



## EXPERIMENTA

# Experimenta Mixtape #5

### **The Dazzling Image**

*Producer:* Jane Thorburn  
*Production Company:* After Image  
C4 tx 6.7.1992  
UK 1992

### **Coping with Cupid**

*Filmmaker:* Viviane Albertine  
*a BFI production*  
*in association with:* Channel Four  
*Executive Producer:* Kate Ogborn  
*Producer:* Sophie Martinez  
*Written by:* Yolande Brener,  
Sarah Miles, Fiona Dennison,  
Viv Albertine  
*Lighting Cameraman:* Colin Fox  
*Film Editor:* Christine Booth  
*Supervising Art Director:*  
Barbara Herman-Skelding  
*Costumes Designed by:* Morgan  
*Hair and Make-up:* Debbie Gould  
*Music Composed by:* Ben B, Kent B  
*Sound Recordist:* Simon Pinkerton  
*Researched by:* Yolande Brener,  
Sarah Miles  
*With:*  
Yolande Brener (*blonde 1*)  
Fiona Dennison (*blonde 2*)  
Melissa Milo (*blonde 3*)  
UK 1991  
18 mins

### **A History of Disaster with Marvels**

*Filmmaker:* Andrew Stones  
UK 1992  
12 mins

### **The Citadel**

*Filmmaker:* Cordelia Swann  
*Production Company:* Severe Pictures  
*Sponsor:* Arts Council of England  
*Photography:* Cordelia Swann  
*Offline Editor:* Marek Budzynski  
*Online Editor:* Darren Leathley  
*'Dido and Aeneas':* Henry Purcell  
UK 1992  
14 mins

### **A Dream of Venus Butterfly**

*Filmmaker:* Rosa Fong  
UK 1992  
12 mins

### **What is the 'Experimenta Mixtape'?**

It's a new series in the monthly BFI Southbank Experimenta strand. No introductions, no guests, no information about what will show in advance – at all – but a much broader range of films. Expect early cinema pieces, music videos, short films, maybe even adverts, as well as artist and experimental films. In theory, no hierarchies. Some experimental classics will feature but they won't be highlighted and it'll be up to you as to whether you think they're good, relevant or important or not. Programme notes are given out at the very end and these include information about each film and their maker, meaning you can follow up and learn more about anything that you like or find interesting. We'll be doing six or seven through 2019 and the intention is that it will be an ongoing, regular thing. We invite people to hang out and chat at the bar afterwards.

### **The Dazzling Image 1992**

Artists' videotapes and films on Channel 4 TV, produced by Jane Thorburn.

### **Coping with Cupid 1991 Dir Viviane Albertine**

Viviane Katrina Louise 'Viv' Albertine (born 1 December 1954) is an Australian-born British singer and songwriter, and author, best known as the guitarist for the English punk group The Slits. She lives in Camden, London.

[https://en.wikipedia.org/wiki/Viv\\_Albertine](https://en.wikipedia.org/wiki/Viv_Albertine)

### **Yolande Brener on 'Coping with Cupid'**

At the end of the 1980s, I performed as part of a trio of girls in blonde wigs called Golden Syrup. We intended to upend traditional views of women as objects by wearing granny underwear instead of bikinis and writhing on the floor like slugs instead of doing girly push-ups or giving our audience the V sign instead of smiling. Men got off on it anyway, and getting that kind of attention was a slippery slope. One of our final projects was a BFI short film called *Coping with Cupid*. I joined and moved into the Unification Church before it was released, so only learned later that we were banned from our own screening because the BFI feared an 'emotional bloodbath'.

