

EXPERIMENTS IN CINEMA

A BASEMENT FILMS PRESENTATION

v9.72

APRIL 14-21
2014

GOING
COMMANDO
SINCE 2005

NEW MEXICO ARTS
TRUST FOR MUTUAL UNDERSTANDING
ABQ COMMUNITY FOUNDATION
McCUNE CHARITABLE FOUNDATION



EXPER- IMENTS IN CINEMA APRIL 14-21 2014 **v9.72**

TABLE OF CONTENTS

WORKSHOPS	1
APRIL 14	
EXPERIMENT 1	2
EXPERIMENT 2	2
EXPERIMENT 3	2
APRIL 15	
EXPERIMENT 4	3
EXPERIMENT 5	3
EXPERIMENT 6	3
APRIL 16	
EXPERIMENT 7	4
REGIONAL YOUTH PROGRAM.	4
EXPERIMENT 8	4
EXPERIMENT 9	4
EXPERIMENT 10.	5
APRIL 17	
EXPERIMENT 11.	5
APRIL 18	
EXPERIMENT 12.	6
EXPERIMENT 13.	6
EXPERIMENT 14.	6
APRIL 19	
EXPERIMENT 15.	7
EXPERIMENT 16.	7
EXPERIMENT 17.	8
EXPERIMENT 18.	8
APRIL 20	
EXPERIMENT 19.	9
EXPERIMENT 20.	9
APRIL 21	
POST FESTIVAL WIND DOWN.	9

LETTER FROM THE DIRECTOR

In 2009, St. Andrews Film Studies Publishing House began producing a series of texts about film festivals. Titles include *Film Festivals and Imagined Communities*, *Archival Film Festivals* and, my favorite of the series, *Film Festival Yearbook 4: Film Festivals and Activism*. In this particular edition, Amalia Cordova contributed the essay “Towards an Indigenous Film Festival Circuit.” Cordova quotes Juan Francisco Salazar from his doctoral thesis titled “Imperfect Media: The Poetics of Indigenous Media in Chile.” Salazar’s idea of the “poetics of an imperfect media” is one of those phrases that I just can’t shake.

From William S. Burroughs (language is a virus) to Michael Haneke (Hollywood spends too much of its time crossing t’s and dotting i’s), to Noam Chomsky (the vacuous entrails of the English language in popular media), I wonder if our hyper-familiarity with the language of all-things-cinematic has eviscerated the relevance of this powerful cultural barometer.

Then, like a super hero, Juan Francisco Salazar swoops in to save the day.

The “poetics of an imperfect media;” the poetry of uncrossed t’s and undotted i’s, the poetry of uncharted ideas—ideas that are a little uncomfortable, a bit unfamiliar and always challenging. I’d like to think that this is what we celebrate each year at Experiments in Cinema—the poetry of imperfection and discomfort as expressed through the eyes and ears of un-dependent media artists from around the world.

This year, in addition to uncomfortable, unfamiliar, and always challenging screenings that represent 26 different countries, we are particularly proud to host presentations by our brand new media pals Greg DeCuir Jr. and Miodrag Milošević from the Alternative Film/Video Festival in Belgrade (thanks Trust for Mutual Understanding), Stephen Kent Jusick the director of The MIX NY Queer Experimental Film Festival (thanks Roberto Appicciafoco and the Southwest Gay and Lesbian Film Festival), and filmmaker, curator, and all around swell guy, Antoni Pinent from Spain (thanks Instituto Cervantes). Buckle up, hold on to your hats, and get ready for a bumpy ride!

Experiments in Cinema v9.72—going commando since 2005!

Bryan Konefsky, Director, Experiments In Cinema

ASSISTANT DIRECTOR THOUGHTS

Today, for fun, I had a tarot card reading. As luck would have it, the one card hand picked by my subconscious was Death. Where I come from, the word Death always generates negative connotations. In Tarot, although the Death Card refers to an ending it also suggests a new beginning.

When Bryan Konefsky asked me to write a letter for our festival program, I was confronted with the reality that my four year tenure of serving as the Assistant Director of Experiments in Cinema was quickly coming to an end. These four years working with EIC have been precious. It is easy to ignore the signs of such endings when one is absorbed in the hard work of producing a film festival.

I was first introduced to Experiments In Cinema as a sophomore at Amy Biehl High School. A member of Basement Films made an announcement to the school about a new film festival that was only in it’s second year organized by college students. I instantly asked how I could be useful. A few brave Amy Biehl kids, including myself, accepted an invitation from the Department of Cinematic Arts at UNM to learn more about EIC. At that meeting, amongst other things, we found ourselves watching Jim Trainor’s movie *The Bats*. If you are not familiar with Trainor’s film it is filled with stories about bat defecation and intercourse, but what has stuck with me most about this film is it’s matter-of-fact approach to death in terms of repeated cycles of endings and rebirth.

As I put the Death Card back into the Tarot deck, I realize my time with E.I.C as Assistant Director is coming to an end. I look forward to seeing what the next few years hold for Experiments In Cinema and the wonderful people who make this festival possible. I invite all of you participating in the festival—as artists, teachers, curators and audience members—to recognize the opportunity to invent new beginnings, new friendships, and new creative partnerships while you are here in New Mexico.

Michelle Mellor, Assistant Director, Experiments In Cinema

Board member, Basement Films

On the Cover: Laverie Vallee (1875–1949), better known as “Charmion”, was a Sacramento born trapeze artist who possessed the strength and physique most men would envy. However, she was most well known for her risqué striptease performances. Charmion’s act was quite impressive and provocative for the time. The controversy created by her performances did not, however, prevent the formation of a dedicated—and mostly male—fan base. One of her greatest fans was Thomas Edison.

WORKSHOPS ARE FREE

RECEPTIONS ARE AFTER THE LAST SHOW OF THE DAY—see inside for days and locations. Everyone is welcome!

