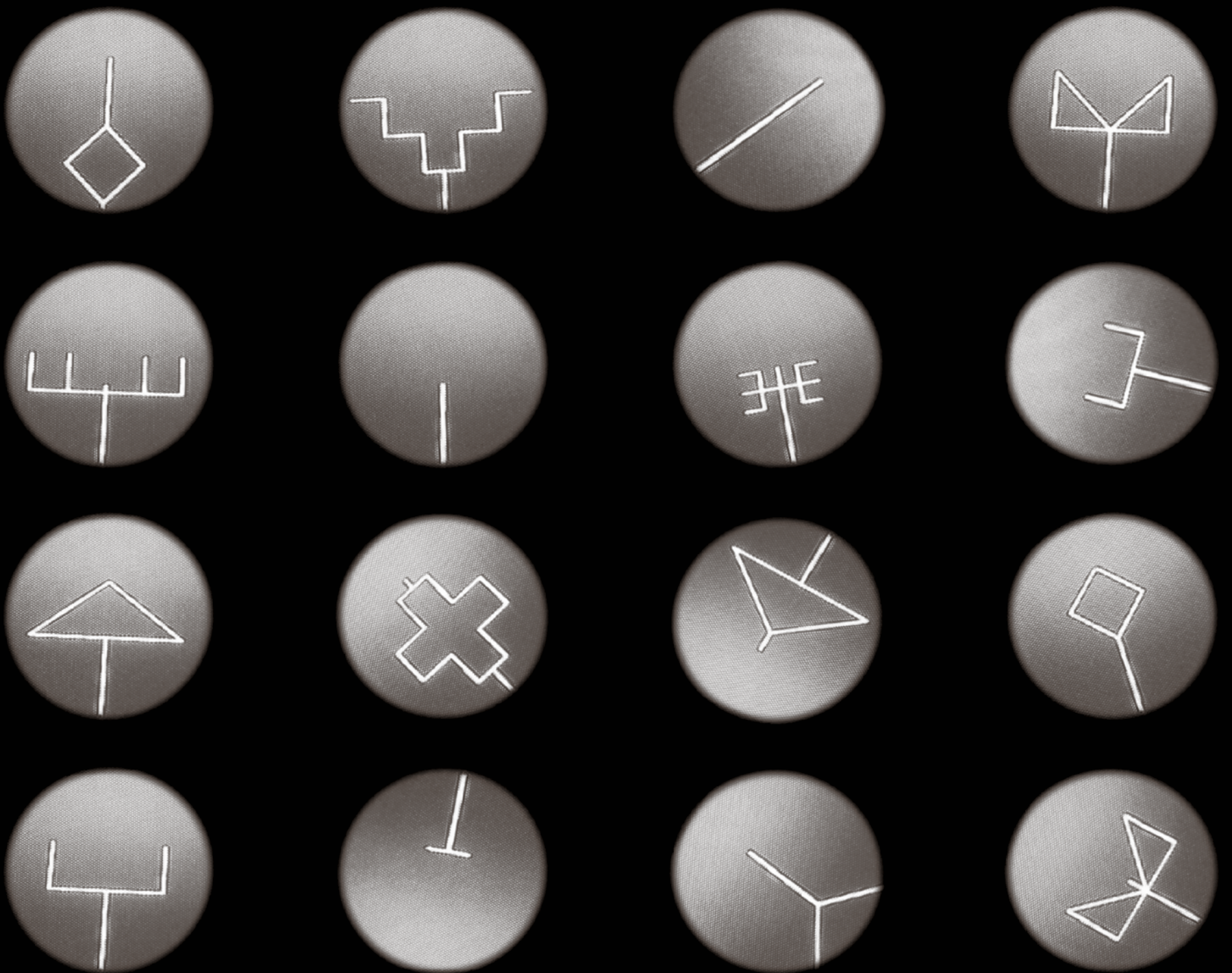


BASEMENT FILMS PRESENTS

EXPERIMENTS IN CINEMA v16.1

INDIGENOUS PEOPLES EDITION



- FREE VIRTUAL FILM FESTIVAL - ARTIST FILMS FROM AROUND THE WORLD -

ON VIEW MAY 1-22, 2021

WWW.EXPERIMENTSINCINEMA.ORG

ACCEPTING DONATIONS FOR THE GUILD CINEMA

FILM STILL FROM "LISTENER" BY KITE, 2018

EXPERIMENTS IN CINEMA v.16.1

MAY 1–22, 2021



Gene Youngblood and Bryan Konefsky. Photo by Jane Youngblood

LETTER FROM THE DIRECTOR

Everything has happened this year. Nothing has happened this year. Everything has changed. Nothing has changed. During this year's lockdown, I transformed my house into The Bryan Museum where I hope to be able to charge twenty five cents admission. Meow Wolf has nothing on me! I also spent some time thinking about the extra toe on my left foot. The pandemic, or what Slavoj Žižek termed "the stupid virus," gives you lots of time to reflect on "important" things. Thirty years ago I escaped the east coast and the myopic vision of the aesthetic ambulance chasers who, at the time, defined the New York art scene. My escape route involved sticking a pin, while blindfolded, into a Rand McNally map of the United States.

When I landed in New Mexico, I was surprised to discover a vibrant, radical and supportive creative community. In my mind, this was a community that wholeheartedly embraced Kit Galloway's assertion that humanity must learn to create on the same level that it has learned to destroy - note that in New Mexico, one is never far from The Trinity Site. For many of my creative colleagues, Albuquerque functions as a kind of laboratory or incubator where one has the opportunity

to "test drive" new ideas and projects before taking "the show" on the road.

In addition to finding inspiration from other like-minded cultural workers, I have also discovered a community of philanthropists and philanthropic organizations willing to take chances on artists and arts organizations across the state. Basement Films and our annual Experiments in Cinema film festival would not exist without such generosity. The "stupid virus" gives you lots of time to reflect on things as we prepare the pandemic-inspired online edition of Experiments in Cinema.

I am proud of this year's Indigenous Peoples Edition and how Basement Films and Experiments in Cinema, according to Senses of Cinema and Millennium Film Journal, add some kind of value to the cultural landscape of New Mexico. In the past we have hosted unique programming such as a women's focus, a Cuban focus, an African diaspora focus, and a Serbian focus. These special editions always come with complexities and challenges. I often worry that such celebrations of marginalized artists might be perceived as further colonizing certain voices and ethnicities. Our hope –and we have seen evidence to support this–is that as a result of a particular focus, artists who are new to our programming might be inspired to participate when they see that Experiments in Cinema features films made by artists who look like them.