Yesterday, I worked on a Nickelodeon Lucky Duck production about feminism, featuring Gloria Steinem, Linda Ellerbee and some very articulate teenagers. In 1963, Gloria Steinem wrote an essay called, 'A Bunny's Tale', describing the ridiculousness of being a Playboy Bunny. Girls today still deal with similar issues of body image and public representations of women. In *How to Be a Woman*, Caitlin Moran writes about how women are trivialised by the focus on their appearance. She writes, 'paps will take pictures of women going to the shops in jeans and a sweater, with no makeup on, and make it look like her world is on the verge of crumbling because she didn't have a blow-dry before she left the house.' Several of the teens on the Nickelodeon show are part of a group called the Spark Summit, which aims to 'reject the commodified, sexualised images of girls in media and support the development of girls' healthy sexuality and self-esteem.' They collected over 84,000 signatures in a petition delivered to *Seventeen* magazine, which then made a commitment to not alter the body size or face shape of the girls and models in the magazine. From the Nickelodeon show, I learned that the Equal Rights Amendment, which was drafted in 1923 still awaits approval. It says simply:

'Men and women shall have equal rights throughout the United States and every place subject to its jurisdiction. Congress shall have power to enforce this article by appropriate legislation.'

Gloria Steinem and Linda Ellerbee questioned how anyone could disagree with this statement. Some of the more conservative teens argued that the 13th

## SPECIAL EVENTS & REGULAR PROGRAMME

### A Clockwork Orange

Sun 25 Aug 20:10; Mon 2 Sep 18:10;  
Sun 8 Sep 20:00; Tue 10 Sep 18:10

**Member Exclusives: TV Preview: The Dark Crystal: Age of Resistance + Q&A**

Thu 22 Aug

**Projecting the Archive: It Started in Paradise + intro by BFI curator**

**Josephine Botting**

Tue 27 Aug 18:20

**Horror Noire: A History of Black Horror**

Thu 29 Aug 18:20

**Member Exclusives: Programme**

**Launch: The 63rd BFI London Film**

**Festival** Thu 29 Aug 20:30

**Terror Vision: Def by Temptation**

Thu 29 Aug 20:50

**Tinker Tailor Soldier Spy: 40th Anniversary Screening + Q&A with director John Irvin and actor**

**Michael Jayston**

Sun 1 Sep 14:30

**Seniors' Free Matinee:**

**A United Kingdom + intro**

Mon 2 Sep 14:00

**BFI Course: An Introduction to**

**Victorian Film (1895-1901)**

Wed 4, Wed 18, Wed 25 Sep  
18:30-20:30

**Woman with a Movie Camera:**

**Under the Skin + Q&A with director**

**Carine Adler**

Wed 4 Sep 20:20

**Member Picks: American Graffiti**

Sat 7 Sep 20:45

**BFI Musicals! Programme Launch**

Tue 10 Sep 18:20

**BFI NETWORK Nights** Thu 12 Sep 18:20

**Doctor Who: Mindwarp + Q&A with actors Colin Baker and Nicola Bryant**

Sat 14 Sep 12:00

**Doing Porridge with Dick Clement and Ian La Frenais**

Mon 16 Sep 20:30

**Experimenta: Finding Her Voice**

**Through The Lens: Feminist Avant-**

**Garde Films by Susan Stein and Others**

**+ Q&A with Susan Stein**

Wed 18 Sep 18:10

**BUG 60** Thu 19 Sep 20:45;

Thu 26 Sep 18:30, 20:45

**Future Film Labs: Sound and Music**

Sat 21 Sep 12:30

**African Odysseys: Capitaine Thomas**

**Sankara + Q&A with Dr Ama Biney,**

**Political Historian**

Sat 21 Sep 14:00

**Silent Cinema: Phantom of the Moulin**

**Rouge (Le Fantôme du Moulin-Rouge)**

Sun 22 Sep 13:15

**The Flesh and the Fiends + intro by**

**Jonathan Rigby, author of English Gothic**

Tue 24 Sep 18:20

**The Man in the White Suit + intro by**

**actor Stephen Mangan**

Tue 24 Sep 20:30

**Terror Vision: Necronomicon**

Thu 26 Sep 18:10

Amendment negates the necessity for the ERA, and that one can't ignore the inherent differences between men and women. Steinem suggested it would be better to forget about generalisations. Only when we see people as individuals rather than stereotypes can we truly relate as human beings. I grew up having mixed feelings about what it meant to be a woman. I agree with Steinem that the qualities we see as masculine or feminine exist on a continuum of human characteristics. It can only liberate us to view one another more as individuals and less as preconceived types. Yesterday, I was happy to see that young people are getting smarter about this all the time.

