

## Experiments in Cinema v20

**April 16 Wednesday**

### **EXPERIMENT 1**

**3-4:30pm.**

*Serial Parallels* by Max Hattler, 9:00, 2019, Hong Kong.

This experimental animation approaches Hong Kong's built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city's signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips.

*SKRFF* by Corrie Francis Parks/Daniel Nuderscher, 7:00, 2024, Austria.

Public graffiti walls carry decades of hidden cultural and political history within their layers of spray paint. SKRFF\_ology began as an investigative excavation of the public walls around Vienna. Treating the wall like both an archeological site and a sgraffito sculpture, the artists activate the layers of the past with stop motion animation. Unraveling the past seems a necessary endeavor (both as society and as individuals) to avoid making the same mistakes over and over again, but the act of digging in raises the question of whether the past can ever be remembered clearly in all its complexity.

*A Message From Humboldt* by Matt Feldman, 6:40, 2024, US.16mm.

Glances at an emptied apartment in Milwaukee drift into a psychodrama confronting fears of death and loneliness. Through the use of in-camera experiments, fractured imagery inquires into the hauntings and mysteries of the everyday.

*Toil and Spin* by Maureen Zent, 5:05, 2024, US.

Cast off from shore, into the dim, the dark. Away, away. Adrift in an oarless boat. Deep, deeper below the mirror surface. Then snap. Caught in eddies of regret, past slights, tasks undone, worries fresh and aged. Ever searching for a channel back to the elusive elsewhere. *Toil and Spin* uses the visual language of minimalism to describe sleep and sleeplessness.

*What Are Roads For?* by Matt Pirsztuk, 1:35, 2024, Argentina. Sometimes the roads connect us to somewhere we want to go or with something we want, but they can also get us lost. The most important thing is the trip, that

epiphany between the starting point and the end of the line. Filmed through different periods of time on the road (Avenida General Paz, Argentina) where I suffered a car accident years ago, ending with me unconscious and having a near-death experience.

*Isosceles Forest* by Sukanya Ghosh, 3:00, 2018, India.

This work is an optical collage, a loop of images dissolving into each other in a combination of animated gestures. The name echoes mathematician Richard Bellman's 1955 Forest Problem ("What is the best path to follow in order to escape a forest of known dimensions?"). Here the overlapping and intermingling of images fading in and out of each other seems to look for new propositions, the images follow segmented routes as if seeking out the best possible path to freedom.

*The Last Snow* by Shayan Naghibi, 3:35, 2023, Iran. Everything can disappear, like the fall of the last snowflake.

*Serene Hues* by Rita Tse, 4:24, 2024, Canada. This hand-processed, solarized, tinted, and toned film is a meditative journey into the tranquility and vibrant beauty of nature. The surprising and unexpected images created through process-driven filmmaking, which is improvisational and interactive, embody the wabi-sabi aesthetic of impermanence, incompleteness, and imperfection, emphasizing the creative process of producing the work.

*Crystal Palace* by Linda Izcali Scobie, 8:30, 2024, US.

*WE ARE DESCENDED FROM THE SAME EUKARYOTE* by Katia Sophia Ditzler, 2:00, 2023, Germany. This short poetry film combines 3D modeling, digital animation, and performance. The artist scanned herself to let her avatar perform in her stead. The 3D models are studies of organic shapes, while the textures are taken from ornamentally collaged videos of flowers, plants, fruits and vegetables. The background is composed of astro images, adding to a hint of mysticism. The poem is an ironic love poem: Every organism with a cell nucleus is descended from the same eukaryote.

*Colorful Colorado Nails* by Monica Panzarino, 6:35, 2024, US. This work was inspired by Phil Morton's classic 1976 video, *Colorful Colorado*, as well as Panzarino's first artist's residency at Signal Culture's new studio space in Loveland, Colorado. Panzarino processes footage of a drive through

Rocky Mountain National Park using Signal Culture's Wobulator, Jones MVIP Eurorack module (an analog video synthesizer), and Maelstrom software app. The footage is then chromakeyed onto Panzarino's green screen-colored nails as she works with the tools in Signal Culture's studio. This video captures the transformative quality of Colorado's natural beauty and stunning landscapes while guiding viewers through a portal from analog to digital image processing.

