

EIC v18.4 playlist

April 18 (tues). 4:30pm-9:00pm

Experiment 1 4:30-5:30

55 min

1387 *Fragile* by Sasha Waters, 8:45, 2022, US. **Fundraising.** "Maybe I will cast a younger woman to perform me, the 'hockey mom' in the voiceover..." And so I did: six women a decade or more younger than I am, all artists I admire, speak a personal meditation on the early history of cinema, the anxiety of aging, and the woeful comedy of professional envy. 16mm footage of six "magic lantern" glass slides from the turn of the last century wryly evoke the Structural film tradition of anti-illusionist cinema and demystification.

1364 *Unseen Film Substitution* by Michael Betancourt, 00:30, 2022, US. **Fundraising** Proposed in 1998 as a conceptual movie that only appeared in the program book, *Unseen Film Substitution* has been adapted as a notification to show on-screen during the program itself for its 25th anniversary.

1371 *Amulet* by Ruth Hayes, 2:17, 2022, US. **Fundraising.** The bells, or koudounia, that goats and sheep in Crete traditionally wore served as amulets to ward off evil spirits. Still in use, they also help shepherds know where their flocks are and what they are doing. Animated to a track composed of koudounia samples, this film's abstract imagery originated in cameraless techniques that include stencil and bleach on 16mm color stock, and cyanotype.

1603 *How To Microwave A Cauliflower (in 3 easy steps)* by Patrick Tarrant, 1:30, 2021, UK. **Fundraising.** You first need to film the cauliflower three times, with a red, green and blue filter in turn. After 30 seconds make sure to pull focus on two of these takes, but not the third (choose your colors to taste). Shooting should be done through a spinning aperture for no more than 90 seconds. Combine in a computer.

1639 *Intricate Domestication* by Eduardo Gutierrez Carrera, 2:44, 2022, Peru. **Fundraising.** Images in black and white delve into who is looking and who is filming a balloon, an animal, the camera and me.

1450 *Uayma* by Camila García, 2:04, 2022, Colombia. **Fundraising.** During the Caste War, the rebel Mayans captured Uayma and destroyed the Church of Santo Domingo, built around 1646 with stones from Mayan archaeological cities. It was a large church with an atrium and a large patio where the Franciscans summoned people and invited them to convert to the Catholic religion. In 1891 it was raised again, when the restoration work began, its original decorations were discovered and restorers tried not to leave a trace of Spanish influences. The total restoration was completed in 2005. This animation is my tribute to Uayma.

1375 *Intersection* by Richard Tuohy, 10:30, 2022, Australia. **Fundraising.** A constant series of tiny collisions.

1372 *The Pendulum* by Linda Scobie, 2:12, 2021, US. a tendency to stay in motion.

1501 *Moune Ô* by Maxime Jean-Baptiste, 16:52, 2022, Belgium. "I close my eyes. The crowd makes me smile, breaks my body, and that's the end." By presenting the festive events which escorted the projection of the film *Jean Galmot Aventurier* by Alain Maline, where the

filmmaker's father played a role, the images of Moune Ô reveal the survival of the colonial inheritance within a Western collective unconscious always marked by stereotypes. From little gestures of daily life, the resistance toward oppression comes in its own rhythm.

1522 *a story that doesn't have to do with me* by Kymberly McDaniel, 7:03, 2021, US.

Fundraising. As I seek to connect with my partner about their research in bioarchaeology, a conversation emerges about survival and what is left behind after death.

5:30-6:30 dinner

Experiment 2. 6:30-7:30pm screenings

55 min

1691 *Dreaming in Aspect Ratio* by Gwendolyn Audrey Foster, 2:28, 2021, US. **Fundraising.**

Dreaming in Aspect Ratio is a hand-made diary film and experiment in disrupted stereoscopy; an adopted "found" home movie. A playful queer self-portrait in found dream memories. An experimental documentary and Surrealist détournement, Bright colors collaged with black and white imagery of the joy of female friendships evoke dreaming and reverie; a lost queer childhood regained through the magic of cinema, disrupting typical self-portraiture and auto-ethnography.

1682 *Umbrella* by Reza Golchin, 1:00, 2021, Iran. **Fundraising.** [synopsis???](#)

1719 *Film About Film: Second Cut* by Madelyn Gowler, 3:26, 2021, Canada. **Fundraising.** This film is a stop motion loop composed of 120 film prints and stamps from film spools. The film is a slow, meditative deconstruction of photography, sidestepping the typical treatment of film as a precious object, overcoming the fear of ruining the original copy.