EXPERIMENTS IN CINEMA V.9.72 VENUES AND ADMISSION INFORMATION

GUILD CINEMA
admission is \$8.00 per day,
unless otherwise noted
3405 Central Avenue, NE
www.guildcinema.com
(505)-255-1848

**NATIONAL HISPANIC
CULTURAL CENTER**
admission is free
Bank of America Theater
1701 4th Street SW
www.nhccnm.org

SOUTHWEST FILM CENTER
admission \$5.00 per day
University of New Mexico
Downstairs in the Student Union Building
www.unm.edu/~swfc/

TUES & WED, APRIL 15 & 16

INSTITUTO CERVANTES, NATIONAL HISPANIC CULTURAL CENTER SCULPTING THE LIGHT—A CAMERALESS WORKSHOP

10:00AM–2:30PM BOTH DAYS

Screening of workshop films will be on April 17 in the Wells Fargo Theater at the National Hispanic Cultural Center. Spanish filmmaker and curator Antoni Pinent presents Sculpting the Light: A Cameraless Workshop. In this two-day workshop, participants will explore the rich possibilities in moving image art. Mr. Pinent will instruct on various methods of physical intervention and meaningful alteration of found footage film. This workshop gives participants the opportunity to dive deep into the fascinating art form of cameraless filmmaking. The final film results from the workshop will be screened on Thursday evening as part of the program at the National Hispanic Cultural Center. For more information about Antoni Pinent's creative work please see <http://lightcone.org/en/filmmaker-1439-antoni-pinent>.

THURSDAY, APRIL 17

CERIA BUILDING, 3RD FLOOR STUDENT LOUNGE, UNM CAMPUS CINEMATOGRAPHY—THE SERBIAN WAY!

2:00–4:00PM

Miodrag Milošević has worked as a professional cinematographer for more than 30 years with some of the greatest filmmakers in the history of Yugoslav-Serbian cinema including Dušan Makavejev, Želimir Žilnik, and Jovan Jovanović. In this workshop he will show clips from some of the films he has shot while discussing the directors' and his own methods in realizing their vision. Points of emphasis will include visual expression, digital versus analogue, on-set problem solving, and low-budget production techniques. This workshop will be aimed at professional cameramen and students of cinematography and filmmaking.

FRIDAY, APRIL 18

ART 252, UNM CAMPUS

BOTANICOLLAGAGE: HANDMADE 16MM FILMS

10:00AM–3:00PM

Screening of workshop film will be on April 20 at the Guild Cinema

Filmmaker Caryn Cline returns to EIC to teach a workshop using the "botanicollage" technique made famous by Stan Brakhage and his film *Mothlight*. Participants will create handmade film frames using local botanicals, art materials, and film supplies to produce a short, collaborative film. No previous filmmaking experience is required. Botanicals and filmmaking materials will be supplied, but participants are invited to bring their own. Caryn Cline is a filmmaker and educator living in New York City. Examples of Caryn's films—many of which use the botanicollage technique—are available at <http://vimeo.com/carynyc>. This workshop is free but space is limited. To register email bethzilla@gmail.com by April 14.

WORLD'S
SMALLEST
FILM OFFICE



Caryn Cline works with attendees at the Botanicollage workshop in 2013

Experiments in Cinema v. 9.72 thanks these granting organizations for their support:



For the past 9 years Basement Films has produced Experiments in Cinema with the blood, sweat and tears of our passionate and committed army of volunteers. We are also endlessly thankful for the support of so many local businesses (see the back page of this program) and the generosity of The McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, 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 and the National Hispanic Cultural Center. As we begin to imagine our 10th anniversary (2015), we are brainstorming how to best celebrate this Experiments in Cinema milestone. In addition to nurturing our regional Youth Program, developing our new artist-in-residence program, hosting more visiting artists (from around the world), and thinking about long term sustainability, we are also looking to publish a 10th anniversary book that will feature essays by experimental/un-dependent programmers, curators and festival organizers. To help us realize these ideas and dreams, we are inviting the local and global community of people interested in cinema-different to support our efforts as much as possible. To this end please know that Basement Films is a 501 (c) 3 federal non-profit and all donations are 100% tax deductible! Please make your checks payable to Basement Films and send them to: Experiments in Cinema, c/o Basement Film, PO Box 9229, Albuquerque, New Mexico USA 87119. Thank you!

EXPERIMENTAL
1

MONDAY, APRIL 14 GUILD CINEMA

5:30-6:30PM

POSTCARDS

by Ana Husman, Croatia, 23.5 minutes, 2013, USA premiere, ana.husman@gmail.com

A variety of educational methods used in a Croatian language instructional guide are employed as starting points for developing improvised and performative situations with amateurs and professional actors. Additionally, musical numbers have been added using animal costumes derived from the Croatian national insignia.

LITTLE BLOCK OF CEMENT WITH DISHEVELED HAIR CONTAINING THE SEA

by Jorge Lopez Navarrete, Spain, 15.5 minutes, 2013, New Mexico premiere, jolopezster@gmail.com

A dog and a mare embark upon a voyage together.

F-LINE

by Silvia Turchin, USA, 8 minutes, 2013, New Mexico premiere, silviaturchin@gmail.com

F-Line is a sensory-based poetic documentary that explores the ethereal past of San Francisco's historic streetcars. *F-Line* embodies a textural way of perceiving these relics and examines the traces of time's mystery that fluctuate beneath the surface.

REALITY 2.0

by Victor Orozco Ramirez, Germany/Mexico, 11 minutes, 2012, New Mexico premiere, info@orozcovictor.com

It was autumn when I arrived in Germany. I thought that in this exotic country I could distance myself a little bit from Mexico, but I was wrong. A short, animated documentary about the drug-related violence in Mexico.

EXPERIMENTAL
2

7:00-8:00PM

I DON'T TOUCH THE GOLD

by Paulina Pisarek, Senegal, 51 minutes, 2013, World premiere, pisarekpaulina@gmail.com

Mama Sissoko is responsible for cleaning in the gold village. Mama Sissoko is not interested in finding gold or that kind of life... She is alone, one soul against all.



I Don't Touch The Gold will show April 14 at 7:00PM at Guild Cinema

EXPERIMENTAL
3

8:30-9:30PM

CAMERAWORK CAMERAPLAY

by Kristen Lauth Shaeffer, USA, 1.75 minutes, 2013, New Mexico premiere

kristenlauthshaeffer@gmail.com

For Christmas, I bought my daughter her first camcorder. To me, the camera represented a shared experience. I can't say exactly what it meant to her at nine months old, but she certainly enjoyed chewing on it.

LANDSCAPE WITH TWO WOMEN

by Brenda Miller, UK, 5 minutes, 2013, USA premiere, brenda@brendamiller.co.uk

This investigation into the relationship between domestic and professional creative practices is based on a contemporary interpretation of a painting by William Dyce titled *Welsh Landscape With Two Women Knitting*.

