

BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v18.1

RETURN
TO THE
MEATSPACE



IN THE FLESH

APRIL 18-22, 2023

at the **Guild Cinema**
3405 Central Ave NE
Albuquerque, NM

ONLINE

MAY 1-10, 2023

www.experimentsincinema.org

EXPERIMENTS IN CINEMA v18.1

In Person: April 18-22, 2023 / Online: May 1-10, 2023

TABLE OF CONTENTS

SPECIAL PRESENTATIONS.	1
TUESDAY, APRIL 18	
Experiment 1	2
Experiment 2	3
Experiment 3	3
WEDNESDAY, APRIL 19	
Experiment 4	4
Experiment 5	4
Experiment 6	5
Experiment 7	5
THURSDAY, APRIL 20	
Experiment 8	5
Experiment 9	6
Experiment 10	6
Experiment 11	6
Experiment 12	7
FRIDAY, APRIL 21	
Experiment 13	7
Experiment 14	8
Experiment 15	8
Experiment 16	9
Experiment 17	9
SATURDAY, APRIL 22	
Experiment 18	9
Experiment 19	9

VENUE AND ADMISSION INFO

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

- General admission is \$10 per day
- Student and senior admission is \$8 per day

The online festival is free to view and will be available at www.experimentsincinema.org.

RECEPTIONS

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

Tuesday-Wednesday, April 18-19

Tractor Brewery
118 Tulane St SE
(505) 433-5654

Thursday-Saturday, April 20-22

Hotel ZAZZ Lounge,
3711 Central Ave NE
(505) 266-7663

Cover art by Beth Hansen.

Program design by Kristina Cardoza.

LETTER FROM THE DIRECTOR

A VERY GOOD GIRL, ALWAYS.

I think I was first introduced to the remarkable world of canine companions in 1964 by comedian Soupy Sales. His afternoon television program, *The Soupy Sales Show*, ran from 1953-1966. I recall walking around our house annoying my parents by imitating the nonsensical phrasing made by White Fang, Sales' "canine" companion. Note that I put the word canine in quotes as White Fang was played by actors Frank Nastasi and Clyde Adler. For those of you who may not be familiar with the *Soupy Sales Show*, see this link:

<https://www.youtube.com/watch?v=F4AoMMV87IY>.

Some years later, my partner suggested that if a person didn't like dogs, you should be wary of that individual's humanity. To that end, I must have missed Edward Abbey's comments about dogs and their true calling as "hamburger for coyotes" when I first read "Desert Solitaire." Shame on him. Never mind the saccharine sweet Hollywood representations of our furry friends. I'd rather immerse myself in Steinbeck's "Travels with Charley," or Jack London's "Call of the Wild." Consider a dog's ability to identify COVID, recognize an oncoming seizure or sniff out explosives. And, let's not forget rescue dogs trained by inmates who, I am certain, have regained some sense of their own humanity through this rigorous training process.

I recall years ago, finding out that the chair of my graduate committee thought Abbey's "hamburger" assertion was a good idea and in that moment I knew that I had made the wrong committee decision.

Fannie was with me for 16 extraordinary years. She was witness to all but the first few editions of *Experiments in Cinema*. I think she liked artists' films as much as she liked the artists who made them. Fannie particularly enjoyed the filmmakers lunch that I continue to host at my casa on the last day of the festival.

We found Fannie wandering the streets during a particularly cold day in 2007 when the temperature in Albuquerque was close to zero degrees Fahrenheit. She had no collar and wasn't chipped. We hung flyers near where we found her and posted a few "found" ads in the local newspaper. We never did find the owner, but soon after we brought Fannie home she earned the nickname "The New Mexican Moccasin Eater" as she made quick work of two pairs of Patti's shoes.

Fannie was by my side when Patti passed away in 2017. I am certain that she smelled the cancer that, ultimately took Patti's life. She was with me to say goodbye when my mom died, and she outlived several other furry companions including Billie, Fido and Sylvie. All the dogs in my life taught me how to feel emotion in ways I never imagined possible.

Although Fannie was one of the most gentle companions that I have ever known, she was not one to mess with. Once, on a morning walk, she was attacked by three Pit Bulls. I know that from her perspective, it was her job to protect me, and that is what she did. It took 4 people to pull the dogs from Fannie. When it was all "said and done," and the adrenaline subsided, I realized that, although Fannie took a beating, she had ripped the face off one of the monsters. Fannie was my protector, always.

Five years ago, when I met Nina, I was a mess and referred to myself as being rudderless. Fannie was by my side (as always) to make sure that Nina was, in fact, "the right one." Since then, she and Nina bonded famously. People often commented about Fannie's bright, blue eyes and shiny, jet black coat. She was an unintentional "chick magnet." Now that Fannie has passed on, I agree with Nina that her death is not about loss, but rather about the memories we made together that will be with us for a long time. Fannie was, and always will be, a very good girl.

Bryan Konefsky

Founder/Director, *Experiments in Cinema*



Nina Shoenfeld, Bryan Konefsky, and Fannie.
(photo by Megan Kamauoha)

SPECIAL PRESENTATIONS



Still from *What We Shared* by Kamila Kuc, Experiment 8



Left to right: Rana San, Marilyn Freeman, and Chelsea Werner-Jatzke, Experiment 13 curators



Still from *Declaración Elocuente* by Anahiz Marinez, Experiment 17



Falling Lessons by Amy Halpern, Experiment 19

Experiment 6

The _____ H-Ville curated by Karen Cheung.

Experiment 8

What We Shared by Kamila Kuc, 69:00, 2021, UK/Abkhazia.

Experiment 11

Conclusos para sentencia (Pending sentencing) curated program of films from the International Video Art Festival of Camagüey, Cuba (FIVAC).

Experiment 13

Good Symptom Showcase curated by Marilyn Freeman, Rana San and Chelsea Werner-Jatzke.

Experiment 17

Core Sampling curated by Microscope Gallery, New York.

Experiment 18

The Bryan Konefsky Fund. First annual award.

Experiment 19

The Films of Amy Halpern, introduced by David Lebrun.

Dear fans of Experiments in Cinema, if you are interested in contacting any of our participating artists/curators please email us at experimentsincinema@gmail.com or call/text Basement Films hotline at (505) 916-1635.

