

Los Angeles Filmforum presents
Experimentations: Imag(in)ing Knowledge in Film
Programs 1 & 2
Sunday, September 15, 2024
At 2220 Arts + Archives

Los Angeles Filmforum is the city's longest running organization dedicated to weekly screenings of experimental film, documentaries, video art, and experimental animation. 2024 is our 49th year. www.lafilmforum.org

Experimentations: Imag(In)ing Knowledge in Film is Filmforum's expansive film series and upcoming publication that investigates the ways that experimental and scientific films produce and question the visualization of the world. Combining artist films utilizing scientific imagery, science and natural history films, and films of indigenous and traditional knowledge, the series examines how science, nature, and technology films shape our understanding of humans, nature, gender, knowledge, and progress. The multi-venue public screening series presents analog and digital time-based media incorporating diverse scientific and experimental film traditions from across the globe. The series will include eighteen screenings between September 2024 and February 2025, with films and digital works from 1874 to today from around the world, multiple guests, panels and wonderful collaborations that will reveal the possibilities and circumstances of cinema in this realm.

Experimentations: Imag(in)ing Knowledge in Film is among more than 70 exhibitions and programs presented as part of PST ART. Returning in September 2024 with its latest edition, PST ART: Art & Science Collide, this landmark regional event explores the intersections of art and science, both past and present. PST ART is presented by Getty. For more information about PST ART: Art & Science Collide, please visit: pst.art.

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DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

Experimentations Program 1
Feminist Film Experiments with Science
Sunday September 15, 2024, 3:00 pm

In person: Curator Jennifer Lynn Peterson, Filmmakers Charlotte Pryce and Rachel Mayeri

Curated by Jennifer Lynn Peterson

This screening presents a sample of contemporary experimental films that explore science from feminist perspectives. To the extent that one can generalize about feminist experimental film, we might say it is known for its critique of gender, sexuality, and representations of the body. But in the past quarter-century, feminist experimental filmmaking has been transformed by new contexts, new ideas, and new points of departure. Rather than a unitary singular subject, much recent experimental film is more interested in hybrids, networks, collectivities, and blurred boundaries. Not only has the status of the personal shifted, but a new set of generational concerns has emerged such as intersectionality, trans and nonbinary gender identities, decolonization, environmentalism, and human-nonhuman entanglements, to name just a few. In many recent experimental films we can detect a skepticism about personal self-expression, replaced by an ambitious critical interrogation of the act of representation and knowledge-making itself, often deployed with strategies of convolution or play. This shift marks as a turn away from the singular, fixed, psychological self of modernity and a turn toward the manifold, fluid, material self of the Anthropocene.

Some of the films in this screening play with the tradition of the natural history film, visualizing the life cycles of animals and plants using microscopy, time lapse, and other forms of cinema-specific manipulation. Other films explore the limits of cinema's ability to represent natural phenomena, displaying affinities with scientific observation but diverging from science in their goals. Some of these filmmakers use "laboratory" methods, balancing the rigors of filmmaking against the repetitive and sometimes wild practices of experimentation. Many of these films visualize subjects in the natural sciences such as biology, zoology, botany, or geology. Questioning scientific objectivity, deconstructing traditions of scientific visualization, and deploying an array of cinematic techniques, these feminist artists demonstrate experimental film's ongoing, provocative engagement with science.

Screening:

Pwdre Ser, the rot of stars

By Charlotte Pryce, 2018, 16mm film to digital, sound, 6:44

The film depicts an encounter with a mysterious, luminous, electrical substance. Inspired equally by medieval accounts of visionary experiences and by 19th century photography of the invisible, *Pwdre Ser* joins Kirlian photography with hand-processed images. *Pwdre Ser* is the Welsh name for a mythical substance that has been observed by many since the 1400s.

We Rule

By Catherine Chalmers, 2014, digital, color, sound, 4 min.

One of the principal characteristics humans and ants share is their social nature, and at the heart of any social species is communication. Ants constantly converse with one another using pheromones, vibrations, and touch. What would they say if they could speak to us?

The Jollies

By Rachel Mayeri, 2016, digital, color, sound, 12 min.