BRUCE'S BORDERS

by Scott Fitzpatrick, Canada, 7.5 minutes (16mm), 2013, USA premiere

essfitzpatrick@gmail.com

Ink is lifted directly from the page in a physical adaptation of *Victorian Frames, Borders, and Cuts*—a study in embellishment from the 1882 type catalog of George Bruce's Son and Co.

REVISITED

by Tina Wasserman, USA, 10 minutes, 2013, USA premiere, twasserman@verizon.net

Revisited explores memory and temporality by using a strange narrative written in 1901 by two English school teachers. It details a shared experience of supposed "time-travel" while touring the grounds of Versailles.

FFF1

by Marcin Gizycki, Poland, 4 minutes, 2013, USA premiere, mgizycki@hotmail.com

A free-form abstract film created with free tools found on the Internet.

ENCUENTRO/WATER WASHING THROUGH BONES

by Laura Marie Wayne, Cuba/Canada, 11.5 minutes, 2013, USA premiere, lmwyn@mta.ca

Encuentro is a series of hushed, contemplative moments that reflect the life of Eduardo Zamora (78), one of the last remaining inhabitants of a dying mountain town in Cuba.

I AM NEW YORK

by Zane Rader, USA, 10.5 minutes, 2013, World premiere treeofheartsmmedia@hotmail.com

I wished to portray the city of New York, its people, and their day-to-day activities in a way that didn't seem as though we were intently watching them, but rather just passing through for a moment.

MIMESIS

by Andrea Nevi, Consuelo Calitri, Caterina Chimenti, Italy, 4 minutes, 2012, New Mexico premiere, andrea.nevi@gmail.com

Two mysterious men meet for a duel on a bridge.

TUESDAY, APRIL 15

GUILD CINEMA

5:30–6:30PM

WEDNESDAY

by Mohammad Reza Alimorad, Iran, 14.5 minutes, 2013, World premiere, moh.alimorad@yahoo.com
Wednesday, or maybe Tuesday...

UNFETTERED

by Sandra Eber, Canada, 3.5 minutes, 2013, Silent, USA premiere, sandra.eber@sympatico.ca. The images were patiently acquired one frame at a time entirely without a computer or lens, using a 16mm film camera adapted for pinhole and double-slit techniques.

OUT OF ORDER

by Kimberly Davis, USA, 10.5 minutes, 2013, World premiere, kimmiedeeday@gmail.com. This animated documentary takes a personal look at a reproductive disorder known as Polycystic Ovarian Syndrome.

RESPICE ALBUS/RESPICE NIGER

by Patricia Bandeira, Portugal, 6 minutes, 2013, New Mexico premiere, patriciacbandeira@gmail.com. The senses are guides, navigation tools between coordinates that indicate several levels of sensorial blindness.

CHLOE AT THE GATES OF HELL

by Taylor Lane, USA, 2.5 minutes, 2013, World premiere, taylorandersonlane@gmail.com. An attempt at illustrating the foreboding feeling that sometimes rises inside us when we are forced to confront the reality of our mortality.

7:00–8:00PM

ENTROPY

by Isabelle Harada, USA, 3 minutes, 2012, New Mexico premiere, isabelleharada@gmail.com. Entropy builds its narrative from an equation. The amount of information measured by drawing parallels between a failing relationship reaching its end and chaos returning to equilibrium.

EXTERIOR SIGNALS

by Peter Wareing, New Zealand, 13 minutes, 2012, USA premiere, prwareing@gmail.com. In Godard's film *Pierrot le Fou*, Belmondo reads from a book about the Spanish painter Velazquez, describing his late paintings, the political environment at the time, and out of touch leaders. This seems to read like our present leadership in the US.

SEKIZ HAZIRAN

by Burak Cevik, Turkey, 8 minutes, 2013, USA premiere, cevikburak@gmail.com. Images: On the 8th of June 2013, barricades which were built on the entrances to Taksim. Sound: On the 28th of May 2013, sound recording which belongs to the interference with pepper sprays against The Woman in Red who later on will become the symbol of Gezi Park resistance.

BELLHAVEN

by Marika Borgeson, USA, 11.25 minutes, 2013, World premiere, m.borgeson@gmail.com. The Belhaven Memorial Museum opened to the public on April 1st, 1965.

8:30–9:30PM

STAGING ACTORS STAGING BELIEFS

by Renata Poljak, Croatia, 12 minutes, 2011, USA premiere, poljak.renata@gmail.com. As a child, Ivan Kojundžić became a widely popular actor; he embodied the historic persona of Boshko Buha in a homonymous Yugoslav feature film (1979). Ivan Kujundžić today is 48 years old. One interview, two realities ...

SUNHOUSE ELEVATION/SUNHOUSE

by Azimuth Eleanor Suess, UK, 10 minutes (silent), 2013, World premiere, eleanor.suess@gmail.com. Two structural films constitute a single, dual-screen work dealing with the progress of the sun through a South London Victorian terraced house.

NEITHER HERE NOR THERE

by Paul Caster, USA, 1 minute, 2013, World premiere, pcaster@mia.edu. Neither Here Nor There contrasts the pleasant, peaceful other worldly experience in front of a church with the dark screeching environment that describes my psyche.

DEER CENSUS

by Bill Basquin, 9 minutes, USA, 2009, New Mexico premiere, billbasquin@earthlink.net. *Deer Census* is comprised entirely of digital still images that were given to me by Nathan Bridgeman, whose voice you hear in this piece.

HAENYEO

by Ellie Kyungran Heo, South Korea, 11 minutes, 2013, USA premiere, ellie.kyungran@gmail.com. There are women divers, called "Haenyeo", who live in the island of Jeju in South Korea. The film focuses on one such woman and the thousands of hours her husband has spent waiting on shore for his wife to return from the sea.

MINISPECTACLES TOUCHÉ, DOUCHE, SOUCHE

by Maarit Suomi-Väänänen Bosnia-Herzegovina, Finland 3.5 minutes, 2010, New Mexico premiere maaritsuomivaananen@gmail.com. Minispectacles is a series of one-minute cinematic haikus.

SYMPHONIE DIAGONALE

by Ted Sonnenschein, Germany, 2.5 minutes, 2013, World premiere, ted.sonnenschein@gmail.com. This film is from my work atop the upper deck of a local bus. It is hard for me to use the name of such a classic film for one of my own, but I see nothing else but its remake in the results.

THE TURTLE

by Matt Gibson, USA, 3 minutes, 2013, New Mexico premiere, chetaaron@gmail.com. *The Turtle* is a journey of the body and the mind, in dialog with nature, art, fashion, and music. *The Turtle* seeks to capture that element most fundamental to the human soul.

