



EXPERIMENTA

Experimenta Mixtape #8

EVENTS & STRANDS

Silent Cinema: What Happened to Jones? + intro on behalf of Reginald Denny's granddaughter and biographer Kimberly Pucci

Sun 1 Mar 14:15

Seniors' Free Matinee: Underground + intro

Mon 2 Mar 14:00

BUG: Supergrass

Thu 5 Mar 21:00

Experimenta: Klauz Lutz: Performances for Screens

Tue 10 Mar 18:20;

Champion Preview: Radioactive + Q&A with the film's director Marjane Satrapi
Sat 7 Mar 18:15

Yes Minister at 40: Party Games + Jonathan Lynn in Conversation

Tue 10 Mar 18:10

Magnificent Obsession + intro by Prof. Dr Barbara Flueckiger, University of Zurich

Wed 11 Mar 18:10

Doctor Who: The Talons of Weng-Chiang + Q&A with actor Louise Jameson

Sat 14 Mar 12:00

Member Exclusives: The Elephant Man

Film: Mon 16 Mar 18:00; Salon: Mon 16 Mar 20:20

Marry Me + intro by BFI Curator

Josephine Botting

Tue 17 Mar 18:10

CLOSE UP: CÉLINE SCIAMMA

Talk: Close-up Salon: Céline Sciamma

Mon 2 Mar 18:15

Water Lilies (Naissance des Pieuvres)

Mon 2 Mar 20:40; Wed 11 Mar 20:50

Tomboy

Sun 8 Mar 18:20; Sat 14 Mar 20:45

Girlhood (Bande de filles)

Sun 8 Mar 20:25; Tue 17 Mar 20:45

My Life as a Courgette (Ma vie de Courgette)

Sat 14 Mar 13:00; Mon 16 Mar 18:40

(Relaxed Screening)

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What is the Experimenta Mixtape?

It's a new series in the monthly BFI Southbank Experimenta stand. 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.

Mark of the Vampire (5min extract) 1935. Dir Tod Browning

Carroll Borland (25 February 1914 – 3 February 1994), better known by the stage-spelling Carol Borland, was an American professor, writer, and actress. She is best known for having portrayed Luna, the daughter of Bela Lugosi's character, Count Mora, in *Mark of the Vampire*, and for creating the iconic look of the female vampire with her waist-length dark hair and shroud in this film. The visual designs of both the character of Lily Munster in the television series *The Munsters* and Vampira played by Maila Nurmi were based on her striking appearance. She was accused of wearing the 'wiggliest wig in Hollywood,' but the waist-length hair was her own. She was a drama student at UC Berkeley at the time she took the role. She had previously appeared in a stage production of *Dracula* with Lugosi, in a minor role as one of his victims. Her novel, *Countess Dracula*, was published by Magicimage Filmbooks in March 1994, one month after her death from pneumonia.

Wikipedia

Meshes of the Afternoon 1943. Dir Maya Deren and Alexander Hammid 14min

This could easily be a scaled-down setting for the 'Gothic' melodramas so popular in 40s Hollywood: a young woman marries a man about whom she knows little and, brought to his house, begins to feel threatened by her new surroundings. Films of this genre – from *Rebecca* (1940) to *Secret beyond the Door* (1948) – ask to be read in popularised Freudian terms: a bride, at once frightened and fascinated by her newly discovered sexuality, projects these ambivalent feelings on to their object and their scene. The home, besides representing that combination of safe haven and prison that marriage can be for a woman, takes on the fearful qualities of a potentially uncontrollable sexuality.

But if in these respects *Meshes* has more in common than is often acknowledged with the commercial cinema of the time, their expression is quite distinct. The empty house of Deren's film is a scene of reflection, not of action. Elements of the opening are repeated with variations in several sequences, giving the film a kind of spiral structure, in that events/images are always nearly-but-not-quite returning to the starting point. The opening sequence comes to an end as the woman sits in an armchair. Her face appears on screen for the first time. Her eyes close and, as if from her point of view, we see a veil descending over the window opposite: a classic cue for a dream sequence, 40s style. The rest of the film both plays on, and overturns, any assumption that what we are seeing is the sleeper's dream.

