

Wednesday April 15

4-5pm

Experiment 1

Pearl Pistols

by Kelly Gallagher, 3 minutes, USA, 2014. Pearl Pistols is an animated glitter bomb and resurrection of a speech by the radical and revolutionary civil rights leader Queen Mother Moore.

Mr. Blackburn

by Julia Murakami/Stephan Hilpert, 40 seconds, Germany, 2014, US premiere. A jaunty-dismal image rush set to a double-speed tango – all in a 40-second animation romp. Reassembled furry and feathered critters make cameos, and the boot black/cobalt blue snippet feels like a manoeuvre by Mandrake the Magician to distract from some sleight of hand ... but keep looking; details abound!

My Name is Franco and I Like Dark Chocolate

by Silvia De Gennaro, 7 minutes, Italy, 2014. Social networks have made the Internet the place of the collective unconscious. Confused identities are lost in a shapeless global identity. The protagonist decides to disconnect from the network to find himself.

This is Me

by Marcus Romero, 4 minutes, USA, 2014, winner Best Experimental Film, New Mexico Filmmakers Showcase 2015. The film illustrates the ideology behind the loss of childhood and the development of adulthood.

Lucky

by Salise Hughes, 5.25 minutes, USA, 2014. Luck, fate, the unknown, and an event that changed the world.

The Queen of Material

by Rajee Samarasinghe, 2.25 minutes, Sri Lanka/USA, 2014, World premiere. A short procession of colorful material and a mysterious woman lit by the sun. An homage to Kenneth Anger.

Dear Grandpa

by Luca Ferri, 20 minutes, Italy, 2014, US premiere. Three granddaughters with the same mechanical voice write a letter to their “dear grandpa”. The appearance of the grandfather will clarify all doubts.

Imaginarium

by Jeymer Gamboa, 7.5 minutes, Argentina, 2013, US premiere. In Imaginarium the subject of memory is linked to the public space of Buenos Aires, its most representative sculptures and monuments.

Rito de Passagem (Rite of Passage)

by Juliette Yu-Ming, 11 minutes, Brazil/Japan/China, 2014, US premiere. A film about becoming, transition and the search for identity. An improvised performance explores one's memories and the act of transformation. How can one express the sometimes violent nature of change? How are we constructed through rites of passage?

5:30 – 6:30pm

Experiment 2

Nude Photography

by Jeff Hudson, 2.75 minutes, USA, 2013, World premiere. The experiment: what if the photographer was nude and the actor not.

Outer Darkness: The Rite

by Hannah Piper Burns, 4.25 minutes, USA, 2014. The first in a series concerning the afterlife of Eric Hill, a contestant on the most recent season of The Bachelorette who died during filming.

Studies in Silence: 3. Domesticating Wild Things

by Whitney Johnston, 2.25 minutes, USA, 2013. An experiment in silence and its effect on perception.

The Empty Chair Dialogues

by Karoline Soete, 5.75 minutes, Belgium, 2014, World premiere. Before going to sleep each evening, I forced myself to watch the news of the day on different channels, wondering what it would do with my unconscious mind. These images and words kept coming back. Dreaming with open eyes, I was compelled to give them a visual voice.

Blind Man's Bluff

by Mircea Bobîna , 6 minutes, Moldova, 2014. A couple quarrels until one of them jumps out of the window.

vindmøller

by Margaret Rorison, 3 minutes, USA, 2014. Four generations of grain and choreographed turbulence finds form through static frequencies from the mouth. Sound by Mario de Vega København.

Thorns vs. Roses

by Edward Rankus, 13.5minutes, USA, 2014. Oppositions of agony & ecstasy are explored in this collage piece. Morticia trims yet another rose stem, while Bugs Bunny takes up Zen. Guilt-wracked, a nun tries furtively to cleanse herself of imagined sin, or attain spiritual release. Various divas flail to no avail.

From One's Silence to Other's (Hiljaisuudesta toiseen)

by Panu Johansson, 8.5 minutes, Finland, 2014, US premiere. The work follows the traces of a one single life-story that once was. The major narrative is lost but some beautiful fragments remain.

