



Contemporary Artists' Films in New Mexico

screening & discussion

form + concept, Santa Fe NM
Sat Feb 25th 2023, 12 - 4pm

Film information in order of appearance:

JC Gonzo / The Virgin Viewed from Multiple Sides / 2021 / 4 min / B&W / Silent / Super-8mm to Digital

A structural film focusing on a statue of the Virgin of Guadalupe in Santa Fe, New Mexico, circled on foot by the artist for the complete duration of the film cartridge. The film is a meditation on the multitudes of meanings, implications, and significances this iconography culturally holds.

JC Gonzo (b. Juan Carlos González, 1989, USA) is an artist based in Santa Fe, New Mexico. His focus lies in re-contextualizing social and environmental histories as a form of meta-ecological research depicted through a variety of media, serving both as a referential document and a celebration of chaos in the natural world. Gonzo launched an independent zine series, *Cuidado*, in the Spring of 2020 to platform emerging artists based in the North American Southwest and Mexico, for which he received a 2022 Fulcrum Fund Award. As an arts writer, he has written for *Sensitive Skin Magazine*, *White Fungus*, the *Santa Fe Reporter*, and other independent press. He earned his self-designed BA at the College of Santa Fe in 2011.

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Abigail Smith / thread / 2022 / 2 mins / Color / Sound / 35mm to 4K Digital

Smith's *Thread* series uses machine sewn techniques to create abstractions on film that explore the medium's relationship to motion and mechanics, the relationship between passing film through a sewing machine and film passed, or "threaded" through a camera or projector.

Abigail Smith is a collage artist, field recordist, experimental filmmaker, and master librarian based in Santa Fe New Mexico. Smith is a co-founder of No Name Cinema, she's the Librarian and Archivist at the New Mexico Museum and she performs flute and percussion in free-improv ensembles.

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Susan Deleo / Horse Story / 2023 / 3 mins / B&W and Color / Silent / Super-8mm to Digital

A chance encounter in the woods with a mysterious white horse captures a time between time, a story between stories.

Susan DeLeo is a multi-media artist using film, sound, installation and photography to explore the poetics of memory, loss and the ethereal within the elemental/natural worlds. She has a 5th year Diploma in Studio Arts from the School of Museum of Fine Arts in Boston, MA and was a recipient of the Clarissa Bartlett Traveling Scholarship Award. She exhibits and screens her work nationally and internationally.

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Beth Lou Hansen / curb alert / 2022 / 4 mins / Color / Sound / Digital

Domestic life observed through unwanted objects, in stereoscope.

Beth Lou Hansen, born and raised in Northern New Mexico, serves as vice president of Basement Films in Albuquerque, where she teaches hands-on film workshops, makes fliers, threads projectors, helps produce the annual Experiments in Cinema film festival, and works to maintain the Basement Films film collection as an amateur archivist. Beth is a co-curator of fourteenfifteen gallery and Alpaca art space in Albuquerque, and is a member of the far flung artist collective GRAFT. She collects rocks, treasures garbage, and paints too.

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Eve-Lauryn LaFountain / We Are the Explorers / 2016 / 12.5 mins / Sound / Super-8mm to Digital

Super 8 film was a format created for home movies. Eve-Lauryn LaFountain uses her super 8 films to juxtapose her own personal experiences with each other and with history. This film was mostly shot during a trip home to New Mexico and also features a trip to Joshua Tree on the first day of 2015. There are undercurrents of the legacy of colonialism and missionaries while showing the 90th annual celebration of the burning of Zozobra, and an ascent to an ancient Kiva. Clues of place and history appear in the sound collage of her field recordings. There's mention of cutting off Juan de Oñate's foot, drones, and an Ojibwe burial song recorded at LaFountain's grandmother's funeral and used as a blessing for the ancestral people of Bandelier National Monument. Her use of montage creates a collage of the artist's life.

Eve-Lauryn Little Shell LaFountain is an enrolled member of the Turtle Mountain Band of Chippewa. She is a multimedia artist, filmmaker, and educator. Her work explores identity, history, Indigenous Futurism, feminism, ghosts, magic, and her mixed Native American and Jewish heritage through lens based media and installations. She is a Sundance New Frontier and Indigenous MacArthur Fellow, was a Flaherty Film Seminar Fellow, and has received support for her work from the Mike Kelley Foundation, the Andy Warhol Foundation, Cousin Collective, and more. She has also been an Interactive Storyteller for Tribeca Film Institute. LaFountain was born into a family of artists and raised in Santa Fe, New Mexico. She is a member of the Echo Park Film Center Collective. She teaches experimental film, photography, and portfolio development workshops at the California Institute of the Arts, where she was also the Assistant Director of Admissions for the School of Film/Video. She holds a BA from Hampshire College, and a dual MFA in Film & Video and Photography & Media from CalArts.

Bryan Konefsky / Teatro Principal / 2020 / 4 mins / Color / Sound / Digital

A portrait of the Teatro Principal in Camagüey, Cuba. In making this film I thought about Conchita (the house manager of the theatre) and how maternal and nurturing her chair folding gesture was.