TUESDAY, APRIL 18

Experiment 1 (4:30–5:30PM)

Fragile by Sasha Waters, 8:45, 2022, US. "Maybe I will cast a younger woman to perform me, the 'hockey mom' in the voiceover..." And so I did: six women a decade or more younger than I am, all artists I admire, speak a personal meditation on the early history of cinema, the anxiety of aging, and the woe-ful comedy of professional envy. 16mm footage of six "magic lantern" glass slides from the turn of the last century wryly evoke the Structural film tradition of anti-illusionist cinema and demystification.

Unseen Film Substitution by Michael Betancourt, 00:30, 2022, US. Silent. Proposed in 1998 as a conceptual movie that only appeared in the program book, Unseen Film Substitution has been adapted as a notification to show on-screen during the program itself for its 25th anniversary.

Amulet by Ruth Hayes, 2:17, 2022, US. The bells, or koudounia, that goats and sheep in Crete traditionally wore served as amulets to ward off evil spirits. Still in use, they also help shepherds know where their flocks are and what they are doing. Animated to a track composed of koudounia samples, this film's abstract imagery originated in cameraless techniques that include stencil and bleach on 16mm color stock, and cyanotype.

How To Microwave A Cauliflower (in 3 easy steps) by Patrick Tarrant, 1:30, 2021, UK. You first need to film the cauliflower three times, with a red, green and blue filter in turn. After 30 seconds make sure to pull focus on two of these takes, but not the third (choose your colors to taste). Shooting should be done through a spinning aperture for no more than 90 seconds. Combine in a computer.

Intricate Domestication by Eduardo Gutierrez Carrera, 2:44, 2022, Peru. Images in black and white delve into who is looking and who is filming a balloon, an animal, the camera and me.

Uayma by Camila García, 2:04, 2022, Colombia. During the Caste War, the rebel Mayans captured Uayma and destroyed the Church of Santo Domingo, built around 1646 with stones from Mayan archaeological cities. It was a large church with an atrium and a large patio where the Franciscans summoned people and invited them to convert to the Catholic religion. In 1891 it was raised again, when the restoration work began, its original decorations were discovered and restorers tried not to leave a trace of Spanish influences. The total restoration was completed in 2005. This animation is my tribute to Uayma.

Intersection by Richard Tuohy, 10:30, 2022, Australia. 16mm. A constant series of tiny collisions.

The Pendulum by Linda Scobie, 2:12, 2021, US. A tendency to stay in motion.

green before "green" by Paul Echeverria, 10:00, 2022, US. My son, Atticus, was born in 2018. At the age of one, he developed a recognizable curiosity for the mobile phone. His linguistic skills had not yet developed; however, he had a noticeable capacity for taking photos and videos. Over the course of several months, he composed a large collection of still and motion images. All of the content in green before "green" was captured by Atticus between the ages of 17 months and 3.5 years old.

Upon reviewing the visuals, the notion of an "untutored eye" began to emerge. Within these photographs, it became evident that Atticus had not yet conformed to the accepted laws of perspective or logic. In short, he was immersed in an adventure of perception. Green before "green" explores the relationship between language and human vision. The film examines the process of acculturation that is imposed upon the untutored eye. Prior to the acquisition of language, do humans have an affinity for optical perception? If so, at what point do linguistic concepts alter the boundaries of our visual freedom?

a story that doesn't have to do with me by Kym McDaniel, 7:03, 2021, US. As I seek to connect with my partner about their research in bioarchaeology, a conversation emerges about survival and what is left behind after death.



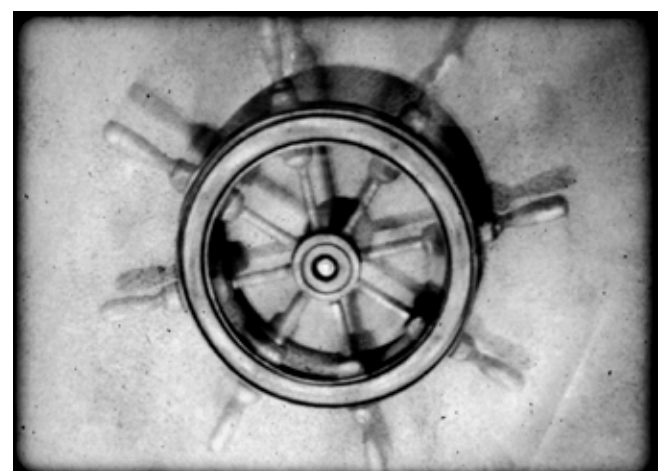
Still from *Uayma* by Camila García, Experiment 1



Still from *souvenir* by Cecilia Araneda, Experiment 2



Still from *Dreaming in Aspect Ratio* by Gwendolyn Audrey Foster, Experiment 2



Still from *Refractions* by Vladislav Knežević, Experiment 3

Experiment 2 (6:30–7:30PM)

Dreaming in Aspect Ratio by Gwendolyn Audrey Foster, 2:28, 2021, US. *Dreaming in Aspect Ratio* is a hand-made diary film and experiment in disrupted stereoscopy; an adopted “found” home movie. A playful queer self-portrait in found dream memories. An experimental documentary and Surrealist détournement, Bright colors collaged with black and white imagery of the joy of female friendships evoke dreaming and reverie; a lost queer childhood regained through the magic of cinema, disrupting typical self-portraiture and auto-ethnography.

Umbrella by Reza Golchin, 1:00, 2021, Iran. Children should pass a long way to reach schools in Talesh city mountains, Iran.

Film About Film: Second Cut by Madelyn Gowler, 3:26, 2021, Canada. This film is a stop motion loop composed of 120 film prints and stamps from film spools. The film is a slow, meditative deconstruction of photography, sidestepping the typical treatment of film as a precious object, overcoming the fear of ruining the original copy.

The Garden On Your Belly by Ellie Kyungran Heo, 11:42, 2022, Korea. A man holding a heavy watering can walks along a path that feels almost too long and somehow strange. Passing through a place where there are kisses yet also sighs, the camera finds the beings that offer a kind of consolation to humans who have no strength before life and death.

souvenir by Cecilia Aranedá, 5:07, 2023, Canada. *Souvenir* is made from hand-processed black & white 16 mm film hand-colored with photochemical toners, and incorporates found sound. *Souvenir* examines the evanescence of memory and the process of forgetting.