A WOMAN ON THE TRAPEZE

by Ivan Marino, Spain, 7 minutes, 2012, USA premiere, i@ivan-marino.net. A video document of a dance-installation.

BURN OUT THE DAY

by Sasha Waters Freyer, USA, 3.5 minutes (16mm), 2014, New Mexico premiere, swfreyer@vcu.edu. The passing of a decrepit totality; wounds and traces left by fire and light as an Iowa home burns to the ground. The pleasures and terrors of rural domestic comfort.

THE POOL

by Raissa Contreras, USA, 1 minute, 2010, New Mexico premiere, raissacontreras@yahoo.com. The Pool is a black & white film that captures a minute of summer.

THOSE RESTIVE EYES

by Divina Hasselmann, USA, 7.5 minutes, 2012, World premiere, divina.h@gmx.de. Inspired by the short story *Ihr glucklichen Augen* by Austrian Group 47 author Ingeborg Bachmann, this essay film circulates around the notions of an unuttered love, the fluidity of our sexual orientation, and the subjective perception of our environment.

WENDY

by Rachel Lane, USA, 3.5 minutes, 2013, World premiere, rel8ub@virginia.edu. Wendy explores the process of observing and imaging through a character's psychological lens.

SIGNS OF THE NEVADA SUN

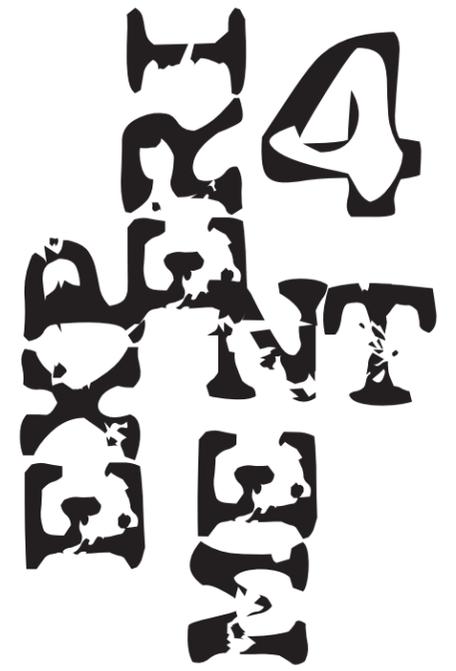
by Peter Lisignoli, USA, 5 minutes, 2012, New Mexico premiere, plisign@gmail.com. On a springtime walk through the suburbs of Las Vegas, Nevada, I found myself underneath a relentless sun, nearby a howling freeway. This is a lyrical depiction of the ambience of a neighborhood largely devoid of residents.

3 FRAMES

by James Snazell, UK, 12.5 minutes, 2013, USA premiere, snazellj@edgell.ac.uk. *3 Frames* consists of 3 frames taken from a 16mm film leader that have been looped and then developed into this optical work.

MARITZA TOMMASO OKARVAENA

by Krasimir Dobrev, Bulgaria, 2 minutes, 2012, USA premiere, krassidobrev@gmail.com. Filippo Tommaso Marinetti and I are inseparable friends. But Marinetti died a long time before I was born. Maritza is not a river, but our sister who appears in our dreams. I call my ability and knowledge 'quasilocatia' and Marinetti and the old Bulgarian anthem can't be blamed.



APRIL 15 RECEPTION:
TRACTOR BREWERY

118 TULANE SE

WWW.GETPLOWED.COM

(505) 433-5654



EXPERIMENTAL

WEDNESDAY, APRIL 16

GUILD CINEMA

4:00–5:00PM

Free Event

Regional Youth Program

Throughout the year Basement Films brings festival programs to schools around New Mexico. Our dream 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 in cultural representation. The fruits of these outreach efforts will be presented at The Guild Cinema tonight! A special introduction will be given by Stephanie Becker, who teaches at Amy Biehl High School. This program was curated by Asha Hopkins and Britney King.

Participating schools include:

The Albuquerque Academy
The Public Academy for Performing Arts
Media Arts Collaborative Charter High School
YDI Mi Voz Program
Amy Biehl High School

New Mexico Media Literacy Project
Manzano High School
Del Norte High School
Atrisco Heritage Academy High School
Young Women United

8:30 PM

5:30–6:30PM

RADISH

by Diego Ramirez Mexico, 4.5 minutes, 2013, World premiere, contact@diego-ramirez.net

Radish is a creature without name, gender, or citizenship, a meaningless blob.

THE KODAK MOMENT

by Michael Betancourt, USA, 2 minutes, 2013, New Mexico premiere, michael@michaelbetancourt.com

Mae Murray presents an archetypal image of feminine beauty from the start of the twentieth century, a form that was already old when the source film was shot in 1922, here glitched and fragmented.

457 BROADWAY

by Tomonari Nishikawa, USA, 5 minutes (16mm), 2013, New Mexico premiere, tomonarinishikawa@gmail.com

A portrait of Times Square, shot on black and white film through color filters, then optically printed onto color film. The layered images agitate the scenes, and the advertisements on the digital billboards try to pull ahead of others.

GIRL AND SMOKE SERIES: JENNIFER EDITION

by Daniela Zahlner, Austria, 5.75 minutes, 2013, USA premiere, hallo@danielazahlner.com

A comedic response to increasingly popular fashion photos that have come to be known as “girl plus smoke bomb” pictures.

THE PARTING DANCE

by Gerard Freixes Ribera, Spain, 3 minutes, 2013, New Mexico premiere, gerardfreix@hotmail.com

Even if the couple looks happy on the outside, inside each member is trying to nullify the other.

This work gives a visual representation of a couple's divided private life in contrast with their public live.

7:00–8:00PM

PIRAPORA

by Charles Bicalho, Brazil, 4.25 minutes, 2012, USA premiere, charlesbicalho@gmail.com

In Pirapora city in Minas Gerais, Brazil, the São Francisco River facilitates the comings and goings of waters and lives.

YOUR HANDS AND MY TEETH

by Laura Bouza, USA, 6 minutes, 2013, New Mexico premiere, laurabouza@earthlink.net

Visual fragments informed by place, light, sound, and time articulate a feminine film language, expressing history and desire through a tactile sense of vision.

LAAL PARI/THE RED FAIRY

by Sadiya Halima, India, 20 minutes, 2013, New Mexico premiere, sadiyahalimakhan@gmail.com

Laal Pari, an illiterate woman in Bihar, India, is elected into village council and works on the cause closest to her heart—the safety and equal rights of women in her village. Threatened by pervasive misogyny and stunted by patriarchal bureaucracy, finding a voice for herself and for her villagers turns into a daunting task.

