BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINÉMA

¡CUBANO EDITION!

INTERNATIONAL EXPERIMENTAL FILM FESTIVAL

APRIL 18-23, 2017

AT THE GUILD CINEMA
3405 CENTRAL AVE NE
ALBUQUERQUE, NM

WWW.EXPERIMENTSINCINEMA.COM
**LETTER FROM THE DIRECTOR**

Hello, my cinematically undependent compadres! Welcome to the Cuban edition of Experiments in Cinema (in addition to presenting 101 films from 38 countries! Like some of you, Cuba is a country that I have always wanted to visit. Last December (at long last) I had the opportunity to visit the country that I had pined for, romanticized, and believed in for so long. There are three people I need to thank for making my dream a reality: Dominic Angarone and Alberto Ramos were lovely, inviting me to present a program of films from Experiments in Cinema at the Festival Internacional Del Nuevo Cine Latino Americanos. Most importantly, my dear spouse Patti knew how important such a trip meant to me. Even though, at the time, she was struggling with cancer and in the midst of chemo treatments, Patti not only made sure the trip happened, but she also accompanied me on this amazing adventure. So, en masse, myself, Patti, my technical director, Michelle Mellor and one of our festival’s long-time supporters (and great filmmakers), Patricia McHenry found our way through and around the embargos, customs agents, paperwork and travel advisories to finally “see Cuba with our own eyes” as Travis Wilkerson once said. Sometimes when one romanticizes something for as long as I had one must expect some level of disappointment. However, our time in Havana was nothing less than magical (my advice is to get there before the Drandl family discovers potential investment opportunities). Sadly, when I returned to this pathetic excuse for a democracy, customs agents confiscated my box of Cubans. I think the agent who ‘made the gold’ felt threatened by the thick, tattered cigars. Not only did he confiscate the beautifully hand crafted Cubans, but in his emasculated frenzy, the customs agent extinguished each cigar with a rather wavy hunting knife. This fastidious machismo gesture can only be described as an act of castration that was further evidenced by the ‘Cuban’ that was obviously stirring in his loins. Shame on him for creating such an unnecessary display and upsetting Patti as he did. I would like to dedicate Experiments in Cinema v.12.3, The Cuban Editon, to the memory of Patti, mi vida and co-conspirator of 35 years. As Patti said the day before she passed away “you and me, we had a good run.”

““There’s a train leaving nightly called when all is said and done. Keep me in your heart for awhile.” —Warren Zevon

Full report to follow.

Bryan Kaminsky
Founder/Director, Experiments in Cinema

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**VENUES AND ADMISSION INFORMATION**

All Experiments, except Experiment 11, are conducted at Guild Cinema.

3405 Central Avenue NE
www.guildcinema.com
(505) 235-1848

• General admission $10 per day
• Students $5 per day
• Workshops are free

Experiment 11 is at 516 Arts. It is a free event.
516 Central Ave SW
www.516arts.org
(505) 242-1445

All Workshops are at UNM Department of Cinematic Arts.
CERIA Building 3rd floor, room 365

All receptions, except after Experiment 11, are immediately following the last program of each evening at Tractor Brewing, across the street from the Guild Cinema.
118 T ulta ne St.
Albuquerque, NM 87106
(505) 433-0684

(food truck is open till 11:00pm)

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**EXPERIMENT 1**

3:00–4:15pm
Subotika—Land of Wonders, Peter Volkart, 13 minutes, 2015, Switzerland, US premiere. Subotika is a little-known island on the other side of the globe. This enchanting country with extraordinary sights, and grand visions also has a couple of minor problems. Book right now! Subotika, the holiday destination that lives up to its promises.

**EXPERIMENT 2**

5:00–6:00pm
Regional Youth Program

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

**EXPERIMENT 3**

6:45–8:15pm

**SPECIAL PRESENTATION: THE ARTIST AS CULTURAL REPRODUCER.**

Curated and presented by Magaly Espinosa

Supported by UNM’s Department of Cinematic Arts and Institute Cervantes

This program will foreground the work of Cuban artists from different generations who in the last decade, have experimented with topics related to social and cultural processes, precedence values, conduct and customs inspired by everyday life and popular culture. Grouped in consecutive order, some of the works refer to elements of ethnocultural characters, others investigate economic issues, and finally some are interested in ideological and political borders. This moving image pilgrimage is intended to give a glimpse into artists as conduits with a special quality as messengers who can transport us to places impossible to access. This experimental non-fictional event will also promote discussion with specialists in Latin American studies and film.

