



EXPERIMENTA

Experimenta Mixtape #4

I Was a Teenage Serial Killer

Filmmaker: Sarah Jacobson
USA 1993
27 mins

Jean Cocteau Speaks to the Year 2000

Filmmaker: Jean Cocteau
France 1962
25 mins

Marking Time

Filmmaker: Malcolm Le Grice
UK 2015
7 mins (3D)

Pete Shelley: Homosapien

UK 1981
3 mins

Fiorucci Made Me Hardcore

Filmmaker: Mark Leckey
UK 1999
14 mins

KUUNATIC: Spiral Halt

Filmmaker: Taku Katayama
Japan 2017
6 mins

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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.

I Was a Teenage Serial Killer Sarah Jacobson 1993

Inspired by underground cinema, record labels and 'zine culture, Sarah Jacobson was a one-woman '90s DIY powerhouse. Taking on every major function from production through distribution, Jacobson's fuck-you, can-do attitude shone through her onscreen work and beyond. In her short life, Sarah found fans amongst other female culture-shifting titans Allison Anders, Tamra Davis, and Kim Gordon. The 27-minute short *I Was a Teenage Serial Killer* was produced with the encouragement of filmmaker George Kuchar (*Hold Me While I'm Naked*), Jacobson's instructor at San Francisco Institute of the Arts. Like *Slacker* meets Valerie Solanas, the film depicts a 19 year-old woman who responds to catcalls, condescension and bad sex the only way she knows how – with murder.

www.americangenrefilm.com

Sarah Jacobson Film Grant

This annual film grant is intended to honour the spirit and legacy of Sarah Jacobson. Sarah, whose feature film *Mary Jane's Not a Virgin Anymore* screened at the 1997 Sundance Film Festival, died in 2004 after a battle with cancer. Sarah led a DIY ('Do It Yourself') movement in the 1990s, promoting and distributing her own work with her producer and mom, Ruth Ellen Jacobson, speaking at festivals and events everywhere, and writing about film for a number of publications. A tireless, at times even shameless, promoter of her own work, Sarah was also a passionate advocate for the films of fellow filmmakers. The Free History Project, Ruth Jacobson (Sarah's mom), and a number of Sarah's friends have contributed money in order to give out a small annual grant to one or more female, transgender, genderqueer, or gender non-conforming filmmakers whose work embodies some of the things that Sarah stood for: a fierce DIY approach to filmmaking, a radical social critique, and a thoroughly underground sensibility.

<https://freehistoryproject.org/sarah-jacobson-film-grant>

Jean Cocteau Speaks to the Year 2000 Jean Cocteau 1962

Jean Cocteau (1889 – 1963) was a French poet, playwright, novelist, designer, filmmaker, visual artist and critic. Cocteau is best known for his novels *Le Grand Écart* (1923), *Le Livre blanc* (1928), and *Les Enfants terribles* (1929); the stage plays *La Voix humaine* (1930), *La Machine infernale* (1934), *Les Parents terribles* (1938), *La Machine à écrire* (1941), and *L'Aigle à deux têtes* (1946); and the films *The Blood of a Poet* (1930), *Les Parents terribles* (1948), from his own eponymous piece, *Beauty and the Beast* (1946), *Orpheus* (1949), and *Testament of Orpheus* (1960), which alongside *Blood of a Poet* and *Orpheus* constitute the so-called Orphic Trilogy.

Marking Time Malcolm Le Grice 2015

Malcolm Le Grice's films rework and re-wire cinematic history, and he began making films in the 1960s using the detritus and refuge of the Soho film industry. He bin-dived, rescuing long strips of acetate film and thereafter layering and splicing them together in loops and jarring combinations, also introducing colour and experimental sound. *Castle One* (1966) was an aggressive sci-fi assault on the advertising industry and industrial power, and was proto-punk and surrealistic. Strange combinations of images and broken words call out for – and yet refute – resolution whilst a flickering lightbulb hanging in front of the screen was turned on and off at different intervals, sometimes chiming with the images on screen,

SPECIAL EVENTS & REGULAR PROGRAMME

A Clockwork Orange

Sun 21 Jul 19:45; Mon 29 Jul 20:20

BFI Flare: The Blond One (Un Rubio)

Wed 17 Jul 20:40

Toy Story 4 + Q&A with animation

supervisor Robert Russ

Fri 19 Jul 14:00

African Odysseys: Pressure + intro by

Dr Elizabeth M Williams, Goldsmiths

University of London

Fri 19 Jul 18:10

African Odysseys: Babylon + intro by

filmmaker Mamoun Hassan

Fri 19 Jul 20:50

African Odysseys: Bacchanal: the World

of Horace Ové

Sat 20 Jul 12:00-18:00

Terror Vision: Tombs of the Blind Dead

(La noche del terror ciego)