Experiment 3 (8:15–9:15PM)

Refractions by Vladislav Knežević, 15:27, 2022, Croatia. Analog photographs, chemical processes and digital micro-animation establish an interspace between the photographic and cinematic, the static and the moved. The form as a shape of energy transforms the view.

STAND UP by Kokou Lolonyo Ekouagou, 1:46, 2021, Togo. Reflecting on ecological perils, this performance, incorporating the artist’s body, aims to raise awareness and imagine a more sustainable future. The work demonstrates the real impact climate change and pollution are having on a planetary scale. More than ever, art can be a beacon of hope, lighting the way and compelling us to act.

The End by Richard Wiebe, 5:51, 2022, US. “Things are changing; things are starting to spin, snap, fly off into the blue sleeve of the long afternoon. ‘Oh’ and ‘ooh’ come whistling out of the perished mouth of the grass, as things turn soft, boil back into substance and hue. As everything, forgetting its own enchantment, whispers: I too love oblivion...” (Mary Oliver, 1979)

Still Life with Woman, Tea and Letter by Tess Martin, 2:14, 2022, Netherlands. A photograph is a window into the past, but sometimes the border between the past and the present is not entirely clear. This stop-motion animation invites us to think about our relationship to time by portraying one woman caught in the middle.

depth wish by Margarida Albino, 11:43, 2021, Portugal. In an attempt to escape the entire flow to which she is exposed, M goes in search of a place - the sea and its beings - that sets her free from time and can give herself pleasure, but is constantly infected and interrupted by phenomena that affect her and alter her perception.

A Psychogeography of Mourning by Shayna Connelly, 8:30, 2022, US. *A Psychogeography of Mourning* uses static imagery and unpredictable sound to reconcile the contradictory interior and exterior experiences that grief elicits.

Broadcasting From Home by Mariano Ramis, 2:56, 2022, Argentina. This film was created while reflecting on the perplexity of loss and the human desire to communicate with the afterlife. The film was manufactured using a frame-by-frame analog transfer technique and digital post-production.

MOVA OBORONY by Oleksandr Isaienko, 12:13, 2022, Ukraine. An audio-visual play with digital image manipulation that displays body movements amidst a nameless desert, accompanied by a constant rhythmic beat. The relationship of image and audio forms a composition between movements that are independent of one another—in the sense that they do not attempt to illustrate each other, but appear simultaneously adjacent, giving rise to both motor and sensory impressions.

Recents by Sophia Bazelgette, 6:26, 2022, Estonia. Employing the use of a copy machine to degrade images and video from her personal archive, the filmmaker takes viewers through fading recollections of the past. Memory is an unreliable reproduction - a copy of a copy.

Palms by Müge Yildiz, 3:00, 2022, Turkey. An 8mm found film was burned during projection. The remnants of the film found themselves in a digital scanning device instead of the garbage. The found pieces, which were transferred to digital media one by one, frame by frame, were brought together on the editing table. The fragile face of the analogue film, which emerged with time and storage conditions, was preserved and the faded film surface was colored. This found footage has been turned into a ‘post-production’ film and set on a new narration based on the appropriation. The daydream of a lonely person is turned into a movie, with the remaining frames put together. Each image tries to make you feel the timelessness of this dreamer.

Under The Midnight Sun by Mélissa Faivre, 9:52, 2022, France. *Under the Midnight Sun* is a dance of light and shadows, textured grayscale expanding across the landscape of an apocalyptic city. The sun is moon and light. It unveils itself by means of visual pulsating dynamics, unstable frequencies and vibrating rhythms; until it disintegrates into particles and pixels, and vanishes into darkness. This visual-musical piece is dark, worrying and calls to sensorial explorations and deeper energies.

Salin by Anne-Marie Bouchard, 2:56, 2022, Canada. Formed by visual and sound loops, this work explores organic textures related to images shot in Gaspésie in 1966. My grandfather’s nervous camera, combined with his fascination for certain innocuous movements, resonates with my artistic practice. An organic algae-based film creation workshop gave me the pretext to play with these images, allowing me to work with the film in an organic, playful and ecological way. The workshop offered by TAIS - Toronto Animated Image Society gave me the excuse and the impetus to create this short experiment. Vladimir Konic imagined during a period of confinement, a method to create and digitize a film made from algae. The textures and colors created with these organic inks and films grabbed me. Their combination with recently digitized family archive images came about naturally. What could be more natural than combining images of Gaspésie with textures of algae? The process combines analog and digital technologies, 8mm film and organic film. The soundtrack comes from unused scraps from other projects.

Speck by Diane Christiansen, 3:15, 2022, US. *Vagina fingers* character explores universe gone mad.

WEDNESDAY, APRIL 19

Experiment 4 (2:30–3:30PM)

Once I passed by Martin Gerigk, 10:00, 2022, Germany. Walt Whitman never wrote publicly about his personal relationships. In 1860, he published his poem “Once I Passed Through a Populous City”, an aphoristic account of a romantic relationship. In 1925, the original handwritten copy of the poem was discovered in which Whitman writes not about a woman but about an affair with a man in an anonymous city. Once I passed is dedicated, on the one hand, to the obviously autobiographical context with all its personal drama, and on the other hand to the content of the poem itself, the profoundly quiet, yet powerful story of two lovers.

Forward Fast by Lorraine Sovern, 2:40, 2022, US. While embarking upon a process of archiving and preservation, a filmmaker dives into a stark exploration of self as she discovers the seeds of patriarchy and misogyny already planted and steeping the imagery of her childhood films.

Through wordlessly goes by Lin Li, 3:00, 2022, UK. The mind of a feverish body drifts far and deep through slivers of memories and layers of ineffable feelings.

Pretty Is As Pretty Does by Jenny Stark, 6:45, 2022, US. Pretty Is As Pretty Does takes a gander at Southern “lifestyle culture” represented in books like *Whiskey in a Teacup* by Reese Witherspoon, Pinterest lists of Southern sayings, and Hollywood representations of the South. The film remembers matriarchal traditions, recipes, and language long after leaving home. It’s also about being charmed by kids with good manners, still hearing the relentless hum of cicadas even thousands of miles away, and missing the humid air, fireflies, and distant storms. Storms can be deadly, though, and sometimes politeness is an excuse to hide painful truths. Memory is just the road we’re lost on.