Autoselbstreparatur (Auto Repair)

by Michael Lyons, 6 minutes, Japan, 2014. This work contains hand-cranked images from an anonymous 1970s West German Super 8 film. The reconstructed film leave the viewer with a digital trace from the twilight of a more tactile, mechanical era.

Tight Fight

by Jan Adamove, 1 minute, Slovakia, 2014, US premiere. This work deals with some of author's life experiences. Sometimes we think that our situation is beyond hope. An objective distance shows us another side of reality.

7-8pm

Experiment 3

In the Wolf's Belly

by Yiorgos Nalpantidis, 19 minutes, Greece, 2013, US premiere
A sequence of moving images and sound presented in a series of different ways.

Special Presentation: The films of Julia Dogra-Brazell

This program is funded in part by the New Mexico Humanities Council.
Julia Dogra-Brazell is a British photographer and filmmaker. Her work has been exhibited internationally at venues such as The Louise Blouin Foundation, The Serpentine Gallery, LUX in London, The Australian International Experimental Film Festival, Alternative Film/Video Festival Belgrade and the 58th BFI London Film Festival. She has worked as a visiting lecturer at Brighton University, LCC University of the Arts and Sotheby's Institute of Art in London.

8:30-9:30pm

Experiment 4

Staring at the Ceiling

by Carla Forte, 5 minutes, USA, 2014. The ceiling stares at you and you do not stare back, and you leave it all alone, without sky, staring at its palindrome – which is the floor.

Song For The Lemons

by Tommy Becker, 5.5 minutes, USA, 2014. The lemon, often-utilized by famed still life painters was rarely the focus of a composition. More typically, this citrus was abused for its compositional qualities. Its ovoid form of yellow used to balance the more dominant piling of apples and oranges. The lemon never got its day in the sun.

Time-Space Compression

by Blanca Rego, 2.5 minutes, Spain, 2014, World premiere. Velocity alters the relationships between time and space. We only perceive what is around us if we stop. But even if we stop our perception is fragmented, we never perceive the full image because the world, and ourselves, are in constant change.

Void X

by Alexander Isaenko, 9.75 minutes, Ukraine, 2014, World premiere. This project consists of images of men from different nationalities and different social network sites. Is it possible to be alone or just to appear this way? Can individual's independence cause disembodied contact?

Device & Devices

by Kimberly Burleigh, 4 minutes, USA, 2002. This animation simulates and synthesizes peculiarities of early X-ray security surveillance and early experimental photograms. Inverted shadows of everyday objects collide over a moving surface while a mechanical sounding computer/percussion composition plays.

Flower Girl

by Catherine Forester, 6 minutes, USA, 2013. Flower Girl touches on innocence, and the transition from childhood to womanhood, during a time of confusing norms and expectations. The piece asks the question: can a girl hold on to her identity, cultivate her aspirations, or is she predestined to be a construct of her environs?

Minispectacles 10-18/100: Solo, Duo, Trio, Quartet

by Maarit Suomi-Väänänen, 9 minutes, Canada/Finland/France/USA, 2014, US premiere. Minispectacles is a series of one-minute cinematic haikus. 9xSolo, Duo, Trio, Quartet portray children, the childish, the childless, twins, moms, the French, french fries, as well as boxes for litter and post. To be continued...

Push Pull

by Edward Ramsay-Morin, 3 minutes, USA, 2014. Using footage from scientific films as my primary source, I was interested in exploring themes of power and control. The different clips are composed to imply fragmented and distorted physiologies, creating both spatial and psychological tension.

Lovesong

by Robert Todd, 6 minutes, 16mm (sound), 2014. Threads, strings, love's touch attuned, rising like the dawn in song.

Alfalfa Headstand

by Almaz Wilson, 1.75 minutes, USA, 2012. This work was shot on farmland in the South Valley of Albuquerque along the Rio Grande river. I use the strength of my body to rise into a headstand and root myself for a few minutes in a field of alfalfa plants.

Thursday April 16

4-5pm

Experiment 5

Regional Youth Program (free event)

Throughout the year Basement Films brings EIC festival programming 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 our outreach efforts will be presented tonight at the Guild Cinema! Special introductions will be given by Su Hudson (Public Academy for Performing Arts) and Amy Traylor (Del Norte High School). This program was curated by Britney King.