**EXPERIMENT 4**

9:00–10:00pm
Live Fire Exercise, Zak Spot, 8 minutes, 2016, Greece, US premiere. Athens 2015. A girl and a man are walking down the streets searching for a mysterious place where a strange rally is being prepared.

Look Out Point, Keis Kristjánsson-Nelson, 5 minutes, 2013, Iceland. This work documents landscape through the lens of designated viewpoints. These designated points, usually for tourists to stretch their legs, take a picture and have a picnic, reveal change in our use of land and our physical position in relation to this place.

Demons, Danya Shulphuphipong, 13 minutes, 2016, Thailand, US premiere. By the time the zoo is closed, detained animals feel familiar and instilled. The only thing they can do is wait for the time to pass. Demons is a lyrical assemblage of observational footage collected from various places. The film is an attempt to depict the gloom, the oppression and the surrealism that exists in Thailand since the military coup in 2014.

Going Somewhere: Episode X, Michael Betancourt, 7 minutes, 2016, USA, World premiere. Going Somewhere Episode X reconfigures abstract glitch footage, NASA footage and sci-fi films to evoke a journey outwards, into space, but ultimately returning home to the Earth.

Brownstone, Edward dellavita, 1.75 minutes, 2016, USA, World premiere. A simple video showing our sun captured in a brown box.

26 Pulse Wrought—(Film for Reverb) Vol. I Windows for Recursive Triangulation, Andrew Bisti, 3.25 minutes, 2014, USA, 16mm. This is a film for an investigatory greenhouse exploring the languages of subjectivity and interpretive modes of coded, polyphonic articulations. Reflecting on the setting sun of the Winter Solstice, the curve of increasing light...see them apures...settling over the Pacific. It is here...it is here, where we are...

Dark Shadows, Grayson Cooke, 3.5 minutes, 2015, Australia, World premier. This film imagines the reclining nudes of art history in a daring escape from centuries of servitude to colonial heteropatriarchy. The film proposes a great gathering of dancing female energy, a revolution, a awakening of will to collective autonomy.

Dawn to Dust, Shubhangi Singh, 5 minutes, 2016, India, World premiere. This work examines the position of mankind in relation to his environment and contemplates the impact that this cyclical plundering of resources has on personal and the collective human existence.

SKYDOGS, Linda Scoibe, 5 minutes, 2012, USA, a voyage through the cosmos with dogs.
**EXPERIMENT 6**
5:00-6:00pm

Various Shows For Various Events, Daniela Delgado Viteri, 15 minutes, 2016, France/Ecuador, US premiere. This work documents a late night radio program the artist worked on whose mission was to comfort citizens for the month after a massive earthquake destroyed most of the city the program broadcast from. A Metaphor for the End of Just About Everything, Roger Barbee, 3 minutes, 2016, USA, World premiere. A document of the final hours of Longh’s Bookstore, a victim to both technological change and the pressures of real estate development. The video is a reflection on mortality, resonating with the billboard image of Félix González-Torres’s Untitled (for Parkett), which was also destroyed with the building.

**EXPERIMENT 7**
6:45-8:15pm

SPECIAL PRESENTATION: VIDEOCREATION—ANIMATED FORMS
Curated and presented by Caridad Blanco de la Cruz
Support of Cuban UN’s Department of Cinematic Arts and Instituto Cervantes

This program will study the work of Cuban visual artists using animation as a form of creative expression. Films in this program will range from the 1960s to the 1990s. Today, in Cuba, animation is used in video art, public health messages, animated films, documentaries, video installations, network art, interactive artworks, video games, cinematographic productions of various types, and also for visual effects, mapping, and audiovisual performances. Combining animation with other artistic practices, creators have redefined its possibilities and meaning.

**EXPERIMENT 8**
7:00–10:00 PM

July 8th, 2016, Jason Haplin, 3.5 minutes, 2016, USA. Alton Sterling and Philando Castile. 5 police officers in Dallas. The Civil Rights Movement isn’t a part of history. It is a fight that is happening now. Is your visual and human dignity. Transfiguration, Igor Tolok, 5 minutes, 2017, Serbia, an experiment in the visual transformation of a narrow corridor into geometric shapes and intersecting forms. These forms exist not only as visual structures but also spiritual entities.