Concentration: Ambient Sound & Aesthetic Vision by M. Catherine Jonet/Laura Anh Williams, 25:31, 2021, US. What is digital safe space? What is digital safe space for queers, feminists, LGBTQIA+, and those who seek out nostalgia in popular culture, as well as its connections to social movements and practices of freedom and for creative reflection? Does digital safe space always mean digital brave space due to the contemporary changing status of women, gender, and sexual minorities in the U.S. and the popular figures and forms of creative expression that might, at one period, help define these groups’ struggles publicly, but, in another, participate in discourses that further their harm? How does a space of concentration, music, and visualization produce an experience of nostalgic transport while not censoring or erasing the presence of figures that might now be considered too problematic to acknowledge as part of queer, trans, and feminist cultures for past acts of support?

forms with space and distance and hills by Jason Moyes, 3:12, 2022, UK. Exploring the relationship between electricity pylons and the landscape. Hand processed super 8mm film with audio from the English sculptor and artist Barbara Hepworth.

Five Minutes Before The Wind Blows It All Away by Albert Bayona, 5:00, 2022, Spain. Silent. This could be summarized in the observation of the landscape and its representation, based on the video recording of the image reflected by a concave mirror on a flat surface. Probably, the same feeling that perhaps some Renaissance artists had, when discovering the image in movement. This work reaffirms the idea of introspection by both the lock-down we have suffered and the impossibility of belonging of the landscape.

Experiment 5 (4:30–5:30PM)

Baptism by Marilyn Freeman, 29:00, 2009, US. Convention requires every Catholic family to name at least one of their daughters in honor of the Blessed Virgin Mary: Mary, Marie, Marion...Marilyn. BAPTISM is about how filmmaker Marilyn Freeman (aka, M) could never get in synch with that name—Marilyn. In a telling so intimate it seems to come over a phone at midnight, Freeman delivers their own story, transforming a relentless identity crisis into a one-of-a-kind family portrait. An unexpected visual mix accompanies M’s voice while a rotating cast of lip-synching Marilyn stand-ins enact the frustrating effort to conform. Funny, stirring, and original, BAPTISM is an experimental personal video essay about mystical inheritances, a mother’s secret gift, and the ways we discover ourselves through family.

unwavering/unfettered by Rana San, 2:34, 2022, US. Hammered into 16mm found footage of a police propaganda film, subtext emerges letter for letter from the redundancy of repeated text—a reclamation of bodily autonomy from those who pose as protectors.

Frames for Yoko 1-5 by David Sherman, 11:09, 2022, US. A FLUXUS inspired performance framing of Yoko Ono daily caught on film in January of 1969, extracted sequentially from Peter Jackson’s film *Get Back* (2021) from footage originally directed by Michael Lindsay-Hogg.

SAYOR by Kathryn Ramey, 10:00, 2022, US. 16mm. An acronym for swimming at your own risk, SAYOR refers to a forum without a moderator. Three years in the lives of three AMAB (assigned male at birth) children with a parent/observer. What does it mean to be male in the 21st century?

How To Behave At A Party by Allison Radomski, 1:57, 2021, US. Do you feel weird around other people? Are you anxious at social gatherings? Do you often find yourself trying to seem like a normal, happy person, and then coming up short? Look no further, my friend. Even though I’ve never, ever had those problems in my whole life, this short film is here to help.

RETURN TO THE MEATSPACE



Still from *Through wordlessly goes* by Lin Li, Experiment 4



Still from *unwavering/unfettered* by Rana San, Experiment 5

Experiment 6 (6:30–7:30PM)

The _____ H-Ville curated by Karen Cheung. How can we define a place? According to it's his/herstory? What will happen when everyone has a different memory toward a specific incident? Audience is invited to wander in A Room of Oblivion to look into That Spring, there was _____ in the sky of H-ville. What is _____? One might wonder, what happened behind that Invisible City (Wall), but is it really important? Probably not. A declaration like ephwaipi might be the only thing that one needs. Could one actually define the place through a declaration?

A room of Oblivion by Dorothy Cheung, 5:41, 2019, Netherlands. A Room of Oblivion is an experimental film reflecting on the notion of queer memories, and the failure of it through rediscovered footage taken in a journey with an ex-partner.

That spring, there was _ in the sky of H-ville. What is _? by Chung Hong, 9:00, 2022, Hong Kong. That spring, there was _____ in the sky of H-ville. What is _____? No one can tell. The sudden “unknown” caused absurd and strange phenomena. The real nightmare was not the natural disaster, but the man-made one. The regime used this to implement the “state of exception”. The system continued to operate. How much human value would be left?

As Giorgio Agamben stated at the beginning of the pandemic, “The epidemic has caused to appear with clarity that the state of exception, to which governments have habituated us for some time, has truly become the normal condition.” The so-called “future” is actually the present.

Invisible City (Wall) by Rita Hui, 11:30, 1998, Hong Kong. Many things happen under the wall, and many people always talk with the wall just like Charlie Brown. This story is talking about the relationship of the wall, city, memory and history.

ephwaipi by Candice Ng/Kitty Yeung, 9:00, 2019, Hong Kong. Two girls fantasize about making a declaration to the world.

Experiment 7 (8:15–9:15PM)

Ablation by Scott Miller Berry, 7:20, 2021, Canada. Ablation explores the onslaught of melting glaciers at a time of rapid climate change.

A Contemplation on Longing by Narda Azaria Dalglish, 29:52, 2018, UK. What might a right-hemisphere worldview reveal? ‘Longing’ is an ontological dialogue, weaving contrasting scenes with intimate converse amid the sensual Saharan dunes, while contemplating the paradoxical nature of context.

“Зачем?”/ “What for?” by Masha Godovannaya, 4:55, 2022, Austria/Russia. The film contains traces of the ongoing Russian-Ukrainian war. “An articulation of what is unexplainable but felt. Touching what touches us and leaves us in a state of confusion, feeling empty, alone and questioning. Touch is an act of orientation.” - Keith Sanborn.