Now, after 30 remarkable years in New Mexico, it is time to give back to this amazing community. Shortly before the pandemic, I established The Bryan Konefsky Fund, managed by the Albuquerque Community Foundation. The Bryan Konefsky Fund is an annual award that supports moving image artists from around the world (no, you don't need an extra toe to apply). The fund provides one \$2,000 award each year for an artist (30 years or older) who has a project that, in some way, involves Albuquerque. Interested applicants should send inquiries to bkonefsky@gmail.com (see more about this fund at www.bryankonefsky.com). There is no deadline or formal application process as inquiries are accepted throughout the year. Due to the "stupid virus" we have delayed our first award which will likely be announced this Fall 2021.

Just now, as I am preparing materials for our festival program, I learned that my dear friend and mentor, Gene Youngblood, has passed away. Gene changed my life–forever. He was one of the first people I met when I landed in New Mexico. Gene reignited my passion for the moving image arts and encouraged me to produce Experiments in Cinema. He often told me just how proud he was of my achievements. I love you, Gene. I'll see you on the flip side in that big art house cinema in the sky... No masks required, BABY!

Bryan Konefsky
Founder/director, Experiments in Cinema

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Cover design by Beth Hansen with film stills from *Listener* by Kite (Experiment 4).

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

SPECIAL PRESENTATIONS

EXPERIMENT 4 SUNLIT SONG

Curated by Raven Chacon.

Raven Chacon is a composer, performer and installation artist from Fort Defiance, Navajo Nation. As a solo artist, collaborator, or with Postcommodity, Chacon has exhibited or performed at venues such as The Whitney Biennial, documenta 14, REDCAT, San Francisco Electronic Music Festival, Chaco Canyon, End Times Festival, 18th Biennale of Sydney, and The Kennedy Center. Every year, he teaches students to write string quartets for the Native American Composer Apprenticeship Project. He is the recipient of the United States Artists fellowship in Music, The Creative Capital award in Visual Arts, The Native Arts and Cultures Foundation artist fellowship, and the American Academy's Berlin Prize for Music Composition.



EXPERIMENT 5 NATURE AND THE UNCONVENTIONAL NARRATIVE IN INDIGENOUS CINEMA

Curated by Sally Kewayosh.

Sally Kewayosh is from the Walpole Island First Nation in Ontario, Canada, with both Ojibwe and Cree ancestry. She earned a BA in Film Studies from Western University and a Masters of Fine Arts in Film Production from New York University, Tisch School of the Arts. As a First Nation woman, Sally creates films that inherently and overtly exemplify First Nation culture. While continuing her journey as a narrative storyteller, Sally founded her own production company. In addition to her latest documentary, *three young ladies*, Sally has written and directed several pieces for Sesame Street, most notably, *R is for Routine*, which was filmed entirely in Albuquerque where she has made her home for the past 7 years.



EXPERIMENT 6 ACTS OF RECIPROCITY

Curated by Marcella Ernest.

Marcella Ernest is an Ojibwe artist and her award-winning work addresses critical issues of gender, sexuality, and history. She has screened at film festivals globally. As an artist and scholar, she examines how Native art makes critical interventions that are aesthetically and intellectually arranged with the intention of displacing master narratives. She received a PhD in American Studies at the University of New Mexico in 2020 documenting how film and photography—historically used by non-Native people as a tool of colonialism—are being reclaimed by the visual and sonic scholarship of contemporary Native artists. Marcella is a graduate of the University of Washington's Native Voices graduate program and she obtained her bachelors degree in Ethnic Studies with a minor in film studies from Mills College.



EXPERIMENT 7 (PANEL DISCUSSION)

Moderated by Rana San.

Rana San, is an artist, curator, and media maker whose creative practice melds dreamwork, written word, embodied movement, video poetry, and analog photography. She uses experimental modes of visual storytelling to examine intimacy and interdependence as spiritual tools for survival. As the Artistic Director at Northwest Film Forum in Seattle, Rana co-curates year-round programming, including ByDesign Festival, Cadence: Video Poetry Festival, and Local Sightings Film Festival. Her engagement as a co-curator for Yellow Fish Festival VI, a long form inquiry into durational performance art as a means to support methods of staying alive in our present times, will culminate with live performances in New York this May. As a first-generation daughter of immigrants from the Middle East, she is honored to call Seattle, the traditional land of the Coast Salish people, and specifically the Duwamish Tribe, home.



EXPERIMENT 11

Virtual artist in residence, Marika Borgeson.

Each year Basement Films hosts a residency program where a selected artist must conduct creative research amongst our archive of 10,000 16mm titles and present the results of that research in a public forum. Marika Borgeson's film titled *Lot* is the result of her Basement Films research. Fascinated by the fluidity and mythology of American histories, Marika uses film and video to explore the suspension of time and the creation of legends through historic sites, museums, landscapes, and archives. Her interest in the intersections of the historical and contemporary has recently manifested in the investigation of traditional opera repertoire and its ability to engage with current affairs. Her work has screened internationally in galleries and festivals, including the New York Film Festival, the Ann Arbor Film Festival, the Void Gallery in Derry, Northern Ireland, and the Media City Film Festival in Windsor, Canada. She holds an MFA in Experimental and Documentary Arts from Duke University.



EXPERIMENT 11

THE EXPERIMENTS

EXPERIMENT 1

A tribute to media scholar and radical thinker, Gene Youngblood. This tribute includes a montage of individuals, touched by Gene’s writing, saying goodbye to our recently deceased friend. The tribute ends with Bryan Konefsky’s 4 minute portrait of Gene titled *Fertile Ground, Corporate Slug*.

Before Film Begins, Irene Coll Ingles, 3:42, 2020, Spain, World premiere. This video uses public domain images to generate new narratives. The camera lens captures several instant glances of children staring at the camera device, while the city maintains the frantic pace and adults escape from the camera.

The Paris Metro-Nostalgic Flâneur, Ranadeep Bhat-tacharyya & Judhajit Bagchi, 2:22, 2020, India, World premiere. This film is an ode to the spirit of the ‘\’, a term coined by Charles Baudelaire, a passionate spectator of life, finding happiness in the ephemerality that unfolds before the eyes. A ‘stroller’ who saunters around observing society, being always present in the moment.

