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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

SELF PORTRAIT BY
ADOMA OWUSA
**LETTTER 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, Alchymi Film & Moving Image Festival, Balsal 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 v.14.7 (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 Adnerson (founder/director of Scotland’s Alchymi Film & Moving Image Festival), watch your email for an invitation to EIC 2019! (fair warning). So many festivals, so much to cover, 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 Kaileen Smith, Claire Diao, Kristin Reeves, 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 featuring for the first time.

The day I stop producing 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 Komeysh
Founder/Director, Experiments in Cinema

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**WORKSHOPS**

**UNIVERSITY OF NEW MEXICO**

**FRIDAY APRIL 13**

9:00AM–2:00PM

**UNIVERSITY OF NEW MEXICO PHOTOGRAPHY LAB**

505.412.9263

**EXPERIMENTS IN CAMERA**

Space is limited. Contact beth@tsuji.com by April 10

Using a historic hand cranked 35mm camera, lovingly called the “handny,” this workshop will examine the film making strategies and technologies during the time of Lumiére and early Cinema. Workshop participants will create a single shot “Lumiére/ 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 film 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 Catwalk Mountains of New York State. She has an affinity for photographic process, amateur film, the personal archive, and the history of the cinematic apparatus.

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**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 interwoven with contemporary narratives. The films suggest the relentlessness of everyday life—along with its beauty, but also present oblique metaphors for art-making.

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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), Krstin 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 multi-dimensional materiality of nothingness through the eyes of those who may be the most vulnerable to the void.
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, Evanthis Aifaloulou, 1.5 minutes, 2014, England. For Eliraz 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), Ian Wileman Driman, 2.5 minutes, 2017, Netherlands, US premiere. An opening logo reconsitucts the shadows of a never executed building, the architect James Stirling, removing the architecture, the only things remaining are abstract signs and an alphabet.

London Bird by AliceCCA, 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 Petryphile, Camila Garcia, 2.75 minutes, 2016, Colombia, US premiere, (silent). This series is a tribute to petrifyphile. The artist is familiar with most of the houses in the Savannah of Bogota and some in forgotten places such as Quita Rosa 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 Grahame, 5 minutes, 2016, UK. Glowing, scraping and splicing 35mm, 16mm and 8mm film creates unpredictable, rhythmic collaged collages. He uses 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 two and our roles. Also conducting a musical experiment.

Refining The Senses, Atossa Pour Hosseini, 12.5 minutes, 2017, Ireland, US premiere, Super 8mm. The artist asks 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 orchestrated approach to 8mm celluloid.

Citizen Poet, Mike Hooblinos, 6 minutes, 2017, Canada, US premiere. Based on Lisa Robertson’s poem “The Nilling,” the poet pictures each other, and time is unwound through a carefully orchestrated approach to 8mm celluloid.

Gibraltar Point (transformed), Tim Grabham, 5 minutes, 2016, Canada, US premiere. Based on Lisa Robertson’s poem “The Nilling,” the poet pictures each other, and time is unwound through a carefully orchestrated approach to 8mm celluloid.

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 interrogate the bodies representation, as well as people’s mind set.

Segmented Sleep, Mira Shmuel, Rie Ito-Hiraka, and Christa 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 different state of consciousness: deepsleeping, lucidity, and awakening. Themes such as detachment, identity, and feminine physicality are explored in each segment.

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

Cantores, Diego Oliver, 18.5 minutes, 2017, Peru, US premiere. Cantores is a visual exploration of the sullariquis in the city of Arequipa, Peru, where the monumental dimensions of the druid gimbilobe valley and the harsh environment in which the Inca’s called “cantores” in the southern region of the country.

Screen Used, Jane Trimp, 3 minutes, 2017, Scotland, US premiere. Viewers are closer to their object of desire than ever.

Very Long Play, Vladimir Morozov, 10.25 minutes, 2015, Russia. Our life is accompanied, subtly 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 McNally, 1 minute, 2017, USA, World premiere. A short conceptual piece illustrating the instant you split into more than one being while lying in the decisive moment suspended on the line of change.

Orphan of Asia, Zhouliu Wu, 4.25 minutes, 2017, Taiwan, US premiere, (silent). Based 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.

