

SYNOPSIS

Truth or Consequences is a speculative documentary about time and how we weave the past into the present and our possible future.

Set in the small desert town of Truth or Consequences, New Mexico, the film takes place in the shadow of the world's first commercial Spaceport. Subtly set in a near future when space travel has begun, the film follows five residents in the town.

Anchored in observational documentary footage filmed over three years, the film weaves together archival, virtual reality worlds, an improvised score by Bill Frisell, and a speculative premise based on the real spaceport located just outside of town.

These intertwine to create a lyrical meditation on progress, history, and how we navigate a sense of loss within ourselves and a changing world.

Click on sections below to navigate to:

[Reviews & Quotes](#)

[Documentary](#)

[Virtual Reality Worlds](#)

[Bill Frisell Score](#)

[Director's Statement](#)

[Meteoric Art & Film Festival](#)

[An Artifact](#)

[Screenings & Festivals](#)

[Credits & Partners](#)

[Team Bios](#)

[Contact, Links, Press Materials](#)

REVIEWS & QUOTES

"Haunted and haunting. Jayanti threads the real-life stories of this town's inhabitants through the impressionistic narrative [...] the tales are given further resonance by the strangeness of the place, and by a reflective electric-guitar score by Bill Frisell."

- [THE NEW YORK TIMES](#)

"a profound reflection on mankind's eternal urge to seek new frontiers"

- [POV MAGAZINE](#)

"one of the best documentaries that came out in 2020"

- [THE BOSTON GLOBE](#)

"A truly remarkable film about human fragility, imagination and time"

- Cíntia Gil, SHEFFIELD

"The characters she has us living with are always front and center, and on display is her humanistic gift of putting people at ease and earning buried life stories and emotions. *Truth or Consequences* is the product of a great documentarian letting her heart guide her"

- [MUBI NOTEBOOK](#)

"A thoughtful, surprisingly moving, and extremely ambitious film, one that employs an innovative style and some unconventional pacing to explore an unusually complex philosophical and emotional landscape."

- [THE ARTS FUSE](#)

"Jayanti repeatedly demonstrates a gift for making mundane visual moments feel transcendent [...] *Truth or Consequences* is admittedly not a film for everyone. But for those willing to surrender themselves to its spell, it will reveal itself to be a beautiful enigma."

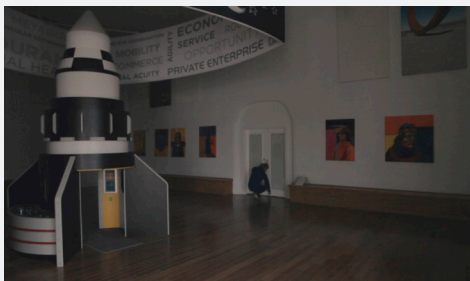
- [BEYONDCHRON](#)

"The juxtaposition of humanity, place and destiny is the backbone, the storyline, of your film. By honoring the nature of ordinary people and the use of historical reference along with an immense vision of place, you have created an extraordinary pallet of color, time and texture to paint a canvas of the future as now. Bringing me into the process and allowing my world to be a color on your wheel is a privilege. Thank you."

- Olin B. West, FEATURED IN THE FILM

DOCUMENTARY

The heart of the film is observational documentary footage filmed in the town of Truth or Consequences, New Mexico ("TorC") over the course of three years. The film spends time with many people but is centered around Yvonne, Olin, George, Katie and Philip.



YVONNE



GEORGE



OLIN



KATIE



PHILIP



VIRTUAL REALITY WORLDS

Creatively led by artist Alexander Porter, the film contains animation-like sequences filmed in virtual reality worlds. Creatively misusing photogrammetry, a technique which creates 3D models from images, the worlds were created from the documentary footage.

Collaborating with Hannah Jayanti, Elliott Mitchell and Claire Hentschker, they extracted individual frames from the footage. This allowed them to create 3D models of places in the film such as Yvonne's trailer, George's museum, Philip's trailer park, the spaceport. They placed these 3D models into a video game engine and built a custom recording software. The sequences in the film are first person recordings of them walking around this strange and familiar world in virtual reality.

Filming in VR created a human presence with handheld camera movements that echo the documentary footage. Because of the creative misusing of photogrammetry, the models are intentionally incomplete with artifacts that echo the experience of remembering. They feel as though a future archeologist (the filmmaker? the audience?) is trying to piece together that which came and went.

BILL FRISELL | SCORE

The original score was created by legendary guitarist Bill Frisell, who improvised to projected footage over the course of a year and a half. An intuitive, collaborative process where the film and the score responded to each other, this allowed Bill an immediate, emotive and spontaneous response, creating music that matches the sensitivity and lyricism of the film.

View a short video [here](#) from one of their recording sessions.

DIRECTOR'S STATEMENT

Speculative documentary is a term that my partner Alexander Porter and I started using during the editing of *Truth or Consequences*. We made the term up once we realized that conventional narratization and story structure were not working for the footage we had captured.