In histories of the US avant-garde, *Meshes* is invariably credited with being the point of origin, and its maker the 'mother', of what was to become a male-dominated movement. But if the avant-garde has understandably placed its own history firmly outside that of commercial cinema, it must be conceded that even a pioneering film like *Meshes of the Afternoon* does not spring from nowhere. The film's impulse, its desire, its very distinctiveness, is rooted in preoccupations which also find expression – albeit in very different ways – in other cinemas of the period. Deren's particular contribution is the brilliance with which her films explore and exploit the potential of the film image, though never for its own sake. In *Meshes*, the cracks fissuring the smooth surface of the everyday are prised open to reveal a memorable inner world of stunning imagery and powerful emotion.

Annette Kuhn, *Monthly Film Bulletin*, June 1988

Parallel I 2012 Dir Harun Farocki 16min

The four-part cycle *Parallel* deals with the image genre of computer animation. The series focuses on the construction, visual landscape and inherent rules of computer-animated worlds.

TILDA SWINTON

We Need to Talk About Kevin

Sun 1 Mar 17:40; Fri 13 Mar 20:30

Caravaggio + Rompo i lacci from Flavio

Sun 1 Mar 20:20; Sat 7 Mar 21:00; Sun 15 Mar 18:00

Orlando + Will We Wake

Mon 2 Mar 18:00; Sun 8 Mar 20:20

Tilda Swinton in Conversation

Tue 3 Mar 18:15

Tilda Swinton and Wes Anderson on stage: a magical tour of cinema

Tue 3 Mar 21:00

Snowpiercer

Sun 1 Mar 20:20 (+Q&A with director Bong Joon-ho and Tilda Swinton); Sat 14 Mar 20:30

The Garden + 'Depuis le jour' from Aria

Wed 4 Mar 20:45; Thu 12 Mar 18:15 (+ intro by Tilda Swinton)

Only Lovers Left Alive

Thu 5 Mar 18:10; Sun 15 Mar 20:10

Julia

Fri 6 Mar 20:15; Sun 15 Mar 15:00 (+ intro by Tilda Swinton)

Michael Clayton

Sat 7 Mar 18:00; Mon 16 Mar 20:40

I Am Love Io sono l'amore

Sat 7 Mar 20:40; Tue 17 Mar 18:00 (+intro by Tilda Swinton)

Man to Man + Caprice

Mon 9 Mar 20:50; Mon 16 Mar 18:10 (+ intro by filmmaker Joanna Hogg and Tilda Swinton)

Talk: The Seasons in Quincy: Four

Portraits of John Berger + discussion with Tilda Swinton, Bartek Dziadosz and Lily Ford

Wed 11 Mar 18:20

Screen Epiphany: Tilda Swinton introduces Peter Ibbetson + Portrait of Ga

Fri 13 Mar 18:10

The Deep End

Sat 14 Mar 18:10; Wed 18 Mar 20:50

ELIA KAZAN: THE ACTORS' DIRECTOR

Wild River

Sun 1 Mar 14:10; Tue 10 Mar 20:45

Splendor in the Grass

Sun 1 Mar 16:30; Wed 11 Mar 20:30

America, America (aka The Anatolian Smile)

Sun 1 Mar 19:15; Sun 15 Mar 16:50

The Last Tycoon

Tue 3 Mar 18:10; Sun 15 Mar 20:00

The Visitors

Fri 6 Mar 21:00; Sat 14 Mar 15:45

The Arrangement

Mon 9 Mar 20:30; Fri 13 Mar 18:15

'Computer animations are currently becoming a general model, surpassing film. In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images do not have two kinds of wind.' (Harun Farocki)

vdb.org

We regret to announce the passing of Harun Farocki on 30 July 2014. He was 70 years of age. From 1967 onwards, Harun Farocki directed more than 120 films and installations that analysed the powers of the image with an originality, a prescience and a gravitas that renewed itself, year after year, project after project. In his teaching and his essays, in journals and books and exhibitions conceived and produced with Antje Ehmann, Farocki was a powerful critic, editor, theorist and curator in his own right. Generations of artists, theorists and critics have taken Farocki's films such as *Inextinguishable Fire* (1969) and *Images of the World and the Inscription of War* (1988) and installations such as *Deep Play* (2007) as reference points. His impact and influence on culture, within and beyond Germany, is undisputed. He was, and remains, a commanding figure of contemporary culture. Despite his numerous commitments, Farocki was always generous with his time, his ideas and his attention. Unlike many artists from the 1960s, Farocki was neither nostalgic nor bitter. He was forward-looking, youthful, humorous, restless, unpretentious, enquiring, skeptical, stylish and handsome. He loved football, a drink of beer and smoking his favourite cigarettes, with his friends from his travels and with his life partner Antje Ehmann. Harun Farocki, was and is, irreplaceable. We are proud to have counted ourselves among his many, many friends. We admired him and we loved him and we learnt from him, always. To say that we will miss him is an understatement that he would have appreciated

