith, Claire Diao, Kisito Assangni, Jon Goff and Kevin Jerome Everson to present programs that explore the theme of African diaspora. Greg has assembled a remarkable group of individuals and voices, some of whom I will be experiencing for the first time.

The day I stop learning from EIC is the day I stop producing this event, and I don't think that will happen anytime soon. Thanks to all the artists who, over the years, have challenged my expectations as a curator and festival director. I am deeply indebted to your creativity, your imagination, your passion and your vision.

One frame at a time, BABY!
Bryan Konefsky
Founder/Director, Experiments in Cinema

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

Cover image by Akosua Adoma Owusu, created in collaboration with James Petrozello and Laolu Senbanjo.
Cover design by Beth Hansen.

WORKSHOPS
UNIVERSITY OF NEW MEXICO

Free Events

FRIDAY APRIL 13

9:00AM-2:00PM

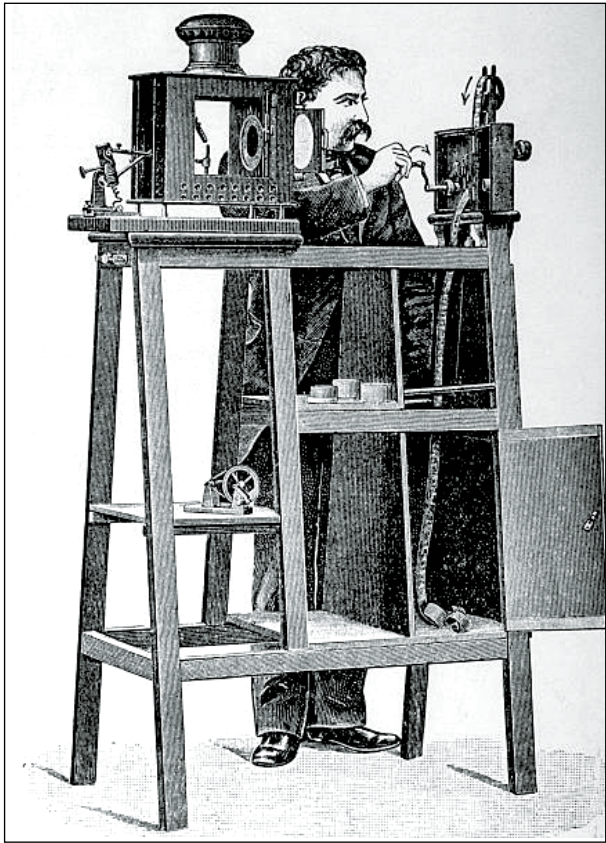
UNIVERSITY OF NEW MEXICO
PHOTOGRAPHY LAB
505.412.9263

EXPERIMENTS IN CAMERA

Space is limited. Contact bethzilla@gmail.com by April 10

Using a historic hand cranked 35mm camera, lovingly called the lunchbox, this workshop will examine the film making strategies and technologies during the time of Lumière and early Cinema. Workshop participants will create a single shot "Lumière/ vérité reel" and then learn to process, print, tone and project the final result. The workshop will focus on demonstration and discussion of the various chemical and mechanical processes such as: negative vs reversal processing, tinting and toning and standard b/w cine development. This workshop will be taught by Taylor Dunne and Eric Stewart.

Taylor Dunne is a filmmaker, curator and university lecturer based in Colorado's San Luis Valley and the Catskill Mountains of New York State. She has an affinity for photographic processes, amateur film, the personal archive, and the history of the cinematic apparatus.



Eric Stewart is a multimedia artist and educator. Working predominantly with 16mm film his artistic practice invokes photochemical and darkroom processes to investigate landscape, place and cultural identity in the American West.

9:30AM-12:30PM

ARTS LAB, UNM CAMPUS
131 PINE ST. NE
505.277.2253

SPECIAL BLACK MATERIAL WORKSHOP
WITH KEVIN JEROME EVERSON

With a sense of place and historical research, Kevin Jerome Everson films combine scripted and documentary moments with rich elements of formalism. The subject matter is the gestures or tasks caused by certain conditions in the lives of working class African Americans and other people of African descent. The conditions are usually physical, social-economic circumstances or weather. Instead of standard realism he favors a strategy that abstracts everyday actions and statements into theatrical gestures, in which archival footage is re-edited or re-staged, real people perform fictional scenarios based on their own lives and historical observations intermesh with contemporary narratives. The films suggest the relentlessness of everyday life—along with its beauty, but also present oblique metaphors for art-making.



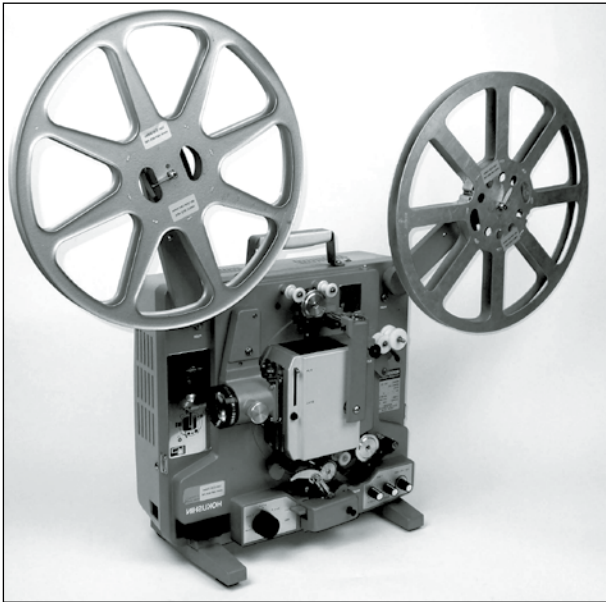
Kevin Jerome Everson

12:45-1:00PM

ARTS LAB, UNM CAMPUS
131 PINE ST. NE
505.277.2253

16MM PROJECTORS PERFORMANCE

What Is Nothing (After What is Nothing), Kristin Reeves, 10 minutes, 2017, USA, 16mm projectors performance. This live performance incorporates found educational films, direct laser animation and nine 16mm projectors. The goal is to realize the multifaceted materiality of nothingness through the eyes of those who may be the most vulnerable to the void.