Open Eyes in Shadow, Rose Present, 4:54, 2019, Spain. A study of movement, sound, and changing light filmed in Barcelona. Opening and closing a door. Opening and closing the eyes. The lighthouses of a shadow illuminate the secret under my bed like eyes in the shadow.

Falling, Mary Trunk, 5:22, 2020, USA, World premiere. Falling is a poetic screendance experience.

Because The Sky Is Blue, Wenhua Shi, 3:24, 2020, China/USA,World premiere. Muybridge captured the galloping horse 140 years ago in a brief 12 frames. The duration of today’s social media video clips is similar to Muybridge’s brevity. Wenhua reimagines what subject Muybridge would capture today using cyanotype to reprint the individual frames to create the final piece.

Caribou in the Archive, Jennifer Dysart, 8:11, 2019, Canada. A home movie of Cree woman hunting is saved from being lost forever, but how does it compare to official Canadian history of northern Manitoba?

Porvenir, Renata Poljak, 12:10, 2020, Croatia, US premiere. Dreaming of better lands, from generation to generation, because of poverty, hunger and wars, we voyage across the seas. Geography is destiny. Do our bodies retain the memories of our grandfathers; are memories of running away in search of better lands imprinted on our bodies?

Reflective Representation, Brice Bowman, 5:55, USA. Reflective Representation considers phenomena coming and going in the non-corporeal realm.

Der Abshied/The Farewell, Grayson Cooke, 10:30, 2019, Australia, US premiere.Set to excerpts from Gustav Mahler’s “Song of the Earth”, this film explores the relations between human activities and the deep time of the Earth, journeying through the Petroleum Data Repository at Geoscience Australia, a vast storehouse of core-samples drilled for oil and gas exploration over the past hundred years.

EXPERIMENT 2

Famous Butt’s Chairs, Jeff Hudson, 2:26, 2019, USA, World premiere. I discovered a number of famous person’s chairs under glass. So I made a movie about them.

The Equilibrists, Jayne Wilson, 5:09, 2020, UK, US premiere. The Equilibrists of the film are patient and surprising exemplars of the lessons to be learnt from scrutinizing the elementary principles of physics. Here familiar feats of balance and curious games combine with the didactic serving as a reminder of the patience, delicacy and balance essential for stability.

Cutting Edges, Celine Berger, 14:30, 2020, North American premiere. This film deals with the startup ecosystem in the Ruhr, the former German rust belt area, now devastated by unemployment. The local hope is that there will be a revitalization of the region through the creation of an ecosystem for startups. The film dives into the specific vocabulary and subtexts around these new economic hotspots.

Here is the Imagination of the Black Radical, Rhea Storr, 10:08, 2020, UK, US premiere. Junkanoo, a form of celebration in the Bahamas, is a culture with innovative costume designs. The aesthetic and the political intertwine as we follow the Shell Saxon Superstars in a year-long production of costumes. Here is Black radical imagination, a resistance, a uniquely Bahamian identity. Who is archiving Junkanoo for future generations?

Go To Lhei, Antonietta Dicorato Simone Grande, 20:05, 2020, Italy, World premiere. Sometimes our memory evaporates, sometimes it is mesmerizing, and sometimes it is like a granular souvenir.

Them People, Nausheen Javed, 5:45, 2020, Germany, World premiere. A small child raised to conform to the expectations of society is unable to differentiate between love and fear. *Them People* is a short animation film, inspired by a self composed poem that speaks to the growing intolerance towards “the other”, and the obsession to define one’s own identity.

Shadowbox, Charles Woodman & Thorne Germond, 6:14, 2020, USA. Using the silhouettes of moving dancers, both the “inside” and the “outside” are sometime filled with other images. These images are then layered in increasingly complex ways to create a meditation on external and internal spaces and relationships.

Beijing Bicycles, Jean-Michel Rolland, 4:11, 2020, France, World premiere. *Beijing Bicycles* is the poetic memory left on the artist by the thousands of bicycles that circulate in Beijing. The endless round of images is transformed, slowly passing from an indefinite form to that - constructed - of cyclists, without ever dwelling on the original shot.





Still from *Chicken Dinner* by Natasha Cantwell

EXPERIMENT 3

Chicken Dinner, Natasha Cantwell, 0:47, 2020, Australia, US premiere. Made during the pandemic, this film is a play on ‘winner winner, chicken dinner’, a phrase often used by Australians to celebrate personal victory. As lockdown hoarding began, even those who wanted to take the moral high ground began to think, if you can’t beat them, do you join them?

For The Birds, Mike Hoolboom, 4:08, 2020, Canada. One of my father’s favourite expressions, mostly passed away now: for the birds. Meaning: that was nothing. In this aviary anthology, the narrator describes a post-art life that leads, inexorably, to the nature of nature.

Road, M.C. Jonet/L.A. Williams, 1:52, 2020, USA, World premiere. “She had told [...] that the car belonged to the friend for whom she was waiting. And gradually, [...] that Carol wanted to go to New Mexico.” Highsmith, *The Price Of Salt* (1952) First published under a pseudonym, Patricia Highsmith’s *The Price of Salt* (1952) is recognized as being the first “lesbian pulp” with a happy ending; the novel doesn’t conclude with the death or heterosexual marriage of either woman, as was the moral imperative to punish such characters in these texts in the first half of the twentieth century.

SHADOW, Francesca Jandasek, 9:04, 2020, USA. I first got the idea for this film while researching the Romanian Legend of the Arges Monastery for a full evening length show I created in 2018. In the legend, a pregnant woman is immured to make the walls of the monastery stand. After further research, I came across the belief of the “stahie,” or shadow, an ancient Eastern European belief and practice that in order for the walls of a building to stand, someone has to be built into the walls either physically (i.e their body), or metaphysically (i.e their shadow). As I delved into the legend and this belief, I found myself facing my many shadows - my many possibilities and my many fears.

Overlength Hotel, Michael Guccione, 1:15, 2020, USA, World premiere. Overlength Hotel is a co-tribute to Michael Snow’s Wavelength from 1967 and Stanley Kubrick’s 1980 adaption of Steven King’s 1977 horror novel, The Shining. For those familiar with both works the last 2-3 minutes of The Shining seem almost like a Fair Use settlement to Wavelength or maybe artistic borrowing.