We were trying to figure out how we could create an emergent structure borne out of listening to the footage, especially what the people we filmed with had chosen to share about who they were and what mattered to them. We have of course since discovered that other artists are, and have been, making work using this term in a myriad of ways.

For *Truth or Consequences*, we use speculative documentary to connote that the film subtly takes place in the near future, or at least that it is not entirely set in the past like most documentaries are.

More importantly for us and the rest of our collaborators, the term embodies a way of working that we're deeply passionate about where experimenting with form and process are political and ethical acts. During editing we found that whenever we followed the conventions of good documentary filmmaking we made choices that felt extractive, othering and even violent - squeezing people into story arcs and character trajectories and 3-act structures which had nothing to do with them, their lives, or what they had shared with us on camera.

Through making this film we've come to articulate that sometimes it takes an act of breaking form to get back to the foundations of documentary filmmaking which for us are about listening, bearing witness, finding the extraordinary in the seemingly ordinary, and using the camera to elevate parts of our lives and worlds that are often overlooked or considered unworthy of being recorded.

This is what *Truth or Consequences* is dedicated to, and we see the film as part of a larger project of elevating conversations around listening, co-creation, integrity of process, and how documentaries represent the world and thereby shape the future.

METEORIC

While making the film, we collaborated with the town of TorC and many people we filmed with, to co-create the art and film festival, Meteoric.

In the same spirit of listening and co-creation that the film is built on, we started having year long conversations with people in TorC about what they wanted for themselves and their community. In collaboration with artists from around the world and residents of TorC, we began wondering if it was possible to create sustainability out of what makes the town so unique - this incredible time and space to create, both art and a life of one's choosing.

Through these conversations, we created Meteoric, a public art & film festival in the town dedicated to re-envisioning what a community led festival can be.

The 2019 inaugural year was a three day weekend in TorC that was free and open to all with film screenings, workshops, art installations, performances, facilitated conversations, public forums, and collective meals. Hundreds of people came to the town for a celebration of the character of the place, on their terms. It was a remarkable collaboration between a group of acclaimed artists and storytellers from TorC and around the world imagining a sustainable future based on communities working together, and how people from diverse backgrounds can learn from each other and create together.

You can discover more about the project and collaborators at www.meteoric.world.



AN ARTIFACT

As an extension of the film, we created the immersive web experience: *An Artifact*, where the past, present and future intertwine.

These explorable spaces combine elements of the film: virtual worlds reconstructed from documentary footage, documentary scenes, studio sessions of Bill Frisell creating the improvised score, archival footage from the area, and audio captured in the town.

An Artifact is set within the virtual reality worlds created by artist Alexander Porter, in collaboration with [Claire Hentschker](#), [Elliott Mitchell](#) and [Hannah Jayanti](#). The filmmakers used documentary footage to recreate places in the film such as Yvonne's trailer, George's museum, Philip's trailer park, the spaceport. These worlds have, until now, only been experienced by the people who made them.

An Artifact is a collaboration between [Adam Paikowsky](#), [Arthur Longbottom](#), [dotdotdash](#), [Alexander Porter](#), [Hannah Jayanti](#) and [Sentient.Art.Film](#).

Explore the worlds by visiting: www.torcfilm.com/artifact

FESTIVALS, AWARDS & SCREENINGS

International Film Festival Rotterdam, Netherlands (*Bright Futures Competition*)

Sheffield Doc | Fest, United Kingdom

Dok Leipzig, Germany (*International Competition & Film Critic Competition*)

DOXA Documentary Film Festival, Canada (*Feature Documentary Competition*)

Camden International Film Festival, USA

Santa Fe Independent Film Festival, USA (*Best New Mexican Feature*)

Calgary Underground Film Festival, Canada (*Special Jury Prize*)

Boston SciFi Film Festival, USA

London SciFi Film Festival, UK

Guth Gafa International Documentary Festival, Ireland

Bogota International Film Festival, Columbia

American Film Festival / New Horizons, Poland (*Documentary Competition*)

San Francisco Documentary Festival, USA (*Centerpiece Film*)

Maysles Documentary Cinema | After Civilization Series, USA

Amherst Cinema | Bellwether Series, USA

Union Docs | Future Present Series, USA

Laemmle Theaters, Los Angeles, CA

The Future of Film is Female, New York, NY

Museum of the Moving Image, Queens, NY

The Parkway Theater, Minneapolis, MN

CinéSPEAK, Philadelphia, PA

Epsilon Spires, Brattleboro, VT

The Brattle Theater, Cambridge, MA

The Portland Museum of Art, Portland, ME

Lumiere Cinema, Los Angeles, CA

DCTV, New York, NY

The Guild Cinema, Albuquerque, NM

Taos Center for the Arts, Taos, NM

The Screening Room, Tuscon, AZ

Jacob Burns Film Center, Pleasantville, NY

The Cinematheque, Vancouver, CA

Facets Cinema, Chicago, IL

CREDITS

Hannah Jayanti Director, Producer, Writer, Editor, Cinematographer, Sound
Sara Archambault Producer
Maida Lynn Executive Producer
Linda Dodwell Executive Producer
Alexander Porter Co-Writer, VFX Creative Director, Photogrammetry Lead
Bill Frisell Composer
Mary Lampson Consulting Editor
Scott Hirsch Post-Production Audio
Anne Yao Assistant Editor