TUESDAY APRIL 10

GUILD CINEMA

EXPERIMENT 1

2:30—3:30PM

Te Aroha, Natasha Cantwell, 1.5 minutes, 2013, New Zealand, US premiere. Filmed on 16mm, with a soundtrack constructed from 1960s film scores, Te Aroha references classic suspense movie tropes. However, rather than building to a traditional climax, the subject is stuck in a feedback loop of paranoia, suggesting that even trusted hiding places cannot provide comfort from the fears our minds construct.

For Elise, Evanthia Afstralou, 1.5 minutes, 2014, England. For Elise was produced during a month long residency at the Elsewhere museum in North Carolina. The characters are introduced while cleaning the museum. They become an addition to the museum's display, re-establishing and challenging the institution as a site of colonization.

Shadows of a Building That Was Never Built (An Opening Logo), Jan Willem Deiman, 2.5 minutes, 2017, Netherlands, US premiere. An opening logo reconstructs the shadows of a never executed building, the architect James Stirling., removing the architecture, the only things remaining are abstract signs and an alphabet of shadows.

London Bird, byAliceson Carter, 2.25 minutes, 2014, UK. This work plays with traditions of natural history films referencing various wildlife that live along the River Thames, only to perish after being featured on broadcast news.

Houses of the Periphery, Camila Garcia, 2.75 minutes, 2016, Colombia, US premiere, (silent). This series is a tribute to periphery. The artist is familiar with most of the houses in the Savannah of Bogotá and some in forgotten places such as Quinata Roo and Yucatan (Mexico). The geometric decorations are evidence of the artistic expression of these marginal inhabitants.

EXPERIMENT 2

4:15—5:30PM

Films To Break Projectors, Tim Grabham, 5 minutes, 2016, UK. Glueing, scraping and splicing 35mm, 16mm, and 8mm film creates unprojectable, rhythmic celluloid collages. Hi-res scanning and digital stop motion reanimates the material where traces of ambiguous narratives emerge from the complex loops.

Thinker, Carolyn Sortor, 1.5 minutes, 2016, USA. On thinking, feeling, and imagining; and speculating about mirrorings between us and our leaders. Also conducting a musical experiment.

Refining The Senses, Atoosa Pour Hosseini, 12.5 minutes, 2017, Ireland, US premiere, Super 8mm. The artist sits spinning wool at a site of memory as image and reminiscence fluctuate between the personal and the general. Bodies wander, landscapes echo each other, and time is unwound through a carefully wrought approach to 8mm celluloid.

Citizen Poet, Mike Hoolboom, 6 minutes, 2017, Canada, US premiere. Based on Lisa Robertson's poem "The Nilling" the movie offers poetry as antidote to the exclusions of state and identity.

Gibraltar Point (transformed), Penny McCann, 6 minutes, 2017, Canada, US premiere. Erratic flashes of light spark across a flickering expanse of Lake Ontario. The image itself can't be contained as light and debris spill outside the frame. The random alchemy of hand processing techniques creates a landscape that transcends the observable, edging into the sublime.

EXPERIMENT 3

7:00—8:30PM

SPECIAL BLACK MATERIAL PRESENTATION

EXPERIMENT AFRICA: BODY & SOUL, CURATED BY CLAIRE DIAO.

This short film program highlights a wide range of African experimental films from unexpected African countries such as Mauritius, Lesotho or Mali. Focusing on emerging artists and voices from the continent, these filmmakers interrogates the body representation, as well as people's mind set.

Minerals and Buttercups, Laura Lancu, 14 minutes , 2017, USA. A film about preservation, viewing and vision made around unceremoniously manipulated diary entries of John Ruskin.

Aquarius The Waterman, Steve Wetzel, 10.5 minutes, 2017, Austria. Aquarius is an Austrian legend about the founding of the Erzberg mine, one of the largest open pit mines in Europe. The video, consisting entirely of footage from Youtube, is about storytelling, the intersection between geography and human culture, and perhaps the need to reassess our relationship to the material world.

Laisse Tomber les Filles (Leave The Girls Alone), claRa apaRicio yoldi, 1.5 minutes, 2013, Spain. Cutting and looping short segments of footage from both "dance scenes" of Vivre sa vie and Buffalo '66, where the directors break the logic and continuity rules of narrative cinema, I created a new meaning: a seduction play and frivolous dance where individual dramas are hidden behind loops and repetitions.

Mammaries, Monica Panzarino, 4 minutes, 2016, USA. This performance of Barbra Streisand's 1973 hit "The Way We Were" pairs a play on the word "memories" with real-time image and sound processing. The image is processed using a historic Paik Abe "Wobulator" replica. Panzarino's voice is processed, "The Nipulator," a wireless bra custom-built, the artist.

Segmented Sleep, Mira Steinzor, Rie Ito-Hiraka, and Christina Schnabel, 9 minutes, 2017, USA, US premiere. A collaboration between three young female filmmakers, Segmented Sleep is a series of three short films, each conveying a separate state of consciousness: sleepwalking, lucidity, and awakening. Themes such as detachment, identity, and feminine physicality are explored in each segment.