Bryan Konefsky recently retired from teaching for 25 years in the University of New Mexico's Department of Film and Digital Arts. There, he taught critical studies courses that focused on experimental cinema/artists' films. In the community Konefsky is the founder and director of Experiments in Cinema international film festival and the president of Basement Films (a non-profit arts organization). Konefsky's creative work has been supported by organizations such as The Trust for Mutual Understanding, The National Endowment for the Arts, The National Endowment for the Humanities, and the Banff Centre for the Arts. Konefsky has lectured, curated programming and taught workshops about artists' films in countries such as Argentina, Cuba, France, Germany, Korea, Latvia, Russia, Serbia, Spain, and The UK.

Erica Nguyen / Phantom Roots / 2022 / 5 mins / Color / Sound / 4K Digital

This preview for a feature length documentary in development is an experiential road memoir to honor the Vietnamese diaspora by tracking the legacy of refugee assimilation in foster communities. Serenaded by grandmother's beloved folk songs, a family of Vietnamese-Americans encounter traces of their living lineage. Today's interpretation of the word "Viet" literally means "people", but its origins have to do with those who cross over obstacles. Thus Phantom Roots is the non fiction story of an interconnected bloodline of those who overcome.

As a first generation Vietnamese-American, grassroots documentary filmmaker and traveler, a driving force in my life has been to encounter urgent stories and collaborate through mutual self-study. Interdisciplinary modalities are integral to my work, which ranges from traditional rock climbing to harm reduction through Acu-detox. My growth as a storyteller has been enriched by serving indigenous communities across New Mexico in the field of therapeutic adventure.

Justin Clifford Rhody / Bruised Fruit & Underfed Flora

2022 / 6 min / B&W / Sound / 16mm, Super-8mm & MiniDV to 4K Digital

A straddling of the dynamics that link and distort sound and image. Beginning with a soundtrack that Rhody composed from recordings by long-time collaborator, Jeremy Kennedy, the structure and visual anatomy of the film was then constructed around its sonic form. The interplay, independence and connection between the two components intuitively create an indefinite non-linear narrative, resulting in Bruised Fruit & Underfed Flora.

Justin Clifford Rhody is a filmmaker, photographer, curator and sound artist based in Santa Fe, New Mexico. His work has been exhibited and published both nationally and internationally in museums, galleries, film festivals, universities, books, records, and online. Rhody is the founder and co-operator of No Name Cinema, he runs the Physical media imprint and plays violin, guitar and trumpet in free-improv ensembles.

JC Gonzo / Untitled / 2022 / 5 min / B&W and Color / Silent / Super-8mm to Digital

This piece is one component of a survey of cemeteries throughout the state titled, A New Mexican Burial. The project features cemeteries in various states of activity, from utilized to abandoned, highlighting the correlating signifiers between culture, history, and landscape. The film is presented on a loop with superimposed text that identifies the lifecycles of New Mexican cemeteries, tying them to human lifecycles.

1pm - 2pm: Panel Discussion

2pm - 2:30pm: Intermission

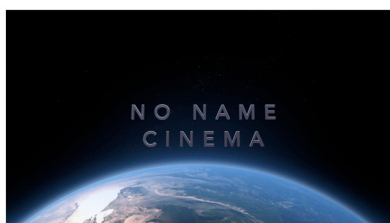
Devon Hoffman / Immaculate Citadel / 2022 / 83 minutes / Color / Sound / Digital

The Immaculate Citadel: a perfect dimension from which the imperial Caretakers enforce their dominance over all worlds in the Far Between. Now this Citadel has taken up residence atop our world, its invisible but crushing influence leads the Eyes of Time to question their role: should they comply with this great invading power? Or is revolution possible? What is possible, under the thumb of empire? Immaculate Citadel is the fifth chapter in—and an ideal entry point to—the epic known as the Eyes of Time, created by the Northern New Mexico-based, community-driven production company of the same name. Writer and Director Devon Hoffman, leading a cast of over twenty local New Mexican actors, has crafted a sci-fi fairy tale pondering the meaning of protest and revolution, invoking regional history, and weaving inter-generational characters across multiple timelines—all against a backdrop of jaw-dropping natural splendor and artistic spectacle.

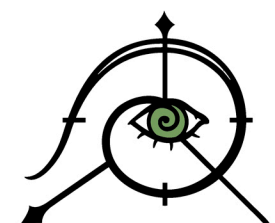
Devon Hoffman is the director of the Eyes of Time, a Rio Arriba-based company exploring time travel in Northern New Mexico through a series of interwoven multimedia narratives. She has directed several immersive and interactive 'Alternate Reality Games' for this company, and two feature films. Immaculate Citadel is the latest such film. Devon grew up in New Mexico and draws a strong sense of identity from this place, as well as from her role as an artist. As a white trans woman living on indigenous land, she practices techniques adapted from the Theater of the Oppressed to collaborate closely amongst local communities, drawing out a broadly representational spectrum of voices alongside her own.



formandconcept.center



nonamecinema.org



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