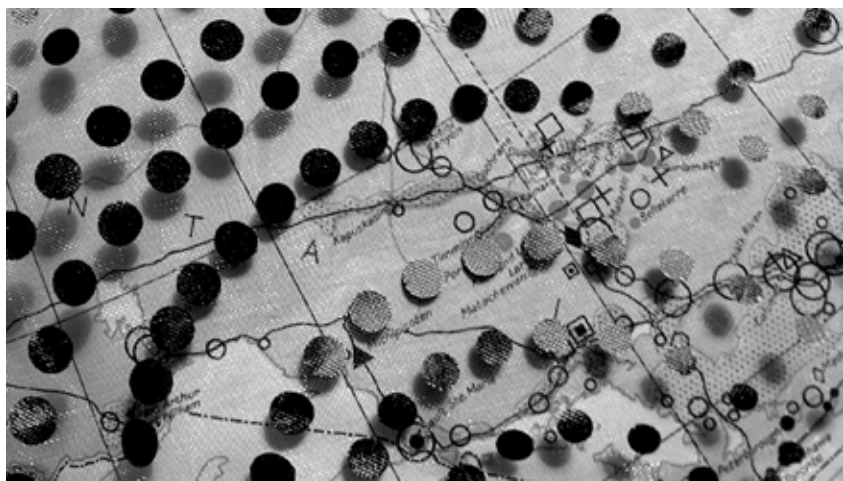
Garden Glimpses by Caryn Cline, 6:00, 2022, US. Garden Glimpses, inspired by Marie Menken’s “Glimpse of the Garden,” is the second in a series of films about artists of the everyday. In this film, I’ve used in-camera double exposures to capture the colors and textures of landscape architect Keith Geller’s Seattle garden on an early summer day. Music by Lori Goldston.

thread by Abigail Smith, 2:06, 2022, US. Abigail Smith’s Thread series uses machine sewn techniques to create abstractions on film that explore the medium’s relationship to motion and mechanics, the relationship between passing film through a sewing machine and film passed, or “threaded” through a camera or projector.

This Old World by Sally Cloninger, 2:11, 2021, US. We begin by remembering. Shot in the Pacific, the Atlantic and in my studio in Olympia, Washington, USA.



Still from *That spring, there was _ in the sky of H-ville. What is _?* by Chung Hong, Experiment 6



Still from *This Old World* by Sally Cloninger, Experiment 7

THURSDAY, APRIL 20

Experiment 8 (12:00–1:30PM)

What We Shared by Kamila Kuc, 69:00, 2021, UK/Abkhazia. Seven inhabitants of a de facto state of Abkhazia on the Black Sea unfurl a web of stories about loss and displacement through the re-imaginings of dreams and memories of the 1992-93 war with Georgia. These re-imaginings are interwoven with auto-fictional narration and archival materials that have been processed through an AI technology. The Black Sea permeating the film’s world acts as a metaphor of both an idyllic holiday destination of utopian happiness; as well as a perilous force, a place of conspiracy and death. *What We Shared* employs emotive soundscape and imagery to produce a sensory reflection on artistic practice as a powerful binding force and an act of resistance to dominant power structures.

THURSDAY, APRIL 20 (CONTINUED)

Experiment 9 (2:30–3:30PM)

Memory's Consolation by Chadi Khalil Hazime, 17:52, 2022, Lebanon. After Hilton's door had been closed for many years, the light was finally seen when the director decided to send a public invitation to watch his Big Show inside the ancient art shelter "Hilton Cinema - Al-Mreijeh District". As soon as the show began, he was surprised by another realistic show, to explore the past and history of Hilton Cinema, which was the silent witness to many of the harsh circumstances that occurred in this region.

Known Unknowns by Kate McCabe, 7:25, 2021, US. Known Unknowns is a visual tribute to new beginnings. Filmed during the pandemic in 2021, Kate McCabe's landscape film aims to convey that, in our dailiness, fresh starts and perspectives are possible. The film contains 21 time lapse sunrises each with its own distinctive soundtrack, each with an iconic desert expanse appearing out of darkness and into first light. Known Unknowns reminds us that we carry on, despite the relentless passage of time.

A Miscellany of Places That Will Not Appear by Chris McNamara, 11:36, 2022, US/Canada. A Miscellany of Places That Will Not Appear is a cataloguing of orphaned places and the unresolved, everydayness of it all. Each setting is a rumination on what it means to inhabit a place just long enough to feel a sense of regret after leaving. These places are stand ins for fragments of stories. Their meanings are left behind in the blank spaces in between.

Another Fuckin' War by William Zimmer, 9:14, 1970, US. 16mm. Another Fuckin' War is an experimental address to the US attitude about war during the Vietnam era. Combining 16mm original and found footage, the film invites viewers to question the motivations behind war and challenge their preconceived notions about its effects.

Experiment 10 (4:30–5:30PM)

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 film artists to recognize the value of their media voices and to participate in shaping future trends in cultural representation. This year the Youth Program will feature films made by students enrolled in Amy Biehl High School, The Career Enrichment Center, The Indian Pueblo Cultural Center, and The Public Academy for Performing Arts. This program was curated by Nina Shoenfeld. Introduction by Elizabeth Kunz.



Still from *Memory's Consolation* by Chadi Khalil Hazime, Experiment 9



Youth Program, Experiment 10

Experiment 11 (6:30–7:30PM)

Conclusos para sentencia (Pending sentencing) Curated Program of Films from the International Video Art Festival of Camagüey, Cuba (FIVAC). This curated program is an insight into the Cuban reality as seen through the lens of 20 short films from the last 15 years, where creators comment on diversity from diverse standpoints. There are so many traps and beliefs gravitating around this peculiar country, that it is nearly impossible to emerge unscathed from the struggle to understand it. Cuban reality does not exist in the form of this undivided anatomy that Tyrians and Trojans claim to live in. Cuban reality is a shattered mirror, and the pointed, sharp shards pierce the eyes and the understanding of those who stand in front of it. Cuban reality takes pride in having a strict zero-guns policy but has countless young people plucking their roots out of the island; Cuban reality's daily life is bleeding out, but its healthcare force offers free open-heart transplants; Cuban reality wants to build socialism, but it is not willing to take on the risks of dissent.

One wonders, does Cuba exist? Yes, it does, but not in the comfortable and complacent way with which it often sculpts itself and exhibits its surface; it exists in the continued ripping of its guts, as if giving birth in pain to every single day was its only salvation.

Vida-Arte by Ángel Luis Bárzaga Rosales, 7:08, 2009, Cuba. Silent.