*The Eternal Recurrence of Unique Conditions* by Aaron Ross, 2:58, 2024, US. Exploring themes of repetition as a form of change, this abstract music video employs a technique of analog video synthesis called raster scan processing. Chaotic imagery is generated with an LZX-compatible video synthesizer feeding back through a vintage XYZ vector monitor. Color and movement are controlled in real time with digital and analog tools, including a PC and a battery of Eurorack audio modules.

*Latitude Mesh* by Agnès Hayden, 18:13, 2024, Spain, 16mm.. A photographic emulsion is a photosensitive chemical compound used in film to create an image when exposed to light. Agnès' artisanal emulsion drives this work, crafted with the precision of a contemporary alchemist. It establishes a dialogue between different emulsions: Kodak Tri-X, Kodak 3378 high contrast film, and Agnès' artisanal emulsion. The film is structured by three concepts: the descent in photographic latitude from the most light-sensitive emulsion to the least, the descent in geographical latitude, filming from north to south, and a physical camera descent. Movement, photochemical sensitivity, and geography are intertwined throughout the footage, accompanied by a self-produced soundscape.

*Lessons on Flight* by Cecilia Araneda, 4:27, 2024, Canada. Shot on 16 mm film, eco-processed with olives and hand coloured on site in rural Chile, *Lessons on Flight* examines the flight patterns of the green-backed firecrown hummingbird.

## **EXPERIMENT 2**

**6:00-7:00**

*Kuleshov* by Ben Popp/Dustin Zemel, 4:30, 2024, US. An experiment using the Kuleshov theory by Dustin Zemel and Ben Popp.

*The Dissolution of the Landscape* by Anne-Marie Bouchard, 23:52, 2024, Canada. Through visual metaphors, the film offers an incursion into an inner landscape, a dive into subconscious, a mix of childhood memories and recurrent dreams, between surrealism and automatism.

*Chang Gyeong* by Jangwook Lee, 17:12, 2024, Korea, 16mm. "She would narrate events she had witnessed with her own eyes, as well as events that she had never witnessed." (from 'The wind-up bird chronicle' by Murakami Haruki). As a child, zoo was a space that provided fantastic experiences. In particular, Changgyeonggung was a strange place where a zoo, amusement parks and old palaces coexist. Perhaps childhood memories retain an emotional vestige of those events. It was not a specific event, but a personal emotion which lies somewhere around the boundaries between the reality and the virtual. The coexistence of these elements came from the tragic history of Changgyeonggung (during the time of Japanese rule, a zoo was created for the purpose of mocking and degrading Changgyeonggung Palace). Sadly, Changgyeonggung has a legacy of animals being victimized during both liberation and the Korean War. After learning of this history, the space of Changgyeong Palace no longer had aroused any previous emotional reactions. Emotional memories that had formed the ambiguous boundaries between reality and fantasy began to divide exactly in two, and at the same time there was no emotion left on either side of reality and fantasy.

*Ghosts* by Deborah Fort, 5:40, 2024, US. The Albuquerque Railyard was built in the late 1880's to service the steam engines newly arrived in the west. The railroad brought commerce, innovation, diverse populations, disease, corruption, imperialism. The rail lines through the southwest often had a negative impact on indigenous culture and contributed to the decimation of the buffalo. When the diesel engine was introduced, the railyard was no longer needed, and like many outmoded technologies, was left to the ghosts of the past. *Ghosts* is a tour of abandonment and unseen loss filmed in the Albuquerque Railyard.

### **EXPERIMENT 3**

**7:45-9pm**

*Fear of Floating* by Dianna Elizabeth Barrie, 7:36, 2024, Australia, 16mm. Humanity approaches in an ineluctable wave of uncertainty, hope and inevitability. A ferry crossing in Mumbai stands here for all such places and times of human expansion and human vulnerability.

*Santa Clara. Birth in three phases* by Arturo Franco Diaz/Tono Mejuto, 8:50, 2025, Spain. This is a story about the life of a monastery. The passage of time and the actions suffered on the site have left a deep mark on the building and its surroundings. The wounds of the past invite us to reflect on the wounds of time.