Kodwo Eshun, harunfarocki.de

Delmarva Chicken of Tomorrow 2002. Dir Andrea Luka Zimmerman 15min

Cannibalism has long been a favourite on western menus. Other peoples' cannibalism, that is. More than a colonial culinary oddity, it divided the men from the animals; the savagery of the conquistadors was projected onto their victims – after all, they, too, sported feathers.

My work is concerned with marginalisation, co-existence, waywardness, social justice and a search for radicalised re-relations, between people, place, ecology. Films include the Artangel produced *Here for Life* (2019), which had its world premiere in the Cineasti del Presente international competition of the Locarno Film Festival (receiving a Special Mention), *Erase and Forge* (2017), which had its world premiere at the Berlin Film Festival (nominated for the Original Documentary Award), *Estate, a Reverie* (2015) and *Taskafa, Stories of the Street* (2013), written and voiced by the late John Berger. Selected exhibitions include 'Civil Rites', the London Open, Whitechapel Gallery, 'Common Ground' at Spike Island, Bristol and 'Real Estates' at Peer Gallery. I co-founded the cultural collectives Fugitive Images and Vision Machine (collaborators on Academy Award® nominated feature documentary *The Look of Silence*). I have co-edited the books *Estate: Art, Politics and Social Housing in Britain* and *Doorways: Women, Homelessness Trauma and Resistance* and published extensive articles in *Open Democracy*, *La Furia Umana* and *Homecultures*, among others.

Andrea Luka Zimmerman, fugitiveimages.org.uk

Wet Dave (Boom Boom!) 2009. Dir Clunie Reid 5min

Clunie Reid is an artist working in digital media and moving image. Her work has been shown internationally at New Museum New York, Fotomuseum Winterthur, Bielefelder Kunstverein, Hamburg Kunstverein, ICA, Tate Britain and Palais de Tokyo. Screenings include with *Artprojx* (Film Art Basel), *Lux Touring Programme* (Whitechapel Gallery) and *Stupidious* (SLG). *Wet Dave (Boom Boom!)* (2009) is a montage of TV advertisements, idents and trailers that represent the body as an abject, idiotic, infantilised remainder to the transparent, traversable smooth space of upgraded, regenerated, electronic, abstract urbanisation. It articulates a contempt for the human in the corporate imaginary where bodies are subject to ballistic trajectories or collapse, run on empty and fall to the ground.

Magic Cottage 1993. Dir Joe Orr 23min

Magic Cottage was shot entirely on Kodachrome Super 8 film in the summer of 1993. It was funded by compensation money from the Royal Mail, after they lost the master tape of my previous short film, *Nelson Mandela Is Not Ugly*. This is ironic, because the master tape of *Magic Cottage* has now also somehow got lost, and what you are watching tonight is a Snappy Snaps DVD conversion of a VHS copy of the original master tape.

IN PERSON & PREVIEWS

Tilda Swinton in Conversation

Tue 3 Mar 18:15

**African Odysseys presents: Preview:
Toni Morrison: The Pieces I Am + Q&A
with publisher, Margaret Busby OBE
(further guest TBA)**

Thu 5 Mar 18:00

**Preview: Bacurau + Q&A with director
Kleber Mendonça Filho**

Fri 6 Mar 18:00

**Woman with a Movie Camera:
International Women's Day Preview:
The Perfect Candidate + Q&A with
director Haifaa Al-Mansour**

Sun 8 Mar 17:45

**Woman with a Movie Camera:
International Women's Day Preview:
Misbehaviour + intro by director
Philippa Lowthorpe, producer Suzanne
Mackie and guests TBA**

