

Experiments in Cinema v9.72

April 14–20, 2014

Albuquerque, NM, USA

A Basement Films production

Monday, April 14 Guild Cinema

EXPERIMENT 1

5:30pm-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 Sylvia 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.

EXPERIMENT 2

7pm-8pm

I Don't Touch The Gold by Paulina Pisarek, Senegal, 51 minutes, 2013, World premiere, pisarekpolina@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.

EXPERIMENT 3

8:30pm-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, published by the Dover Pictorial Archive; a study in embellishment from the 1882 type catalog of George Bruce's Son and Company.

Revisited by Tina Wasserman, USA, 10.25 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

EXPERIMENT 4

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, 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, depending on the perception, 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

A representation of chaos in nature paired with a doom and gloom tale. An attempt at illustrating the foreboding feeling that sometimes rises inside us when we are forced to confront the reality of our mortality.

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.

EXPERIMENT 5

7pm-8pm

Entropy by Isabelle Harada, USA, 3 minutes, 2012, New Mexico premiere, isabelleharada@gmail.com

Entropy builds its narrative from an equation derived from information theory. 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. It describes Velazquez's late paintings, the political environment at the time, and out of touch political 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 eighth 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.

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 gluecklichen 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.

EXPERIMENT 6

8:30pm-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@miad.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.

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. *Signs of the Nevada Sun* 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@edgehill.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 Okarvarena 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.

Wednesday, April 16 Guild Cinema

EXPERIMENT 7

4pm-5pm

Regional Youth Program

Free event

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.

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
Belen High School
Manzano High School
Del Norte High School
Atrisco Heritage Academy High School
Young Women United

EXPERIMENT 8

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 life.

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.

EXPERIMENT 9

7pm-8pm

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 Sadia 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.

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.

EXPERIMENT 10

8:30pm-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.

Thursday, April 17 National Hispanic Cultural Center

EXPERIMENT 11

7-8:30pm

Cameraless films. Made in Spain.

curated by Antoni Pinent

free event

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

Impresiones en la alta atmósfera by José Antonio Sistiaga, 7 minutes, 1989

GIOCONDA / FILM by Antoni Pinent, 1 minute, 1999

Música visual en vertical by Antoni Pinent, 1 minute (silent), 1999-2000

Pintando el Celuloide / Painting the Celluloid by Clemente Calvo, 5.25 minutes, 1999-2001

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

Friday, April 18 Southwest Film Center (UNM campus)

EXPERIMENT 12

5:30-6:30pm

The Realist by Scott Stark, USA, 36 minutes, 2013, New Mexico premiere, sstark@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.

EXPERIMENT 13

7pm-8pm

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

EXPERIMENT 14

8:30pm-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 surreality. 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 jahač) by Tomislav Gotovac, Yugoslavia, 1964, 14 minutes

Saturday, April 19 Guild Cinema

EXPERIMENT 15

4:30pm-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

EXPERIMENT 16

6pm-7pm

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 abandonné) 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. 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.

EXPERIMENT 17

7:30m-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.

EXPERIMENT 18

9pm-10pm

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.

Sunday, April 20 Guild Cinema

EXPERIMENT 19

noon-1pm

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.

Botanicollage Filmmaking Workshop Film Screening (taught by Caryn Cline) –15 minutes

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.

EXPERIMENT 20

1:30-2:30pm

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

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.

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 Divine 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.

Monday, April 21 The Guild Cinema
Admission \$7 per show or \$10 for the entire evening!

Post Festival Wind Down!

6pm - 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.

8pm – 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.