1559 *The Garden On Your Belly* by Ellie Kyungran Heo, 11:42, 2022, Korea. **Fundraising.** A man holding a heavy watering can walks along a path that feels almost too long and somehow strange. Passing through a place where there are kisses yet also sighs, the camera finds the beings that offer a kind of consolation to humans who have no strength before life and death.

1517 *souvenir* by Cecilia Amanda, 5:07, 2023, Canada. **Fundraising.** *Souvenir* is made from hand-processed black & white 16 mm film hand-colored with photochemical toners, and incorporates found sound. *Souvenir* examines the evanescence of memory and the process of forgetting.

1338 *A Psychogeography of Mourning* by Shayna Connelly, 8:30, 2022, US. **Fundraising.** *A Psychogeography of Mourning* uses static imagery and unpredictable sound to reconcile the contradictory interior and exterior experiences that grief elicits.

1442 *Broadcasting From Home* by Mariano Ramis, 2:56, 2022, Argentina. This film was created while reflecting on the perplexity of loss and the human desire to communicate with the afterlife. The film was manufactured using a frame-by-frame analog transfer technique and digital post-production.

1381 *Mova Oborony* by Oleksandr Isaienko, 12:13, 2022, Ukraine. **Fundraising.** An audio-visual play with digital image manipulation that displays body movements amidst a nameless desert,

accompanied by a constant rhythmic beat. The relationship of image and audio forms a composition between movements that are independent of one another—in the sense that they do not attempt to illustrate each other, but appear simultaneously adjacent, giving rise to both motor and sensory impressions.

1732 *Recents* by Sophia Bazelgette, 6:26, 2022, Estonia. **Fundraising**. Employing the use of a copy machine to degrade images and video from her personal archive, the filmmaker takes viewers through fading recollections of the past. Memory is an unreliable reproduction - a copy of a copy.

Experiment 3. 8-9pm screenings

56 Min

1698 *Refractions* by Vladislav Knežević, 15:27, 2022, Croatia. **Fundraising**. Analog photographs, chemical processes and digital micro-animation establish an interspace between the photographic and cinematic, the static and the moved. The form as a shape of energy transforms the view.

1563 *STAND UP* by Kokou Lolonyo Ekouagou, 1:46, 2021, Togo. **Fundraising**. Reflecting on ecological perils, this performance, incorporating the artist's body, aims to raise awareness and imagine a more sustainable future. The work demonstrates the real impact climate change and pollution are having on a planetary scale. More than ever, art can be a beacon of hope, lighting the way and compelling us to act.

1539 *The End* by Richard Wiebe, 5:00, 2022, US. **Fundraising**. "Things are changing; things are starting to spin, snap, fly off into the blue sleeve of the long afternoon. 'Oh' and 'ooh' come whistling out of the perished mouth of the grass, as things turn soft, boil back into substance and hue. As everything, forgetting its own enchantment, whispers: I too love oblivion..." (Mary Oliver, 1979)

1366 *Still Live With Woman, Tea And Letter* by Tess Martin, 2:14, 2022, Netherlands. **Fundraising**. A photograph is a window into the past, but sometimes the border between the past and the present is not entirely clear. This stop-motion animation invites us to think about our relationship to time by portraying one woman caught in the middle.

1578 *depth wish* by Margarida Albino, 11:00, 2021, Portugal. In an attempt to escape the entire flow to which she is exposed, M goes in search of a place - the sea and its beings - that sets her free from time and can give herself pleasure, but is constantly infected and interrupted by phenomena that affect her and alter her perception.

1380 *Palms* by Müge Yildiz, 3:00, 2022, Turkey. **Fundraising**. An 8mm found film was burned during projection. The remnants of the film found themselves in a digital scanning device instead of the garbage. The found pieces, which were transferred to digital media one by one, frame by frame, were brought together on the editing table. The fragile face of the analogue film, which emerged with time and storage conditions, was preserved and the faded film surface was colored. This found footage has been turned into a 'post-production' film and set on a new narration based on the appropriation. The daydream of a lonely person is turned into a movie, with the remaining frames put together. Each image tries to make you feel the timelessness of this dreamer.