The Jollies is a biographical artwork about the late primate scientist and conservationist, Alison Jolly. Interviews with Jolly's network of colleagues, her daughter, and science studies scholar Donna Haraway are animated by the species they study: lemurs, a langur monkey, and Cayenne the dog. Jolly (1937-2014) was known for her pioneering theory on the evolution of social intelligence developed through her study of prosimians. Her scientific and conservation work drew worldwide attention to the unique ecosystem of Madagascar. In the film, many voices articulate the significance of her scientific discoveries as well as her career: group living over tool making as a driver for evolution, her description of a female dominant primate society, the role of play in learning, as well as her place in the first generation of women in the field of primatology and her development of community-based conservation.

Wolf Release

By Bill Basquin, 2018, digital, color, sound, 10 min. Los Angeles premiere

John Oakleaf, Field Coordinator for the Mexican Wolf Repopulation Project, talks about the challenges of and strategies for introducing captive-born wolves to the wild. *Wolf Release* is a free-standing video; the material in it is related to Basquin's feature-length experimental documentary, *From Inside of Here* (2020). Motion-sensor images: Mexican Wolf Inter-Agency Field Team.

Wasteland No. 2: Hardy, Hearty

By Jodie Mack, 2019, 16mm, color, silent, 7 min.

Garden ghosts flirt with the weeds of spring, cycling matter[s] and lives and deaths.

From Felix Salten's *Bambi*, chapter on Winter:

"Can it be true," said the first leaf, "can it really be true, that others come to take our places when we're gone and after them still others, and more and more?" "It really is true," whispered the second leaf. "We can't even begin to imagine it, it's beyond our powers." "It makes me very sad," added the first leaf. They were very silent a while."

the air we breathe

By Christina Battle, 2023, digital, color, sound, 9:20 Los Angeles premiere

the air we breathe is an expanded, experimental documentary that thinks through the complexities of air pollution by weaving together themes of environmental catastrophe, environmental racism, cultural and political shifts, and conspiracy. Combining research into air pollution along with personal storytelling and speculative imaginings, this project deeply considers the complicated ways in which our air impacts us: from the way that smells travel through it and the memories they evoke; to the physical impacts of pollutants through shared inhalation; to the ways in which the air serves as a metaphor of connection in a cultural sense. Exploring the systemically racist decisions that result in unequally distributed impacts of air pollutants across geographies, this work considers the act of breathing as one of both political and social potential.

Christina Battle is an artist based in amiskwacîwâskahikan, (also known as Edmonton, Alberta), within the Aspen Parkland: the transition zone where prairie and forest meet. www.cbattle.com.

in ocula oculorum

By Anna Kipervaser, 2021, digital, color, sound, 12 min. Los Angeles premiere
in ocula oculorum interrogates the unknown and the internal, in both subject matter and experience. Dealing with the contemporary state of perpetual doom, the film contemplates various stages of life and death from the point of view of our human bodies and perceptual systems. It explores beta movement and phi phenomenon, pushing the limits of intermittence and persistence of vision, playing with our innate desire for continuity and cohesion by forcing image slip.

...These Blazeing Starrs!

By Deborah Stratman, 2011, 16mm, color, sound, 14 min.
Since comets have been recorded, they've augured disaster: catastrophe, messiahs, upheaval and end times. A short film about these meteoric ice-cored fireballs and their historic ties to divination that combines imagery of 15th-18th century European broadsides with NASA Jet Propulsion Laboratory footage. *...These Blazeing Starrs!* juxtaposes a modern empirical desire to probe and measure against older methods, when star gazers were translators, explicating the sky more intuitively for predictions of human folly. Comets are now understood as time capsules harboring elemental information about the formation of our solar system. Today we smash rockets into them to read spectral signatures. In a sense, they remain oracles-it's just the manner of divining which has changed.

...These Blazeing Starrs!
Threaten the World
with Famine, Plague, & Warrs:
To Princes, Death:
to Kingdoms, many Crosses:
To all Estates, inevitable Losses!
To Herds-men, Rot'
to Plowmen, haples Seasons:
To Saylor, Storms;
to Cittyes, Civil Treasons.

- Guillaume de Salluste Du Bartas, 1578

How a Sprig of Fir Would Replace a Feather

By Anna Kipervaser, 2019, 16mm, color, silent, 7 min.
Taking its title from Charles Altamont Doyle, the film is a meditation on ritual, at once a labor of love and of pain, of parting. A taxonomy of the investigation of love, of becoming. In perpetual beginning. In perpetual ending. Coming into vision, into the present, a leaving. A leaving.

Wasteland No. 3: Moons, Sons

By Jodie Mack, 2021, 16mm, color, silent, 5 min.
A world tender and unhatched, Future chaos in repose, in slumber. Yggdrasil. Microcosmos. Batter in a bowl. A living wreath. Oleander hyacinth blow away dandelion, particles of an interplanetary lullaby.