E215

by Scott Willis, Scotland, 3 minutes, 2012, New Mexico premiere, scottwillis_7@hotmail.com

E215 is a meditative study of my grandmother as she reflects on her old age. The film highlights a form of beauty obtained from objects once seen as unfit for society.

KORONA

by Lena Ditte Nissen, Germany, 10.5 minutes, 2013, New Mexico premiere, lenaditte@gmail.com

The whispered narration, the use of minimal black and white images leads the viewer further and further into a mythical state of being that is neither an end, nor a solution.

LA COURSE

by Jean-Michel Rolland, France, 3.75 minutes, 2013, USA premiere, jim.rolland@free.fr

This video, a tribute to Eadweard Muybridge, communicates the frenzy felt during the break-neck speed of this painful sport.

DER SPAZIERGANG

by Margaret Rorison, USA, 3 minutes, 2013, New Mexico premiere, margaret.b.rorison@gmail.com

A documentation of long walks in Berlin, Germany. The title comes from a short story by Robert Walser.

THEY LOOK RIGHT THROUGH YOU

by Tess Martin, USA, 9 minutes, 2013, New Mexico premiere, tessmartin@hotmail.com

This marker-on-glass animated short uses interviews to explore the depth and limitations of human-pet relationships, and how we communicate, feel for, and understand each other.

THE SWIMMER

by Salise Hughes, USA, 4 minutes, 2010, New Mexico premiere, salise.hughes@gmail.com

This film uses footage from *The Swimmer* (1968), where a man notices the swimming pools dotting the landscape to create a river, which he decides to navigate and swim home.

BRIGHT MIRROR

by Paul Clipson, USA, 9 minutes (16mm), 2013, World premiere, pulclipson@yahoo.com

Filmed as part of a residency at the Headlands Center for the Arts in Marin, California, this Super 8/16mm film seeks to investigate the relationships of figure, camera, and movement in a spellbinding dance of multiple exposures.

ON THE ROAD BY JACK KEROUAC

by Jorge Lorenzo, Mexico/Colombia, 14 minutes, 2013, USA premiere, jorgelorenzo@hotmail.com

If Jack Kerouac wrote his legendary novel *On the Road* on a long paper scroll, why not do it on a long 35mm film roll? By re-typing the complete book—using 35mm black leader on a typewriter—this project attempts to question language at its most elemental levels.

GULF

by Jodi Darby, USA, 5.5 minutes, 2011, New Mexico premiere, jodimdarby@gmail.com

Gulf combines re-edited news coverage of the 1986 Space Shuttle Challenger explosion and found 8mm footage of 1950's home movies to capture the split second intersection of hubris, pride, joy, and grief. Original score by Marisa Anderson.

EXPERIMENTAL

WEDNESDAY, APRIL 16

(CONTINUED FROM PREVIOUS PAGE)

8:30–9:30PM

VENICE UNDERWATER

by Chip Lord, Italy/USA, 24 minutes, 2013, New Mexico premiere, lord@ucsc.edu

This observational documentary presents Venice as a city inundated with tourists and periodic bouts of high water. Tourists take pictures and endure the flooded areas of Piazza San Marcos.

FORWARD BIASED CONDITION

by John Woods, Canada, 3.5 minutes (16mm), 2013, USA premiere, heyjohnwoods@gmail.com

Always in motion, never resting. This is a film about the forward biased conditions of light and time.

SEAWALL

by Robert Todd, USA, 5 minutes (16mm), 2013, USA premiere, robert_todd@emerson.edu

Barriers...

SOLARISTICS

by Peter Rose, USA, 10.75 minutes, 2013, New Mexico premiere, esorp@aol.com

On the phenomenology of the black sun; an anthology of sightings; on ways of seeing; an ecoparable.

CHICK STRAND DOCUMENT

by Caroline Koebel, USA, 2 minutes, 2013, New Mexico premiere, carolinekoebel@gmail.com

In a box of old papers, I came across this “bio” Chick Strand had written for me in 1994. Upon re-reading it, I was dumbfounded by what a significant artifact it was and immediately started working with it.

LEFT SIDE, RIVERSIDE

by Caryn Cline, USA, 8 minutes, 2011, World premiere, caryncline@gmail.com

Left Side, Riverside documents the filmmaker’s experience of Riverside Park, on the left side of Manhattan. The film combines “live action” footage and in-camera double exposures, further layered by superimposing and bi-packing the camera footage with handmade and hand-painted film frames created from plants gleaned in the park.

HOW TO SHOOT POOL WITH A ROPE

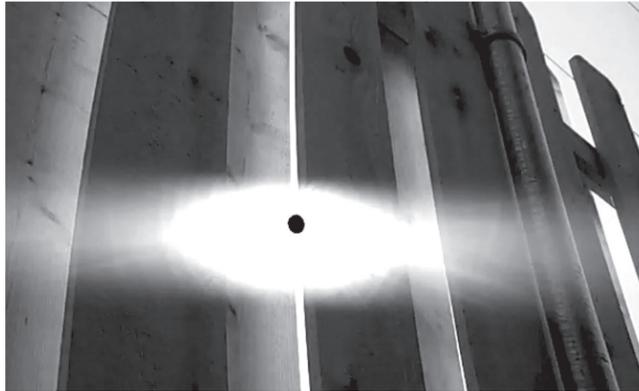
by Jeff Hudson, USA, 1.5 minutes, 2013, World premiere, jeffhudson587@comcast.net

I was always curious to see if you could shoot pool with a rope. I video taped myself at a friend’s pool table, edited it, and put it to some music I conjured up.

EXPERIMENT 10



Laal Pari/ The Red Fairy is part of Experiment 9



Solaristics is part of Experiment 11 and will show April 16

APRIL 16 RECEPTION:
TRACTOR BREWERY
118 TULANE SE
WWW.GETPLOWED.COM
(505) 433-5654

THURSDAY, APRIL 17

NATIONAL HISPANIC CULTURAL CENTER

7:00–8:30PM

CAMERALESS FILMS. MADE IN SPAIN.

CURATED BY ANTONI PINENT

This program traces a chronological journey through a diverse selection of works made in Spain. The common bond is a “cameraless cinema” technique applied from many different areas. Some of the works study the relationship between the sound and rhythm of the image under the influential “McLaren style.” Several of the movies begin with a filmic base, but are finished with digital technology, and certain selections were influenced by the films of José Antonio Sistiaga and his ‘pictocinematography’ technique.