*EXPOSED* by Nela Fraga Rivas, 22:50, 2024, Spain, Super 8mm. *EXPOSED* is a compendium of portraits made from intimacy and complicity. People who exposed themselves to the camera in order to reflect the love with which they are looked at. This is a debut work born from the conviction that we live in a time of extreme violence and there is a lack of gratitude and empathy in terms of quietly observing life. This is collage in different textures of Super8, a love letter that wants to project a healing gaze that dissolves individualisms and restores the capacity for human connection.

*Gan Tang, The Lake* by Tianming Zhou, 13:48, 2024, US. In the summer of 2023, the government of Jiujiang launched the Gan Tang Lake Cleansing Project. Within weeks, this ancient lake with over two millennia of history was drained. Nearby in Gan Tang Park, a boy wakes up in the rain. There, the destiny of Gan Tang awaits.

*Arremonops rufivirgatus* by Laurids Sonne, 12:00, 2024, Denmark. *Arremonops rufivirgatus* explores the ambiguous human histories surrounding the discovery of the bird species known as the Olive Sparrow (*Arremonops rufivirgatus*) as part of the westward expansion in the “wilderness” beyond the Mississippi River. Through the tracing of normalized eponymous practices, echoes of exploration, extraction, colonization, and order—hidden in plain sight—are revealed.

*You Are the Truck and I Am the Deer* by Max Ferguson, 5:00, 2023, Belgium. This film explores emotional pain using poetic text to express the feelings of loss and helplessness during the process of accepting the hurt inflicted by others. These emotional wounds are translated visually into a physical and pulsing presence that represents a dark and unsettling image of femininity. *You are the Truck and I am the Deer* speaks to a feeling of roaming, gnawing hunger. The knife's edge between decay and growth; the fertile potential for total destruction.

## **April 17 Thursday**

### **EXPERIMENT 4**

**1-1:30**

*tether* by Kelechi Agwuncha, 16:00. *Tether* is an experimental film that pays homage to agwuncha's subconscious childhood memories of performance rituals. This bridges and reimagines their memories of playing the American recess game, "tetherball" and witnessing traditional Ojionu Igbo (Nigerian) masquerade figures gesture in a kind of spectacular, uncensored reality.

### **EXPERIMENT 5**

**2:15- 3:45**

Cadence Video Poetry presentation - Rana San and Chelsea Werner Jatzke

### **EXPERIMENT 6**

**4:30-6:00**

Youth Lens curated by Nina Shoenfeld

### **EXPERIMENT 7**

**7:30-9:00pm**

Christian Haardt - ZKM presentation

## **April 18 Friday**

### **EXPERIMENT 8**

**Noon-1:30pm**

*They Become Living Things* by Kit Young, 8:43, 2024, US. I am very thankful to the Intermedial Festival for introducing me to the work of Stan Ostoja-Kotkowski. Many of his statements about the arts, technology and life resonated very deeply with me. Now, after I have completed this piece, I feel that we are related. He could be my uncle in our family of artists who work across mediums in an interdisciplinary way. I feel both challenged and inspired by his work and wish he was still present. What stories he could tell! And what would he accomplish with the advances in technology that have been made in the last 30 years? Let us work to continue his legacy.

*Tulsa* by Scott Stark, 14:00, 2024, US. Stereo photos of 1950s-era cocktail parties are transformed into an intense visual playland.

*Niagara* by Michael Betancourt, 2:10, 2024, US. *Niagra* pays homage to the Hudson River School landscape painting of the same title: swirling colors and shapes evoke the grandeur of its namesake waterfall. Produced while Artist in Residence at the Institute for Electronic Arts at Alfred University, and made using Lumia, a Sandin Image Processor, and a BPMC HDK-01 digital glitch processor, the imagery evokes the flows and turbulence of falling water in motion. The continuous stream of the digital-electronic signal becomes a mirror for the flow of water and passage of light (Lumia) that is both the vehicle of presentation and the initial subject matter being transformed.

*STEREO FRAMEWORK/ASYNCHROMY* by Antoni Pinent, 20:00, 2024, US. This project fits within my cameraless conceptual interests as a filmmaker. Specifically, this cinematographic proposal consists of projecting 35mm film on both sides and exploring the specificity of its transparency and the double soundtrack. As in my previous films, I am exploring different ways of creating new forms using the materiality of celluloid and its potential.

*Island* by Susan DeLeo, 3:43, 2021, US. *Island* is the second iteration of an exploratory journey through an island off the coast of Boston MA previously inhabited by prisoners of war. It is a portrait of a place conceived through Super 8mm film and the impressions left on the filmmaker from a day's visit to this abandoned and fascinating site.