Dedicated to the one I love.

Desiccated attic must

momento mori in grace engraved.

With the loss of the imaginary and the real, I am unspeakable

as one remembers I once was this...

before myself, and then nothing, before I could touch the envelope that is right before me, translucent,

When I could cry but could not answer.

- Darcy Shreve

4:45 – 6:00 pm

Panel: Thinking about Scientific Imagery in Experimental Films

With Jennifer Lynn Peterson, Charlotte Pryce, Rachel Mayeri, Cherlyn Hsing-Hsin Liu, moderated by Jheanelle Brown

Panelists:

Jennifer Lynn Peterson holds a Ph.D. from the University of Chicago and is currently a Professor of Media Studies at Woodbury University in Los Angeles. A film historian whose research focuses on the relationship between media and the environment, she is the author of *Education in the School of Dreams: Travelogues and Early Nonfiction Film* (Duke University Press, 2013). Her scholarly articles have been published in *Representations*, *JCMS*, *Feminist Media Histories*, *Camera Obscura*, and in numerous edited collections. Her film, art, and book reviews have been published in *Texte zur Kunst*, *Millennium Film Journal*, *Film Quarterly*, the *Los Angeles Review of Books*, and *Artforum.com*. Previously, she was Associate Professor in the Film Studies Program at the University of Colorado Boulder. Her second book, on American motion pictures and nature conservation in the interwar years, is under contract for publication by Columbia University Press.

Charlotte Pryce has been making experimental films, photographs and optical objects since 1986. Born in London, Charlotte Pryce graduated with a BFA from the Slade School of Art, University College London and completed an MFA in Fine Art/ Film at the School of the Art Institute of Chicago. She draws inspiration from the work of visionary naturalists - notably Rachel Carson and Opal Whiteley, and the mysteries and sentience of the non-human world are central to her practice. She finds resonance for her ideas in early 20th century writers of eco-fiction, and in the mystical tradition of her Welsh/British heritage. These influences are present in her most recent films *Pwdre Ser*, *Of this Beguiling Membrane*, and *so it came about (A Tale of Consequential Dormancy)*, as well as in her magic lantern show, *The Tears of a Mudlark*. Her practice remains anchored in the physical manipulation of substances, of chemical exploration of the material of cinema.

Her films have screened in numerous festivals including Rotterdam, Oberhausen, Toronto, San Francisco, New York, Hong Kong, Ann Arbor and London. In 2013 the Los Angeles Film Critics Association honored her with the Douglas Edwards Award for Best Experimental Cinema Achievement, and in 2014 she was the recipient of Film at Wits End Award, and in 2015 she received the Gil Omenn Art and Science Award from the Ann Arbor film Festival. In January 2019 she presented a career retrospective at

the Rotterdam Film Festival and her work was performed at the Velaslavasay Panorama in Los Angeles, Bozar in Brussels and the Centre Pompidou in Paris.

Rachel Mayeri is a Los Angeles-based artist working at the intersection of science and art. Her videos, installations, and writing projects explore topics ranging from the history of special effects to the human animal. Her multi-year project *Primate Cinema* explored the scientific and popular representations of the boundary between human and non-human primates in a series of video experiments; works in the series have been honored at Ars Electronica and screened at major film and art festivals such as Sundance, Berlinale, True/False Film Festival, Transitio Mexico Festival of ElectronicArt, Abandon Normal Devices and Edinburgh Festival of Art. Her recent work includes *Orfeo Nel Canale Alimentare (Orpheus in the Alimentary Canal)*, an animated opera about the digestive tract. Mayeri is Guest Curator at the Museum of Jurassic Technology and Professor of Media Studies at Harvey Mudd College.

Cherlyn Hsing-Hsin Liu is an artist, filmmaker, and writer whose work is grounded in literature and the conceptual avant-garde. Cherlyn's creative activity often starts from a life event or curiosity concerning an anomaly in language or in the aging material world. Her working method at various times involves handcrafted material, mixed media, and experimental interchange between new and old technologies. Cherlyn's films have been shown internationally at venues and festivals including Edinburgh International Film Festival, Helsinki Festival (Finland), Festival des Cinémas Différents et Expérimentaux de Paris, Image Forum Festival (Japan), Crossroads Film Festival at SFMoMA (USA), among others. She received the Jury Award at the Ann Arbor Film Festival for *How Old Are You? How Old Were You?*.