Impression, Guli Silverstein, 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 tensioning footage. 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 "potential life" OYASHIO.

A Thought 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!

Mandle, Lily 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, Belarus. 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 contem- plate the consequences of wars in general and an artist’s role in this world.

EXPERIMENT 4
9:00–10:00PM
Helioscope Helioscope, Anja Dornieden, 26 minutes, 2017, Germany, 16mm (silent). Helioscope Helioscope was the name of a metropolis simulacrum devised as a train- ing tool for urban planning at the NolS School of Architecture in Egypt in the 3rd Century BC. Helioscope Helios- cope is a cinematic interpretation of the simulacrum and the hypnagogic, trance-inducing ritual connected to it.

World Thinking, Allan Brown, 3.5 minutes, 2017, Canada, US premiere. Trotters come around the bend as announced, race called Immortal Veldskoen. A world of sound: we can’t believe in “it” anymore.

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

EXPERIMENT 5
2:30–3:30PM
Reporportion, Satish Pareved Sharan, 3 minutes, 2017, Bangladesh, World premiere. Reporportion is a political statement about existence through a poetic counterpoint of images and sound.

Junkano Talk, Rhea Storr, 12 minutes, 2017, UK. An ex- amination 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, Vladimir Morozov, 10.25 minutes, 2015, Russia. Our life is accompanied, subtly 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 McNally, 1 minute, 2017, USA, World premiere. A short conceptual piece illustrating the instant you split into more than one being while lying in the decisive moment suspended on the line of change.

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**EXPERIMENTS IN CINEMA v13.6**

**Wednesday April 11**

**GUILD CINEMA**

CONTINUED FROM PAGE 3

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**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 we continue to pollute our mother’s earth. The planet is a living entity, not a commodity.

Nakba Your Father Was Born 100 Years Old And So Was the poem, the theater group STAGE DFT (St.Petersburg, Russia).

Theater group TAGE DFT (St.Petersburg, Russia).

Your Father Was Born is a one-minute film that was raised in Skidegate, Haida Gwaii in the 1870s.

**EXPERIMENT 8**

8:30–10:00PM

SPECIAL BLACK MATERIAL PRESENTATION

STILL FIGHTING IGNORANCE & INTELLECTUAL PERFIDY, CURATED BY KISITO ASSANGI. Still Fighting Ignorance & Intellectual Perfidy (SFIP) is a platform for critical thinking, researching and presenting African video art.

The technocultural revolution has democratised 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 globalisation, as well as the privileging of access to 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.

The 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 contextualises African video art within a larger cultural framework. Reflecting on 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 identity, ontology, 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) 433-5664

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**FLORIDA SHORT FILM FESTIVAL**

**Wednesday April 11**

**GUILD CINEMA**

**BLACK MATERIAL EDITION**

**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, Eszterbary Morgan, the video presents a visual description of our accelerated relationship with technology. Will these unassumingly 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.

Miniscapes As Nice As Pies, Maarit Suominen-Väänänen, 5 minutes, 2017, Finland. Miniscapes 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.

Dota, Petra Zimnyova, 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 interweave through time.

Intra-Chronotopos: Fort William Jute Mill, TAXI (Suman & Sonwar), 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-Chronotop is an attempt to observe rhythm in the Lifefrazer 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 Craig, 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

Still from Flower Shop by Abdell-Aziz Almati, part of Experiment 6

Still from Fish Tank by Kim Sung-soo, part of Experiment 8

Still from Intra-Chronotopos: Fort William Jute Mill by Suman & Sonwar, part of Experiment 8
EXPERIMENT 9
2:30–3:30PM
Black. Anouk De Clerq. 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. 9 minutes, 2017. USA. Based on Virginia Woolf’s short story The.Fascination.of.the.Poet. The story’s fluidity, imagery, and depth shapes the structure for the musical piece. The moving image attempts to practically visualize voices floating on top of each other.

EXPERIMENT 10
4:00–5:45PM
SPECIAL PRESENTATION: LOOKING BACK IN 2 DIRECTIONS CURATED BY BARTEI WEISS

These two programs I examine images cinematic archives of different worlds. In Retracing 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 Monza. This production originally appeared on KERA’s TV show, Frame of Mind.