*The fool of Posillipo and other stories* by Santasil Mallik, 12:00, 2023, India. In the winter of 1882, the physiologist and scientist Étienne-Jules Marey spent hours on the beach of Posillipo in Naples, pointing an odd-shaped gun at flying birds. The locals started calling him "the fool of Posillipo," as no one ever heard a gunshot. Nor did any birds die. Or, perhaps, Marey was involved in an imperceptible process of killing, shooting birds twelve times a second with his latest invention, the chronophotographic gun - a precursor to moving image technology. The audio-visual assemblage locates the "gun camera" as a speculative prototype of imperialist technology, shadowing related practices from the colonial sport of bird hunting to cartography, anthropometry, ethnographic field recordings, and modern warfare.

*Feedback* by Alex Bordino, 3:00, 2024, US. A visualization of hand-written notes counterpointed with microphone feedback.

*ONE MASTER* by Catherine Forster, 5:44, 2024, US. In the 17th century, Rembrandt was one of the most famous Dutch painters of the Golden Period. After 400 years, man has evolved, seemingly reversing his relationship with nature, purporting to be the master, exploiting nature for his own gain. Nature however, has not resigned its mantle. Climate change threatens to upend man's progress. Weather extremes and rising seas demonstrate that nature truly has the upper hand. The video, with its painterly essence, is also a tribute to the master painter.

*Ghost Protists* by Sasha Waters, 4:30, 2024, US. A protist is an organism that is neither animal, vegetable, nor fungi. Plant-like protists are called algae – such as those “flowers of the sea” cyanotypes created by Anna Atkins and published in a landmark book in 1843. In a mesmerizing frenzy of images and text, this animated short transforms her images into a protest of the historical erasure of the colonial violence that enabled their creation.

*An egg, the white is gone but the yellow remains* by Mohamed Thara, 3:50, 2023, France. In the video, we see an African man breaking eggs with a knife, one after another, in a repetitive, obsessive, and monomaniacal act. He repeatedly says out loud, 'An egg, the white is gone but the yellow remains.' The video clearly shows the impossible reconciliation between the colonizer and the colonized. Inside an egg, the white and the yellow coexist harmoniously and naturally, even though they don't have the same texture, color, shape, or smell. But when there is a fracture, a break, or a rupture between them, each follows its own nature. The egg is a prison; it is the symbol of both creativity and fertility, hope and a promise of life, a new birth, and regeneration. With the broken egg, horror takes over. It's the paradox of the egg: on one side, there are broken shells, a shattered life, and on the other, the hope of a return to life and rebirth.

*Бабушка Галя и Дедушка Аркадий // Grandma Galya and Grandpa Arkadiy* by Anna Kipervaser, 4:24, 2023, Ukraine. A jovial and dreamy rumination on love. On time passing. On what we collect, what we hold on to, and how we maintain connection to homeplace, to ourselves.



## **EXPERIMENT 9**

**2:15-3:45pm**

Marina Kozul presents a program of contemporary Croatian films

## **EXPERIMENT 10**

**4:30-6pm**

*The Shape of Things to Come* by Tommy Becker, 21:45, 2025, US. Expanded cinema performance. *The Shape of Things to Come* is a six-chapter art rock film that delves into themes of nostalgia for the future, uncertainties of technological progress, and the quest for authentic human connection. Through original songwriting, poetry, performance art, and insights of Terence McKenna, the film offers a creative exploration of our innovative nature and challenges us to consider how the very technology we create might ultimately pose risks to our well-being.

*Wild Leaves Loosen* by Alex Broadwell, 3:55, 2024, US. A field recordist in the hills, accompanied by a cat. Autumnal shifts from green to brown lay ground for swarming insects.

*IF I WERE A FISH* by Sally Cloninger, 2:51, 2024, US. A dialogue with a fish about mortality, aging, restoration and happiness.

*Milwaukee Night and Day* by Dick Blau, 18:21, 2020, US. A City Symphony. The distillation of ten years of looking at one square block in the the very heart Milwaukee, Wisconsin. A film made from stills that challenges them to move. Beauty, pathos, and turmoil, all in the course of a Joycean day.