Jheanelle Brown is the Project Director and Curator for *Experimentations: Imag(In)ing Knowledge in Film*, leading project management, offering scholarly and curatorial guidance to project scholars, developing several film programs, developing the overall curatorial framework of the film series, and serving as co-editor of the resulting publication. Jheanelle is a film curator/programmer, lecturer, and arts administrator based in Los Angeles whose curatorial practice creates frameworks to explore the boundlessness of Black life in experimental and non-fiction film and video. She is currently Special Faculty at California Institute of the Arts. She has co-curated *Time Is Running Out of Time: Experimental Film and Video from the L.A. Rebellion and Today* and the traveling film showcase *Black Radical Imagination: Fugitive Trajectories* from 2018 to 2019.

Experimentations Program 2

Rethinking Bodies, Rethinking Gender: Biology's Expansive Otherworlds

Sunday September 15, 2024, 7:30 pm

In person: Cherlyn Hsing-Hsin Liu, Jheanelle Brown

Curated by Jheanelle Brown

Bodies in flight, bodies in stasis. Our bodies are bound by both the current reality and aspirational future of science, but expand even further in the search for an otherwise. This program takes as its jumping-off point questions, experiments, and memories of the body, wrestling with history, memory, gender, social institutions. Junha Kim and Noam Youngrak Son approach deconstructions of humanism and socially-encoded bodies with whimsy and sardonic humor. Léonie Hampton, Maria Fernandez Pello, and Cherlyn Hsing-Hsin Liu hone in on the atmospheric intimacy of human bodies and the memories they hold. Jeamin Cha and Jes Fan present the expansive potential of scientific practices that inform race, history, violence, and personhood.

Screening:

Our Body is a Planet

Léonie Hampton, 2022, digital, color, sound, 11 min. Los Angeles premiere

This film is the result of the MRC Centre for Medical Mycology's exploratory artist's residency with Devon-based artist Léonie Hampton of Still/Moving, in partnership with Arts and Culture, University of Exeter.

"A blend of horror and beauty grew as I learnt from the stories and images about fungi that the scientists shared with me. The film is truly a collaborative outcome that tries to capture the journey I was taken on." Léonie

Léonie has an internationally acclaimed art practice. She studied Art history, specializing in contemporary European and American art, and is a part time AL Associate lecturer in photography at LCC London. Martin studied architecture at the Bartlett and visual anthropology at Goldsmiths. He is a maker of films and sculptures, and a grower of vegetables. Laura is an artist and post-doctoral researcher, focusing upon the relationship between climate change and colonization.

Yummy Body Truck

By Noam Youngrak Son, 2021, digital, color, sound, 7 min. Los Angeles premiere

Noam Youngrak Son's YUMMY BODY TRUCK is a fictional food truck that sells edible human body parts. What sounds like cannibalism at first turns out to be a biotechno-queer fantasy of interspecies mixing – quite literally so. In the computer-generated video, the pancake-shaped head of a "fluidic chimera" tells of its creation: that a rapidly spinning blade has taken on a multitude of organisms – from bacteria and fungi to plants, insects, reptiles... and also sometimes hominids – ingested, ground up their flesh and mixed it all into a malleable paste of diverse cells, organelles, DNA, enzymes, hormones, pigments, toxins: a pool of proteins, amino acids, nucleic acids, phospholipids, and all sorts of different polymers with all sorts of unidentifiable energy states and genetic information. This mushy mass is now being modeled into human body shapes in the YUMMY BODY TRUCK – similar to the multi-species convergence from fishing waste being reshaped into desirable seafood as surimi.

How Old Are You? How Old Were You? 入世

By Cherlyn Hsing-Hsin Liu, 2017, 16mm, color, sound, 16 min.

Shot on 16mm film using a handmade camera obscura, *How Old Are You? How Old Were You?* fractures the logic of time to contemplate bringing oneself back to the origin, the womb. A dialogue between two selves – infant and adult, the film traverses through a series of psychological events, transforming memories, emotions, thoughts, and imagination.

“How Old Are You? How Old Were You? is a film about me and my mother. My mother and I were separated not very long after I was born. When we reunited 30 years later, she told me that throughout all those years she felt a hole in her body. The image of the hole stuck with me, and that is how the movie began. The film was shot with camera obscura to create an interplay between the real and ultra-realistic, and a fragmented sense of historical time and space. The Chinese title "Entry into the World" quotes the term "birth in the world" from Buddhism, implying that life enters the world as an embryo, undergoes training and maturity, and then realizes the joys and sorrows of the world, which is the journey of enlightenment.”