REM by Fabio C. Díaz Marcos, 1:15, 2016, Cuba.

Declaración elocuente by Anahiz Martínez Lastre, 1:25, 2010, Cuba.

Catástrofe by Estela María Martínez Chaviano. 1:42, 2015, Cuba.

Bandera by Mila Janis, 1:44, 2011, Cuba.

Nota informativa by Hamlet Armas Pérez, 1:35, 2010, Cuba.

Aniversario by Ernesto Domecq Menéndez, 2:57, 2014, Cuba.

Atlas by Alberto Martín del Río, 2:13, 2013, Cuba.

Brújula by Jorge Luis Santana Pérez, 1:35, 2011, Cuba.

Avanzar es un problema perceptivo by Alejandro Figueredo, 2:21, 2012, Cuba.

Framed Fiction by Fabián González Escobar, 4:22, 2013, Cuba.

Tolérance by Yaniel Padrón, 1:26, 2014, Cuba.

Palimpsesto by Pável Méndez, 1:15, 2016, Cuba.

El traje by Abdel de la Campa Escaig, 4:23, 2010, Cuba.

Invencible by Ricardo Miguel Hernández, 2:04, 2007, Cuba.

Pin-Pong by Luis o Miguel (Luis Gárciga), 1:00, 2006, Cuba.

Regurgitador by Marlon Portales Cusett, 1:19, 2013, Cuba. Silent.

Tinieblas by Amílkar Fera Flores, 1:34, 2012, Cuba.

Solsticio by Heidy Almarales Sierra, 1:44, 2021, Cuba.

Órbita by Jorge Luis Santana Pérez, 1:34, 2019, Cuba.



Still from *Come On Pilgrim* by Marcy Saude, Experiment 12



Still from *THE VISITATION* by Catherine M. Forster, Experiment 14

Experiment 12 (8:00–9:00PM)

Come On Pilgrim by Marcy Saude, 26:45, 2022, UK. Presented as a series of visual field recordings captured on expired 16mm film and staged interventions in place, *Come On Pilgrim* originates in the experience of the filmmaker living in a flat overlooking the Mayflower steps in Plymouth (UK). This location provided a jumping-off point to interrogate histories of settler-colonialism, identity, and mythos in the surrounding landscape, from the viewpoint of a recent immigrant. These histories are related in fragmentary fashion by community members in a collage of voices, contrasting with monumental narratives set in stone. Throughout the film, history rubs against absurdity and elements of folk tradition. Fellow immigrants are rendered visible in everyday situations, protests are documented, a wizard invents an empire, vinyl is vandalized, and Anglo-Saxon re-enactors trek through the moors, gesturing towards waves of settlement on the island currently known as Great Britain.

Catalogue Vol. 4 by Dana Berman Duff, 4:35, 2022, US. The fourth in the *Catalogue* series. *Catalogue* is a suite of 16mm black-and-white films and videos that consider the time it takes to look at desirable objects presented in a catalogue of knock-off home furnishings photographed in staged rooms imitating the style of film noir. Each film takes one volume of the 11-volume mail order catalogue as its subject. *Catalogue Vol. 4* takes the "Lighting" catalogue as its subject and uses a uniform pulse and the hum of electric light to accompany each fixture, which were shot in the order that they were found in the original catalogue. The intervals of black were determined subjectively: items that the filmmaker found less appealing were excised from the sequence, hence violating the rigorous Structuralist methodology and creating a random pattern.

Tape Number One - "hits and misses," mix tape by Tommy Becker, 25:00, 2019, US. This program is a mix of handpicked video works from *Tape Number One* between years 2014-2021. The works are presented as a live cinema/expanded cinema program. Live vocals and sound elements are performed to prerecorded video and sound.

FRIDAY, APRIL 21

Experiment 13 (12:00–1:30PM)

Good Symptom Showcase curated by Marilyn Freeman, Rana San and Chelsea Werner-Jatzke. *Good Symptom* troubles the boundaries between cinema and literature. At this special showcase screening, get a sneak peek at a selection of the short films featured in this time-based anthology produced by independent, interdisciplinary press *The 3rd Thing*. These remarkable pieces push the language and form of poetry, essay, correspondence, autobiography, manifesto, thought piece and hybrid literary work off the page and onto the screen. To find out more and subscribe to the whole 12-installment series, visit *The 3rd Thing*. Launching in fall 2023, each monthly *Good Symptom* release will feature 1-4 films along with critical/creative analysis and curatorial commentary.

Morning Times by Leang Ren Ong, 4:15, 2021, Singapore. Inspired by newsprint, poetry, and an urgency to preserve the stories of his sovereign island country, filmmaker Leang Ren Ong serves up Singapore's final day of hardcopy news in *Morning Times*—an audiovisual time capsule of anthropological research and age-old breakfast routines blended with radio announcing, a history lesson, and a dash of socialism.

we pilot the blood by Quenton Baker, 6:18, 2023-01-23, USA. This work considers the position of blackness and the ongoing afterlife of slavery in this cinematic adaptation of their poem by the same title, crafted from redacted U.S. Senate documents detailing the 1841 revolt of enslaved people aboard the brig *Creole*. "Quenton Baker's redactions are Black redactions," writes scholar Christina Sharpe, "to make documents... speak something that they were never meant to reveal."

May 35 by Roland Dahwen, 10:00, 2022, USA & China. Referring to the anniversary of the 1989 Tiananmen Square massacre known in China as the June Fourth Incident, *May 35* is an evocative split-screen reincarnation by artist Roland Dahwen of his two-channel museum installation. Equal parts personal and political, historical and imagined, *May 35* rests on a cinematic score of aural ebbs and flows, and mixes Dahwen's own words spoken and displayed news-ticker style with text generated from image-recognition software over a visual examination of Tiananmen Square as an intersection of history, tourism, regulation, and surveillance.

Femmes by Maria Shuvanova, 8:44, 2021, Russian Federation. Blurring literary and cinematic boundaries in a filmic reflection on recognizing female authorship in art, filmmaker Maria Shuvanova draws from an intimate conversation and delivers an improvised monologue composed of coming-of-age art appreciation, personal revelations, political realizations, film history, and autotheory fluently coupled visually with creative interventions in film fragments and other works by experimental luminaries Marie Menken, Maya Deren, Germaine Dulac, Marguerite Duras and Chantal Akerman.