*There Is Still More To Come* by Masha Godovannaya, 13:43, 2024, Russian Federation/ Mexico. *There Is Still More To Come* is a cinematic wandering through the streets of St. Petersburg on June 5th, 2022, a city, that is intimate and familiar to the filmmaker. The city lives the reality of a war that is "far away" but nevertheless haunts it and infiltrates the human relations of its dwellers. The bifurcated gaze created by the simultaneous use of two cameras (conventional digital and monochrome fuchsia) depicts a leaden feeling of the city caught in a state of animated suspension.

*Rain* by Vasilios Papaioannu, 6:00, 2024, US. *Rain*, as circular shapes of memory imprinted on the fast paced celluloid or as liquid moving sculptures of the present in digital form, documents a verbal interaction between two people.

*APART- A PART* by toney wesley-merritt, 7:00, 2024, US. “The title itself contains a Buddhist-like koan. Fascinating how breaking ‘apart’ the word brings us into coherence as ‘a part’ of nature. A linguistic mystery visualized, eyes wide open. This must be the footage from the Amazon(?) you mentioned some months ago that you recalibrated to provide a POV experience of merging with the rowboat paddling through the jungle grasses, bringing us into kinship with the riverway. I loved seeing the wildlife cam footage of the bear and the mountain lion...your stewardship of the land merging with the travel footage. And the fire sequence resembled a flaming flower!” KATHLEEN SWEENEY-Eco-Artivist

*War Zone* by Dominic Angerame, 7:00, 2024, US. “In *War Zone*, Dominic Angerame revisits his personal experience (like no other) as artist-in-residence, exploring a symbol that once stood for political, social and cultural divisions brought about and shaped by the Korean War, which are now more ambiguous, nuanced and multi-layered than ever. Filmed in the Korean Demilitarized Zone in 2005, *War Zone* commemorates the 50th anniversary of the Korean Armistice Agreement, documenting Angerame’s unique take on the history, geopolitics and present-day of the DMZ, which emerges as a complex site that goes well beyond its borders. *War Zone* is one of Angerame’s most original and remarkable works to day, which offers an insider’s perspective on “No Man’s Land” and a rare glimpse into what life at one of the world’s most heavily fortified borders is like, revealing the intricate complexities of the area and capturing the tension that is still in the air.” — Kornelia Boczkowska.

*I cannot seem to remember* by Rebecca Barten, 3:28, 2024, US. In a phantasmagoric landscape of beauty and catastrophe, an amnesiac's dream is realized through mid-century found celluloid.

## **EXPERIMENT 11**

**7:30-9pm**

Diana Nenadic presents a program of historic Croatian films

**April 19 Saturday**

## **EXPERIMENT 12**

**4pm-5:00**

*Lunette* by Mark Street, 8:23, 2024, US. Shot at night in Paris through various magnifiers, this most iconic city becomes unfamiliar, and then somewhat familiar again.

*Marking the ends* by Mireille Tawfik, 18:33, 2024, Canada. Three women talk about the difficulty they have in recovering from their last breakup.

*The Last Visit* การพบพาน...ครั้งสุดท้าย by Keawalee Warutkomain, 15:41, 2023, Estonia. My 5-year journey from bereavement to the last goodbye, through an exploration of 'existence' and 'life', from different perspectives and stages of mind.

*TEXtrucTURAS (Humanas)* by Luis Carlos Rodriguez, 8:54, 2024, Spain. *TEXtrucTURAS huMANAs* is an artistic\_instrumental research work with Artificial Intelligence and is part of a research project, in Audiovisual Arts, that tries to transfer expressive and emotional concepts to the screen with moving images, so it deliberately lacks formal, narrative and structural aspects.

## **EXPERIMENT 13**

### **5:45-6:45**

*Set* by Madison Brookshire, 9:38, 2024, US. A pandemonium of parrots at sundown.

*Something Went Click* by Caryn Cline, 3:40, 2024, US. The origin story of my mother's struggle with manic-depression (aka bipolar disorder): the rural prairie in the 1950s, an old boys' club of "deciders," a puzzling disease about which little was known. I interviewed my mother in 2000, using a DV camera, but never managed to complete a piece I was satisfied with. After her death, I rephotographed a singular gesture from that video interview onto high-con film (Kodak 3378), then developed cyanotypes from and optically-printed (including direct bi-packing with leaves) those sequences onto Kodak 50D.