Cherlyn Hsing-Hsin Liu is an artist, filmmaker, and writer whose work is grounded in literature and the conceptual avant-garde. Cherlyn’s creative activity often starts from a life event or curiosity concerning an anomaly in language or in the aging material world. Her working method at various times involves handcrafted material, mixed media, and experimental interchange between new and old technologies. Cherlyn’s films have been shown internationally at venues and festivals including Edinburgh International Film Festival, Helsinki Festival (Finland), Festival des Cinémas Différents et Expérimentaux de Paris, Image Forum Festival (Japan), Crossroads Film Festival at SFMoMA (USA), among others. She received the Jury Award at the Ann Arbor Film Festival for *How Old Are You? How Old Were You?*.

The Posthuman Hospital

By Junha Kim, 2023, digital, sound, 5 min. Los Angeles premiere

The film showcases medical records of posthuman patients in an imaginary hospital through experimental digital images.

“*The Posthuman Hospital* is an experimental animation project inspired by Donna Haraway's '*Cyborg Manifesto*.' This film explores the uncertain boundaries between the non-human and the human in the context of technological advancement and the human body's relationship to it. The director utilizes various digital techniques to create a unique visual experience, including 3D scanning of everyday objects and overlaying super 8mm film scans onto 3D images to preserve the feel of film footage. Through these experimental images, the film presents a unique visual experience that questions the relationship between humans and technological entities, moving beyond Cartesian dualism. It does so by showcasing medical records of several posthuman patients in an imaginary hospital, offering insights into the interactions between humans and technological entities.”

Junha Kim - 1993 Born in Seoul, South Korea.

- 2020 Graduated from Sogang University of Art&Technology (BAS).

- 2022 Graduated from Calarts of Art&Technology (MFA).

- He is working as an Independent experimental animation filmmaker.

Mother is a Woman

By Jes Fan, 2018, digital, 4 min. Los Angeles premiere

Videographer: Asa Westcott

Scientific Collaborator: Rian Hammond at Coalesce Lab,

Participants: King Cobra, Jaamal Benjamin, Han Feuer, Cas Ryan, Buzz Slutsky, Jes Fan,

Set assistants: Aelita Mars, Ellen Rust

In “Mother is a Woman”, Fan extracted estrogen from urine samples collected from their post-menopausal mother. This estrogen was then blended into a face cream and distributed to Fan’s network of non-biological kin. This project grapples with the slippery constitution of “natural” and “synthetic” genders, posing a series of seemingly absurd questions: What happens if I re-feminize my body with my mother’s estrogen? If your body absorbs my mother’s estrogen, are you feminized by her? If so, who are you to her, and who are you to me? Can our epidermis be our first contact of kinship? Can kinship be infectious?

Xenophobia

By Jes Fan, 2018-2020, digital, 7 min. Los Angeles premiere

Videographer: Asa Westcott

Scientific Collaborator: Brooklyn Bio

Participants: Cameron Granger, Cas Ryan, Xin Liu

"Xenophobia" chronicles Fan’s pursuit of eumelanin pigment, the molecule responsible for skin color found in both human and non-human bodies. Referencing the aesthetics of both microscopic imagery and autonomous sensory meridian response (ASMR) videos, "Xenophobia" includes actions such as dissecting squids and bursting their ink sacs, harvesting fungi with scalpels, and locating bodily moles, irises and skin. The work also includes close-ups of bulbous tumors protruding from faces in the medical paintings by Qing Dynasty painter Lam Qua. In this work, Fan presents an absurdist investigation and fetishization of the molecule responsible for centuries of racial othering, suggesting how this molecule in fact exists within all of us, human or not.

Jes Fan (b. 1990, Canada) is a Brooklyn-based artist who was raised in Hong Kong. He frequently employs organic materials and other components that invoke the body to explore the queer possibilities of nature and animacy. In his biomorphic forms and tactile sculptures, Fan places the visual elements of human contour—something biological and living—alongside the angular geometric tubings to evoke visceral responses from his viewers. Throughout his practice, Fan examines complex ideas of sexuality, gender, race, and species to complicate binary thinking.