CULTURETRAUMA, Jodi Darby, 21.5 minutes, 2016, USA. Found footage and video assemblage that addresses the trauma of growing up in a culture that celebrates and induces very young into a world of violence, patriarchy and white supremacy. White Fish, Reza Golchin, 1.75 minutes, 2016, Iran, US premiere. Fish try to escape from a net. We’re All Connected, Naz Shahrivar, 5.5 minutes, 2015, United Arab Emirates. The work explores the concept that “we are all connected.” Being interconnected is both hidden and concealed and it is when one quiets the mind and heart that it can be felt.

**EXPERIMENT 9**
3:00–4:15PM

96000 Cameras, José Simeón, 13.75 minutes, 2015, Portugal, World premiere. It is said that you can disassemble a Leica camera part by part all the parts in a box, shake it, and it will reassemble itself for you every time close.

Waves, Sebastian Würdemann, 9.75 minutes, 2015, Brazil/Colombia, US premiere. Getting into the waves, one must follow the rhythm until everything identifiable is lost.

Bhus Typhina, 2.75 minutes, George Bagdasar/Alexandra Morales, 2017, USA/Czech Republic, US premiere, 16mm sound. The film captures the research, experiments, harvesting and preparation of the film developer based on Bhus Typhina (sunax tineo) in which the original negative of this film was developed. The nonlinear structure of the chemical formula as well as nonlinear research of the process are reflected in the order of the frames.

Cycle, Emrah Altunay, 5 minutes, 2016, Turkey. Tools which are designed to serve mankind aimed to redesign human nature. Something records, something broadcasts. On an infinite white surface, with the help of familiar interfaces, design dissolves into life cycle.

**THURSDAY, APRIL 20**

Guild Cinema 3405 Central Avenue, NE
www.guildcinema.com (505) 258-1848

**EXPERIMENT 10**
5:00–6:15PM

Halimullah, Christopher Harris, 4 minutes, 2016, USA. A performer lip-synchs to music featuring the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. Rear-projected images of Masai tribesmen and women rescued from an educational film become increasingly abstract as the audio transforms into an incantation.

Hear NW, Ben Popp, 11.5 minutes, 2016, USA, World premiere. Images have their own sound while running over a soundtrack until everything identifiable is lost.

Cooper Perforation Loop Triptych, Ruth Hayos, 3.5 minutes, 2016, USA. This work is an original piece of direct animation created by scraping emulsion off 16mm black leader against a 5-inch diameter disc of perforated cooper. Triptych includes the original loop and hand processed contact prints of it, one of which was prints onto Liquid Light coated clear leader.

Devouring the Contiguous, Catarina de Oliveira, 12 minutes, 2016, Portugal, US premiere. In Devouring the Contiguous, a girl narrates her memories of a night of insomnia caused by the haunting ghosts of a recent colonial past.

End of Film, Kerry Jones, 1.75 minutes, 2016, Scotland, US premiere. This work is comprised of 3 seconds of film lifted from a 1978 movie titled Romance of Cashmere. Images and sound have been stretched, cropped and digitally manipulated.

Country of Two, Nativar Zandzira, 9.5 minutes, 2016, Romania/Greece, US premiere. Soon after the fall of the regime, my parents walked the distance between Albania and Greece. I never knew if they stayed together because they had to or because they wanted to. This work is an homage to the failure of love.

Last Train, Diana Barrie, 12.5 minutes, 2016, Australia, US premiere, 16mm. Found in the now lost, film archive at Lab Labs Laha, footage from a trailer for the Indonesian propaganda film Krieis Apf Trenkle (The Last Train) melts into footage of chemographed perforations. A film about the silence that follows the unspeakable, about blurred visions, untold histories and inaccessible archives.