*Cold Holy Water* by Rankin Renwick, 6:00, 2019, US. Marisa Anderson's score is a lament for Alan Kurdi, the three year old Syrian refugee boy who drowned in 2015. The images came to my mind during the 17 days in the fall of 2018 that the orca whale mother Tahlequah pushed her dead infant towards the surface in the Salish Sea in what biologists referred to as a

"tour of grief." Tahlequah gave birth in December 2024 to another calf who died on New Years Eve., At the time of this writing, she has been carrying her dead baby for 11 days.

*The Land at Night* by Richard Peter Touhy, 14:00, 2024, Australia, 16mm. I used to find the dusk a very unsettling time, as though the approaching night was something to be feared. It was as if, once night fell you could not flee, and had to face unspecified consequences. Maybe the land remembers and the night will reveal what we might have done...

*Iris* by Sheri Wills, 8:47, 2023, US. *Iris* is a short experimental film that uses found 16mm footage, original tape loops, and vintage recordings to explore attention, suspension, and the slippage between language, music, and aural phantoms – all focused outside of the boundaries of the recommended range. In early cinema the iris shot was used to gradually begin or end a scene and to focus audiences' attention on something of importance in the shot; it mimics the opening and closing iris in the human eye.

*giroscopio* by John Muse/Brendamaris Rodriguez, 8:04, 2021, US. This short experimental film was created by two artists, one in Pennsylvania and one in Puerto Rico, each in pandemic lockdown, each disoriented. Objects seem to control them; their bodies are unbalanced, unwieldy, comical. The horizon spins; the ground falls away; and yet a strange wonder reigns.

## **EXPERIMENT 14**

**8-9:30pm**

David Sherman and Rebecca Barten present Total Mobile Home.

**April 20 Sunday**

## **EXPERIMENT 15**

**1pm - 2:30**

Takashi Makino, special guest artist presentation.

## **EXPERIMENT 16**

**3:15-4:15pm**

*IMAGE BREAKER 1970s CINEFEMINISMS* by Ariel Dougherty, 9:22, 2024, US. Initially created for a new alternative distribution network, Miss Video 4U, modeled after the 1990's Joanie4Jackie video chain letter, *IMAGE BREAKER* explores the history of the Big Miss Moviola/Joanie4Jackie series to take viewers further back to the mid 1970s when another, less well known, feminist video exchange took place, International VIDEOLETTERS. Then 27 feminist media groups participated in a two year bi-monthly video exchange. After giving a brief introduction through clips and art work, this less than ten minute video quickly explores 13 other 1970s feminist media that are MISSING / UNKNOWN / UNSHOWN. Spunky and quirky, the work could evolve into a Feminist/Gender and Cinema Studies teaching tool and put some of this germinal feminist work back on the cinema history map.

*phantoms* by Scott Northrup, 3:35, 2024, US, silent. A modern materialist film edited in-camera, contact printed in the dark room, and hand-processed in a film soup of beer, washing soda, and Vitamin C. The titles are the only digital post-production.

*Citizen Mickey* by Salise Hughes, 16:11, 2024, US. An ode to appropriation. Mickey Mouse long the center of the copyright debate of free expression vs property rights was finally made a free mouse on January 1st, 2024. The Disney Corporation and their Mickey Mouse Protection Act finally lost their bid to extend copyright law forever. Appropriation artists have always played with questions of authenticity, originality, and the nature of the artistic process. We also see patterns in seemingly unrelated materials, and place them in different contexts to make them more understandable in our current time. Mickey Mouse has always been a natural target for these themes. The history of Mickey Mouse, created by Ub Iwerks, under the influence of Disney, can be seen in this film as a kind of rags to riches story, an enigma similar to Charles Foster Kane, a riddle to be solved.

*Looking for Letine* by Paul Tarragó, 15:20, 2024, UK. Unable to locate the grave of Letine - 19th century leader of an acrobatic cycling troupe (buried locally) - I went home and wondered. And then I made this film. Equal parts experimental animation, stylised domestic drama, and autobiography accompanied by reflections on mortality, filmmaking, and magic. Plus more.