Holding My Breath, Timo Kahlen, 4:54, 2020, Germany. Times that make you hold your breath - as the invisible air becomes existential. “Holding My Breath” was recorded in the artist’s studio, in times of the pandemic shutdown in March 2020. From Kahlen’s ongoing series of “Works with Wind” 1989 - 2020.

em không là duy nhất, Phạm Nguyễn Anh Tú, 3:21, 2020, Việt Nam, US premiere. Am I the rain or the sun, a boy or a girl, a dream or a reality, a film or myself?

Circus Movements, Lukas Berger & Mário Gajo de Carvalho, 15:00, 2019, Portugal, Ethiopia, Germany, Austria. Circus is a space of diversity and cooperation. A magical space with humans. “Circus Movements” was shot with circus kids from Ethiopia - Liya and Beza, doing the hula hoop; and the Beniyam, only 5 years old, performing acrobatics. Collectively, they are great artists in the magnificent landscapes of Ethiopia.

Pulsator, Thor Sivertsen, 5:15, 2020, Norway. *Pulsator* is an abstract experimental art film. Organic and geometric shapes drift and make constantly new pictures.

A Very Long Exposure Time, Chloé Galibert-Laîné, 7:00, 2020, France, US premiere, musical score by Brandon Carter. This video is a meditation on the temporalities of different image technologies. Inventing a poetic path through images created with Louis Daguerre’s photographic device, 16mm cameras, pixelated video games consoles, early smartphones and contemporary computer interfaces, the work asks “what aspects of reality have these technologies been designed to document?”

Sun Plant Hands, Linda Fenstermaker, 5:03, 2020, USA, World premiere. Sun Plant Hands is a found footage film that explores the interactions between land and people in an agricultural framework. Through imagery of vegetable growing and footage of the United Farm Workers movement, the film calls into focus the dichotomies between land, plants and people. Made possible through the Basement Films Artist in Residency program in Albuquerque, New Mexico. All the footage in this film is 16mm educational films that are part of the Basement Films archive.

Special Dark Glass Somewhere, Charlotte Clermont, 4:35, 2020, Canada, US premiere. Only by looking back, there is an understanding of finding yourself on a moon-like space.

It Was Summer When, Gloria Chung, 1:16, 2019, USA. The surveillance network went down for two weeks! This work is from “Into the Midst of Things”, a series of 1- to 2-minute video vignettes portraying landscapes of human life existentially altered by technological advancements, and questioning whether such landscapes are in the future or already upon us.

WAVY 1-22, 2021



Still from *The Museum of Lost and Found: gaakaazootaadiwag* by Olivia Shortt

EXPERIMENT 4

Special Presentation: Sunlit Song, curated by Raven Chacon. Sunlit Song is a program featuring six experimental shorts made by American Indian and First Nation artists and collaborators. Presented together, the films overlap in two considerations: the displacement and captivity of Indigenous people, whether happening in earlier years of encounter, or continuing today with objects in museums and archives; and contemplations and mediations on the land, and our positions and responsibilities as we steward it for the future.

Be’eldiildaahsinil (Abduction Song), Raven Chacon, Mely Mitchell, and Rob Valdez, 4:00, 2001, USA. *Abduction Song* follows an oral account in Diné language, relayed by Chacon’s grandfather, of family lineage resulting from a kidnapping of his great-grandmother from the Navajo homelands. While filming in restricted areas of the Albuquerque International Airport, the camera moves as though it is surveilling the site, creating a disjuncture in time, presenting a generations-old story of abduction while capturing the transit of people in present-day Albuquerque.

Waabanishimo: Miigadaan, Eve-Lauryn LaFountain, 9:30, 2017, USA. This work presents a side by side preview of video components for an installation titled *Waabanishimo: Miigadaan* which was originally shot on color 16mm film and edited digitally. Projections are meant to face each other on opposing walls. The sound plays in the space and all three loops of the two videos and sound are independent of each other. *Waabanishimo: She Dances Till Daylight* is an ongoing project that investigates urban indigeneity, ceremony, tradition, landscape, spirits, light, and photographic mediums. Multimedia artist Eve-Lauryn LaFountain creates ghostly images using long exposures to burn the pathway of her ceremonies and celestial bodies into the frame.

Yootó hahoodzo (New Mexico), Blackhorse Lowe, 3:00, 2020, USA. A mist being traverses the New Mexico landscape.

Culture Capture: Terminal Addition, Adam Khalil, Zack Khalil, Jackson Polys, and Bayley Sweitzer, 7:00, 2019, USA. Half tongue-in-cheek absurdism and half deadly earnest, *Culture Capture* continues the New Red Order’s ongoing project of “culture capture,” recruiting viewers to participate in a program of practical strategies to counter the “salvage mindset,” which sets aside Indigenous culture and sovereignty by consigning it to the past.

The Museum of the Lost and Found: gaakaazootaadiwag, Olivia Shortt, 6:00, 2020, Canada. The story focuses on a fictional museum whose exhibits are all items from the Lost and Found boxes of the world. It’s located out in the woods and you can only visit if invited. While the story focuses on the tour guide and the exhibits, in reality, it’s an allegory about how our society treats missing person cases (specifically MMIWG2S).

Listener, Kite, 17:00, 2018, USA. Focusing on developing relationships with the computer as a nonhuman entity, *Listener* is an iterative, site-specific performance artwork which speculates a future through Lakota ontology, narratively and physically manifesting a relationship with metals in electronics, performed via an electronic interface woven into hair (hair is sacred to the Lakota). The sonic landscape includes live police scanners, synthesizers played by the hair, and algorithmically re-arranging poetry with a voice speaking of a future landscape, prophecies, dreams, and the possibilities in listening.

EXPERIMENT 5

Special Presentation: Nature and the Unconventional Narrative in Indigenous Cinema, curated by Sally Kewayosh. This program examines films highlighting the natural world while using alternative narrative form in cinema.

Tsi tkahéhtayen (The Garden), Zoe Leigh Hopkins, 10:53, 2009, USA. A mystical gardener harvests fruits from the earth that defy everyone’s expectations.

?E?ANX (THE CAVE), Helen Haig-Brown, 10:42, 2009, USA. A hunter on horseback accidentally discovers a portal to another world in this fantastical true Tsihqot’in story.