1370 *Under The Midnight Sun* by Mélissa Faivre, 9:52, 2022, France. **Fundraising**. *Under the Midnight Sun* is a dance of light and shadows, textured grayscale expanding across the landscape of an apocalyptic city. The sun is moon and light. It unveils itself by means of visual pulsating dynamics, unstable frequencies and vibrating rhythms; until it disintegrates into particles and pixels, and vanishes into darkness. This visual-musical piece is dark, worrying and calls to sensorial explorations and deeper energies.

1421 *Saline* by Anne-Marie Bouchard, 2:56, 2022, Canada. **Fundraising**. Formed by visual and sound loops, this work explores organic textures related to images shot in Gaspésie in 1966. My grandfather's nervous camera, combined with his fascination for certain innocuous movements, resonates with my artistic practice. An organic algae-based film creation workshop gave me the pretext to play with these images, allowing me to work with the film in an organic, playful and ecological way. The workshop offered by TAIS - Toronto Animated Image Society gave me the excuse and the impetus to create this short experiment. Vladimir Konic imagined during a period of confinement, a method to create and digitize a film made from algae. The textures and colors created with these organic inks and films grabbed me. Their combination with recently digitized family archive images came about naturally. What could be more natural than combining images of Gaspésie with textures of algae? The process combines analog and digital technologies, 8mm film and organic film. The soundtrack comes from unused scraps from other projects.

1739 *Speck* by Diane Christiansen, 3:15, 2022, US. **Fundraising**. Vagina fingers character explores universe gone mad.

April 19 (wed) 3pm-9:00pm

Experiment 4 3-4pm screenings

57 Min

1479 *Once I passed* by Martin Gerigk, 10:00, 2022, Germany, **fundraising**. Walt Whitman never wrote publicly about his personal relationships. In 1860, he published his poem "Once I Passed Through a Populous City", an aphoristic account of a romantic relationship. In 1925, the original handwritten copy of the poem was discovered in which Whitman writes not about a woman but about an affair with a man in an anonymous city. *Once I passed* is dedicated, on the one hand, to the obviously autobiographical context with all its personal drama, and on the other hand to the content of the poem itself, the profoundly quiet, yet powerful story of two lovers.

1743 *Forward Fast* by Lorraine Sovern, 2:40, 2022, US. **Fundraising**. While embarking upon on a process of archiving and preservation, a filmmaker dives into a stark exploration of self as she discovers the seeds of patriarchy and misogyny already planted and steeping the imagery of her childhood films.

1529 *Through wordlessly goes* by Lin Li, 3:00, 2022, UK, **fundraising**. The mind of a feverish body drifts far and deep through slivers of memories and layers of ineffable feelings.

1759 *Pretty Is As Pretty Does* by Jenny Stark, 6:45, 2022, US. **Fundraising**, *Pretty Is As Pretty Does* takes a gander at Southern "lifestyle culture" represented in books like *Whiskey in a Teacup* by Reese Witherspoon, Pinterest lists of Southern sayings, and Hollywood

representations of the South. The film remembers matriarchal traditions, recipes, and language long after leaving home. It's also about being charmed by kids with good manners, still hearing the relentless hum of cicadas even thousands of miles away, and missing the humid air, fireflies, and distant storms. Storms can be deadly, though, and sometimes politeness is an excuse to hide painful truths. Memory is just the road we're lost on.

1646 *Concentration: Ambient Sound & Aesthetic Vision* by M. Catherine Jonet/Laura Anh Williams, 25:31, 2021, US. **Fundraising.** What is digital safe space? What is digital safe space for queers, feminists, LGBTQIA+, and those who seek out nostalgia in popular culture, as well as its connections to social movements and practices of freedom and for creative reflection? Does digital safe space always mean digital brave space due to the contemporary changing status of women, gender, and sexual minorities in the U.S. and the popular figures and forms of creative expression that might, at one period, help define these groups' struggles publicly, but, in another, participate in discourses that further their harm? How does a space of concentration, music, and visualization produce an experience of nostalgic transport while not censoring or erasing the presence of figures that might now be considered too problematic to acknowledge as part of queer, trans, and feminist cultures for past acts of support?

1630 *forms with space and distance and hills* by Jason Moyes, 3:12, 2022, UK. **Fundraising.** Exploring the relationship between electricity pylons and the landscape. Hand processed super 8mm film with audio from the English sculptor and artist Barbara Hepworth.