Fan is the recipient of various fellowships and residencies, including the Creative Capital Grant, (2023-2024), Pollock-Krasner Foundation Grant (2022), Joan Mitchell Painters and Sculptors Grant (2017), as well as the Jerome Hill Artist Fellowship (2019-2020). Recent exhibitions include Whitney Biennial (2024), M+ Siggs Prize (2023); MIT List Visual Arts Center, UCCA Dune (2022); Kunsthall Trondheim (2021); Rockbund Art Museum, China (2019) and Hayward Gallery, UK (2019). He also participated in the Venice Biennale (2022), New Museum Triennial (2021), Liverpool Biennale (2021), Sydney Biennale (2020), Socrates Annual (2019).

Autodidact

By Jeamin Cha, 2014, South Korea, HD digital, color, sound, 9 min.

Youngchun Hur is the father of Private Wonkeun Hur who lost his life in 1984 (during the Fifth Republic of Korea). Suspecting the death of his son, Mr. Hur taught himself forensic medicine to reveal the truth. Autodidact was initiated by my meeting with Mr. Hur, at that time, a family member of the victim as well as an unofficial forensic investigator. The video shows magnified images of Mr. Hur’s investigative materials he studied and his handwritings, while two different narrators tell a story. (The script was made based on my conversation with Mr. Hur about his struggles, in which he went against the state’s cracking down on his attempt to unearth the truth over the last 30 years. The topics of conversation also include politics and key life events of the time, and the forensic evidence he found.) The two alternating narrators are Mr. Hur himself and a man in his early twenties. The work attempts to reflect the “voice” of the others through reading the material only with eyes, reading aloud, and re-reading by a different person’s voice.

Jeamin Cha is an artist based in Seoul whose practice spans film, performance, installation, and writing. Cha's work deals with the relationship between the psychological, emotional, and physical. She approaches the reality of individuals through processes of field studies and notes personal interviews of hard-to-articulate experiences. It is also interested in preserving unknown areas that are gradually shrinking as technology advances. Cha has participated in numerous group exhibitions and festivals, including EVA International; Singapore Biennale; Leeum Museum of Art; Asian Culture Center; Film at Lincoln Center; KADIST; Barcelona Museum of Contemporary Art; National Museum of Modern and Contemporary Art; Gwangju Biennale; Seoul Museum of Art Biennale Mediacity; Berlin International Film Festival; International Short Film Festival Oberhausen.

Bodies and Places are Contiguous

By Maria Fernandez Pello, 2021, digital, 10 min.

Earth's surface cuts across every one of us, it traverses our bodies in the shape of a tube, challenging distinctions between the inside and the outside, the body and the world, self and nonself. *Bodies And Places Are Contiguous* is a visual experiment, an effort to attend to the recurrent cylindrical formations that permeate human bodies, our technology, our parasites, and most of our cities' infrastructures. Through a focus on form, the project seeks to generate unexpected connections between categories often seen as entirely separate from each other. The connections that emerge from the repeated attention to tubes are also seen as a challenge to traditionally bounded understandings of the human, the body, and the world. In the film, as inside of any tube, perspective is lost, there is no up nor down, inside or outside, just a dizzying encounter with sameness. Music score improvised by Marina Peterson and Cassius Walker.

Maria Fernández Pello is a visual artist and researcher from Madrid, Spain, working at the intersection of documentary art and biomedical science. Her current project explores the use of live microorganisms to treat autoimmune conditions, and how these therapies are redefining the boundaries between the body and the world, sensation and affect, materiality and media. She is also pursuing a PhD in Sociocultural Anthropology at UT Austin. Her work has been presented in exhibitions and film festivals worldwide.

Coming soon to Los Angeles Filmforum:

Sept 19 – Experimentations 3: *Between Land and Sky, Accounting for the In-Between:*

Nostalgia for the Light, at Vidiots

Sept 22 - *Mykola Ridnyi*, with *Kyiv to LA*, at 2220 Arts + Archives

Oct 4 – Experimentations 4: *Repossessing the Spirit of Myths in Africa Through Cinema: Yeelen*, at the Autry Museum

Oct 6 – Experimentations 5: *Ritualizing Knowledge Systems*, at 2220 Arts + Archives

Oct 20 – *The Wolf House*, at 2220 Arts + Archives

Oct 27 – Experimentations 6: *Documentary and Science Fiction: Locating the Uncanny in 1980s Chinese State-Sponsored Films*, at 2220 Arts + Archives

Nov 3 – Experimentations 7: *Carolina Caycedo*, with *VPAM*, at 2220 Arts + Archives

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