Manna, D.E. Hyde, 12:00, 2015, USA. An isolated Watchman lords over a small cave in the Caribbean, living off the land and sea, as cruise ships and civilization float by. His solitary routine will soon be interrupted by a mysterious package that appears on the shore.

HOOGHAN, Blackhorse Lowe, 10:00, 2018, USA. Larry A. and Carmelita B. Lowe tell their family history over images of a Hogan, a traditional Navajo dwelling, being built.

Laura Ortman: MY SOUL REMAINER, Nanobah Becker 5:44, 2017, USA. Violinist Laura Ortman’s (White Mountain Apache) passionate and soulful *My Soul Remainer* roars from the mountain tops with earth, water, air and fire accompanying. Featuring ballet legend Jock Soto (Navajo).



Still from *Macrocosmic* by Kitigan Zibi and Craig Commanda

EXPERIMENT 6

Special Presentation: Acts of Reciprocity, curated by Marcella Ernest. Reciprocity is a foundational concept within Indigenous epistemologies. It is transformable and links the past into the future. These films share reflections of Indigenous worldviews and offer stories of reciprocity. They use soundscapes, language, and image making to show us the necessary acts of generosity that maintain balance between interspecies relationships and interacting forces, including human, natural, and spiritual.

Jeff The Deer, Elizabeth “Pug” Kingbird, Red Lake Waasabiik Ojibwemotaadwin Immersion Program, 16:17, 2018, Red Lake Nation, Ojibwe. One of the wonderful elders, Elizabeth “Nitamigaabowig” (standing leader) (Pug) Kingbird, at the Waasabiik Ojibwemotaadwin Immersion Program in Red Lake tells her story of her pet deer.

dukwibet swatix^wted (Changer’s Land), Tracy Rector and Music by The Sacred Water Canoe Family, 05:00, 2018, The Salish Sea. The land endures despite foreign incursions of power plants and highways, as the people sing and drum in celebration of the ocean, mountains and creatures of the Salish Sea.

KATATJATUUK KANGIRSUMI (Throat singing in Kangirsuk), Manon Chamberland and Eva Kaukai, 03:29, 2018, Inuit. Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing in their small village of Kangirsuk. Their mesmerizing voices carry through the four seasons of their Arctic land.

Beautiful in English, Rachael J. Nez, Dinétah, 3:21, 2009, Dine’. *Beautiful in English* examines the landscape from perspectives that are both visual and cultural. *Beautiful in English* was created with ambient noise, VHS tape and distressed video techniques to explore and subvert a landscape of Dinétah, the traditional homeland of the Navajo, and relationships with home.

Love Song, Craig Commanda, visuals by Marjan Verstappen, The Bawaadan Collective, 1:58, 2020, Anishinaabe. A virtual collaboration of words woven into music, and elegant visuals.

Macrocosmic, Kitigan Zibi & Craig Commanda, in collaboration with Wapikoni Mobile team, 3:39, 2016, Anishinaabe. The universe of small souls who share our lives, captured by the camera of Craig Commanda, Anishnabe artist.

History is Unwritten, Aaron Jones, produced by Longhouse Media, 03:54, 2014, Tulalip Tribes of Washington, Tulalip. This film is an acknowledgement to histories not represented today or tomorrow. Unwritten histories are often dismissed, appropriated, or considered primitive, which is contrary to the lifeways and teachings embodied and given breath when passed down from generation-to-generation through stories, songs, and dx^wlešucid (language). When written, our voices and intentions can be misunderstood.

Earth Prayer–Khu.éex, Chai Adera, music by Khu.éex, 06:46, 2019, Choctaw/Seminole. A visual poem that relays the urgency to protect the sacred and the natural world. In collaboration with Khu.éex, an Indigenous band full of creative members, including storytellers, activists and artists, filmmaker Chai Adera utilizes glitch technology as a disruptive approach to storytelling.

EXPERIMENT 7

Special Presentation: Panel discussion with indigenous curators Raven Chacon, Sally Kewayosh and Marcella Ernest. This panel will be moderated by Rana San, artistic director at the Northwest Film Forum in Seattle.

EXPERIMENT 8

Wash Day, Kourtney Jackson, 9:52, 2020, Canada, US premiere. As they get ready for the day, three young Black women discuss the public perception of their Blackness in relation to their cultivation of a strong sense of self. *Wash Day* is an intimate exploration into how private, domestic acts such as washing your hair or putting on makeup become a significant re-acquaintance with the body, before and after navigating the politics of one’s outwardly appearance.

Can You Count to 100?, Daphna Mero, 2:02, 2020, Israel. Suddenly we were prisoners in our homes. The count of ill and dead began, and we were globally under Siege. I am dancing on the roof. Under the sky, where open landscape meets cement, birds fly freely. I try to fly with them. My movements are limited. I am counting to 100

Images of the Mystical Symposium, Milan Milosavljevic, 5:25, 2020, Serbia, World premiere. Somewhere in Yugoslavia, during the Cold War, on the eve of the nuclear threat, when the children fell asleep, the elders began their games in the “crazy sixties” ...

I Am So Tired, Lin Li, 2:30, 2019, UK. Imagination and emotions triggered by news of displacement in recent years.

Reliving The Past By Sea, Caitlin Shieh, 3:56, 2020, Taiwan, US premiere. My father’s attempt to reminisce by his childhood seaside became one of the most inexplicable experiences of his life. The film strips were buried for 28 days in vinegar, mud, cheese, nato beans, beer, and kimchi. The disintegrated imagery produced by the decomposition is reminiscent of the fragmentation of memory.

Girl Is Presence, Lynne Sachs & Lesley Selcer, 4:00, 2021, USA. During the 2020 pandemic, Lynne Sachs and her daughter collaborated with poet Anne Lesley Selcer to create *Girl is Presence*. The work is a form of reading and listening in response to Selcer’s poem “Sun Cycle.” Against this uncertain atmosphere, inside domestic space, the ‘girl’ arranges a collection of small and mysterious things.

Kedem, Narda Azaria Dalglish, 8:12, 2015, UK, US premiere. Overlooking the North Sea, I faced the East, ‘Kedem’ – the primordial orientation that unites all contraries. I wrote the poem, ‘O Ahmad’, soon after my son was killed by Al-Qaeda.