The Lady Brushmaker, José Simões, 3 minutes, 2014, Portugal, US premiere. This work is a dream-like portrait of a small manufacturing workshop, brooms, brushes and a brushmaker.

Canteros, Diego Oliver, 18.5 minutes, 2017, Peru, US premiere. Canteros is a visual exploration of the sillar quarries in the city of Arequipa, Peru, where the monumental dimensions of the dried ignimbrite valleys and the harsh environment in which the miners (locally called "canteros") work are the indisputable protagonists of the territory.

Screen Used, Jane Topping, 10 minutes, 2016, Scotland, US premiere. Viewers are closer to their object of desire than ever. This work tests if this closeness amplifies or frustrates feelings of intimacy and ownership. The net and the screen are together creating a new form of desire which has yet to be clearly defined or interrogated.



Still from *Mugabo* by Amelia Umuhire, part of Experiment 3

EXPERIMENT 4

9:00—10:00PM

Heliopolis Heliopolis, Anja Dornieden, 26 minutes, 2017, Germany, 16mm (silent). Heliopolis Heliopolis was the name of a metropolitan simulacrum devised as a training tool for urban planning at the NoUn School of Architecture in Egypt in the 3rd Century BC. *Heliopolis Heliopolis* is a cinematic interpretation of the simulacrum and the hypnotic, trance-inducing ritual connected to its use.

Wishful Thinking, Allan Brown, 13.5 minutes, 2017, Canada, US premiere. Trotters come around the bend as announced, race caller Immanuel Velikovsky. A wall of sound...we can't believe in "if" anymore.

Fragments of Peace, Lin Li, 15 minutes, 2014, Scotland. Using a mixture of interviews (with local residents in an idyllic location in the Scottish Borders) and fictional narrative (inspired, an old Chinese tale), this film considers the questions of what constitutes peace and whether peace is attainable, particularly in relation to the idealized notion of rural living. The images and the interweaving audio clips highlight the fragmentary, selective and illusory nature of our perception and understanding of reality.

RECEPTION: TRACTOR BREWERY
118 TULANE DR SE
(505) 433-5654

WEDNESDAY APRIL 11

GUILD CINEMA

EXPERIMENT 5

2:30—3:30PM

Repercussion, Sabbir Parvez Shohan, 1 minute, 2017, Bangladesh, World premiere. *Repercussion* is a political statement about existence through a poetic counterpoint of images and sound.

Junkanoo Talk, Rhea Storr, 12 minutes, 2017, UK. An examination of the colorful and sensual world of Junkanoo, a carnival in the Bahamas.

Postcard Film, Michael Betancourt, 1 minute, 1999, USA. *Postcard Film* is a palimpsest. It presents a series of transparent overlays of handwritten commentary on an antique postcard of a small boat being drawn up on a sandy beach.

Very Long Play Vinyl, Vladimir Morozov, 10.25 minutes, 2015, Russia. Our life is accompanied, subtle melodies coming from unknown places. These melodies are few in numbers, and all of them could fit on one side of a conventional stereo vinyl...

The Decision, Patricia McInroy, 1 minute, 2017, USA, World premiere. A short conceptual piece illustrating the instant you split into more than one being while being in the decisive moment suspended on the line of change.

Orphan of Asia, Kuo Ying Hsiu, 4.25 minutes, 2017, Taiwan, US premiere (silent). Beginning in 2013 the filmmaker began participating in residency programs around the world. However, the more she traveled the more she became confused about issues around identity. This work is inspired, the text *Orphan of Asia*, Zhouliu Wu.

Impressure, Guli Silberstein, 4.5 minutes, 2017, UK, World premiere. A unique texture made, processing images captured in the British landscape, referencing a history of human fascination with nature revealing a growing troubling tension. The footage, captured, digital code, is exposed, exploded and diffused on screen, signaling a sense of departure and absorption.

Oyashio, Tomislav Findrik, 4.5 minutes, 2017, Croatia. Dive into the unique world of contemplation united together with sound and motion to celebrate life forming a "parental tide," OYASHIO.

A Though In Your Eyes, Jeff Hudson, 2.5 minutes, 2017, USA, World premiere. As these are snippets of the filmmakers memories, he was skeptical of showing this work, but the "walking backwards" part worked out better than expected and, as a result, here it is!

Mantle, Libi Striegl and D. Brigman, 5.5 minutes, 2017, USA, World premiere. An apocalyptic consideration of traditional values.

Valley of the Shadow of Death, Marko Ubovic, 7.5 minutes, 2017, Serbia, US premiere. This work is based on an iconic war photograph with the same name, taken, Roger Fenton in 1855. The film tries to understand the multilayered dimension of this war photograph and to contemplate the consequences of wars in general and an artist's role in this world.

WEDNESDAY APRIL 11

GUILD CINEMA

CONTINUED FROM PAGE 3

EXPERIMENT 6

4:15–5:30PM

Flower Shop (parts 1 & 2) Protection & Fear, Tommy Becker, 8.5 minutes, 2017, USA. Our planet's ecosystem is collapsing as our country's military complex thrives. The democratic system we rely on has been hijacked, corporate and special interests,, elites and the influence they buy. Sortition is a viable move towards a democracy truly representative of the people and their wellbeing.

Framelines, Sabine Gruffat, 10.25 minutes, 2017, USA, 35mm. Framelines is a scratch film for the 21st Century made, laser etching abstract patterns on the film emulsion of negative and positive 35mm color film. The result of the laserburning layers of emulsion produces a pixellated language of colors and textures only possible through this process.