*Traceless Traces* by Dirk Cornelis de Bruyn, 5:02, 2024, Australia. Poetry video bridging the gap between analog and digital media, enunciating a

trace-less trauma embedded in the surface of materialist film. Created by drawing and dying directly on the emulsion surface of acetate film.

## **EXPERIMENT 17**

### **5:00-6:30**

*Once Lake Urmia* by Reza Golchin, 1:00, 2024, Iran. Lake Urmia, in northwest Iran, once the largest lake in the Middle East and the sixth largest saltwater lake on earth is rapidly losing water and drying up.

*She was taken to the madhouse* by Désirée Jung, 4:54, 2023, Brazil. A brief first person narrative into the paradoxes of being born.

*Lecture #8: Empathy* by Timo Kahlen, 1:00, 2019, Germany. Timo Kahlen's *Lecture #8: Empathy* is a projection of the artist's hand, holding a dead bumblebee.

*Discrete Kinesis No. 1* by Eislow Johnson, 1:23, US. The first of an interlude series within the multiple potential interstitial states of string harmonics. Hand processing and 16mm-to-digital scanning are treated as points of intervention and compositional instruments.

*Confetti* by Amanda Therese Bonaiuto, 4:09, 2024, US. Separation, fever dreaming, and a deflated celebration.

*I Would Rather Be A Stone* by Ana Husman, 23:48, 2024, Croatia. Through the voice of Little Jela, the film tells the story of the events that marked a generation and shaped the future of the landscape of Lika, a neglected and sparsely populated region of Croatia. The living conditions impacted on the personal lives of the people who lived there, their solitude, relationships, opportunities, apprehensions and hopes. Little Jela embodies several members of my own family which is predominantly composed of women – mothers, grandmothers, sisters and aunts.

*Gimlet* by Ruth Hayes, 4:04, 2024, US. A phytogram cocktail made with three varieties of basil.

*Border Dwellers* by Cathy Lee Crane, 18:33, 2024, US. A mosaic portrait of people who live along the US/Mexico border. Each of the fourteen channels represents one of the many crossing towns from Tijuana on the left to El Paso & the Rio Grande on the right.

*Transist* by Jordan Faye Bardgett, 2:01, 2023, US. fundraising collection. Corresponding visual film and audio tapes loops that exclaim a means to “transist”.

*Ayethowe* by Jay Anthony Baker, 3:50, 2022, US. An experimental film about senses of place and journeys of emotional locatedness. Made with help from Val Chang, and dance from Shane Scopatz & Ayelet Nadav.

*Incubating Home* by Soyeon Jung, 3:15, 2024, US. *Incubating Home* visualizes the Korean social structure passed down from one generation to the next. Anchoring the piece is a book of poetry written by the artist's father, symbolizing parental authority and its role in shaping cultural identity. As the pages turn, fleeting and unstable images of an American home for sale and a field being harvested appear. These juxtapositions highlight the unease of old ideas taking root in a new environment. This dynamic is mirrored by an audio track that resembles a call-and-response: a mother dictates her father's lessons to her American-born daughter, who is made to repeat them. This dialogue resonates within a virtual echo chamber, reinforcing traditional social structures and ideals that could persist, disappear, or adapt across generations and places.

*Chronotope Earth 1985 to Future* by Georg Koszulinski, 10:00, 2024, US. In 1938, the Russian literary theorist Mikhail Bakhtin coined the term 'chronotope' to describe the role time and space plays in literature. In 1985, the American astronomer, Carl Sagan testified before congress on the threat of climate change to life on Earth and the need for the world's governments to work together to address the issue. What if Bakhtin's literary theory applied to scientific discourse, and the natural environment from 1985 into the future were the time and space of the story?

*It matters* by Sara Bonaventura, 0:25, 2024, Italy. Fundraising collection. Reconstructing matter as having dynamic agency between a structuralist loop and a quote, this analogue short is a tribute to Donna Haraway and her seminal "Staying with the trouble", evoking women labour in the knitted content of the textual image: the frame depicts women hands knitting and is manipulated and scratched with knitting needles by my own hands. The nature of matter itself is a problem for women (for feminist theory). Thus this is a non-camera film, realized with anonymous found footage, which I

hope suggests that knowledge is indeed an embroidered fragmented dynamic multi-layered and embedded quilt, as much as matter.

## **EXPERIMENT 18**

**7:15-8:15pm**

Jeremy Rourke artist in residence presentation