Film Tattoo, Caryn Cline, 3:15, 2020, USA, World premiere. A handmade-in-quarantine botanicollage camera roll film: 16mm black emulsion leader, the length of my garden bed, was sprayed with water and scratched between two garden stones. The scratched frames were then filled with plants from my yard and re- photographed on an optical printer at 3 frames to 1.

Es Gibt (There Is), Lena Ditte Nissen, 16:30, 2020, Germany, US premiere. *There Is* circles around artist and filmmaker Margaret Raspé, her position in the world and the automatisms, that play an important role in her work. Margaret Raspé (*1933) is a pioneer of German feminist experimental film, her films have gotten renewed attention in Germany and abroad in the last years.

Minispectacles Out of Tune, Maarit Suomi-Väänänen, 3:49, 2020, Finland, World premiere. *Minispectacles* is a series of one-minute films, cinematic haikus. Minispectacles 45–47 are making the rounds with the sounds in Hungary and Switzerland. All the way to the 100min feature film. Woman with pocket camera.

Attention Span, Mitchell Rose, 2:45, 2020, USA. A dancer is shot from 16 camera angles and edited at a disturbing rate. And then suddenly, nothing happens. Intrigued? Watch on.

EXPERIMENT 9

Into the Blue, Cyanotype workshop taught by Kate Lain, USA, 2021. This animation and a companion fabric collage were made as part of “Into the Blue: Experimental Cyanotypes,” an online + snail mail workshop facilitated by Kate Lain for Basement Films in June 2020 during Experiments in Cinema v15.1. It features cyanotypes and animations by: Sarah Bliss, Caryn Cline, Linda Fenstermaker, Catherine Forster, Stephanie Hough, Georg Koszulinski, Kate Lain, Kerry Laitala, Mische Mellor, Kathleen Quillian, Eileen Richardson, Wenhua Shi, and Dustin Zemel.

EXPERIMENT 10

The Tree, Alina Vasilchenko, 1:23, 2020, Russia, World premiere. We see a tree in the place where nothing can ever grow, combined with the sound that I recorded near a power plant under electricity lines, where you can never meet anyone, but you can hear voices of predators that are supposed to scare away birds.

Topic #11, Benna G. Maris, 2:15, 2017, Lebanon, US premiere. A film dealing with digital imaging.

Field of Vision, Diane Nerwen, 8:29, 2020, USA. *Field of Vision* moves between the real and the imagined, the built and natural worlds, and explores how we see with both our eyes and our minds. It weaves together layers of images and sounds with police blotter reports and descriptions of visual and auditory hallucinations.

Lost In Her Hair (Monday), Pegah Pasalar, 6:27, 2019, Iran. *Lost In Her Hair (Monday)* starts with an excited young Iranian girl getting ready for her first day of school. As her mother is brushing her hair and dressing her, she has varied conversations with off-frame family members that reflect cultural specificities.

Collector’s Item, Eula Biss & Dalia Huerto Cano, 7:08, 2019, USA/Mexico. An exploration of everyday ambivalence around property, consumption, and whiteness. The text was written collaboratively, adapted from a longer work, and the video was made in conversation with the text.

On Floating Bodies, Sibi Sekur, 19:58, 2020, India. The film explores the spatial dimensions of a being who alternately enters and exits a fragmented world of projections where thoughts, memories and dreams blend into a strange loop of treacherous images. The film explores multiple layers of in-ness such as inclusion, depiction and representation.

Expo Film (this film is my memory), Penny McCann, 9:26, 2020, Canada. Using anonymous home movie footage of Expo ’67 in Montreal, the artist sets out to recreate a memory that perhaps never existed. Celluloid manipulation and sound decay techniques coalesce to transform a mythic landscape into a sublime expanse of disintegrated memory.

While We Sleep, Sally Cloninger, 5:30, 2020, USA, World premiere. Motion, maneuvers and breath. Never still, there is underneath a pulse. Above, sightings, cities and fire.



Still from *Lot* by Marika Borgeson

EXPERIMENT 11

Special Presentation, Marika Borgeson, virtual artist in residence. Each year Basement Films hosts a residency program where a selected artist must conduct creative research amongst our archive of 10,000 16mm titles and present the results of that research in a public forum. Marika Borgeson’s film titled *Lot* is the result of her research.

Lot, Marika Borgeson, 5 minutes, 2021, USA, World premiere. One’s way of life: a portion of land: a considerable quantity or extent: offered as one item for sale at an auction: a great deal: divide: general situation: a particular set of people or things: frequently: a means of deciding something: covering a varied range. Films from the Basement Films archive utilized in this work include *America My Country*, *Pow Wow*, *Sioux Legends*, *Fly My Kite*, *Agueda Martinez: Our People, Our Country, North From Mexico*, and *The Mexican American*.

EXPERIMENT 12

Rostig Födelsedag, Niklas Sven Vollmer, 2:00, 2019, USA, World premiere. A son cajoles his mother to pick up the accordion and reluctantly play for the first time in 50 years as a means to reconnect with her Swedishness through fragmented songs later used to score her father’s recently rediscovered home movies from the 1940’s and 50’s.

The Long Wail of a Passing Train Slips into the Heart of the Ghosts and Everything Explodes into Silence, Anne-Marie Bouchard, 7:31, 2020, Canada. An experimental animated film built around a single sound recording that evokes travel, the need to communicate, solitude, fragility, the desire for freedom, the arrival of fall, and our ephemeral existence.

Hot Plastic Suits, Dallas Cant, 5:39, 2019, Canada, US premiere. By working directly with the uncared for ‘leftovers’ of capitalist consumption, *Hot Plastic Suits* questions how human-centered and colonial systems of imagined limitlessness and replicability have encouraged fleeting affections beyond human things.

New Mexico Deathwish Diatribe, Georg Koszulinski, 11:57, 2020, USA. Three narrators converge in the deserts of New Mexico, each with a separate story to tell. One narrator is J. Robert Oppenheimer, another is a visitor from outer space, and the other is me. Our stories converge across the span of time and space into a single stream of consciousness.

Series Plandémicas, Camila Garcia, 4:34, 2020, Colombia. With a hint of dark humor, Plandemic Series shows the loss of individual freedoms, the infantilization of society and the irrational fear of death caused by the plandemic, stimulated by the media, as well as the violence of the sanitary dictatorship.