IN ASSOCIATION WITH

Arch + Bow Films
Genuine Article Pictures

DISTRIBUTED BY

Sentient.Art.Film

SUPPORTED BY

Sundance Documentary Fund
Sundance Edit & Story Lab
Tribeca Film Institute All Access
New York State Council on the Arts
Jerome Foundation
Camden / TFI Documentary Retreat presented by CNN Films
True/False & Catapult Rough Cut Retreat
Puffin Foundation
Creative Culture Residency at Jacob Burns Film Center
Women Make Movies Production Assistance Program

TEAM

Hannah Jayanti (*director, producer, writer, cinematographer, editor, sound*) is a documentary filmmaker, organizer and educator. She's dedicated to changing the way we listen to each other through the art of nonfiction. Her work has screened at the Smithsonian, Sheffield Doc | Fest, Dok Leipzig, Rotterdam, Tribeca Storyscapes, The New Yorker Festival, Museum of the Moving Image, UnionDocs, Camden International Film Festival, among others. Her work has been supported by Sundance Institute, Sundance Edit & Story Lab, Tribeca Film Institute, New York Council on the Arts, New York Foundation for the Arts, Jerome Foundation, The Knight Foundation, among others. Her organizing work includes co-creating spaces that model anti-capitalist practices while creating surprising futures, including [Meteoric](#), a free and public arts & film festival in Truth or Consequences, NM, and [IDD](#), a non-hierarchical and growing group of independent documentary directors. As an educator she's focused on free and low cost media training and literacy through community media and public access. More at www.hannahjayanti.com.

Sara Archambault (*producer*) is a Creative Producer dedicated to the craft of artful nonfiction storytelling. She has an extensive professional history in production, programming and foundation work, including 10 years as Program Director at the LEF Foundation, and 9 years as Head Programmer of award-winning documentary film series The DocYard. Past producing credits include Emmy-nominated documentary *Traces of the Trade* (Sundance, POV 2008), Sundance-supported *Street Fighting Men* (IFFBoston 2017), award-winning short *Community Patrol* (Big Sky, T/F 2018) and *Truth or Consequences* (Rotterdam 2020). Sara's work has received support from Tribeca Film Institute, Sundance Film Institute, SFFILM, Hot Docs International Pitch Forum, Film Independent, Stella Artois/Women in Film Finishing Fund and IFP Spotlight, among others. Sara was a 2013 Sundance Creative Producers Lab Fellow and sited among the "Ten to Watch" by The Independent. More at www.archandbowfilms.com.

Alexander Porter (*co-writer, vfx creative director, photogrammetry lead*) is an Emmy award winning immersive director, digital artist and educator. Nominated for a Cinema Eye Honors Award for Alex Gibney's *Zero Days* (Berlin, 2016), recent credits include *The Changing Same VR* (Sundance 2021), *Blackout* (Tribeca Storyscapes, 2017), *Zero Days VR* (Sundance, 2017), *Love Child* (Sundance, 2014), *CLOUDS* (Sundance, 2014). He is a co-founder of [Scatter](#), an Emmy-award winning studio creating immersive films. He is the co-creator of the virtual and augmented reality creative tool, [Depthkit](#), the most widely used software for Volumetric Filmmaking. Alexander has taught at NYU, spoken at MIT, Museum of Art & Design, Carnegie Museum of Art, School of the Art Institute of Chicago, and Eyebeam among others. More at www.alexanderporter.net.

Bill Frisell (*composer*) is a Grammy award-winning and thrice nominated guitarist and composer, whose career spans more than 35 years and 250 recordings. Frisell has collaborated with Paul Simon, Brian Eno, Paul Motian, John Zorn, Elvis Costello, Marianne Faithful, Van Dyke Parks, Lucinda Williams, Rickie Lee Jones, Ginger Baker, Loudon Wainwright III, Suzanne Vega, The Frankfurt Ballet, BCC Symphony Orchestra, The Los Angeles Philharmonic, among many others. He's scored numerous films and contributed to soundtracks including: Wim Wender's *Million Dollar Hotel*, James Mangold's *Walk the Line*, Bill Morrison's *The Great Flood*, Gus Van Sant's *Finding Forrester*, Rory Kennedy's *American Hollow*. More at www.billfrisell.com.

Additional team at: www.torcfilm.com/team

CONTACT

Inquiries and bookings: sentient.art.film@gmail.com

Everything else: truthorconsequencesfilm@gmail.com

LINKS

www.sentientartfilm.com/truth-or-consequences

www.torcfilm.com

facebook.com/TorCFilm

instagram.com/torcfilm

twitter.com/torcfilm

PRESS MATERIALS

[Press Folder](#)