EXPERIMENT Nº 1

by Joaquim Puigvert, 1.5 minutes, 1958

EXPERIMENT Nº II

by Joaquim Puigvert, 1.5 minutes, 1959

LLUVIA

by Eugenio Granell, 2 minutes (silent), 1961

GET BACK

by Iván Zulueta, 2.5 minutes, 1968

HOLES

by Benet Rossell, 2 minutes (silent), 1969

HOMENAJE A TARZÁN

by Rafael Ruiz Balerdi, 6 minutes, 1971

RITMES CROMÀTICS

by Jordi Artigas, 5 minutes, 1978

GIOCONDA / FILM

by Antoni Pinent, 1 minute, 1999

MÚSICA VISUAL EN VERTICAL

by Antoni Pinent, 1 minute (silent), 1999-2000

ESTUDIO EN ROJO

by Oriol Sánchez, 2.5 minutes, 2002

LA REINA DE LA NOCHE

by VV.AA., 4.75 minutes, 2007

CIRCUIT TORÇAT. CAMERALESS WORKSHOP

by VV.AA., 4.5 minutes (silent), 2011

FLICKER FOR VIDELA

by Maximiliano Viale, 4.75 minutes, 2012

I WAS RIGHT

by Ana Pfaff & Ariadna Ribas (Dostopos), 2.75 minutes, 2012

14X14

by Albert Alcoz and Alberto Cabrera Bernal, 3 minutes, 2012

THE GAS THUS CUTS IN BITS

by Esperanza Collado, 7 minutes, 2012-2013

SADAM

by Maximiliano Viale, 2.5 minutes (silent), 2013-2014

CAMERALESS WORKSHOP

(Experiments in Cinema), 15 minutes

Free Event

EXPERIMENT 11

APRIL 17 RECEPTION:
MARBLE BREWERY
111 MARBLE AVENUE NW
WWW.MARBLEBREWERY.COM
(505) 243-2739



FRIDAY, APRIL 18 SOUTHWEST FILM CENTER (UNM CAMPUS)

5:30–6:30PM

THE REALIST

by Scott Stark, USA, 36 minutes, 2013, New Mexico premiere, ss Stark@hi-beam.net

The Realist is an experimental and highly abstracted melodrama, a “doomed love story” storyboarded with flickering still photographs, peopled with department store mannequins, and located in the visually heightened universe of clothing displays, fashion islands, and storefront windows.

THE RESIDENCY

by Ioannis Savvidis, Greece, 25 minutes, 2013, USA premiere, ioannis.savvidis@gmail.com

This film talks about the freedom of art versus the freedom of the artist... An artist’s residency somewhere in the plateau of Portugal invites a lonely artist. He doesn’t have a clue as to what kind of project to pursue during his residence. That’s all he thinks about, but neither the picturesque landscape, nor the silent nature can provide any sort of inspiration or help.



7:00–8:00PM

YOU CAN HAVE IT (SM)ALL

CURATED AND PRESENTED BY STEPHEN KENT JUSICK

Founded in 1987, MIX NYC, presenter of the New York Queer Experimental Film Festival, is the only festival of its kind. This show, condensed from longer Opening Nights at recent MIX Festivals, presents a range of work, from the deliriously insurrectionary animation of Seeking To Destroy Families and Faith (and the simply revolutionary Poupee Refractaire) to the quieter rituals of Ashlar & Pentacle, and the speculations of Things are Different Now and Encounters....

SEEKING TO DESTROY FAMILIES AND FAITH

by Katie Bush, USA, 5 minutes

THINGS ARE DIFFERENT NOW...

by Ryan Conrad, Canada, 4 minutes

ENCOUNTERS I MAY OR MAY NOT HAVE HAD WITH PETER BERLIN

by Mariah Garnett, USA, 15 minutes

ASHLAR AND PENTACLE

by Micki Pellerano, USA, 6 minutes

I TOLD HER I WAS HOME

by Irit Reinheimer, USA, 6 minutes

POUPÉE RÉFRACTAIRE (RESISTANT DOLL)

by Yannick Gallepie, France, 3 minutes



8:30–9:30PM

Academic Ciné-club Belgrade, 1960-1980

CURATED AND PRESENTED BY GREG DECUIR, JR.

Academic Ciné-club was founded in 1958 in Belgrade (Serbia, then Yugoslavia) as an alternative to a thriving, postwar, institutional ciné-amateur culture that was quickly becoming an impenetrable hierarchy. Very quickly a number of exciting young personalities—many of whom would later be counted among the greatest of filmmakers in the history of Yugoslavian cinema – flocked to the club and began producing innovative work, including examples of proto-structuralism, poetic documentaries, and lyrical evocations of reality and surreal-ity. This program presents some of the groundbreaking films from the history of the club (later re-named Academic Film Center), much of which has not been screened in international settings in a number of decades.

TRIPTYCH ON MATTER AND DEATH (TRIPTIH O MATERIJI I SMRTI)

by Živojin Pavlović, Yugoslavia, 1960, 9 minutes

VOWELS (SAMOGLASNICI)

by Nikola Djurić, Yugoslavia, 1973, 8 minutes

FROM ME TO YOU (OD MENE DO TEBE)

by Miodrag Tarana & Mirko Avramović, Yugoslavia, 1972, 3 minutes

TELEVISION IS A MOVIE THEATER I GO TO SITTING IN THE BACKYARD (TELEVIZOR JE BIOSKOP U KOJI ODLAZIM SEDEĆI U DVORIŠTU)

by Bojan Jovanović, Yugoslavia, 1974, 5 minutes

JOURNEY (PUTOVANJE)

by Bojana Vujanović, Yugoslavia, 1972, 2 minutes

HOME (KUĆA)

by Radoslav Vladić, Yugoslavia, 1977, 8 minutes

ORGANON THEY ASKED ME... (ORGANON TRAŽILI SU OD MENE...)

by Zoran Saveski, Yugoslavia, 1980, 9 minutes

SMOKE AND WATER (DIM I VODA)

by Dragoslav Lazić, Yugoslavia, 1962, 9 minutes

BLUE RIDER (PLAVI JAHAIČ)

by Tomislav Gotovac, Yugoslavia, 1964, 14 minutes

APRIL 18 RECEPTION:

**CARRARO'S PIZZA &
JOE'S PLACE**

108 VASSAR DRIVE SE

(505) 268-2300

SATURDAY, APRIL 19

GUILD CINEMA

4:30–5:30PM

ALTERNATIVE FILM/VIDEO BELGRADE, 1982

CURATED AND PRESENTED BY FESTIVAL FOUNDER AND DIRECTOR MIODRAG MILOŠEVIĆ.