What The Water Tastes Like?, Juliana Kasumu, 8:00, 2019, UK/Nigeria. Promoted by intimate conversations and layered with found footage, Kasumu questions the production of identity as it relates to her own personal affiliations with language. Demonstrated are the complex ways in which the past and present remain in constant dialogue.

Suspension 360, Reed O’Beirne, 5:26, 2021, UK, World premiere. A London bridge over the eerily, empty River Thames serves as a platform to explore the tension between the need for the normalcy of personal routines and the threat posed by a lurking, invisible pathogen that is disrupting the health and connections of human life across the globe.

Close As Brothers, Jennifer Hardacker, 5:00, 2020, USA. Two teenage boys, one neurotypical and one not, discuss what it’s like to be brothers, and why we shouldn’t treat anyone like normal human beings.

Gaps in the Persistent Hiss, Denise Hawrysio, 8:57, 2020, UK, World premiere. *Gaps in the Persistent Hiss*, is a journey through a landscape both sonically and visually. Through the combination of experimental music and a microscopic lens, the video plays with a radically discontinuous almost hallucinogenic image which reveals a primordial awareness of the world around us.

Resurrection, Kokou Ekouagou, 1:45, 2019, Togo. This transcendent video performance incorporating the artist’s body is an act of ritual and liberation. The mixing of political, sacral and also personal elements testify to a lively, critical and awakened spirit, which with its very own and unmistakable visual language holds a mirror of our society to the viewer.

MAY 1-22, 2021



Still from *Longing for a Shadow* by Catherine Forster

EXPERIMENT 13

Not Better Yet, Panteha Abareshi, 5:58, 2019, USA, World premiere. This film is an articulation of the confusion felt around “getting better.” Language around illness creates a linear binary of existence, between feeling “better” or “worse”- words which are also connected to notions of “good” and “bad.” This piece documents the harrowing process of accepting lifelong sickness.

The Deepest Hole, Matt McCormick, 12:25, 2020, USA. During the Cold War, the United States and Soviet Union raced to see which country could dig the deepest hole, but only one found Hell in the process.

Fairly Strong on the Wing, Julie Perini, 4:25, 2020, USA, World premiere. Using films gathered from her 2018 Basement Films residency, Perini created this music video for an original song by Grand Style Orchestra, a renowned experimental sound group from Portland.

Localized Blindness, Wai-yin Yan, 19:45, 2019, Hong Kong, US premiere. *Localized Blindness* is an autobiographical-fictional narrative that is constructed in the form of an eye test/observational diagnosis. It documents a self conversation, as an individual who experienced consecutive passings of people, and as an observer who witnessed the changes of my surroundings.

EXPERIMENT 14

Tremendous Cream, Alexei Dmitriev, 3:51, 2020, Russia, US premiere. A literary or a musical composition formed by selections from different authors disposed in a new order.

Tribute (Tribut), Katia Sophia Ditzler, 2:00, 2020, Germany/Ukraine, US premiere. A performative poetry film about pecunia, passports, and privilege. Money origami stop motion animation, money being burnt and laundered, money in a museum. Psychedelic plant ornaments, juxtaposed with tanks and the devouring of currency from privileged and not-so-privileged countries in front of a national landmark and passport kissing.

Exit Strategy #5, Kym McDaniel, 8:00, 2020, USA. The intersection between my chronic pain and queerness. The fifth in a series regarding my ability to cope with my emotional and physical traumas.

Passport is Sound, Humberto Vallejo, 8:23, 2020, Spain, World premiere. Virginia, United States. My great-great-grandfather’s life ends in a plane crash. Seventy years later, I try to find the place of his burial in Spain.

Longing for a Shadow, Catherine Forster, 4:22, 2020, USA. *Longing For A Shadow* was inspired by my mother’s struggle with social distancing; she can’t hug her children, or see her grandchildren, or her friends. The video is dedicated to all who are coping with isolation, aloneness, in this time of COVID-19.

Wild Grass, Shan Wu, 19:45, 2020, Taiwan. A Taiwanese woman’s journey to America reveals her fantasy of love and an identity entangled with beauty, sexuality, nationality and two languages. Through the protagonist confronting her own image and her failure at communicating, *Wild Grass* tells an unusual love story that is deceptive yet revealing.

Até Que Meus Dedos Sangrem (Until My Fingers Bleed), Vado Vergara, 5:00, 2020, Brazil, US premiere. *Until My Fingers Bleed* is an experimental documentary, in which the performance’s images intersect with the archival materials of the official government media channels. The spectacularization of the speech and the potential acting of the president are beyond documentary, approaching a fictionalized reality, by bringing out perverse poetics.

Spregleđani Razgledi (Phoney Sights), Ana Čigon, 19:08, 2019, Slovenia. A satiric critique of the current social and political changes that are happening in Slovenia, in Europe and in the World aesthetically explored through (de)formation of cityscapes. *Phony Sights* considers social and political issues when searching for an answer to the questions: Where are we? and Where are we going?

Faces Without Visage, Hesam Rahmani, 8:00, 2019, Iran, US premiere. How come a somber silence drowns me and my memory? How come the faces lose visage in this dark dungeon of memory

The House Empty, Dana Berman Duff, 10:07, 2020, USA, US premiere. The finale of the Catalogue series: A cockroach, a woman, a dramatic encounter in a closet—from the roach’s point of view. Inspired by *The Passion According to G.H.* (1964) by Clarice Lispector. Chicago sound artist A.J. McClenon was commissioned to “play” the empty house by knocking, pounding, scraping different surfaces.



Still from *Faces Without Visage* by Hesam Rahmani

EXPERIMENT 15

Lesbian Farmer, Carleen Maur, 2:24, 2019, USA. A brief portrait of coyotes, conservative talk radio and my mother.

five miles Another (for Diana), Kate Lain, 6:45, 2020, USA, World premiere. A meditation on loss and what is left behind. A letter to a friend.

Entradas y Salidas (Exits and Entries), Alexandra Gelis, 10:30, 2020, Canada/ Panama, World premiere. Entries are Exit points to more complex Entries. It is a visual exploration, an assemblage of forces. The doing an undoing's of my mother: a warrior. The film is part of a large-project "Doing and Undoing: Poems from within", a series of art interventions created during my mother's cancer and healing process.