Pronto, Mahan Sutherland, 9 minutes, 2016, Northern Ireland, US premiere. Pronto originated as a choreographed, site-specific performance which was then produced as a short film. The young volunteers are (CCS) cadets, and the narrator is that of an undergraduate WWI soldier. Pronto utilizes a form of protest communication, the “People’s Megaphone” which was used during the Occupy Wall Street movement.
FRIDAY APRIL 21

EXPERIMENT 11
8:00–9:30PM
516 Arts
516 Central Ave SW
www.516Arts.org
(505) 242-1445

SPECIAL PRESENTATION: EXPANDING VIDEO
Curated and presented by Yanel Rodríguez with artist Nestor Siré (who will discuss his own art practice).
Supported by 516 Arts. UNM's Department of Cinematic Arts and Instituto Cervantes

This program presents a selection of proposals, experimental in character, that find their origins in Cuban video-creation. Different than most video art originating in Cuba, these proposals are unique explorations in Cuban media based art. The works in this program explore formal and conceptual breakthroughs, while confronting borders, interdisciplinarity, and break certain expectations related to the interpretation of reality and forms of perception. The works in this program were made by artists from different generations and varied levels of professional recognition. However, their highly experimental undertaking is what binds them together.

This program represents an important and highly specialized archive of Cuban video-creation.

Three and One Flags, Nestor Siré, 2016–2017, Cuba. Since December 2015, when the governments of Cuba and the United States announced the reopening of diplomatic communications, there has been increased use of the American flag in the Cuban context. With this developing phenomenon as his point of departure, Siré has created a video archive of more than 700 video clips. The installation references Jasper Johns’ “Three Flags” (1958), alluding to the informality with which this symbol is used, regardless of the implications at play.

Trijol—Why / Life / Revolution, Nanda Anair Dalgleish, 12 minutes, 2016, Scotland, US premiere. Three biographical-mythical stories told to a stone wall. The ‘trijol’ explores the mystery of causality and states that arise while facing death. Here, the matrix of the wall represents the latent ‘torment’ inherited in the possibilities of language as human realities, at once seeking to be embodied and transcended.

Action Phase Loop 05, Crane Huang, Dustin Zomed, 7.5 minutes, 2015, USA. Inspired by the early phase loops of composer Steve Reich, “action series phase loops” play with notions of novelty, experience, and re-experience to give viewers new insight into Hollywood’s most spectacular action film sequences.

In Media Res, Isabella Preuda-Oldehof, Canada, 11 minutes, 2015, US premiere. In Media Res is a hybrid cinema installation project that traces changes in technology and in visual representations of human bodies over the last six centuries. This installation puts in dialogue analogue media (mosaic, painting, photography, film) with digital (interactive moving image), and those with representations of human bodies.

The Speed of Disembodiment, Kathleen Quillian, 24.5 minutes, 2016, USA, live expanded cinema performance. This work examines the roots of industrialized culture to understand how time, space, perception and nature became irrevocably changed by advances in technology during the Industrial Revolution. In the process, we witness the birth of cinema as a product of the very same enterprising pursuits.

Pepi, Cala, Water, Tom Bogart, 9 minutes, 2016, Egypt / Belgium/Switzerland, US premiere. Jews pioneer and philosopher Sun Ra had a deep fascination with outer space and Egypt. Computer animation, archival footage, and music from Sun Ra are intertwined to create a recreation/celebration of his legendary visit to Egypt in 1971.

Pink Noise, Charlotte Clermont, 9 minutes, 2015, Canada, World premiere. Pink Noise is a performance filmed on Super8. Originally in black and white, the image has been tinted pink. Built around an improvised exploration, this video piece presents two subjects engaging their senses: the exotic smell of their hair, the delicacy of their hands playing with the buttons on a dress, and the pressure, humidity and heat felt on their fingers inside each other’s mouths. The soundtrack produces an ambiguous and contrasts with the innocence of their interactions.

EXPERIMENT 12
2:45–3:45PM

Refugee Camp, Sadegh Naghavian, 1.75 minutes, 2016, Iran. Immigration? For love or hate? Yes or no? Is there another way?

So Long, Maria Berna, 63 minutes, 2016, Mexico, US premiere. A Mexican woman at a hotel on the Mexican side of the border is about to cross in the meanwhile she imagines she is going back to her hometown after working in the US, and invents another woman who stayed home waiting for her husband to come back.

EXPERIMENT 13
4:30–5:30PM

The Special of Disembodiment, Kathleen Quillian, 24.5 minutes, 2016, USA, live expanded cinema performance. This work examines the roots of industrialized culture to understand how time, space, perception and nature became irrevocably changed by advances in technology during the Industrial Revolution. In the process, we witness the birth of cinema as a product of the very same enterprising pursuits.

