



EXPERIMENTA

Experimenta Mixtape #3

Horoscope

Filmmaker: Travis Miles
UK 2011-2018
2 mins

The Arrival of a Train at La Ciotat Station (Arrivée d'un train à La Ciotat)

Production Company: Lumière Brothers
With:
Madeleine Koehler, Marcel Koehler,
Jeanne-Joséphine Lumière,
Marguerite Lumière, Rose Lumière,
Suzanne Lumière (*standing on platform*)
France 1896
1 min

The Countryman's First Sight of the Animated Pictures

Director: R.W. Paul
Production Company:
Paul's Animatograph Works
UK 1901
1 min

Mona Lisa

Filmmaker: Roger Hewins
Director of Photography: Karen Ingham
Editor: Roger Hewins
UK 1983
3 mins

A Sign Is a Fine Investment

Director: Judith Williamson
Production Company:
Arts Council of Great Britain
Executive Producer: Rodney Wilson
Producer: Judith Williamson
Writer: Judith Williamson
Photography: Clive Tickner
Additional Photography: Erika Stevenson
Rostrum Photography: Frameline
Stills Photography: Clive Frost
Editors: Brand Thumim, Trevor Williamson
Art Director: Phoebe De Gaye
Music: Steve Shearsby
Sound Recording: David John, John Anderton
Sound Editor: Sarah Vickers
With:
Fiona Trier
Maryanne Gordon
Terry Hardy
Sarah Scodbo
Sam Smith
Nicholas Robinson
Peter Webb
UK 1983
45 mins

Love on the Wing

[Made] By: Norman McLaren
Production Company: GPO Film Unit
[Producer]: Alberto Cavalcanti
Camera: Jonah Jones, F. Gamage
Colour by: Dufaycolor
Music from Divertissement by: Jacques Ibert
Sound System: RCA Ultra Violet Recording
UK 1939
4 mins

The Pickers

Filmmaker: Adam Chodzko
UK 2009
18 mins

Horoscope Travis Miles 2011 – 2018

Travis Miles, born California; bored Southampton. Can be contacted via the confidential ads in *The Burlington Magazine*.

The Arrival of a Train at La Ciotat Station Lumière Brothers 1896

A 45-second-long recording of a train's arrival in the station of the French town of La Ciotat, *Arrivée d'un train (à la Ciotat)* was among the Lumière brothers' early actualities. They positioned their Cinématographe on the platform to capture the advancing train from its front and side: its engine steams diagonally toward the camera (and, by extension, viewers) and then passes out of the frame, replaced by its flank of cars. The train slows to a stop, and the platform blooms into activity as passengers busily embark and disembark.

moma.org

The Countryman's First Sight of the Animated Pictures aka The Countryman and the Cinematograph R.W. Paul 1901

Also known by the even more descriptive title *The Countryman's First Sight of the Animated Pictures*, this is available only as a fragment – though R.W. Paul's catalogue describes the film in full. What survives runs from the end of the first film the countryman sees to the start of the third, with the second (the train) presented in full.

Although primarily a comedy – R.W. Paul's own catalogue refers to the lead character as 'the yokel', making it clear that he was intended as a figure of fun, and so self-evidently stupid that even the most lowly member of Paul's own audience could still look down upon him – the film is also an interesting, if exaggerated, portrait of how early cinema audiences reacted to what was then an astonishing novelty.

Michael Brooke, screenonline.org.uk

Mona Lisa Roger Hewins 1983

Leonardo's painting *Mona Lisa* must be the most well-known 'old master', and also the most systematically and ruthlessly exploited. This short film pleads guilty of adding to the body of ever increasing quotation, but with the motive of commenting upon the images ubiquity. The film initially establishes a familiar situation – that of the camera viewing people viewing the painting in a gallery. As our attention is slowly focused upon the woman's 'mysterious smile', this attention is dramatically and surprisingly arrested revealing a much more practical context for the image.

Potentially the first of a never-to-be-realised series cataloguing ash-trays, drinking mugs, plant-pot holders, table-mats, and similar souvenirs exhibiting images of famous works of art, the film is a visual joke, an anecdote based upon the popularity of the painting as decoration.

rogerhewinsfilms.co.uk

A Sign Is a Fine Investment Judith Williamson 1983

This fascinating documentary charts the history of advertising from 1897 up to 1960 – as the era of the Mad Men took hold. Specifically focusing on the depiction of work and its gradual disappearance from advertising imagery, Judith Williamson's astute film borrows visual tricks from contemporaneous political films like *Tout va Bien* and *Riddles of the Sphinx* to illustrate her thesis.