Participating schools include:

Albuquerque Academy

Del Norte High School

Media Arts Collaborative Charter High School

Media Literacy Project

Public Academy for Performing Arts

Youth Development Inc.

5:30-6:30pm

Experiment 6

Exhibit A

by Desiree Moore, 1.25 minutes, USA, 2014, World premiere. This film reflects on the poignant sights, sounds, and memories leading up to the discovery of my neighbor's suicide.

Scoop 6pm...All Is Well

by Dustin Zemel, 45 seconds, USA, 2014, World premiere. This work is a 45-second edit of a seven-channel interactive video installation. The film explores the uniformity, sensationalism, and performative nature of local television news presentations in America.

play and repeat

by Lana Caplan, 3.5 minutes, USA, 2014, World premiere. Loosely based on the structure of Stan Brakhage's *The Art of Vision*, play and repeat is a series of still images layered and repeated in five parts. The images unfold and change in a transformative journey through color, movement, memory and technology.

Rio-me Porque és da Aldeia e Vieste de Burro ao Baile

by Sandra Araújo, 3 minutes, Portugal, 2014. Popular – fun – mocking – sampling – fado - joke.

Traveling Shots: NYC

by Diane Nerwen, 16 minutes, USA, 2014. This work moves through streets, alleys, bridges and subways on a remixed trip through the iconic movie city. Inter-cutting the past with the present, the real with the imagined, sounds and images from over 70 years of cinema merge into a kinetic "city symphony."

The Soul of Things

by Dominique Angerame, 16 minutes, USA, 2013. Nothing is apparent to ordinary vision until it is painted upon the window of the soul (William Denton - one of the early pioneers exploring the art and science of psychometry).

Her Silent Seaming

by Nazli Dincel, 10.5 minutes, 16mm (sound), USA, 2014, World premiere. A transcription of what I have been told during intimate experiences while separating from my husband. Un-synched, it reveals a hearing of past images, as an act of translation.

Parallax

by Grant Petrey, 4 minutes, UK, 2014, US premiere. Parallax explores a failure of communication via a nonsensical performative action with embodiment and entropy as intrinsic elements to the development of the work. Expanded drawing processes are used to triangulate the relationship between the sonic, the still and the moving image.

7-8pm

Experiment 7

Historia Calamitatum (The Story of My Misfortunes), Part II: The Crying Game

by Roger Beebe, 21 minutes, USA, 2014. It's all right to cry. Sometimes it's better than all right.

Katahdin

by Taylor Dunne, 33 minutes, USA, 2014. The people who for centuries lived in what is now called Maine were the-Wabanaki, an Eastern-Algonquin word meaning people-of-the-dawn. Called this because they lived where the sun first strikes the continent at the peak of Katahdin. This place was home to a Wabanaki woman born into the Penobscot tribe named Molly-Spotted-Elk.

8:30-9:30pm
Experiment 8

The Stream 4

by Hiroya Sakurai, 5.5 minutes, Japan, 2014, US premiere. A ballet using sound and the movement of flowing water where bubbles, waterweeds, fish and floaters are the performers.

Let Me ASMR You (Autonomous Sensory Meridian Response)

by Clint Enns, 2.75 minutes, Canada, 2014, US premiere. This work consists of a rhythm study using ASMR (Autonomous Sensory Meridian Response) inducing sounds.

Pecas

by Edward deBuvitz, 2.5 minutes, USA, 2014, World premiere. Pecas is an experiment with time lapse video. The objects are actually appearing and disappearing in real time but have been sped up in software.

Acthédrale

by Roberto D'Alessandro, 4 minutes, France/Italy, 2014, US premiere. The view of a Christian cathedral is disfigured by the recording medium, which becomes in this way a creative gesture of destruction and reconstruction.

Excavation 3045/2013

by Avi Dabach, 6 minutes, Israel, 2013, US premiere. In 2010, on a stormy morning, hundreds of masked and armed police troopers bulldozed the house owned by the Abu-Id family, destroying all the possessions inside. Three years later, a crew of archaeologists exposed the remains which were buried under the ruins.