Hús, Kyja Kristjansson-Nelson, 1.5 minutes, Iceland. On the surface this work is a study in form, rhythm and architecture in Iceland and North Dakota. Scratch the surface and find a meditation on emigration and immigration. Sound score, Icelandic noise artist, AMFJ.

African Film School, Roger Horn, 5 minutes, 2017, South Africa, US premiere. This work was loosely inspired, Peter Kubelka's 1966 film *Unsere Afrikareise* and Luis Buñuel's 1933 film *Land Without Bread*. this work uses Found Super 8mm home movies of wildlife from Rhodesia (Zimbabwe) and South Africa with a voice over, Roger Horn to disorient and force viewers to ponder the nature of capturing images.

Night, Street, Lantern, Pharmacy, Johannes Gerard, 4.75 minutes, 2017, Russia, World premiere. A cinematic interpretation of "Night, Street, Lantern, Pharmacy", the Russian poet Aleksandr Blok. This work combines imagery of St.Petersburg at night and an abstract interpretation of the poem, the theater group STAGE DFT (St.Petersburg, Russia).

Your Father Was Born 100 Years Old And So Was Nakba, Razan AlSalah, 7 minutes, 2017, Palestine/Lebanon/USA. Oum Amin, a Palestinian grandmother returns to her hometown, Haifa through Google Streetview. Today this is the only way she can see Palestine.

EXPERIMENT 7

7:00–8:00PM

Mobile Devices, Paul Echeverria, 5 minutes, 2017, USA. Mobile Devices draws parallels between digital technology and the potential for human extinction. Using photography, Eadweard Muybridge, the video presents a visual description of our accelerated relationship with technology. Will these unassuming devices enhance our state of being or will they facilitate a voluntary migration towards our inevitable extinction?

Unnatural Disasters, Amanda Van Valkenburg, 8.5 minutes, 2017, USA. Unnatural Disasters uses 3D software to "sculpt" replicas of existing architecture. The nature of capitalism creates a large number of abandoned buildings left decaying. These mood driven vignettes explore a cathartic desire to see civilization destroyed. The moment of impact is slowed down and restructured into a meditative, rhythmic experience.

Minispectacles As Nice As Pies, Maarit Suomi-Väänänen, 5.5 minutes, 2017, Finland. Minispectacles is a series of one minute film haikus. As Nice As Pies follows North African refugees first time making Karelian Pies which is the Finnish national food.

Brown Bird, Jon Ratigan, 5 minutes, 2017, Wales, US premiere. In *Brown Bird*, the logic of dreams and slippages in the fabric of language, force a man with an empty plate to reflect upon his own mortality.

In Search of an Axis, Hannah Dawn Henderson, 17.75 minutes, 2017, UK/Netherlands, US premiere. In *Search of an Axis* is a film-essay that contemplates diasporic identity. This work studies the regurgitation of social dynamics and the body as political territory. Featuring a series of site-specific choreographies inspired, gestures of meditation and protest, the film's loose narrative examines possibilities for resistance and liberation.

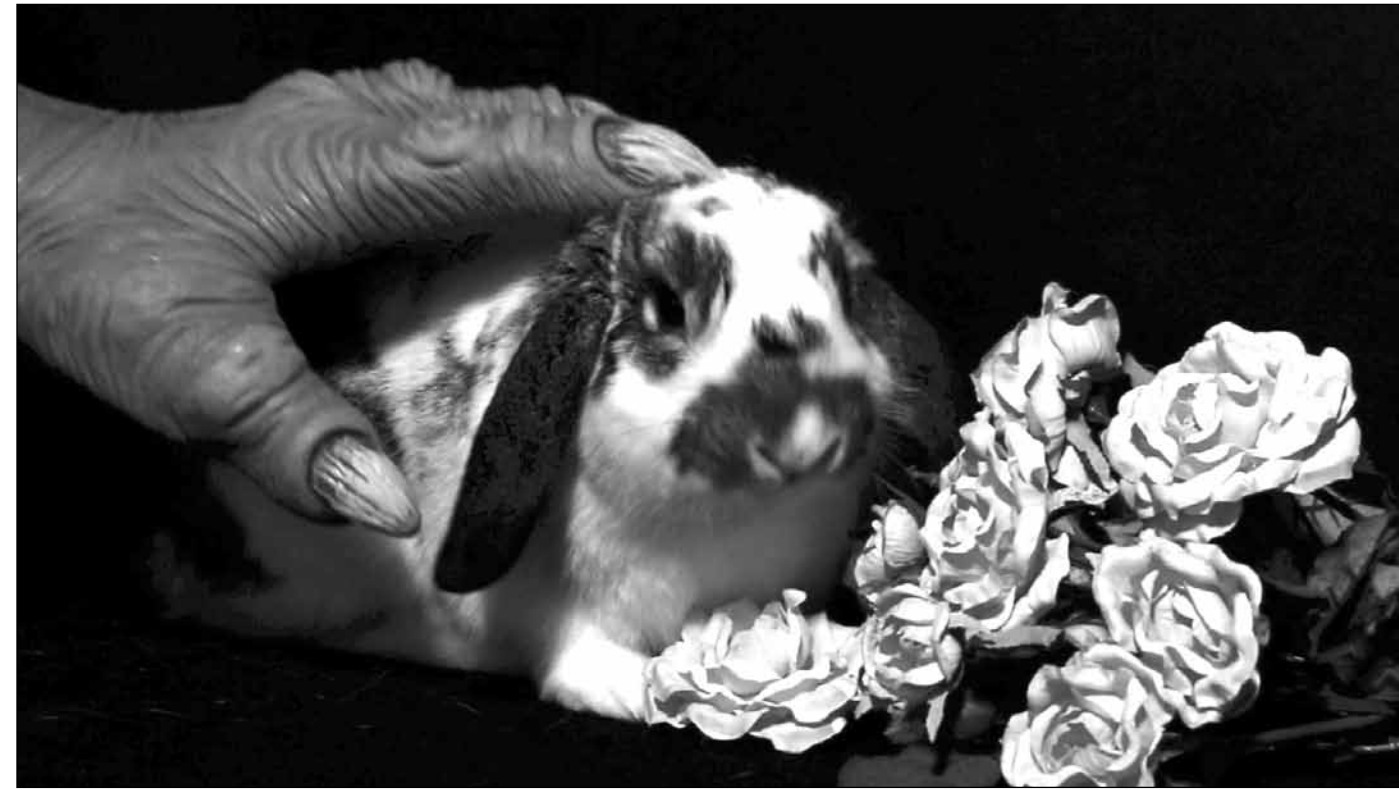
Fish Tank, Haoge Liu, 6 minutes, 2016, China, US premiere. In this film hand drawn animation was used to illustrate the connections between trap, constraint and freedom in a vivid way. The work uses composite materials and a multilinear narrative to demonstrate relations between a fish's view from fishbowl and images from people's perspective.