I Was Distracted. That Much Is True, Nadia Lozano, 8:54, 2020, Argentina/Uruguay, World premiere. Internal journey during a short shipwreck. Am in Iguazu Falls. I cannot find my mother and I only have a camera with me.

Passage, Ann Oren, 12:38, 2020, Germany. A foley artist creates sounds for a film starring a dressage horse and dissolves into his own imitation. Shot on 16mm film, *Passage* winks at Eadweard Muybridge's pre-cinematic experiments with horses.

The City Bridges Are Open Again, Masha Godovanaya, 9:34, 2020, Austria/ Mexico, US premiere. The film is conceived as an experimental short found-footage film based on and constructed from several films by Russian avant-garde filmmaker Sergei Eisenstein in attempt to provide a version of his incomplete project about the Mexican Revolution.

EXPERIMENT 16

Coronapocalypse, Abdoul-Ganiou Dermani, 5:00, 2020, Togo. The video, *Coronapocalypse* refers to the coronavirus pandemic. In the video, the artist fights against the coronavirus COVID-19, an infectious disease and invisible enemy that has caused the death of many people and plunged the world into fear and uncertainty.

The Doctor, Jan Adamove, 5:05, 2020, Slovakia, World premiere. 8 Doctors—Dr. Teo—my son, my "healer", in the costume of plague doctor, Dr. Nature, Dr. St. George killing the dragon—sin, Dr. History of fine arts (6) Dr. J.S. Bach, his composition /Dr./ Christ, Comfort of all the world = Dr. God

dead end, Jacqueline Heeley & Philippe Faujas, 9:11, 2019, Ireland. Given the circumstances, it is highly unlikely that any headway will be made.

Twilight, Luke Neher, 23:58, 2020, USA. Feeling lost, a holidayer takes a trip around the global centres of accumulation—New York, Dubai, KL—documenting the unreal and the mundane in the shadow of ecological collapse. A found-footage essay film. A home-movie. A music video. An experimental documentary about the fantasy of air travel.

Big Data, Diego Bonilla and Rodolfo Mata, 4:07, 2020, Mexico. While the advertising industry heralds the use of digital communication technologies as a form of individual empowerment and self-efficacy, people's interactions with their devices are proving to also have significant negative effects on society. The poem is situated in the near future, when the collection of personal information will be achieved by individual activities online, by the contributions carried out by other people, and through sensors that are part of the Internet of Things. The personal data, aggregated, will be processed at very high speeds with the assistance of artificial intelligence.

Desvio (Drift), Flora Soares, 9:19, 2020, Brazil, US premiere. A film made with images found in the garbage. A memoryless country that tries to elaborate its past through letters without a named sender or receiver. Letters are made from desire, it doesn't matter if they will be read. Autofiction as a path to touch what lays in dormant state.

uchronia no. 1., Kamila Kuc, 4:02, 2020, UK. Past time, suspended time. At once disturbing and nostalgic, the soundtrack lures the viewer into a claustrophobic and apocalyptic space as we have to find new ways of being with the world. Filmed and recorded during the Covid-19 lockdown in Waterlow Park, London and Guilden Morden, Cambridgeshire.

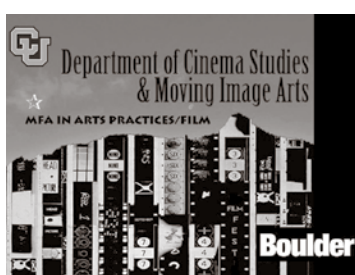
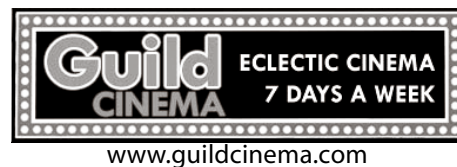
Interruptus, Misti Boland and Jeremy Osbern, 4:00, 2020, USA. In *Interruptus*, different image sequences or storylines are played out at the same time, but depending on when the audience chooses to blink, they will follow one series of events or another. The result is an audience that can see the same film, but will come away from the viewing with completely different experiences after having seen it.

Universal Leader, Orit Ben Shitrit, 2:24, 2020, USA. *Universal Leader* (2020) refers to the countdown on analogue film stock, while simultaneously addressing the current state of leaders in the world, traveling a sociopolitical path between gun violence, war images and subsequent refugees. The impact of the leader figure initiates a physical cataclysm to the body of the film.

The Great Dominatrix, Julie Weitz, 5:40, 2018, USA. *The Great Dominatrix* parodies anti-Semitic propaganda in an absurdist attempt to counteract today's rampant xenophobia. Inspired by Charlie Chaplin's *The Great Dictator* (1940) and the Jewish myth of the artificial intelligence, the character of "My Golem" transforms into a Hasidic dominatrix to dominate an inflatable globe.

EXPERIMENT 15
EXPERIMENT 16
CINEMA

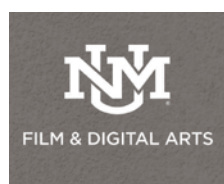
EXPERIMENTS IN CINEMA v.16.1 THANKS OUR 2021 SPONSORS!



Special thanks to our amazing audience and all the independent media 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 (Tiefamedia Graphic Design), Beth Hansen (Workshop Coordinator/designer), Ren Adams (Accessibility Coordinator), Nicole Hoch (Print Traffic/submissions), Nina Shoenfeld (music wrangler), Claire Carlson (designer), Camille Carlson and Brandon Carter (festival trailer), Caryn Cline, Sally Cloninger, Kamila Kuc, and Georg Koszulinski (Zoom moderators), Jenette Isaacson (house manager), my curatorial committee Linda Fenstermaker, Kamila Kuc, Taylor Dunne, James Lawrence, Georg Koszulinski, Sally Cloninger, Beth Hansen, Kate Lain, Catherine Forester, Nicole and Derrick Del Mar, 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 Eric Olvera, Cameron Goldberg, Jonah "Michea" Judy, Jose Orozco, Alice Marshall, Rylee Schademan, Tobin Pirayesh-Townsend, Jasmine Carias, Jeanette DeDios, UNM's Signed Language Interpreting Program and Deaf and Hard of Hearing Services and their student interns for providing the ASL, musician Brandon Carter 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 16 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 (see above) and the generosity of 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, The Albuquerque Film Office, Instituto Cervantes, The African American Performing Arts Center and the National Hispanic Cultural Center. As we begin to imagine our next 16 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), 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:

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