Gazing into space (La mirada detenida)

by Julieta Anaut, 6.75 minutes, Argentina, 2014. A woman surrounded by embalmed animals, extinct species and classified life, goes through a symbolic situation of a sought-after past or a devastated future where nature only exists in a conservation space.

Looking Elsewhere

by Daphne Rosenthal, 10 minutes, USA/Netherlands, 2014, US premiere. A camera navigates through chaotic sculptural worlds of estranged fabrics, beads and other haberdashery while the filmmaker performs tiny gestures such as dropping, ripping and touching.

Model Fifty-One Fifty-Six

by Josh Weissbach, 11 minutes, 16mm (sound), USA, 2014. Model Fifty-One Fifty-Six chronicles the physical changes of the maker's heart, which display a movement from human to cyborg that connects personal vulnerability to 1980s science fiction.

Trailer Study #16: A Square and Circle Talking

by Brandon Doherty, 1.5 minutes, USA, 2014. A square and a circle talk about the conversion from analogue to digital film.

French Words

by Heather Brown, 2.75 minutes, USA, 2013, World premiere. An orange is mutilated in a struggle with tools that do not seem to work. The absent subtitles and translation is important to the piece in order to convey an absurd interaction and the inability to relate through language alone.

Ham Over Rice

by Ying Liu, 3.5 minutes, USA, 2014. Packed with associative images, visual puns and wordplays, Ham over Rice deconstructs the Chinese myth of the legendary archer Houyi who saves the world but loses his immortality.

Friday April 17

4-5pm

Experiment 9

A Day's Plead

by Linda Fenstermaker, 7 minutes, USA, 2014. A Day's Plead explores anxiety and unease within oneself and the space one inhabits. Focusing on the structural forms of objects that make up a house, the film questions the nature of 'home' itself.

Dog Island

by Shehrezad Maher, 26.5 minutes, Pakistan, 2014. A 'polite genocide' of sorts that leads to an island of thousands of abandoned stray dogs - a mere smudge on the coastal horizon of Karachi and Constantinople in the early 20th century. A portrait of the etiquette of neglect and indifference towards a problem.

Broken Tongue

by Mónica Savirón, 3 minutes, USA, 2013. Broken Tongue is an ode to the freedom of movement, association, and expression. It pays homage to the diaspora of the different waves of migration, and challenges the way we represent our narratives. It is a search for a renewed consciousness, for reinvention, a "what if", the formal equivalent of asking a question expressed with a broken tongue – or not so broken after all.

N-400 The Application for Naturalization

by Eliseo Ortiz, 4 minutes (silent), 3-D, Mexico, 2014. This work is a multi-channel, 3-D, stereoscopic film that points out the flaws of the operation of subjection that underpin the multimedia materials created by USCIS. The piece aims to reveal how problematic it is to create a pattern to determine and shape U.S. national identity.

Without A Soul

by Gio Lingao, 3 minutes, Philippines, 2014, World premiere. Without A Soul is a visual poem composed of black and white images of a bedridden man and his thoughts about existence.

Loop

by Jennifer Noland, 3 minutes, 2003, USA. An experimental montage exploring war and the market driven economy.

Hanna

by Peter Klausz, 7.5min, Hungary, 2013, US premiere. A girl's trip to her new home. In the beginning of the new life dreamlike images of the past appear.

One Night In Florida

by Tess Martin, 1 minute, The Netherlands, 2014. A rollicking one minute journey through President Obama's July 2013 speech, in which he addressed the outrage caused by the trial of George Zimmerman. Zimmerman who shot and killed an unarmed black teenager was acquitted of all charges.

5:30-6:30pm

Experiment 10

Special Presentation: Fresh Reflection

A projection dialogue on Argentine video of the 1990s with Bienal de la Imagen en Movimiento festival directors Gabriela Golder & Andrés Denegri

This program is funded in part by the New Mexico Humanities Council

Argentina has an important audiovisual culture, with a significant film and television industry, major film festivals, and a large production of experimental cinema. In the late 1980s video became a new and important artistic practice in that country. This program offers a journey through primary works of video that formed the basis of different trends that developed in later decades. At that time video occupied marginal spaces as access to technology was often difficult. This “vintage” portrait of a unique moment in time represents a creative spontaneity that existed outside institutional expectations.