According To Sun Ra, None Of Us Are Real by Naima Lowe, 4:48, 2020, USA. From Black queer disabled writer and artist Naima Lowe, who creates films, performances and texts using improvisational and collaborative strategies rooted in the alchemic survival practices known as Black cultural production, comes this genre-defiant piece evoking the raw splendor of a Zora Neale Hurston archived recording. *According To Sun Ra, None Of Us Are Real* is an improvised audiovisual performance set to a poem about the mundane queerness of Sun Ra, and the sounds of living under water.

FRIDAY, APRIL 21 (CONTINUED)

Experiment 14 (2:30–3:30PM)

Glacier/No Glacier by Georg Koszulinski, 2:40, 2021, Iceland. Video glitch as a formal means of erasing glacier from mountain, projecting image of impending future. Many human beings fail to see the implications of industrialized society on Earth systems, to our collective-multispecies peril.

Dykeotomy by Deborah Fort, 19:00, 1992, US. Produced in the early 90's when same sex marriage was still an elusive dream. Dykeotomy explores gender biases, homophobia, restrictive cultural mores and identity politics with painfully amusing stories and images.

Keith by Natasha Cantwell, 1:03, 2022, Australia. Wrapping paper is unforgiving. It becomes a showcase for every mistake, hesitant crease and misjudged cut, as we stumble our way through packaging up a gift. Keith examines the anxieties brought on by wrapping oddly-shaped presents.

Empty House by Ben Kujawski, 5:29, 2022, US. A film poem reflecting on a visit to my family's foreclosed home; the house, neglected and abandoned for years, still holding familiar items and feelings. Shot with a mixture of black & white super 8 and 35mm color flash photography.

Tending The Orchard by Katherine Agard/Bill Basquin, 7:08, 2023, US. The directors find that a collaboration around the orchard initiated by Bill brings up history, anger, colonial violence, and the chance to feel the closeness of a relationship.

Bruised Fruit & Underfed Flora by Justin Clifford Rhody, 6:15, 2022, US. A straddling of the dynamics that link and distort sound and image. Beginning with a soundtrack that Rhody composed from recordings by long-time collaborator, Jeremy Kennedy, the structure and visual anatomy of the film was then constructed around its sonic form. The interplay, independence and connection between the two components intuitively create an indefinite non-linear narrative, resulting in Bruised Fruit & Underfed Flora. Shot on 16mm, Super-8mm and miniDV tape and transferred to 4K digital.

Experiment 15 (4:30–5:30PM)

This is How I Felt by Josh Weissbach, 1:35, 2022, US. This Is How I Felt was filmed in a twenty-four period while the filmmaker was wearing a heart monitor to investigate possible arrhythmias.

Earth Abides by Wago Krieder, 9:03, 2022, US. Earth Abides is an experimental documentary about the architecture and surrounding landscape of the Greater World Earthship Community near Taos, New Mexico.

A Model Family in a Model Home by Zoe Beloff, 21:41, 2015, US. A Model Family in a Model Home takes as its starting point notes for a film by Bertolt Brecht. Brecht was inspired by an article he read in Life Magazine in 1941 about a farm family who win a week's stay in a model home at the State Fair. The drawback was that the home was open to the public twelve hours a day. He imagined what happened when everything went wrong. In the spirit of a film that explores everyday life A Model Family in a Model Home was shot in vernacular format of the 20th century, 16mm, and incorporate home movies, newsreels, instructional and promotional films, so that The Model Family in a Model Home is itself a 'home movie' about a home.

Field Notes #10: Distance by Kate Lain, with Lani Lain, 4:46, 2011, US. Eighteen fleeting freeway encounters with Eagle Rock, a Los Angeles landmark that sits alongside a freeway.

The Great Delusion by Beth Johnston, 7:09, 2022, US. The Great Delusion is a visual and auditory essay investigating the ongoing legacy of the commodification of nature: nature as other. Using a model of fragmentation, non-linear accumulation, and disorientation, the essay points to the ways knowledge and understanding of climate-change is formed. Starting from the artist's positioned upbringing in the American West, the essay explores the impacts of manifest destiny, the frontier myth, belief in human exceptionalism, and several political entanglements.

DORMANCY by Angelika J. TrojnarSKI/Filip Jacobson, 5:09, 2021, Germany. This film is an artistic documentation of the huge wildfires around Athens in the summer of 2021. It examines the destruction of nature caused in particular by extreme summer droughts and man-made fires that reached unprecedented levels globally and locally with lasting consequences on Earth. The video focuses on the deep traces left in the landscape and should stir up a spark of hope.

THE VISITATION by Catherine M. Forster, 3:17, 2022, US, music consultation by Nina Shoenfeld. The first Christmas tree farm was planted by W.V. McGalliard in Mercer County, New Jersey. Twenty years later a Christmas tree and holly farm was established on Eld Inlet in the South Puget Sound of Washington State. The Douglas Fir in this video was meant to be harvested seven years later. Luckily, the farm abandoned its tree business in favor of expanding holly production. By 1950, the farm had been abandoned and the land returned to nature until it was sold in 2020 for residential use. The tree survived long after the farmer who planted it died. It survived the next generation. A century after planting, it has become firewood. I wonder what would have happened if man had continued to pass this Douglas by? How many generations of man would it have survived?

Waiting Room by Alex MacKenzie, 3:00, 2022, Canada, silent. A material-based film work that speaks to the various states of tension, calm, frustration, apprehension, injustice, inequity, and struggle felt in our respective waiting rooms. 16mm found footage is manipulated using optical printing, layering and re-processing. The simultaneous banality and stress of waiting undergoes a physical transformation into an active and highly charged materiality informed by our personal projections and desires. Premiered on the VanLive! public art screen at Granville and Georgia Streets (Vancouver, BC Canada) May 2 through June 5, 2022. Commissioned for Platforms: We Are Here, Live by the City of Vancouver Public Art Program.

The Education of Lulu by Salise Hughes, 8:56, 2022, US. A film made in sympathy with G.W. Pabst, who followed Pandora's Box in 1929 with another film featuring Louise Brooks. In this film he was investigating the social pressures that created women like Lulu. Made with footage of Diary of A Lost Girl, and historic photos of Magdalene Laundries from around the world.