[yolandebrener.com/holyblog/tag/Viv+Albertine](http://yolandebrener.com/holyblog/tag/Viv+Albertine)

### A History of Disaster with Marvels 1992 Dir Andrew Stones

At art school in the 1980s I tried every art form I could, enthralled by the many ways of making things that could have both aesthetic and intellectual aspects. Later, I established myself as an artist using video, audio, and mixed-media installation. Twenty-five years into this career I undertook a PhD. I wanted to develop my thinking about the role of art in an increasingly scientified world, especially through writing. I gained a doctorate from Slade School of Fine Art/UCL with a written thesis: *What Art and Science Want: Disciplines and Cultures in Contention* (2011). I collect video and audio, make photographs and write (essays, rants, blog posts, lyrics, proposals). Whatever the material form of my exhibited work I am interested in the mixing up of discourse and emotion, and in partial perspectives on seemingly monolithic ideas, such as the scientific, the idea of culture itself, and Englishness.

[andrewstones.com](http://andrewstones.com)

The tape begins by treating the screen as flat document, or animated text. Use of mythologised narrative, graphics from alchemical texts, and quotations, establishes the split between religious and rationalist world-views which heralds modern science. *A History of Disaster...* attempts to place the idea of wonderment – a spur to human inquiry – into a context related equally to fantasies of material control, and apocalyptic scenarios beyond human control. The tape quotes Francis Bacon (1561-1626), a central figure in science's move to rational, empirical method, and Robert Oppenheimer, scientific director of the Manhattan Project, which developed the bombs dropped on Hiroshima and Nagasaki in 1945. The 'disasters' referred to in the title of the tape, and the epiphany of the final scene, are of an order suggestive of human frailty and the ultimate failure of the materialist vision. They reach the viewer as reports related by telephone, radio or word of mouth, in formalised domestic settings which, in the television context for which the tape was made, reflect the viewer's position.

<https://lux.org.uk/work/a-history-of-disaster-with-marvels>

### The Citadel 1992 Dir Cordelia Swann

Cordelia Swann was born in San Francisco and then grew up on the East Coast of the United States, but has lived the greater part of her life in London where she has been a practising film and video artist since 1979. Her work has been screened extensively in galleries, festivals, cinemas in Britain and abroad. During this time she has also worked as a college lecturer and artists' film and video curator, including for London Film-Makers' Co-op and London Film Festival.

'I would like to thank the person who gave me my first Brownie camera.'

[luxonline.com](http://luxonline.com)

'Once there was a woman who lived alone in a fairly prosperous citadel. If the weather was fine, a rare and precious occurrence, she would go out and explore, or she would do the shopping...' C.S.

'Chronicling the feelings and impressions of a not so sympathetic woman in the year of the first Gulf War we see a London at war that is, conveniently for its inhabitants, "...somewhere else.'" – C.S.

## IN PERSON & PREVIEWS

### Preview: *The Last Tree*

Sat 31 Aug 18:20

### Bait + Q&A with director Mark Jenkin and guests

Wed 28 Aug 18:15

### TV Preview: *World on Fire* + Q&A with writer Peter Bowker plus cast TBA

Tue 3 Sep 18:15

### TV Preview: *Temple* + Q&A with writer Mark O'Rowe, exec producer Liza Marshall, actor Mark Strong, and further cast TBA