7-8pm

Experiment 11

Special Presentation: Dada, Futurism and Pure Cinema: An Evening with the Polish Avant-Garde Film Curated by Kamila Kuc

This program is funded in part by the New Mexico Humanities Council

Kamila Kuc is a curator and experimental filmmaker. She holds a PhD in the history of Polish avant-garde film from the University of London. Kuc has published extensively with particular attention to Eastern European avant-garde cinema. She has also curated numerous programmes of experimental film in Poland and the UK. She is currently an Associate Lecturer in New Media at Goldsmiths, and also teaches art and film history and criticism at the University of Brighton and Kingston.

8:30-9:30pm
Experiment 12

Stalls

by Elizabeth Sher, 3 minutes, USA, 2004. How to beat the long lines to the women's public toilet in 3 easy steps.

Natto

by Joel Schlemowitz, USA, 8.5 minutes, 2014, World premiere. A brief discourse on the cultural conversation between the Japanese and the foreigner initiated by the question: "Can you eat Natto?"

2nd & 3rd Hermenutic

by Mike Morris, live expanded cinema performance, 18 minutes, USA, 2014.

This series of expanded cinema performances explores the hermeneutical process as applied to cinema and technology. The filmic image is overlaid with a digital video projection controlled by custom software. The hybrid moving image is re-interpreted by the computer to control immersive audio synthesis.

Porkchop & Donut & the 28th St. North Carolina Watermelons

by Raissa Contreras, 6 minutes, 16mm (silent), USA, 2014, World premiere.

This piece looks at Porkchop & his nephew selling their watermelons.

In The Same Room

by Kamila Kuc, 5 minutes, UK, 2014, US premiere. This is an experiment in creating a mood of uncertainty and suspense rather than telling a story. A disconcerting atmosphere is achieved largely through sound, designed by Timothy Nelson. The film's title came from Walter Benjamin's essay 'The Storyteller: Reflections on the Works of Nikolai Leskov' (1936).

Catalogue

by Dana Berman Duff, 7 minutes (silent), USA, 2014. "Catalogue" is a silent 16mm black-and-white film that considers the time it takes to look at desirable objects presented in a catalogue of knock-off home furnishings photographed in staged rooms imitating the style of film noir.

Waxing and Milking

by Alee Peoples, 9 minutes, USA, 2014. A companion piece to *Boys of Summer*, 2009, *Waxing and Milking* mimics music video tropes and equates Los Angeles' favorite food snack, the taco, to a lady's special parts.

A Thaum-Tale

by Ben Popp, 2.5 minutes, USA, 2014. A short film based on the Thaumatrope, an optical toy with two images on either side of a disk, which once spun at a certain speed create the illusion of a singular image. This thaumatrop uses images found at a park and elementary school near my house.

Saturday April 18

4-5pm

Experiment 13

Back Down

by Tiff Graham, 1 minute, USA, 2014, World premiere. *Back Down* is a .gif format experimental video. Fighting a back problem in a hot tub, dealing with it through pills, and finally having surgeries to fix it.

Oracle

by Douglas Urbank, 6.75 minutes, 16mm, live soundscape by Mike Balestrari & Mark Weaver, USA, 2014. Inspired by the Delphic Oracle of Classical Antiquity, the suppliant's access is gained through an intermediary. The answer is transmitted, deciphered, and relayed. The film was made from three rolls: two rolls with one cameraless exposure and one in-camera exposure each, and one roll with a single cameraless exposure.

Our Days, Absolutey, Have To Be Enlightened

by Jean-Gabriel Periot, 24 minutes, France, 2012. May 28TH, 2011, Orléans. Inmates gave a concert inside the prison. The sound was broadcasted outside for the audience.

Binary Pitch

by Vladislav Knezevic, 6.75 minutes, Croatia, 2013. In the geometry of a static shot, elements of architecture and space become the subject of a visual experiment. The video consists of three parts: activation (drawing the auditorium out) – coding (central part) – deactivation (drawing the auditorium in). The key notions from Max Bense's text *Aesthetics and Programming* (1968) are coded in zeros and ones by way of an animation procedure of lifting and lowering the seats. This cryptic confession of the machine anticipates the virtual reality in which all communication is mediated by the sequences of bits.