Luminae by Dominic Angerame, 3:45, 2022, US. For years I had been shooting with an iris attached to my lense 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. Leaving the grittiness of the streets of construction and destruction behind 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.

Arrow Board Game by Marcin Gizycki, 3:19, 2021, Poland. It is a film made out of instant photographs of signs with arrows which I took in the US between 1992 and 1993.

Experiment 16 (6:30–7:30PM)

The Last Forever by Scott Stark and Kamila Kuc, 30:00, 2022, US. A multi-media live performance by Kamila Kuc and Scott Stark. During the pandemic, artists Kamila Kuc and Scott Stark perused hundreds of discarded 35mm family slides from diverse sources: garage sales, lab castoffs, flea markets, eBay, gifts from friends, and even their own archives. In a shared Google Doc, the artists played a series of “exquisite corpse” tennis sets, a back and forth exchange of images and captions, allowing mysterious characters and spontaneous plot twists to evolve into a playful narrative. In many of these seemingly mundane images, the artists discovered subtle indicators of interpersonal family dynamics captured by the camera during dinners, parties and travels. Who is standing next to who; who is looking at who; and who is absent: all provided clues to the artists’ playful ruminations on the complexities of human and more-than-human relations as mediated by technology. The artists have woven these latent intimations and subtle indicators into a sprawling narrative - about a spouse that’s gone missing - a story that is fanciful, poignant, occasionally illogical and always playful. What emerges is a luminous and dynamic body of untapped aural and visual riches.

Experiment 17 (8:00–9:00PM)

Core Sampling curated by Microscope Gallery, New York.

Microscope presents a 60-minute program of works by artists that have appeared at the New York gallery’s screenings and/or exhibitions since its founding in September of 2010. In the spirit of our inaugural show — an energy we have strived to maintain over the 12 1/2 year of our existence — the emphasis for “Core Sampling” is not on a unifying theme, but rather on works by artists with unique artistic visions and voices who we are excited by.

The program of short films and videos, ranging from three to twenty-three minutes, represents a group of artists with whom we have worked with since our first exhibitions and events, as well as others who we have shown more recently, including in our emerging artist screening series YES. We have also mixed new and recent works with others dating back to as early as the mid-1990s.

Technologies and approaches involved in the making of the works include 35mm and 16mm film, found footage, VHS and videotape, stop-motion animation, and computer-generated 3D animation through original coding, among others. All works will be shown in their original format.

Microscope’s co-founders and co-directors Elle Burchill and Andrea Monti will both be in attendance.

Microscope Gallery was founded by artists/curators Elle Burchill and Andrea Monti in 2010 to expand the visibility and recognition of artists — from emerging to innovators of their art forms working primarily with moving images, sound, performance, digital and other time-based arts — through both exhibitions and a weekly Event Series. Microscope was conceived as a space addressing what was seen as an unnecessary divide between time-based works exhibited in the white box setting of the gallery and those more experimental, personal, or poetic show in the black box of the theater and performance venue. Since then, Microscope has presented nearly 100 exhibitions and 600 events at the gallery as well as off-site. The gallery has also collaborated with various institutions including Anthology Film Archives, Film-makers’ Cooperative, Mono No Aware, Parrish Art Museum, Union Docs, Center Pompidou, Paris, and The Whitney Museum of American Art, among many others.



Still from *A Model Family in a Model Home* by Zoe Beloff, Experiment 15



Still from *Dervish Machine* by Bradley Eros and Jeanne Liotta, Experiment 17

SATURDAY, APRIL 22

Experiment 18 (5:00–5:30PM)

The Bryan Konefsky Fund. First annual award. The Bryan Konefsky Fund has been established to support either moving image artists from New Mexico and/or moving image artists from around the world who have a project that involves New Mexico. The award is a way of giving back to the community that has been so supportive of Konefsky’s creative work over the years.

Experiment 19 (6:30–8:00PM)

The films of Amy Halpern, introduced by David Lebrun.

Elixir by Amy Halpern, 7:00, 2012, US, silent, with Asha Wilson and Joyce Campbell.

Invocation by Amy Halpern, 2:00, 1982, US, silent. A temporary sculpture; an invitation and benediction.

Falling Lessons by Amy Halpern, 64 minutes, 1992, US. Falling Lessons is a stunningly sensual, life-affirming experience from a major experimental film artist that is open to a myriad of meanings. The film is a rhythmic montage of almost 200 faces, human and animals, that Halpern pans vertically, creating a cascade of visages suggesting that while individuals express a range of emotions they remain ultimately enigmas.

EXPERIMENTS IN CINEMA v18.4 THANKS OUR 2023 SPONSORS!



Special thanks to our amazing audience and all the un-dependent 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), CS Tiefa, Beth Hansen (Workshop Coordinator/designer), Alys Griego (hospitality coordinator), Kristina Cardoza (program designer), Nicole Del Mar (Print Traffic/submissions), Nina Shoenfeld (music wrangler), Jenette Isaacson (house manager), Zoom moderators Catherine Forster, Paul Echeverria, Kamila Kuc, Georg Koszulinski, and my curatorial committee which included Kamila Kuc, James Lawrence, Georg Koszulinski, Sally Cloninger, Beth Hansen, Kate Lain, Catherine Forster, and Paul Echeverria. Thanks also to Jax Deluca and all our pals at the National Endowment for the Arts, Keif Henley (co-owner, The Guild Cinema), James Stone (chair, UNM Department of Film and Digital Arts), professor Peter Lisignoli and his UNM students and all the great members of Basement Films who helped to make our festival possible!
FULL REPORT TO FOLLOW.

THANK YOU TO THESE GRANTING ORGANIZATIONS FOR THEIR SUPPORT:



For the past 18 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 the UNM Department of Film and Digital Arts, The UNM Art Museum, The McCune Charitable Foundation, The Albuquerque Film Office, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The FUNd/Albuquerque Community Foundation, The Moon & Stars Project for the American Turkish Society, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 18 years, we are brainstorming how to best move forward. To this end programming such as our Youth Program, 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 <http://www.experimentsincinema.org/donate> or you can send suitcases filled with small, unmarked bills to Basement Films at:

Experiments in Cinema
c/o Basement Films
PO Box 9229
Albuquerque, New Mexico USA 87119