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CONVERSATIONS

FACULTY

Professor Merle Mack (UNC, Chapel Hill), Professor Christopher Jeppesen (St. John’s)
Experiments in Cinema

Saturday April 22

Guild Cinema
3405 Central Avenue, NE

Experiment 16
4:30–6:00pm

Special Presentation: Tarnished Angel—The Diary Films of George Kuchar
Geoff Brown
The last years of filmmaker George Kuchar, who passed away in 2015, are celebrated with a program of diary films shot between 1966 and 2007. The diary films explore the artist’s life and work as he navigates both his personal and professional journeys. The films offer a glimpse into Kuchar’s world and provide insight into his creative process, offering a unique perspective on the artist’s life and work. These films are a testament to Kuchar’s dedication to capturing the essence of his experiences and are a valuable resource for understanding his life and work. The program includes a selection of films that showcase the diversity of Kuchar’s creative output and offers a comprehensive look at his work during this period. The presentation includes a Q&A with Geoff Brown and guests, providing an opportunity for viewers to engage with the filmmaker and learn more about his creative process and the challenges he faced during this period. This is an excellent opportunity for film enthusiasts and lovers of experimental cinema to explore the work of an important filmmaker and gain a deeper understanding of his creative output. Tickets are available online or at the door, and the event is free for members of the Guild Cinema. For more information, visit the Guild Cinema website. Group discounts are available by calling 505-238-3308.

Experiment 17
6:45–8:00pm

Gone is Syria. Gone, Jara Khalel, 8 minutes, 2016, Greece, US premiere. One day Syria decides to leave. She gathers up her words and her personal affairs, her airplane and ground forces, she takes her geopolitical position, and she leaves. Her Voice, Sonia Deveau, 11 minutes, 2016, Belgium. The focus on the words and the recollections of the filmmaker are disected in this film, using a corporal language composed of spams and abnormal poses. The film offers a meditation on the abstracted idea of a woman and the clichés pertaining to traditional female iconography. Beneath a Glass Floor Lobby, Lisa Dunker, 5 minutes, 2016, Canada. This film explores the idea that we’re all impermeable to the two mixed-use development sites in Miami reveal about the city’s conflicted relationship to its history. Re-memorizing from Ormont-Dessus to Parc Lafontaine, Allan Brown, 5.5 minutes, 2016, Canada, World premiere. From single-frame shooting to a county fair through progressive loops, a pitting one and an alpaca farm, a microtravelogue from the Ormont-Desus Expo to Montreal’s parc Lafontaine with sounds of distant zoo and an alpaca farm, a microtravelogue from the Ormont-Desus Expo to Montreal’s parc Lafontaine with sounds of distant field recordings and binaural tones.

We Be We KNOW, Stephanie Gray, 4.5 minutes, 2016, USA, super 8mm. Live score by Mike Balistreri and Mark Weaver. A small mini-fi ed in-camera, though it’s been in the making for years as I was by a particular comer. Who really B? Who really KNOW? Who knows the “hood”?

Kindla, Ephraim Asili, 11.75 minutes, 2016, Jamaica, 16mm. The fourth film in an ongoing series exploring my relationship to the African Diaspora. This work was shot in Hudson, New York and Accra, Jamaica.

Cicilie Linden, Carlos Colón, 4 minutes, 2015, USA, World premiere. This work is a surrealism for my dying father. My wish is to remind him of special moments in his life. In the video I try to stop the past but I can’t. In the end all I can do is stand before the soil, and grieve.

Cut Out, Guli Silberstein, 4.5 minutes, 2014, UK. A radiant, raging girl is shouting and punching the empty space in front of her. She’s roughly cut out from her surroundings by a computer algorithm struggling to contain her, and her enemies are pulled off the frame. Is she real? Is she a dream?

The More You Do It, Caryn Cline, 3 minutes, 1991, USA. A film about the first Gulf War where I interviewed my friend Mikky Wright about his experiences in the military. I was also obsessively taping footage from CNN during the war. I put these two somewhat disparate but related stories together to communicate what was done to young men.

The Planet, Ellie Kyringan, Hae, 4.5 minutes, 2016, South Korea, US premiere. The film features a planet which is massive enough to be enveloped by its own gravity and some creatures.


Recuerdos de Sangre (Blood Memories), Georg Kourouklides, 10 minutes, 2017, Cuba/USA, World premiere. This is an essay film that deals with my family leaving Cuba. In the work, I return to the town where my family lived, and to the house where my great grandfather died in 1988.