WZ59_Mont2

by Ralph Klewitz, 6.75 minutes, Switzerland, 2013. The word NOW is scribbled on an empty screen. This writing act repeats itself continuously. The repositioning of the letters with each

repetition gradually fills up the screen until it is completely black. Algorithms simultaneously shift and replay the digitally distorted sound groups.

Phi Phenomenon 2

by Patrick Tarrant, 3 minutes, 16mm (silent), UK, 2014, World premiere. In Fisher's 1968 Phi Phenomenon he explores the problem of trying to see the movement of a clock's minute hand. In this sequel the minute hand appears stuck once more. If Fisher's film was about attention, this follow up is about distraction.

Half-Cut

by Nikolai Nekh, 7 minutes, Portugal, 2014, US premiere. In an attempt to reclaim their work conditions, public transport workers decided to cut the sound of passing trains.

5:30-6:30pm

Experiment 14

Real West

by Kevin T. Allen, 29.5 minutes, USA, 2014, World premiere. Real West is an ethnographic portrait of two roadside ghost towns in South Dakota. It is also the tale of two elderly proprietors who continue to maintain these sites. The film uses contact microphones and super-8mm film as archeological tools to uncover the material traces of this living history.

Special Presentation: artist in residence Caryn Cline

This program is funded in part by the New Mexico Humanities Council.

This is the 3rd year that Experiments in Cinema has hosted an artist in residence. The job of the resident artist is to do some kind of creative research amongst Basement Films' collection of more than 8000 16mm films. The results of that research are what Caryn will present tonight! Caryn Cline is a filmmaker and media educator. Originally from the Ozarks, she now teaches media literacy, communications and media research at The Evergreen State College in Seattle. Caryn's short films have screened internationally at venues such as the London International Animation Festival, Jihlava International Documentary Film Festival (Czech Republic), the Crossroads Festival (San Francisco), and Women in the Director's Chair (Chicago).

7-8pm

Experiment 15

Special Presentation: The work of Gabriela Golder & Andrés Denegri

This program is funded in part by the New Mexico Humanities Council

Andrés Denegri is an Argentine artist and curator who has spent most of his artistic production in the area of experimental cinema and audiovisual facilities. His work has received several awards, including the IMPAKT GOLDEN AWARD, John Downey Award,

and the Grand Prize MAMbA / Fundación Telefónica 2009/2010 Arts and New Technologies. Andrés is also the co-director of the Bienal De La Imagen En Movimiento in Buenos Aires. Gabriela Golder is an artist and curator in Argentina and has spent most of her artistic production in the area of experimental video and audiovisual projects. Her work has received several awards, including the "Sigwart Blum" Association of Art Critics of Argentina (2007), and the Media Art Award of the Zentrum für Kunst und Medientechnologie (2003), Germany. Gabriela is also the co-director of the Bienal De La Imagen En Movimiento in Buenos Aires.

8:30-9:30pm **Experiment 16**

Ugkat

by Alyssa Suico, 8 minutes, Philippines, 2014, World premiere. Ugkat speaks of unearthing identity that we've buried in an effort to level ourselves with cultures that are not our own. Ultimately we end up losing our way of life and identity.

I Like Going to Pet Stores

by Alina Vasilchenko, 7 minutes, Russia, 2014, US premiere. The film tells the story of a person who can't accept the imperfect world and its injustices. On the other hand this person isn't strong enough to fight resulting in feelings of loneliness and despondency. Ultimately he tries to hide inside dreams and illusions.

Under The Heat Lamp An Opening

by Zachary Epcar, 10 minutes, USA, 2014. An expanded view of the lunch crowd at an open air restaurant, from a bird's-eye of the exterior to the depths of the interior.

Entrée des Ecuyères et des Tigres

by Christophe Bisson, 10.5 minutes, France, 2014, US premiere. Jean Genet's The Funambulist faces a funeral show. "A gold spangle is a tiny gilt-metal disk with a hole in it. It is light and thin and can float in water. At times, one or two remain clinging to an acrobat's curls".