Mortuary Film (Frontier Journals #10), Georg Koszulinski, 3 minutes, 2017, Canada, World premiere. As was customary among certain First Nation bands along the Pacific Northwest coast, the remains of a well-respected chief could be laid to rest atop a mortuary pole, or as among the Kwakwaka'wakw, in a bentwood box high up in the trees. In this final entry of the *Frontier Journal* series, I visit Vancouver's Stanley Park where the most photographed totem and mortuary poles in the world are on display. The collection features many well-known carvers, including a replica of Chief Skedans Mortuary Pole that was raised in Skidegate, Haida Gwaii in the 1870s. The replica pole was carved, the revered Haida artist, Bill Reid. *Mortuary Film* is comprised of some of the last 16mm footage I shot while living in the Pacific Northwest.

Dota, Petra Zlonoga, 4.5 minutes, 2016, Croatia, US premiere. An audiovisual weave in which an animated line represents the warp, while the female voice represents the filling. She who weaves and that what is woven intertwine through time.

Intra-Chronotopos: Fort William Jute Mill, TAXI (Suman & Sourav), 28 minutes, 2017, India, US premiere. Marked, the interrelation of understanding place and time in the comprehension of everyday life in the jute mill, Intra-Chronotopos is an attempt to observe rhythm in the Lefebvrian sense: "everywhere where there is interaction between a place, a time and an expenditure of energy, there is rhythm."

Are You Tired of Forever?, Caitlin Craggs, 6 minutes, 2017, USA. An exploration of sensory cinema through a portrait of the filmmaker. The subconscious intrudes... as it will often do.



Still from *Flower Shop (parts 1 & 2) Protection & Fear* by Tommy Becker, part of Experiment 6

EXPERIMENT 8

8:30–10:00PM

SPECIAL BLACK MATERIAL PRESENTATION

STILL FIGHTING IGNORANCE & INTELLECTUAL PERFDY, CURATED BY KISITO ASSANGNI.

Still Fighting Ignorance & Intellectual Perfidy Project (SFIP) is a platform for critical thinking, researching and presenting African video art. The technological revolution has democratized cultural and artistic practice through everyday access to new media. At the same time, the pervasive presence of technology in our lives has raised questions around privacy, surveillance and ownership, the dominance of Western media in globalization, as well as the privilege of access in the developed world. The [SFIP] network is dedicated to the diffusion of new experiences worldwide through film and video. It is unfortunate that contemporary African art remains largely associated with sculpture and painting. Much work remains to be done in adequately researching the creative energy of the continent, especially within the last decade. This program presents a selection of African video art that stands beyond the clichés that remain associated with the dark continent and the postcolonial image. It seeks to

bring viewers closer to idiosyncratic readings of African video art and its thematic concerns which are largely ignored. *Still Fighting Ignorance & Intellectual Perfidy* contextualizes African video art within a larger cultural framework. Reflecting an age of inter-cultural migration, [SFIP] presents African video artists who live in Africa, Europe and USA whilst providing a meeting point for knowledge and interest in the relationship between self and society. Most works address issues of alterity, identity, tolerance and social relationships as artists reflexively consider their sense of place and belonging in an increasingly interconnected world. From experimental video to short film, this show focuses on aesthetic and methodological perspectives of fighting ignorance and intellectual perfidy in contemporary African art. The project tells Africa's story, African new media artists as seen through the lens of the relation between tradition and modernity.

RECEPTION: TRACTOR BREWERY

118 TULANE DR SE

(505) 433-5654



Still from *Afrikabu* by Abdoul-Ganiou Dermani, part of Experiment 8

THURSDAY APRIL 12

GUILD CINEMA

EXPERIMENT 9

2:30–3:30PM

Black, Anouk De Clercq, 5 minutes, 2015, Belgium, 35mm (silent). Simultaneously boundless and intimate, collective and personal, this work is an ode to and an example of a cinematic experience that is becoming increasingly rare, the darkness of a movie theatre in the course of the projection of a 35mm film print.

Liquid Voices, Ha Na Lee, 8 minutes, 2017, USA. Based on Virginia Woolf's short story *The Fascination of the Pool*. The story's fluidity, imagery, and depth shapes the structure for the musical piece. The moving image attempts to poetically visualize voices floating on top of each other.