The Jocelyl Strayer Story. 1978, this 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 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.

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 experiments, 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 service of a variety of tactics. Some of these works collapse periods and places into speculative future projects while others ruminate inside of the raw iron of pop to investigate the subjectivity and precariousness of gender as it pans 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.

EXPERIMENT 12
9:00–10:00PM
Randomly Adrift. David Munich. 2.25 minutes, 2017. USA. World premiere. This piece was elevated 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.

Dragons & Serpents. 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. At the beginning of the film attempts to create a sense of dual life in the artist’s hometown, Tehran. Tehran is a city plagued, pollution and traffic. However, under the surface there is softness and complicity to be discovered.

Technoscape. Maria Fernanda Bertero. 6.5 minutes, 2017, Ecuador. US premiere. Technoscape is about technology 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.

EXPERIMENT 13
2:30–3:45PM
The Sadness Will Not Last Forever. Alexei Dmitriev. 4.25 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 modulated, the blending of imagination, facts, and love.


WOMAN. Shari Berman. 3 minutes, 2017. USA, live score, Nina Shoenfield. 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. Melissa Palow. 8.75 minutes, 2017, France/Germany. US premiere. Blue Moon is an intense, hypnagogic and energetic visual exploration which expresses abstract variations of reality and places the viewer in an apocalyptic landscape accompanied, a deep metallic soundscape.

The Trigger and The Cone. Niyaz Sogah. 2.0 minutes, 2016, Iran. Inspired, the rhythm of Dadaist poet Ali Sarabi, the film attempts to create a sense of dual life in the artist’s hometown, Tehran. Tehran is a city plagued, pollution and traffic. However, under the surface there is softness and complexity to be discovered.
EXPERIMENT 14
6:00–7:00
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 homegrown 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.

EXPERIMENT 15
7:15–8:30 PM
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 (CSAMA) showcases the museum’s dynamic photography and film collection through changing exhibitions of still and moving images, publications, and public programs. CSAMA uses time-based media as a prism to explore African American history through an African American lens. For its 2018 season of programming, CSAMA curates 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. This film in the 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 by Jon Goff and supported, the generosity of the National Museum of African American History and Culture at the Smithsonian Institute.

EXPERIMENT 16
8:30–9:30 PM
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, Kristo Assanga, Caulene Smith, Kevin Jerome Everson and Jon Goff. The panel will be moderated by Greg DeCuir Jr.

EXPERIMENT 17
4:30–5:30 PM
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 16mm 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 video/films, installations, and events. Preoccupied with daily life, her short-form personal works are autobiographical, self-referential, 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, Sacred Fire.

EXPERIMENT 18
6:45–8:00 PM
Love and the Epiphants. 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 potion or ward off aging. On the surface their ventures seem frivolous, but on a deeper level the pampers 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.

Sight Unseen, Diane Newren, 7 minutes, 2016, USA. A multi-layered rerever 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.

Most Haunting Louis Vuitton, Shane Flores, 2 minutes, 2015, USA, World premiere. The LV/MH group bring together truly exceptional Houses. Each of them creates products that embody unique savoir faire, 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 Alevranou, 4 minutes, 2016, Belgium, US premiere, 3-D. This steroscopic 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 strange/guest and a landowner missadventures and manipulates.

Traffic Loop, Anna Firth, 2:25 minutes, 2017 Canada. Three persistent and conscious characters perform animated stockiness. All Flesh Is Grass, Caryn Clinch, 12 minutes, 2017 USA. “All Flesh is Grass” experimentally documents a praise restoration project in Missouri, combining source footage and handmade “botanical” film frames and reflecting on the filmmaker’s relationship with his father.

Catalogue Volume 16, 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 man-made retail catalogue of luxury furniture. Catalogue Volume 10 is a dyptich of moving text and moving image with underwater photography using 16mm, GoPro, and DLSR. Test, 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 in living cells presents asey 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 unappetized uses and functions.

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EXPERIMENTS IN CINEMA v13.6 THANKS THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:
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 deductable. 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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Special thanks to our amazing audience and all the undependent media artists for believing in us and our somewhat esoteric mission.

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FULL REPORT TO FOLLOW.