Not Just Black and White

by Lisa g Nielsen, 6.5 minutes, Canada, 2013. Like tourists, we visit different neighborhoods searching for cultural diversity. Do people feel welcome in this Canadian city?

Her Long Nails

by Nausheen Javed, 4.5 minutes, India, 2014. The film is based on a poem composed by the filmmaker. In the poem a young girl comes to terms with "the moral police" and the hypocrisy of society's role in shaping her sexuality.

Inkjet 3056A

by Karissa Hahn, 5 minutes, 16mm USA, 2014. A cinegel swatchbook is scanned onto clear leader using an HP-Deskjet household printer. The results are a rhythmic exploration of pure color traveling through a digital space.

Garden of Stone

by Sasha Waters Freyer, 4.25 minutes, USA/Italy, 2015

Etienne's Hand by Richard Tuohy, 13 minutes, 16mm, Australia, 2011

A movement study of a restless hand. Made from one five second shot.

Sound constructed from an old French folk tune played on a hand cranked music box.

Etienne's Hand

by Richard Tuohy, 13 minutes, 16mm, Australia, 2011.

A movement study of a restless hand. Made from one five second shot, with sound constructed from an old French folk tune played on a hand cranked music box. This film exploits the visual possibilities of the 16mm contact printer.

Eve

by Angel Rueda Rodriguez, 1.75 minutes, Spain, 2014, World premiere. A found footage film that delivers to the audience a never seen before Eve.

Sunday April 19

Noon-1:30pm

Experiment 17

Jump

by Mauri Lehtonen, 1 minute, Czech Republic, 2014. In this work, figures fall through space, time and memory, trapped between feelings and reality. An animation about how we are constantly viewing the world around us through simulation constructed by mass media.

Viewing Blind: Sniper's Burial

by Caroline Koebel, 10 minutes, USA, 2014, World premiere. Viewing Blind (ongoing) experiments with how new languages emerging from the encounter between politics and aesthetics speak critically about issues of power, representation, subjectivity, and democracy. Sniper's Burial confronts the legacy of NAVY Seal Chris Kyle, "America's deadliest sniper," in a search for deeper understanding of the permanent war phenomenon.

Super Moon Sand Photograms

by Ruth Hayes, 5 minutes, dual 16mm projection, live soundscape by Mike Balesteri and Mark Weaver, USA, 2014. 7' of 7363 film stock was exposed on an Olympic National Park beach by moonlight. The result is the left-hand loop. Angled moonlight struck grains of sand, casting shadows which enhanced the right-hand contact print. Hand-processed, both reels bear marks of their making.

In The Shadow of Paul Bunyan

by Nik Nerburn, 38 minutes, USA, 2014. In the Shadow of Paul Bunyan is an experimental counterhistory of the Paul Bunyan myth in Minnesota. The work thinks back through the legacy of the US-Dakota War, the 1917 Lumberjack strike and the many lonesome fiberglass roadside attractions that dot Minnesota's highways.

Commute

by Lou Watson, 4.75 minutes, USA, 2014. Looking sideways at the everyday can re-enchant us with our place. A morning and afternoon commute is re-observed.

Picture Particles

by Thorsten Fleisch, 5.75 minutes, Germany, 2014. Individual elements from a carrier of visual information have been isolated to construct alternative visual re-agents. Repetition (in space, time, and in moderation) is administered as a binder to tame the wild particles in motion, evoking a golden ratio of the mind's eye.

Cracks

by Alex Pachón, 4 minutes, Spain, 2013. Every sound generates a movement and every movement produces a sound.

Mountain Trip

by Kate Lain, 5.25min, 2014, USA, World premiere. A highly managed image of a highly managed ride across a highly managed landscape.

Fall 1 & 2

by Aaron Zeghers, 1 minute, 16mm (silent), Canada, 2014. An ode to the absurd, an homage to Bas Jan Ader, and an affirmation of Camus' notion that the absurdity of existence (and not gravity) links mankind to this world.

Experiment 18

2-3:30pm

Lightstruck Filmmaking Workshop Film

instructor: Kerry Laitala, 35mm (silent), 10 minutes, 2015 (see "workshops" at the front of this program).