Alternative Film/Video Belgrade was founded by festival director Miodrag Milošević in 1982. The festival is located at Academic Film Center in Belgrade which was established in 1958 as a ciné-club where directors could practice non-commercial and alternative filmmaking. Alternative Film/Video Belgrade is the oldest festival of avant-garde film and video in Europe. The jury of the inaugural festival edition included the following members: Jovan Jovanović, director of the Yugoslav Black Wave film *Young and Healthy as a Rose* (1971); Vlada Petrić, professor of film studies at Harvard University and founding director of the Harvard Film Archive; Sava Trifković, filmmaker and member of Academic Film Center/Ciné-club; and Božidar Zečević, film critic and theorist. This program presents some of the films and videos the jury selected for the festival's first list of important works:

BIG TOWN / VELO MISTO

Branko Karabatić, 12 minutes, 1982

THE PASSION OF JOAN OF ARC / STRADANJE JOVANKE ORLEANKE

Miroslav Bata Petrović, 17 minutes, 1982

KRAS 88

Franci Slak, Hanna Preuss, Radovan Čok, Bojan Kastelic and Andrej Morovič, 8 minutes, 1979-82

AURA IN AUROVISION

Slobodan Valentinčić, 8 minutes, 1978

EXILE / IZGNANSTVO

Ivan Martinac, 12 minutes, 1979-81

PRESSION

Ljubomir Šimunić, 16 minutes, 1970-75



A Short History of Abandoned Sets will show April 17 as part of Experiment 16 at Guild Cinema

6:00–7:00PM

I WOULD LIKE IT VERY MUCH

by Deron Williams, USA, 3.5 minutes, 2012, New Mexico premiere, dnw5001@gmail.com

I Would Like It Very Much is a gently minimal plea for connection between artist and audience, despite the distance between the two.

A SHORT HISTORY OF ABANDONED SETS (PETITE HISTOIRE DU PLATEAUX ABBANDONNÉ)

by Ra di Martino, Italy/Morocco, 8 minutes, 2012, New Mexico premiere, radimartino@gmail.com

Abandoned movie sets are used; the actors are two local kids, born not far from the film studios, now almost abandoned, near Ouarzazate. The two kids re-enact a few lines from movies that have been shot there, an American horror movie and *Lawrence of Arabia*.

PROPERTY

by Jeanne Liotta, 3 minutes (35mm), USA, 2013, New Mexico premiere, jeanli515@gmail.com

An anti-landscape film and a one-two punch. I was prodded by a proximity to the western landscape. It was where I found myself; I made no claims to it, no promises, no sympathies. I studied the lingo and took my measure. Made in Colorado.

WAVELAND

by Cade Bursell, USA, 21 minutes, 2014, World premiere, cbursell@siu.edu

Inspired by the poem *Rime of the Ancient Mariner*, this elegiac visual and aural tone poem re-imagines the relationship expressed in the poem as a broken bond between humans and the oceans.

EL FIN DE LA EXISTENCIA DE LAS COSAS

by Dalia Huerta, Mexico, 5.5 minutes, 2013, USA premiere, fightdal@yahoo.com

The story takes the point of view of a boy who faces his broken heart and embarks on a voyage that will take him through memories and the things that are left of that intense relationship, towards a liberating destination.

VIEW FROM A BOAT WITH EXOTIC WOMAN AND FIREWORKS

by Jonathan Franco, Portugal, 1.5 minutes, 2013, USA premiere, carlosfranco1@sapo.pt

A man with a hat dreams of an exotic woman while looking at the seascape.

TRIP THE LIGHT FANTASTIC

An expanded cinema performance by Kerry Laitala, 12 minutes, 2013, New Mexico premiere, kerrylaitala@gmail.com

In *Trip the Light Fantastic*, circular-patterned motions establish a visual dance upon the screen. A Victorian-era tightrope walker draws attention to the precarious nature of loop-based live performance. Sparks thrown from a grinding wheel recall the ancient affiliation of friction and illumination.

EXPERIMENT 15

EXPERIMENT 16



SATURDAY, APRIL 19
GUILD CINEMA
(CONTINUED FROM PREVIOUS PAGE)

7:30–8:30PM

OWNERBUILT

by Lawrence Andrews, USA, 49 minutes, 2013, New Mexico premiere, lawreand@gmail.com

Hurricane Katrina destroyed Noel's community and home. As he rebuilds, he evokes the past through his personal archives. His memories are complicated by the tragic events of Danziger Bridge where police gunned down innocent people in search of safety.



Ownerbuilt will show April 19 as part of Experiment 17 at Guild Cinema



9:00–10:00PM

HORRORISM FOR BEGINNERS, BEGINNERS FOR HORRORISM

A PRESENTATION BY ARTISTS IN RESIDENCE, ANJA DORNIEDEN & JUAN DAVID GONZALEZ

How to begin. This is the device that does not release pressure. This is the device that does not soothe, that does not relieve pain. This is the device that does not apply gentle massage. This is the device that does not ameliorate noise. This is the device that does not remember. This is the device that does not learn. This is the device that is always beginning, that does not know how to end. This device is like a sentient cavern whose behavior is beyond understanding.

Anja Dornieden and Juan David González Monroy are filmmakers living and working in Berlin. Together, they are the founders of Horrorism, a simulated method for inner and outer transformation. Their work encompasses films, performances, installations, and workshops. Since 2010, they are members of the artist-run film lab LaborBerlin.

APRIL 19 RECEPTION:

O'NIELL'S IRISH PUB

4310 CENTRAL AVENUE SE

www.oniells.com

(505) 255-6782



Uyuni is part of Experiment 20 and will show April 20 at Guild Cinema

SUNDAY, APRIL 20

GUILD CINEMA

NOON–1:00PM

TRIP THE LIGHT FANTASTIC (REPEAT PERFORMANCE!)

An expanded cinema performance by Kerry Laitala, 12 minutes, 2013, New Mexico premiere, kerrylaitala@gmail.com

In *Trip the Light Fantastic*, circular-patterned motions establish a visual dance upon the screen. A Victorian-era tightrope walker draws attention to the precarious nature of loop-based live performance. Sparks thrown from a grinding wheel recall the ancient affiliation of friction and illumination. The performance ultimately seeks to work with the rhythms of Neal Johnson's musical accompaniment to sculpt light in real time at the caprice of the projectionist.