EXPERIMENT 10

4:00–5:45PM

SPECIAL PRESENTATION: LOOKING BACK IN 2 DIRECTIONS CURATED BY BART WEISS

These two programs I reexamine images cinematic archives of different worlds. In *Remixing the News*, I obtained 1-3 terabits of TV news footage from a Dallas TV station from the Bill Jones archives and gave it to 10 local filmmakers to look at the present thought the lens of this footage from 1960–1976. Filmmakers include Christian Vasquez, Justin Wilson, Steve Baker, Gordon Smith, Mike Morris Dakota Ford, Michael Thomas, Blaine Dunlap, Michael Morris, and Carmen Menza. This production originally appeared on KERA's TV show, *Frame of Mind*.

EXPERIMENT 11

7:00–8:30PM

SPECIAL BLACK MATERIAL PRESENTATION. M-U-S-I-C, CURATED BY CAULEEN SMITH.

The music film/music video remains an alluring project for many filmmakers. From fan films to jazz commissions, this collection of work looks at the ways that music and moving images go together like rhythm and blues. What does music look like? How does music help us invent ourselves? How can an image make a sound more vivid? Images age in a way that sound cannot. The works in this program deploy music in ser-

EXPERIMENT 12

9:00–10:00PM

Randomly Adrift, David Munich, 2.25 minutes, 2017, USA, World premiere. This piece was edited from spur of the moment videos taken from a kayak drifting on a back cove of Lake Pleasant near Phoenix, Arizona. The goal was to catch the feeling of the slow motion, random drift along with multiple dead trees, a common feature of man-made reservoirs.

MIX-MIX (HALO-HALO), Sally Cloninger, 23 minutes, 2018, USA/Philippines, World premiere. *MIX-MIX (HALO-HALO)* is a Filipino dessert, a memoir, a treatise on global feminism and misogyny, and a coming out story. Like the dessert, it is experimental, complicated, a bit disturbing, layered, not for everyone, but ultimately, refreshing. Shot primarily in the Philippines over a period of three decades.

These Are The Days My Friends, These Are The Days, Lara & Jordana Goldman (The Line Assembled Collective), 43 minutes, 2017, USA, World premiere. This film essay doesn't follow a personal, political or historical narrative, but rather allows all the complexities and implications to coexist, pointing out the interrelation of global events that not only impact and structure our daily experience but raise questions of personal responsibility in maintaining our structures of knowledge.

The Jocelyn Shrager Story, 1978, was thesis film made at Columbia University with Mark Block. It is a satire on the art and culture of the experimental film world, and came from a from a story which appeared in the Paris Review, Thomas Disch. After making documentary and experimental films this was my first attempt at narrative and comedy. My partner on this Mark Block was a cinema studies student and this was his first major project.

vice of a variety of tactics. Some of these works collapse periods and places into speculative future projects while others ruminate inside of the raw irony of pop to investigate the subjectivity and precarity of gender or saunter through nostalgia, with images thinking through scales and keys. What they all fail to do is service music as a commodity. Rather, music is material.

Dragons & Seraphim, Sasha Waters Freyer, 14 minutes, 2017, USA. Ancient flowers and animal desire. The past rises up—a mirage, but I can't bury it deep enough. Fever season of magic, madness: adolescence. It's their turn now, our willing sacrifice. Sound design, Stephen Vitiello; poem "Childless", Michael Morse. **(No) We, I, Myself and Them?**, Christin Bolewski, 9 minutes, 2017, Germany. A digital intercultural remediation and remake of an ancient Chinese hand scroll of a cityscape. The work poses questions about the relationship between the individual and society struggling between tradition and cultural progress. **Jamie & The Tamales**, Raissa Contreras, 6 minutes, 2017, USA, live score, Tom Foe and Mark Weaver. This 16 mm b&w silent cinema verite piece shows Jamie selling his tamales on a sunny day in Baltimore.

FRIDAY APRIL 13

GUILD CINEMA

EXPERIMENT 13

2:30–3:45PM

The Sadness Will Not Last Forever, Alexei Dmitriev, 8.25 minutes, 2016, Russia. The most beautiful paintings are those which you dream about when you lie in bed smoking a pipe, but which you never paint.

Here I Breathe, Linda Fenstermaker, 7.5 minutes, 2017, USA. A tender exploration of memory, loss and embodiment inherent in the process of aging shown through portraits of unknown women in their youth and old age. In combining visual and linguistic poetry, the film creates a timelessness of place within the natural passing of the years.

Secret Screening, David de Rozas, 16.5 minutes, 2017, USA. Challenging traditional documentary practices with experimental approaches to editing and sound, Secret Screen explores collective representations of history, memory, and culture; where pasts, presents, and futures are modeled, the blending of imagination, facts, and love.

Agar-Agar, Alex MacKenzie, 2 minutes, 2017, Canada, US premiere. Sourced from early failed experiments in creating a handmade emulsion using agar-agar instead of gelatin, and repurposed a few years later. Satellite views of ice floes; macro photography of cells; geographies of random patterns; clumping silver nitrate. Audio, The Cyrillic Typewriter.

WOMAN, Shari Berman, 3 minutes, 2017, USA, live score, Nina Shoenfeld. This experimental film (shot on Super 8 film) explores how society puts women in categories. As the film evolves, the women change from their societal images to their natural state—a canvas from which each may be anything they choose.

Blue Moon, Mélissa Faivre, 8.75 minutes, 2017, France/Germany, US premiere. Blue Moon is an intense, hypnotic and energetic visual exploration which expresses abstract variations on reality and places the viewer in an apocalyptic landscape accompanied, a deep metallic soundscape.