Mon 9 Sep 20:15

### Preview: *For Sama* + Q&A with Waad al-Kateab, Hamza al-Kateab and Edward Watts, hosted by Jon Snow

Tue 10 Sep 20:20

### Midnight Cowboy: 50th Anniversary Screening + Q&A with photographer and production assistant Michael Childers

Fri 13 Sep 18:00

### Mark Kermode Live in 3D at the BFI

Mon 23 Sep 18:30

### Preview: *Good Posture*

Mon 23 Sep 20:40

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Join the BFI mailing list for regular programme updates. Not yet registered? Create a new account at [www.bfi.org.uk/signup](http://www.bfi.org.uk/signup)

'*The Citadel* ... marked a new stage of maturity in Swann's newly adopted autobiographical mode. Centring on the story of a woman who continues her life and goes about her everyday business in the relative safety of London as the Gulf War rages thousands of miles away, the film is overtaken by its sumptuous visuals of the city which manage to combine grandeur and the everyday. The underlying theme of danger and death is a grounding foil to the visual sumptuousness of the film and a contrast that can be found in a lot of Swann's work.' – Sotiris Kyriacou

Inspired by the tragedy of Dido and the fall of Carthage, with references to the stoning of Mary Magdalene and the execution of others, *The Citadel* documents the perceptions, actions and dreams of a woman as she experiences, or rather, doesn't experience, national and world events. Using a range of stunning imagery within an allegorical structure, *The Citadel* follows the imaginary journey of a woman through a city of beauty and desolation. Shot in lyrical documentary tradition, akin to the work of Humphrey Jennings, the piece weaves together a subjective narrative with an idiosyncratic vision of London.

NFT programme notes – *LEA presents Cordelia Swann*

### A Dream of Venus Butterfly 1992 Dir Rosa Fong

Rosa Fong is an award-winning writer and director. Her films have won awards from the BFI and Arts Council of England and she has directed programmes for both the BBC and Channel 4. Rosa has worked in Hong Kong as a commercials director and the UK directing music videos for MTV and Partizan. Michael Brooke in BFI Screenonline said, 'Rosa Fong's short film (*Red*) was and remains one of the very few British films to examine a British-Chinese culture clash on a level other than a comedic one.'

Her practice-based research explores transcultural identities and narrative structures and she has lectured on these at London University Birkbeck, the Victoria and Albert Museum and at national conferences. Her recent practice-led research focuses on memory, displacement, identity and performativity, and this is explored through a documentary called *Deconstructing Zoe*, about a transgender actor; a multimedia exhibition called *Dragons of the Pool* about the forced repatriation of Chinese seamen in Liverpool in 1946 and a series of short films called *BEAST*. Rosa is a Senior Lecturer on the Film and Television Production Programme and has module leader responsibilities for Digital Shorts, Genre Filmmaking, Television Drama and Independent Film. She is the departmental representative for Equality and Diversity.

<https://www.edgehill.ac.uk/media/staff/rosa-fong/>

A Magic Realist narrative of myth and power. Cathay is caught in the lush, tropical, but artificial, setting of the Lepidopterists' dream. In danger of becoming his sexual icon, she shifts between being the image of his fantasy and asserting her own desires – desires which play no part in his fanciful objectification. Cathay becomes increasingly absorbed in her own world of pleasure, until finally the beautiful metamorphosis of a butterfly becomes the catalyst for her transformation. – R.F.

<https://lux.org.uk/work/a-dream-of-venus-butterfly>

This programme includes other bits of passing cinematic ephemera and it also occasionally experiments with the modes of presentation.

If you would like to see more artist and experimental film screenings and activities at the BFI, then please let the BFI know here: <https://www.bfi.org.uk/form/contact-bfi-southbank>

The next BFI Experimenta event, *Finding Her Voice through the Lens: Feminist Avant-Garde Films by Susan Stein and Others*, takes place on Wed 18 September.

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Programme notes and credits compiled by the BFI Documentation Unit

Notes may be edited or abridged

Questions/comments? Email [prognotes@bfi.org.uk](mailto:prognotes@bfi.org.uk)