Judith Williamson is the author of *Decoding Advertisements: Ideology and Meaning in Advertising* (1978, latest edition 2010)

Love on the Wing Norman McLaren 1939

Norman McLaren's first major masterpiece must be one of the weirdest advertisements ever made for a public utility, and it was duly treated with

Projection Instructions

Filmmaker: Morgan Fisher

Producer: Morgan Fisher

USA 1976

4 mins

BFI FLARE

London LGBTQ+ Film Festival

21-31 March

Vision Portraits

Gay filmmaker Rodney Evans explores his loss of sight and discovers artists who are blind or visually impaired, in a film of ravishing pleasures.

Sat 23 Mar 20:50; Sun 24 Mar 14:10

Escape from Rented Island: The Lost Paradise of Jack Smith

An experimental film essay springing out of a 20-year project to restore and preserve Jack Smith's body of work.

Sat 23 Mar 16:30; Sun 24 Mar 20:50

Short Films of Marlon Riggs

Marlon Riggs was a legendary black gay filmmaker whose poetic style pulled no punches in examining the relationship between race, gender, sexuality, capitalism and the media. This is a rare opportunity to see all three of his early short films.

Sun 31 Mar 15:50

In Place of the Real

Abstractions of queerness make up this collection of experimental short films, showcasing the best in contemporary artists' film and video.

Wed 27 Mar 17:30



THE FILMS OF JEAN-MARIE STRAUB AND DANIEL HUILLET

Moses and Aaron + intro by Sam McAuliffe, Goldsmiths, University of London

Thu 14 Mar 18:00

Fortini/Cani

Thu 14 Mar 20:50

History Lessons

Sat 16 Mar 13:30 (+ intro by Martin Brady, King's College London)

History Lessons: Brecht, Straub-Huillet and the British context

Sat 16 Mar 15:50

Class Relations

Sun 17 Mar 19:45; Wed 20 Mar 18:00 (+ intro by Helen Hughes, University of Surrey)

From the Cloud to the Resistance

Mon 18 Mar 18:15

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extreme mistrust by his GPO paymasters (the Postmaster-General claimed it was too erotic and too Freudian) and given restricted distribution.

Suffused with Surrealism – then one of McLaren's major obsessions – it overlays virtuoso hand-drawn animation over complex coloured backgrounds shot with the aid of a multiplane camera to add an impression of depth (a technique McLaren would constantly return to in his later Canadian work). These range from views of recognisable buildings (naturally including the Post Office) to far stranger landscapes reminiscent of the work of Giorgio De Chirico and Yves Tanguy, Surrealist painters with an unusually strong sense of architectural space.

Michael Brooke, screenonline.org.uk

Best known as a director of animated films, Norman McLaren was a pioneer and an innovator throughout his long and distinguished career. Among his many accomplishments, he developed new ways of thinking about animation, including hand-drawn animation, drawn-on-film animation, pixilation and graphical sound. The highlight of his career came in 1952, when he won the 'Best Documentary' Oscar for *Neighbours*. As well as his Oscar triumph, McLaren has also won awards at ceremonies around the world including the Palme d'Or at the 1955 Cannes Film Festival and a BAFTA in 1969.

scotland.org/features/norman-mclaren-the-animation-pioneer-who-changed-the-film-industry

The Pickers Adam Chodzko 2009

The Pickers shows a group of Romanian migrant workers at a UK strawberry farm who alternate their intensive strawberry picking with the editing and mediation of a 20th century film archive of British migrant hop pickers. Sited in a parallel reality, distinctions are blurred as to where and when events are set, as they are between notions of labour and leisure, and the identity of an archive and its dissemination. *The Pickers* becomes a dream; a Romanian advertisement to British migrant workers to come to Romania.

lux.org.uk

Adam Chodzko is an artist working across media, exploring our conscious and unconscious behaviour, social relations and collective imaginations through artworks that are propositions for alternative forms of 'social media.' Exhibiting work nationally and internationally since 1991, his work speculates how, through the visual, we might best connect with others.

adamchodzko.com

Projection Instructions Morgan Fisher 1976

An exploration of the process of film making from the moment of filming to the act of projection executed with wry humour and precise observation. Every film must be performed by the projectionist. This one requires extra attention, as all the textual instructions on the screen need to be read and respected.

Morgan Fisher's films, usually grouped with the structuralist movement, explore their own means of production, examining the conventions that underlie film to generate radical new forms. His work in painting continues this strategy, examining the unspoken assumptions that have governed painting to create works that are no less radical. Fisher made his first film in 1968. He began showing paintings and related work in galleries in the early nineties, and is currently represented by Galerie Daniel Buchholz, Cologne, and China Art Objects Galleries, Los Angeles. In 2005 a survey of his films curated by Chrissie Iles, travelled from The Whitney Museum of American Art, New York, to Tate Modern, and the Museum of Contemporary Art, Los Angeles. His exhibition at Portikus, Frankfurt, in 2009 was a site-specific architectural installation that occupied the entire space.

ravenrow.org/exhibition/morganfisher

Programme notes and credits compiled by the BFI Documentation Unit

Notes may be edited or abridged

Questions/comments? Email prognotes@bfi.org.uk