Sun 8 Mar 20:30

**Preview: Dogs Don't Wear Pants Koirat
Eivät Käytä Housuja**

Mon 9 Mar 18:10

Mark Kermode Live in 3D at the BFI

Mon 9 Mar 18:10

**Preview: Calm With Horses + intro by
director Nick Rowland**

Mon 9 Mar 20:40

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In 2008 *The Guardian*, claimed Bruce LaBruce's *Otto* was the first ever gay zombie film. They were wrong. *Magic Cottage* predates that film by 14 years. When it was originally submitted to the BFI Lesbian & Gay Festival it was rejected, as the programmer felt it was somehow a judgemental comment on the AIDS crisis of the time. It wasn't, but once I added the exciting disclaimer at the start clarifying this, the film was accepted for the following year's festival.

The film was a study of sexual addiction, and how like all addictions, the addict becomes a sort of zombie. I shot the film almost entirely alone, just me and the actors, but for the scenes in the public toilet, the *Magic Cottage* itself, I asked for some help. I knew Lynne Ramsey at the time, and she kindly agreed to do the tricky cinematography inside the public toilet itself. I remember her being incredibly focused during what was a very chaotic and frankly amateur shoot; even then she was formidable and very determined to firmly explore her own ideas, and I didn't argue with her. After the shoot I sold her the Super 8 camera used on the film, for £100. I recruited her boyfriend at the time, Marc, to play the footballer in the final sequence, and repaid the favour by helping Lynne out on one of her earliest short experimental films, shot in the garden of Marc's parents' house.

I made two more films after *Magic Cottage* before being pulled away by the more instant allure of DJing.

Joe Orr

Beach Fragments 1978. Dir John Woodman 6min

Beach Fragments was made 'in camera' in Super 8, and explores a section of beach surface through a series of different time-lapse recordings. The film is comprised of a) Short camera bursts of 'real time' each time a wave crosses the framed area of beach and again of the beach after the wave has receded. b) Continuous single frame shooting for the time in which a wave moves in, out and across the framed area of beach. c) Continuous single frame shooting of the pebbles area only, each time a wave has receded from the framed area, leaving a different configuration of pebbles.

John Woodman works with Landscape film/video and photography and studied at St Martin's School of Art and the Slade School of Art. His film and video work has been shown in a variety of venues and film festivals including The London Filmmakers Co-operative, the BFI, the Royal Academy of Arts (Summer Exhibition 2011), the 28th Kassel International Dokumentar film 2011, the Stuttgarter Filmwinter, International Festival of Expanded Media 2012, Cambridge Film Festival 2012 and the Frankfurter Kunstverein 2013. Film installations have been shown in numerous galleries as part of the Arts Councils Film-Makers on Tour Scheme and his recent video work *Ruskin's Ponds*, shown at Brantwood in June 2012. Woodman was one of the founding members of the Undercut Magazine Collective and a co-editor and designer from 1981-86. Woodman established the Centre for Landscape and Environmental Arts Research (CLEAR) and was Director of the centre from 2004-08. He is currently an Honorary Research Fellow of the University of Cumbria.

Sodom 1989. Dir Luther Price 17min

'Power, control, brutality – all are there, companions to lust and pleasure – even the sex and death equation whether related to AIDS or not... Sade and Bataille both explored the darker side of sex, as has Kenneth Anger. It seems to me that Luther Price has upped the ante. I see *Sodom* as part of a tradition whose precursors, perhaps, are Anger's *Fireworks* and Genet's *Un chant d'amour*. These films, now distanced by history, challenged received notions of sexual portrayal and were controversial in their time. There have been few films that dealt with gay sexuality since.' (Michael Wallin)

Luther Price received a BFA in Sculpture and Media/Performing Arts from Massachusetts College of Art and Design, where he studied with Saul Levine. Before taking the name Luther Price, he worked under various pseudonyms, including Brigk Aethy, Fag, and Tom Rhoads. His Super 8mm and 16mm films are usually constructed from found footage and often include controversial subject matter – most notably, pornography, surgical footage, and psychodramatic performances – as well as physical interventions into the actual material of the film stock. His work was featured prominent in the 2012 Whitney Biennial. Roberta Smith of *The New York Times* called him 'one of the Biennial's stars.' Ed Halter selected his Inkblot films as the Best Film of 2011, noting '[the films] struggle through the projector with an unsettlingly existential corporeality.'