Physics and Metaphysics in Modern Photography

by Christine Lucy Latimer, 6.75 minutes, 16mm (silent), Canada, 2014, World premiere. Addressing the changing terminologies of lens-based practice, this hybrid project uses a cell-phone to document a series of colour plate advertisements from The 1957 Photographer's Almanac. Transferring the footage to 16mm-film, the advertised technologies in 1957 (the first year a digital image was generated) conflate with contemporary image capture systems.

Roll Out Save Tail

by John Woods, Canada, 2.75min, 2014. In 2010, Technicolor closed its film lab in Vancouver. The first step of what would become a very quick worldwide retreat. Within three years, Kodak was bankrupt and Technicolor closed its Hollywood lab. The day before the wreckers came, I toured what was left of the Vancouver lab.

Troubling Your Horizons

by Jennifer Proctor, 15 minutes, AUDIENCE PARTICIPATION REQUIRED, USA, 2014. This work is a nonlinear, interactive, experimental home movie about sea legs, the ocean, family, and a skipper. While the work can be viewed online by individuals, it is best experienced in a theatrical setting in which the audience is provided laser pointers to collectively navigate through the piece.

Taxi 984

by Doug Katelus, 7 minutes, 16mm, USA, 2015

Taxi 984 is a film about being a nighttime Taxicab driver in San Francisco over the past 3 and a half years. It is less about picking up fares but more about the experience itself. Some nights you can feel as if you embody the very pulse of the city. Other nights it's an endless vertigo of driving, streetlights and stop signs. The music is often interrupted by the dispatcher on my 2 way radio... that little voice that tricks me into thinking I'm not alone in the vehicle all night.

Tsunami Ebb

by John Wenger 2.5 minutes, USA, 2014. In the Pacific ocean, parallel to the Oregon coast, there is a famous rift in the Earth's crust called the Cascadia Fault. The fault will (inevitably) cause a catastrophic slip and produce a devastating tsunami.

White Curtain

by Marcin Gizycki, 3 minutes, Poland, 2014. Abstract forms gradually dissolve into gray and for a fraction of a second unite. They emerge from the gray mist as their negatives. A film inspired by Edgar Allan Poe's 'Narrative of A. Gordon Pym' and George Brecht's film 'Entrance to Exit.'

Be Fekret Hastam (On The Road)

by Naz Shahrokh, 6.75 minutes, Abu Dhabi, 2013. This work is a conversation with Jack Kerouac and his iconic novel "On the Road." Additionally this film considers the philosophy inherent with that period of Zen Buddhism, the practice of consciously living in the now, while walking through the journey of life.

That Dizzying Crest

by Jeremy Moss, 11 minutes, USA, 2013. Direct manipulation acts as an inciting catalyst as a dancing figure becomes ingrained and lost in the celluloid, creating an immersive new realm for the moving figure. The dancer repeats short phrases of choreography and each repetition alters our perception of movement and space.

I Have To Close My Eyes

by Brenda L. Burmeister, 1.75 minutes, USA, 2014. This work studies the dislocation between memory and documentation, and the slippage between fact and fiction in family lore and in love affairs. Through recent digital archiving, I have been able to access my great Uncle's manuscripts, animal collection, and historical records which contradict the story we knew of him.

Somewhere Between Now and Then

by Paul Caster, 3.5 minutes, USA, 2014, World premiere. Somewhere between now and then is a brief video that explores the time that occurs between our physical brains synaptic firings. Those worlds that exist between the light and the dark , consciousness and sub consciousness containing moments and images and sounds that both bother and intrigue us.

Mind Echo

by Anna Nazzari, 2.5 minutes, 3-D, Australia, 2014. Unprecedented access to unusual events via the Internet has allowed us to witness the barely fathomable. Mind Echo charts this idea by loosely referencing footage of an exploding whale. Using illusion and distortion, the film re-narrates this event by illustrating an absurd yet unwavering symbiotic relationship between human and animal.

Notebook

by Patricia McInroy, 1 minute, USA, 2014. Notebook is a short piece conveying the experience I sometimes have with my personal journal or sketchbook. Flipping through these pages, finding one that is almost blank and allowing the ideas to flow is another way of taking the viewer through that evolution of the creative process.