BOTANICOLLAGES FILMMAKING WORKSHOP FILM SCREENING

Taught by Caryn Cline, 15 minutes

Screening of the films produced in the Botanicollage workshop on April 18.

1:30–2:30PM

PUNCTURED

by Michelle Mellor, 3.5 minutes, USA, 2014, World premiere, mellorsighting@gmail.com

Using materials that were in the process of being thrown away, *Punctured* contemplates spaces of loss and acquisition in aging.

WHITE LADY DIARIES

by Julie Perini, USA, 4.75 minutes, 2013, New Mexico premiere, julie@julieperini.org

White Lady Diaries explores white racial identity in the present-day United States through close observation of the everyday life activities of the artist. Racial privileges that are typically difficult to see come to the surface in this gentle, but critical, examination of one particular white life.

COLLECTIBLE HOLOGRAPHIC(S)

by Stephanie Gray, USA, 11 minutes (8mm), 2013, New Mexico premiere, bluespool@hotmail.com

Inspired by Alan Gilbert's poetry book *Late in the Antenna Fields*. After "story boarding shot-by-shot," it was shot in one day, edited in camera, in one park, after finding images I collected from the book.

BUFFALO DEATH MASK

by Mike Hoolboom, Canada, 23 minutes, 2013, New Mexico premiere, fringe@interlog.com

A conversation with Canadian artist Stephen Andrews returns us to a pre-cocktail moment, when being HIV+ afforded us the consolation of certainty.

UYUNI

by Andres Denegri, Argentina/Bolivia, 10 minutes, 2008, New Mexico premiere, andresdenegri@yahoo.com

She wants to leave. He feels safe there. The barren landscape of the Bolivian town of Uyuni is cut by a transmission of Peruvian radio. The tense situation of Latin America is in the violence of the wind.

IMMORTAL, SUSPENDED

by Deborah Stratman, USA, 6 minutes, 2013, New Mexico premiere, delta@pythagorasfilm.com

The idea of suspension is evoked on shifting registers—as levitation, cessation, preservation, and suspense—and located in sites whose identities slip as we track through a space within a space.

THE DEATH OF GRANDMA GLADYS

by Kate Lain, USA, 5 minutes, 2008, New Mexico premiere, kate@katemakesfilms.com

A romp through family photos, poststructuralism, and the New Christy Minstrels.

THAT WHICH MOVES THE SUN AND STARS

by Takahiro Suzuki, USA, 8.5 minutes, 2013, New Mexico premiere, thiro.suzuki@gmail.com

This film is a brief examination into the idea of fate and its existence. Using excerpts from Dante Alighieri's *The Diving Comedy*, the piece follows the process of realization when one's perception of what they thought was fate is broken.

TOM'S GIFT

by Charles Lum & Todd Verow, USA, 7 minutes, 2012 New Mexico premiere, clublum@verizon.net

Reminisces of cruising areas vanished. Voice-over narration describes *Tom's Gift*, a sex shop in rural America closed by municipal ordinance.



APRIL 20 RECEPTION:

KELLY'S BREW PUB

3222 CENTRAL AVENUE SE

WWW.KELLYSBREW PUB.COM

(505) 262-2739

MONDAY, APRIL 21

THE GUILD CINEMA

Admission \$7 per show or \$10 for the entire evening!

POST FESTIVAL WIND DOWN!

6:00–7:30PM

HOT DOCS AS SUBVERSIVE ART

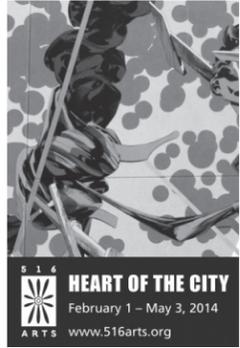
Filmmaker Gerry Fialka probes the hottest new documentarians with rare film clips and discussion on how we perceive the world. What is the story, and then, what is the "real" story? How and why are new documentaries generating and reinforcing mistrust in mainstream media? Do they more activate or pacify the audience? Analyze fly-on-the-wall and fly-in-the-soup approaches.

8:00–9:30PM

PORTRAIT OF THE POET AS EXPERIMENTAL FILMMAKER

Historian/Lit Critter Gerry Fialka is joined by Dudeist Priest DON McIVER & local poets (including Bill Nevins, Damien Flores) for an interactive workshop that examines the connections between film and poetry. They do so with rare clips and LIVE poetry readings, accompanied by film projections that stir up new metaphors via self-reflexive synthesis.

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SPECIAL THANKS TO OUR AMAZING AUDIENCE AND ALL THE FILMMAKERS FOR BELIEVING IN OUR SOMEWHAT ESOTERIC MISSION.

Also thanks to: Jeanne and Vic Konefsky, Patrice Beers, Michelle Mellor (Assistant Director), Jeremy Foote (Web Designer), CS Tiefs (Tiefamedia Graphic Design), Beth Hansen (Workshop Coordinator), Sahra Saedi (Hospitality Coordinator), Nicole Hoch (Print Traffic Controller), James Drummond (Technical Guru), Asha Hopkins & Britney King (Youth Program Coordinators); additional members of Basement Films: Peter Lisignoli, Senaida Garcia, Marilou Ugalde, David Camarena, River Quane, David Bass, Jenette Isaacson, Sean Williams and Ryan Sciarrotta; Ann Lerner (ABQ Film Office), Keif Henley (co-owner, The Guild Cinema), Susan Dever (chair, UNM Department of Cinematic Arts), James Roy (Tech Advisor, UNM Department of Cinematic Arts), Lindsay Michelle Rogash (Accountant, UNM Department of Cinematic Arts), Milly Casteneda (Instituto Cervantes), Su Hudson (P.A.P.A. Film), Louis Schalk (ABQ Academy), Stephanie Becker (Amy Biehl High School), Adrew Barrow (MACCS), Mary Tsiongas (chair, UNM Department of Art/ Art History), Roberto Appicciafoco (Director, SW Gay and Lesbian Film Festival), Ramsey Lofton (UNM Arts Management), Adina Pantea (Hiway House Motel), Travis Parkin (Guerrilla Graphix), and all the great students enrolled in MA 409 (Advanced Moving Image Art) who helped to make our festival possible!

FULL REPORT TO FOLLOW.