The Trigger and The Cone, Niyaz Saghari, 2.5 minutes, 2016, Iran. Inspired, the rhythm of Dadaist poet Ali Sarandibi, the film attempts to create a sense of dual life in the artist's home town, Tehran. Tehran is a city plagued, pollution and traffic. However, under the surface there is softness and complexity to be discovered.

Technolapse, Maria Fernanda Bertero, 6.5 minutes, 2017, Ecuador, US premiere. Technolapse is about technolust and its reinterpretation. The performer faces the machine and the external manipulation through reinterpreting, playing and mutating. "To heal the mechanization with the same machine, to speak with an inner device in its programmed language, to touch the spectator in the same keys".



Still from *WOMAN* by Shari Berman, part of Experiment 13

FRIDAY APRIL 13

AFRICAN AMERICAN PERFORMING ARTS CENTER

CONTINUED FROM PAGE 7

Free Events

4:30–5:45PM

FESTIVAL RECEPTION

AFRICAN AMERICAN PERFORMING ARTS CENTER

EXPERIMENT 14

6:00–7:00PM

REGIONAL YOUTH PROGRAM

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

Participating schools include:

Ace Leadership Charter High School, Albuquerque Academy
Amy Biehl Charter High School, Bosque School, Zia Family
Focus Center, Media Arts Collaborative Charter School,
Working Classroom

EXPERIMENT 15

7:15–8:30PM

SPECIAL BLACK MATERIAL PRESENTATION. A PEOPLE’S JOURNEY, CURATED BY JON GOFF

As the home for visual culture at the Smithsonian’s National Museum of African American History and Culture, the Earl W. and Amanda Stafford Center for African American Media Arts (CAAMA) showcases the museum’s dynamic photography and film collection through changing exhibitions of still and moving images, publications, and public programs. CAAMA uses time-based media as a prism to explore American history through an African American lens. For its 2018 season of programming, CAAMA celebrates the sesquicentennial anniversary of renowned sociologist and Pan-africanist W.E.B. DuBois’ birth as an opportunity to revisit his ideas. DuBois noted at the

1900 Pan-african Conference in London, and later recorded in his seminal text *The Souls of Black Folk*, that “The problem of the Twentieth Century is the problem of the color line.” Today, deeply entrenched in the 21st Century, many artists and scholars still grapple with that notion. The films in this program explore the construction of black identity within institutions, politics, personal narratives, and performance, activating archival material to expand perceptions of collective memory. This program was curated, Jon Goff and is supported, the generosity of the National Museum of African American History and Culture at the Smithsonian Institute.

EXPERIMENT 16

8:30–9:30PM

PANAL DISCUSSION: SPEAKING ABOUT BLACK MATERIAL

A panel discussion on making and showing experimental cinema in connection with transatlantic black cultures. The panel will include artists and curators Claire Diao, Kisito Assangni, Cauleen Smith, Kevin Jerome Everson and Jon Goff. The panel will be moderated by Greg DeCuir Jr.

SATURDAY APRIL 14

GUILD CINEMA

EXPERIMENT 17

GUILD CINEMA

4:30–5:30PM

SPECIAL PRESENTATION.

Julie Perini, artist in residence. Each year Experiments in Cinema invites an artist to spend three weeks exploring Basement Films’ extensive archive of 16mm, 35mm and 8mm films. The resident artist is tasked with conducting creative research amongst this collection of “dead media” and then to present the results of this research at EIC.

Julie Perini makes experimental and documentary videos/films, installations, and events. Preoccupied with daily life, her short-

form personal works are autobiographical, self-reflective, and expressive. Her documentary feature films are produced within and alongside contemporary social movements. She holds an MFA from the Department of Media Study at the University at Buffalo and a BS from Cornell University. She is an Associate Professor in the School of Art & Design at Portland State University and a backcountry guide for the arts/environmental organization, Signal Fire.

EXPERIMENT 18

6:45–8:00PM

Love and the Epiphanists, Scott Stark, 30 minutes, 2018, USA, World premiere, 35mm live performance. This is a live performance with 35mm film, largely sourced from the artist’s collection of 35mm Hollywood movie trailers from the past 20 years, creating a chaotic narrative set against a future time known as the Epiphany—the moment in history when the effects of climate change became undeniable.

Make Over, Catherine Forster, 5 minutes, 2008, USA. Robin and her grandmother spend a lot of time together looking for pretty things or the next lotion or potion to ward off aging. On the surface their ventures seem frivolous, but on a deeper level the pampering is a platform for bonding, affecting a generational continuity.

FOREIGN QUARTERS, Rajee Samarasinghe, 14.75 minutes, 2017, Sri Lanka. The artist’s mother’s lost Chinese heritage was a point of departure in this film which investigates the process, which an image is constructed in places foreign to the artist.

EXPERIMENT 19

8:45–10:00PM

The Family Album, Brian Frye/Katrina Dixon, 1 minute, 2017, USA, World premiere, live score, Mark Weaver. The story of a family, told in home movie title cards.

Diary Film 01: Cine-mnemonics, Dustin Zemel, 5.25 minutes, 2016, USA. An experiment exploring cinema’s memory function i.e. the medium’s capacity to document and remember.

Sobre Aquilo Que Nos Diz Respeito/About Something That Concerns Us All, Cristiana Miranda, 8.5 minutes, 2016, Brazil. The straw and the stone, a garden of covered faces. Old stories of spirits and slaves.

Majestic, ‘o to Thee, Dan Anderson, 5 minutes, 2017, USA. An experimental documentary chronicling the final days of the Majestic Hotel in Hot Springs, Arkansas.