1378 *Five Minutes Before The Wind Blows It All Away* by Albert Bayona, 5:00, 2022, Spain. **Fundraising.** This could be summarized in the observation of the landscape and its representation, based on the video recording of the image reflected by a concave mirror on a flat surface. Probably, the same feeling that perhaps some Renaissance artists had, when discovering the image in movement. This work reaffirms the idea of introspection by both the lock-down we have suffered and the impossibility of belonging of the landscape.

Experiment 5. 4:30-5:30 screenings

55 Min

1713 *Baptism* by Marilyn Freeman, 29:00, 2009, US. **Fundraising.** Convention requires every Catholic family to name at least one of their daughters in honor of the Blessed Virgin Mary: Mary, Marie, Marion...Marilyn. BAPTISM is about how filmmaker Marilyn Freeman (aka, M) could never get in synch with that name—Marilyn. In a telling so intimate it seems to come over a phone at midnight, Freeman delivers their own story, transforming a relentless identity crisis into a one-of-a-kind family portrait. An unexpected visual mix accompanies M's voice while a rotating cast of lip-synching Marilyn stand-ins enact the frustrating effort to conform. Funny, stirring, and original, BAPTISM is an experimental personal video essay about mystical inheritances, a mother's secret gift, and the ways we discover ourselves through family.

1728 *unwavering/unfettered* by Rana San, 2:34, 2022, US. **Fundraising.** Hammered into 16mm found footage of a police propaganda film, subtext emerges letter for letter from the redundancy of repeated text—a reclamation of bodily autonomy from those who pose as protectors.

1586 *Frames for Yoko 1-5* by David Sherman, 11:09, 2022, US. A framing of Yoko Ono daily caught on film in January of 1969, extracted sequentially from Peter Jackson's film *Get Back* (2021) from footage originally directed by Michael Lindsay-Hogg.

1746 *Sayor* by Kathryn Ramey, 10:00, 2022, US. **Fundraising**. An acronym for swimming at your own risk, SAYOR refers to a forum without a moderator. Three years in the lives of three AMAB (assigned male at birth) children with a parent/observer. What does it mean to be male in the 21st century?

1756 *How To Behave At A Party* by Allison Radomski, 1:57, 2021, US. **Fundraising**. Do you feel weird around other people? Are you anxious at social gatherings? Do you often find yourself trying to seem like a normal, happy person, and then coming up short? Look no further, my friend. Even though I've never, ever had those problems in my whole life, this short film is here to help.

5:30-6:30 dinner

Experiment 6.

6:30-7:30 Hong Kong program (curated by Karen Chueng)

Experiment 7 8-9pm screenings

54 Min

1767 *Ablation* by Scott Miller Berry, 7:20, 2021, Canada. **Fundraising**. *Ablation* explores the onslaught of melting glaciers at a time of rapid climate change.

1411 *A Contemplation on Longing* by Narda Azaria Dalglish, 29:52, 2018, UK. **Fundraising**. What might a right-hemisphere worldview reveal? 'Longing' is an ontological dialogue, weaving contrasting scenes with intimate converse amid the sensual Saharan dunes, while contemplating the paradoxical nature of context.

1712 *What For?* By Masha Godovannaya, 4:55, 2022, Austria. **Fundraising**. The film contains traces of the ongoing Russian-Ukrainian war. "An articulation of what is unexplainable but felt. Touching what touches us and leaves us in a state of confusion, feeling empty, alone and questioning. Touch is an act of orientation." - Keith Sanborn.

1395 *Garden Glimpses* by Caryn Cline, 6:00, 2022, US. **Fundraising**. *Garden Glimpses*, inspired by Marie Menken's "Glimpse of the Garden," is the second in a series of films about artists of the everyday. In this film, I've used in-camera double exposures to capture the colors and textures of landscape architect Keith Geller's Seattle garden on an early summer day. Music by Lori Goldston.

1488 *thread* by Abigail Smith, 2:06, 2022, US. [synopsis???](#)

1417 *This Old World* by Sally Cloninger, 2:11, 2021, US. **Fundraising**. We begin by remembering. Shot in the Pacific, the Atlantic and in my studio in Olympia, Washington, USA.

April 20 (thurs) 3pm-9:00pm

Experiment 8.