Thu 25 Jul 20:40

MEMBER EXCLUSIVES

Behind the Scenes at the BFI

Thu 25 Jul 18:20

Archive Tour

Fri 26 Jul 10:30-13:30

BFI National Archive, Berkhamsted

SALON MEXICO: THE GOLDEN AGE OF MEXICAN CINEMA

Salón México

Thu 18 Jul 20:45; Sat 27 Jul 18:30

Maclovía

Fri 19 Jul 18:15

Aventurera

Sun 21 Jul 17:45; Wed 24 Jul 20:40

Enamorada

Mon 22 Jul 18:30; Sat 27 Jul 16:00

Victims of Sin (Víctimas del pecado)

Fri 26 Jul 18:30; Tue 30 Jul 20:40

In the Palm of Your Hand

(En la palma de tu mano)

Sun 28 Jul 15:20; Wed 31 Jul 20:30

Macario

Sun 28 Jul 17:45; Wed 31 Jul 18:20

FOCUS ON AGNÈS VARDA

Vagabond (Sans toit ni loi)

Sat 20 Jul 18:35; Sun 28 Jul 20:10

Cléo from 5 to 7 (Cléo de 5 à 7)

Sun 21 Jul 20:45; Wed 24 Jul 18:15;

Tue 30 Jul 18:10

Daguerréotypes

Sat 27 Jul 16:10; Wed 31 Jul 20:35

sometimes not. Le Grice was informed by jazz and painting and his work occluded and avoided narrative, whilst also twisting film history into peculiar shapes and directions. He has been making films for over 50 years now and worked with all manner of different technologies. He has explored the tropes of early cinema, shadow performances, features, multiple-projection work, digital and most recently 3D.

William Fowler, *The Quietus*

Pete Shelley: Homosapien 1981

I don't know very much about Pete Shelley except that he was lead singer of punk pioneers The Buzzcocks and was openly 'bisexual' when this video came out, putting him in the small pantheon of openly gay/bi/queer artists (Bronski Beat, Frankie Goes to Hollywood, Erasure) whose videos played on MTV in the 1980s. I also know that Joy Division didn't like him very much, but I don't know why. This point was stressed in the excellent movie *Control* about Joy Division singer Ian Curtis.

videoclosetblog.wordpress.com

The song 'Homosapien' I wrote in 1974, pre-Buzzcocks.

<https://thequietus.com/articles/17526-pete-shelley-buzzcocks-interview>

Fiorucci Made Me Hardcore Mark Leckey 1999

ML: I was in a mindset of debilitating nostalgia. There were three reasons to make *Fiorucci*. I'd been living in America and I'd become very nostalgic for the UK. When I came back to London I had to somehow purge that nostalgia, I had to get rid of it. Two, I felt like rave especially, hardcore, was under appreciated or unacknowledged in some way, and I felt like that was to do with class. I left London went Britpop was starting, and that was celebrated and I thought it was pretty weak. That was one of the reasons I left – I thought it was nostalgic in a non-productive way. I felt it was retrogressive. Britpop was celebrated and yet rave and hardcore, which I thought was futuristic and forward facing, wasn't, and that seemed to be to be about class. I guess the class aspect was something to do with the art world. I was feeling a slight class antagonism there. Three, I was sick of seeing documentaries with talking heads about music that I loved. I wanted some kind of engagement and it was always in this format that deadened it and destroyed it, so I wanted to make something that was a sense of that history rather than a social record.

Since the 90s, the former Turner Prize winner has been making video and sculptures ranging from sound systems stacked high which spit out soundscapes composed of gargles and farts to roughly autobiographical video montages compiled from found footage. Through his work, Mark Leckey speaks of class, technology and pop culture, exorcising emotion in all its messy beauty along the way.

<https://www.itsnicethat.com/features/artist-mark-leckey-270217>

KUUNATIC: Spiral Halt Taku Katayama 2017

KUUNATIC was formed in Tokyo in 2016, by three female members who have completely different musical and cultural backgrounds. Their first EP: *KUURANDIA* released in December 2017, integrates traditional Japanese music, Latin music, prog rock, psych rock, dub music, horror film soundtrack music, and expresses their outlandish world created out of impulse.

<https://www.nicensleazy.com/events/2018-09-06-kuunatic-japan-plus-tights-9pm-curfew-nice-n-sleazy>

The trio of Fumie C Kikuchi, Yuko Araki and Shoko Yoshida are generous in their share of band dynamic. There are no prima donnas here. Instead the band takes the simplest, most effective elements of their instruments – and then lay the sounds with varying degrees of complexity.

<https://popbollocks.com/kuunatic/>

KUUNATIC. Tokyo, Japan. Welcome to our Lunatic Dreamy World.

<https://kuunatic.bandcamp.com/>

This programme includes other bits of passing cinematic ephemera and it 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>

Experimenta Mixtape #5 takes place on Wednesday 21 August.

Programme notes and credits compiled by the BFI Documentation Unit

Notes may be edited or abridged

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