Desprendimiento de la Pasión, Isaac Ruiz Gastélum, 3 minutes, 2017, Mexico, World premiere. Metacinema. Dispassion.

Pitch Black, Julia Kater, 4 minutes, 2016, Brazil, US premiere. The film presents a semi-artisanal paving process of a rectangle arbitrarily drawn in the middle of a vacant lawn. The soundtrack brings a circular text without defining any clear object, and builds the speech in an endless cycle, for which the idea of evolution can’t be applied.

Here East, Tessa Garland, 5.75 minutes, 2017, UK, World premiere. Here East is set on a new housing development in East London. Using a zoom lens and filmed undercover the video observes this architectural space. As the sun fades lights go on, the camera witnesses both the empty order of the surrounding area and the activity within the flats.

How Flowers Never Became A Food Group, Charlotte Clermont & Alain Alain Lefébure, 4.75 minutes, 2017, Canada, US premiere. A poetic and fragmented construction of images and text suggests failure and disillusion about romanticism. Intense psychedelic colours characterize images of flowers, oscillating between notions of the possible and the impossible, as well as attraction and repulsion.

RECEPTION: TRACTOR BREWERY
118 TULANE DR SE
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Sight Unseen, Diane Nerwen, 7 minutes, 2016, USA. A multi-layered reverie that merges shot and found images of iconic New York City into a dislocated screenscape. City walkers stroll dreamily through hazy streets and glowing lights where images are more real than the city itself.

Moët Hennessy Louis Vuitton, Shane Flores, 2 minutes, 2015, USA, World premiere. The LVMH group brings together truly exceptional Houses. Each of them creates products that embody unique savoirfaire, a carefully preserved heritage and a dynamic engagement with modernity. These creations make our houses ambassadors of a distinctively refined art de vivre.

Spiral, Kate Lain, 4.75 minutes, 2016, USA, World premiere, live score, Mark Weaver. In 1970, Robert Smithson broke a landscape into pieces/units (rocks) and arranged those pieces into a spiral. In 2016, I traveled to Spiral Jetty, used a camera to break it into pieces/units (frames), and arranged those pieces into a spiral.

The Green Room, Loukia Alavanou, 4 minutes, 2016, Belgium, US premiere, 3-D. This stereoscopic collage film consists of green screened images and Victorian interiors from post war films. The overly adorned interiors are embellished only, a cup of tea. An ambiguous dialogue between a stranger/guest and a landowner misleads and manipulates.

Traffic Loops, Anna Firth, 2.25 minutes, 2017 Canada. Three persistent and conscious characters perform animated stuckness.

All Flesh Is Grass, Caryn Cline, 12 minutes, 2017, USA. “All Flesh is Grass” experimentally documents a prairie restoration project in Missouri, combining source footage and handmade “botanicollage” film frames and reflecting on the filmmaker’s relationship with her father.

Catalogue Volume 10, Dana Berman Duff, 5.75 minutes, 2017, USA. The Catalogue series is a set of 16mm films and videos that take as their subject a mainstream retail catalogue of knockoff furniture. Catalogue Volume 10 is a dystopia of moving text and moving image with underwater photography using 16mm, GoPro, and DSLR. Text, Georges Perec.

Hurricane, Carla Forte, 5.5 minutes, 2017, USA. Hurricane is an experimental video that aims to take every individual to the “eye” of the self.

Organophilia (lover of organs), Ian Haig, 3 minutes, 2017, Australia, US premiere. Organophilia depicts a new kind of internal human organ: a mutation that is part liver, colon, heart, kidneys and adrenal glands. A composite organ, made of other bodily systems. Organophilia explores the impossible fantasy of the internal body. An organ that has new kinds of untapped uses and functions.

EXPERIMENTS IN CINEMA v.13.6 THANKS THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



EXPERIMENTS IN CINEMA v.13.6 THANKS OUR 2018 SPONSORS!



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

Also thanks to: Jeanne and Vic Konefsky and my partner in crime, Nina Shoenfeld. Thanks to River Quane (Technical Director), CS Tiefa (Tiefamedia Graphic Design), Beth Hansen (Workshop Coordinators), Jenette Isaacson (Front of House Manager), Sahra Saedi (Hospitality Coordinator), Nicole Hoch (Print Traffic Controller), River Quane (Youth Program Coordinator), book editors/designers River Quane and David Camarena, my curatorial committee Caryn Cline, Ruth Hayes, Beth Hansen and Taylor Dunne, photographer Megan Kamauoha, Josephine Scherer, Ann Lerner (ABQ Film Office), Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Cinematic Arts), Su Hudson (P.A.P.A. Film), Liz Pfeffer (Amy Biehl High School), Louis Schalk/Rebecca Holmes (ABQ Academy), Meghan Bode (Bosque School), Andrew Barrow (MACCS), Adina Pantea (Hiway House Motel), musicians Nina Shoenfeld, Mike Balestreri, Mark Weaver and Tom Foe, Travis Parkin (Guerrilla Graphix), and all the great members of Basement Films who helped to make our festival possible!

FULL REPORT TO FOLLOW.

For the past 13 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 very thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, The Albuquerque Film Office, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 13 years, we are brainstorming how to best move forward. To this end programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world *and* New Mexico), and long term sustainability are central to our mission. To help us realize these goals, we are inviting the local and global community of people interested in cinema-different to support us. Basement Films is a 501(c)3 federal non-profit and all donations (\$\$) are 100% tax deductible. You can now make donations through our website at <http://www.experimentsincinema.org/donate> or you can send suitcases filled with small, unmarked bills to Basement Films at:

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