Noon-1:30

What We Shared by Kamila Kuc, 69:00, 2021, UK/Abkhazia. Seven inhabitants of a de facto state of Abkhazia on the Black Sea unfurl a web of stories about loss and displacement through the re-imaginings of dreams and memories of the 1992-93 war with Georgia. These re-imaginings are interwoven with auto-fictional narration and archival materials that have been processed through an AI technology. The Black Sea permeating the film's world acts as a metaphor of both an idyllic holiday destination of utopian happiness; as well as a perilous force, a place of conspiracy and death. *What We Shared* employs emotive soundscape and imagery to produce a sensory reflection on artistic practice as a powerful binding force and an act of resistance to dominant power structures.

Experiment 9. 3-4pm screenings (UNM Art Museum)

55 Min

1735 *Memory's Consolation* by Chad Khalil Hazime, 17:52, 2022, Lebanon. **Fundraising.** After Hilton's door had been closed for many years, the light was finally seen when the director decided to send a public invitation to watch his Big Show inside the ancient art shelter "Hilton Cinema - Al-Mreijeh District". As soon as the show began, he was surprised by another realistic show, to explore the past and history of Hilton Cinema, which was the silent witness to many of the harsh circumstances that occurred in this region.

1679 *Known Unknowns* by Kate McCabe, 7:25, 2021, US. **Fundraising.** *Known Unknowns* is a visual tribute to new beginnings. Filmed during the pandemic in 2021, Kate McCabe's landscape film aims to convey that, in our dailiness, fresh starts and perspectives are possible. The film contains 21 time lapse sunrises each with its own distinctive soundtrack, each with an iconic desert expanse appearing out of darkness and into first light. *Known Unknowns* reminds us that we carry on, despite the relentless passage of time.

1737 *The Statues* by Natalia García Clark, 20:00, 2022, Mexico. **Fundraising.** Discussions on social media give life to statues on Mexico City's Reforma Avenue. The climate alternates between cycles of chaos and order, expression and censorship, memory and oblivion. A new decolonial, feminist era has arrived. Realities arise from changes that modify the city's public space and its symbols.

1511 *Another Fuckin' War* by William Zimmer, 9:14, 1970, US. **Fundraising.** [synopsis???](#)

Experiment 10. 4:30-5:30 Youth Program. (UNM Art Museum)

5:30-6:30 dinner

Experiment 11. 6:30-7:30pm FIVAC program 1 of 3 (Guild Cinema)

Experiment 12. 8pm-9pm screenings

56 Min

1494 *Come On Pilgrim* by Marcy Saude, 26:45, 2022, UK. **Fundraising.** Presented as a series of visual field recordings captured on expired 16mm film and staged interventions in place, *Come On Pilgrim* originates in the experience of the filmmaker living in a flat overlooking the Mayflower steps in Plymouth (UK). This location provided a jumping-off point to interrogate histories of settler-colonialism, identity, and mythos in the surrounding landscape, from the viewpoint of a recent immigrant. These histories are related in fragmentary fashion by community members in

a collage of voices, contrasting with monumental narratives set in stone. Throughout the film, history rubs against absurdity and elements of folk tradition. Fellow immigrants are rendered visible in everyday situations, protests are documented, a wizard invents an empire, vinyl is vandalized, and Anglo-Saxon re-enactors trek through the moors, gesturing towards waves of settlement on the island currently known as Great Britain.

1394 *Catalogue Vol.4* by Dana German Duff, 4:35, 2022, US. **Fundraising**. The fourth in the Catalogue series. Catalogue is a suite of 16mm black-and-white films and videos that consider 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. Each film takes one volume of the 11-volume mail order catalogue as its subject. *Catalogue Vol. 4* takes the "Lighting" catalogue as its subject and uses a uniform pulse and the hum of electric light to accompany each fixture, which were shot in the order that they were found in the original catalogue. The intervals of black were determined subjectively: items that the filmmaker found less appealing were excised from the sequence, hence violating the rigorous Structuralist methodology and creating a random pattern.

1439 *Tape Number One - "hits and misses," mix tape* by Tommy Becker, 25:00, 2019, US. **Fundraising**. This program is a mix of handpicked video works from Tape Number One between years 2014-2021. The works are presented as a live cinema/expanded cinema program. Live vocals and sound elements are performed to prerecorded video and sound.

April 21 (fri). 3pm-9:00pm

Experiment 13.