Caeus, Jaime de Lucas, 5 minutes, 2016, Spain. A monologue of a man who thought about death so much that he became blind. This new state allows him to go in depth into his reflections.

Lebanon Street, Jennifer Suprachakra, 5 minutes (3), 2016, Palestine/Israel. Lebanon Street documents the frantic stagnation of lives lived without the freedom to move. Named after a street in Los Angeles, the title scrutinizes the arbitrary nature of borders and geographical renaming.

Travelling Light, Le Girouer, 6:45 minutes, 2012, Scotland, US premiere. Travelling Light is a title used in films, books and songs, where ‘light’ involves a sense of loss. Here a Japanese journey is captured in light, movement and sound. It encapsulates the speed and experience of travel and the darkness of ever changing light.

Sunday April 23

Guild Cinema
3405 Central Avenue, NE

Experiment 19
9:00–11:55pm

Three, Drogos Hector, Robert Braga and Andres Inizian, 6.5 minutes, 2016, Germany. When was the last time you looked into somebody’s eyes for minutes without saying anything? This work explores the experience of being a stranger in a rigid community.

Self-Titled (Rough Cut), Jesse Malmed, 15 minutes, 2015, USA. The final structural film, I think. Who?—David Manning, SentinEl

For Your Pleasure, Miguel Maldonado, 6.5 minutes, 2015, UK. US premiere. “The gods are strange. Is it not our vice only that they make instruments to scourge us. They bring us to ruin that we may be good, gentle, humane, loving.”

If I Were Any Further Away I’d Be Closer To Home, Racce Samarangue, 14.5 minutes, 2016, Sri Lanka. Live score by Mike Balistreri and Mark Weaver. A story reflecting on the place of my mother’s birth and her first traces on earth. A generational portrait of a South Asian “maker” becomes a perceptual voyage into memory, experience, and touch.

Elegy, Kathryn Ramsey, 7 minutes, 2016, USA, 16mm. A short essay film on what two mixed-use developments to subjectivity in narrative cinema through what Younblood calls “cinematic improvisation” and “improvisational performance.” You’ll never think of George the same way again.


Identity Parade, Gerard Freire Ribe, 4.45 minutes, 2017, Spain, US premiere. Drew has escaped and is stalking Melinda, but who is hiding behind the mask? An archival footage remix film.

Don Quijote, Claro Apalalucio-Jold, 3.25 minutes, UK. World premiere. A post-digital Road movie and visual poem of Castilian landscapes where the mills and the bell, typical elements of the Spanish roads, are transformed and distorted in the mind of a contemporary Don Quijote.

Stopped in Time, Patricia McLaren, 2.5 minutes, 2016, Cuba. World premiere. As Cuba begins to open its doors to the world, and to the United States in particular, the present and past of aspects of a culture somewhat “stopped in time” become more apparent. This short series explores the transitional state of suspension the country of Cuba currently occupies.

The Solar System (In Latin America), Natasha Cantwell, 1 minute, 2013, New Zealand, US premiere, Live Score by Mike Balistreri and Mark Weaver. The Solar System (In Latin America) is a silent, 16mm piece inspired by 1970s educational science films and craft books. This work is part of a larger series of photographic and film pieces, which explore the artist’s personal sense of wonder and unease of the aesthetic qualities of meat.

Emaik Buk, created with out the use of a motion picture camera.
For the past 12 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 thankful for the support of so many local businesses (see above) and the generosity of The McCune Charitable Foundation, New Mexico Arts, The New Mexico Humanities Council, The National Endowment for the Humanities, The National Endowment for the Arts, The Trust for Mutual Understanding, The Fun/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 next 12 years, we are brainstorming how to best move forward. To this end, programming such as our regional Youth Program, the artist-in-residence program, supporting more visiting artists/scholars (from around the world and New Mexico), and long term sustainability are central to our mission.

To help us realize these goals, we are inviting the local and global community of people interested in cinema—different to support us. Basement Films is a 501 (c) 3 federal non-profit and all donations ($$) are 100% tax deductable! You can now make donations through our website at http://www.experimentsincinema.org/donate or you can send suitcases filled with small, unmarked bills to Basement Films at:

Experiments in Cinema

c/o Basement Films

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

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FULL REPORT TO FOLLOW.