Noon - 1pm Good Symptom program curated by Marilyn Freeman (Guild Cinema)

Experiment 14. 3-4pm screenings

57 Min

1772 *Glacier/No Glacier* by Georg Koszulinski, 2:40, 2021, Iceland. **fundraising**, Video glitch as a formal means of erasing glacier from mountain, projecting image of impending future. Many human beings fail to see the implications of industrialized society on Earth systems, to our collective-multispecies peril.

1770 *Dykeotomy* by Deborah Fort, 19:00, 1992, US. **Fundraising** Produced in the early 90's when same sex marriage was still an elusive dream. *Dykeotomy* explores gender biases, homophobia, restrictive cultural mores and identity politics with painfully amusing stories and images.

1339 *Keith* by Natasha Cantwell, 1:03, 2022, Australia. **Fundraising** Wrapping paper is unforgiving. It becomes a showcase for every mistake, hesitant crease and misjudged cut, as we stumble our way through packaging up a gift. *Keith* examines the anxieties brought on by wrapping oddly-shaped presents.

1592 *Empty House* by Ben Kujawski, 5:29, 2022, US. **Fundraising**. A film poem reflecting on a visit to my family's foreclosed home; the house, neglected and abandoned for years, still holding familiar items and feelings. Shot with a mixture of black & white super 8 and 35mm color flash photography.

1628 *Tending The Orchard* by Katherine Agard/Bill Basquin, 7:08, 2023, US. **Fundraising**. The directors find that a collaboration around the orchard initiated by Bill brings up history, anger, colonial violence, and the chance to feel the closeness of a relationship.

1641 *Bruised Fruit & Underfed Flora* by Justin Clifford Rhody, 6:15, 2022, US. **Fundraising**, A collaboration between old friends ~ with LA-based artist Jeremy Kennedy contributing an abstract electronic score to which New Mexico-based artist Justin Rhody composed a film from footage shot on black and white negative 16mm and super-8mm film as well as miniDV tape.

1593 *The Great Delusion* by Beth Johnston, 7:09, 2022, US. **Fundraising**. *The Great Delusion* is a visual and auditory essay investigating the ongoing legacy of the commodification of nature: nature as other. Using a model of fragmentation, non-linear accumulation, and disorientation, the essay points to the ways knowledge and understanding of climate-change is formed. Starting from the artist's positioned upbringing in the American West, the essay explores the impacts of manifest destiny, the frontier myth, belief in human exceptionalism, and several political entanglements.

1612 *DORMANCY* by Angelika J. Trojnarski/Filip Jacobson, 5:09, 2021, Germany. **Fundraising**. This film is an artistic documentation of the huge wildfires around Athens in the summer of 2021. It examines the destruction of nature caused in particular by extreme summer droughts and man-made fires that reached unprecedented levels globally and locally with lasting consequences on Earth. The video focuses on the deep traces left in the landscape and should stir up a spark of hope.

1635 *The Visitation* by Catherine M Forster, 3:17, 2022, US. **Fundraising**. **LOCAL MUSICIAN/ SCORE!** The first Christmas tree farm was planted by W.V. McGalliard in Mercer County, New Jersey. Twenty years later a Christmas tree and holly farm was established on Eld Inlet in the South Puget Sound of Washington State. The Douglas Fir in this video was meant to be harvested seven years later. Luckily, the farm abandoned its tree business in favor of expanding holly production. By 1950, the farm had been abandoned and the land returned to nature until it was sold in 2020 for residential use. The tree survived long after the farmer who planted it died. It survived the next generation. A century after planting, it has become firewood. I wonder what would have happened if man had continued to pass this Douglas by? How many generations of man would it have survived?

Experiment 15. 4:30-5:30 screenings

57 Min

1427 *This is How I Felt* by Josh Weissbach, 1:35, 2022, US. **Fundraising**. *This Is How I Felt* was filmed in a twenty-four period while the filmmaker was wearing a heart monitor to investigate possible arrhythmias.

1755 *Earth Abides* by Wago Krieder, 9:03, 2022, US. **Fundraising**. *Earth Abides* is an experimental documentary about the architecture and surrounding landscape of the Greater World Earthship Community near Taos, New Mexico.

1515 *A Model Family in a Model Home* by Zoe Beloff, 21:41, 2015, US. **Fundraising**. *A Model Family in a Model Home* takes as its starting point notes for a film by Bertolt Brecht. Brecht was inspired by an article he read in Life Magazine in 1941 about a farm family who win a week's

stay in a model home at the State Fair. The drawback was that the home was open to the public twelve hours a day. He imagined what happened when everything went wrong. In the spirit of a film that explores everyday life *A Model Family in a Model Home* was shot in vernacular format of the 20th century, 16mm, and incorporate home movies, newsreels, instructional and promotional films, so that *The Model Family in a Model Home* is itself a 'home movie' about a home.

1749 *Field Notes: Distance* by Kate Lain, 4:46, 2011, US. **Fundraising**. Eighteen fleeting freeway encounters with Eagle Rock, a Los Angeles landmark that sits alongside a freeway.

1706 *Waiting Room* by Alex MacKenzie, 3:00, 2022, Canada, silent. **Fundraising**. A material-based film work that speaks to the various states of tension, calm, frustration, apprehension, injustice, inequity, and struggle felt in our respective waiting rooms. 16mm found footage is manipulated using optical printing, layering and reprocessing. The simultaneous banality and stress of waiting undergoes a physical transformation into an active and highly charged materiality informed by our personal projections and desires. Premiered on the VanLive! public art screen at Granville and Georgia Streets (Vancouver, BC Canada) May 2 through June 5, 2022. Commissioned for Platforms: We Are Here, Live by the City of Vancouver Public Art Program.

1433 *The Education of Lulu* by Salise Hughes, 8:56, 2022, US. **Fundraising**. Based on footage from G.W. Pabst's *Diary of a Lost Girl*, and historic photos of Magdalene Laundries from around the world. G.W Pabst made two films with Louise Brooks. The first and most popular was *Pandora's Box* based on a popular novel in Germany at the time. In the book the central character of Lulu was written as a vamp, and her punishment was to be killed by Jack the Ripper. Pabst wanted to remove the trope of the vamp and make Lulu more realistic, so he cast Louise Brooks instead of Marlene Dietrich. For their second film Pabst wanted to investigate the social pressures that create Lulus. At the center of his film was the corruption of the Catholic Church. Magdalene Laundries were world wide Catholic institutions for unwed mothers, orphans, and other young women deemed difficult by their parents or society. The church operated large commercial laundries, serving customers outside their community. The strict regimes in the institutions were often more severe than those found in prisons. Physical and mental abuse as well as rape were common complaints. The last laundry closed in 1996. A report compiled by the Irish based Justice for Magdalenes Research in 2015 claimed to have identified a total of 1,663 who died in Magdalene Laundries.

1396 *Luminae* by Dominic Angerame, 4:00, 2022, US. [synopsis???](#)

1429 *Arrow Board Game* by Marcin Gizycki, 3:19, 2021, Poland. **Fundraising**. It is a film made out of instant photographs of signs with arrows which I took in the US between 1992 and 1993.

5:30-6:30 dinner

Experiment 16. 6:30-7:30pm

FIVAC program (2 of 3) Performance 30 min

1668 *The Last Forever* by Scott Stark/Kamila Kuc, 30:00, 2022, US. **Fundraising**. A multi-media live performance by Kamila Kuc and Scott Stark. During the pandemic, artists Kamila Kuc and Scott Stark perused hundreds of discarded 35mm family slides from diverse sources: garage sales, lab castoffs, flea markets, eBay, gifts from friends, and even their own archives. In a shared Google Doc, the artists played a series of “exquisite corpse” tennis sets, a back and forth exchange of images and captions, allowing mysterious characters and spontaneous plot twists to evolve into a playful narrative. In many of these seemingly mundane images, the artists discovered subtle indicators of interpersonal family dynamics captured by the camera during dinners, parties and travels. Who is standing next to who; who is looking at who; and who is absent: all provided clues to the artists’ playful ruminations on the complexities of human and more-than-human relations as mediated by technology. The artists have woven these latent intimations and subtle indicators into a sprawling narrative - about a spouse that’s gone missing - a story that is fanciful, poignant, occasionally illogical and always playful. What emerges is a luminous and dynamic body of untapped aural and visual riches.

Experiment 17. 8pm-9pm Microscope Gallery program curated by Elle Burchill

April 22 (Sat). 11:30-2:30pm filmmakers lunch (Derek DJ)

Experiment 18. 3:30-4:30pm FIVAC program 3

Experiment 19. 5:00-5:30 Ben Popp artist in residence

5:30-6:30 dinner

Experiment 20. 6:30-7:00pm BK Fund Award (Shawna Sunrise)

Experiment 21. 7:30-9pm Falling Lessons by Amy Halpern introduced by David Lebrun