



Experimenta

LFMC 50: Cinema of the Body

Events & Strands

Experimenta: LFMC 50: Cinema of the Body
Wed 2 Nov 20:30

Sonic Cinema presents: World Premiere:
Gregory Porter: Don't Forget Your Music + Q&A with Gregory Porter and Alfred George Bailey

Wed 2 Nov 20:45

Preview: Doctor Who – The Power of the Daleks (animated) + Q&A with actors Anneke Wills and Frazer Hines

Sat 5 Nov 13:00

Sonic Cinema: Black Star Stories: Musicians on the Big Screen

Mon 7 Nov 18:30 Library

BFI Flare: Portrait of Jason

Tue 8 Nov 18:20; Wed 9 Nov 20:35

Cult: Ganja & Hess

Wed 9 Nov 20:40; Sun 13 Nov 18:10

BFI Screen Epiphanies: Clarke Peters

introduces Stormy Weather

Wed 9 Nov 20:45

Projecting the Archive presents: Song of Freedom

Fri 11 Nov 18:10; Mon 14 Nov 18:15 (+ extended intro by journalist, novelist and historian S I Martin)

African Odysseys: The Life and Times of Cy Grant

Sat 12 Nov 13:00-17:00

Projecting the Archive presents: Jericho (aka Dark Sands)

Sat 12 Nov 16:00; Tue 15 Nov 18:20

Experimenta: Bush Mama

Thu 17 Nov 20:00

Future Film Raw Shorts: Black Stars

Sat 19 Nov 12:30

Seniors' Free Matinee: 20 Feet from Stardom + discussion with author Kevin Legendre

Mon 28 Nov 14:00

BFI Flare: Paris Is Burning

Tue 29 Nov 20:30 (+ panel discussion); Wed 30 Nov 20:30

Our celebration of the 50th anniversary of the London Filmmakers' Co-operative continues with an evening curated and introduced by Michael Mazière (LFMC Cinema Programmer 1985-87).

This programme was distilled from a month long programme I curated at the London Film-makers co-operative in 1987. The programme is international, historical and thematic drawing from the collection of the LFMC and other distributors of experimental films. It reflects the type of programming which was prevalent at the LFMC attempting to link contemporary practices with both the historical avant garde and independent film. This was to open up the debates into a wider field of practice.

The body is a rich source of content in film, from Muybridge's studies to body-art, portraiture, sexuality and the erotic, which tests the limits between intimacy and pornography. The body has been a recurring source of subject matter in visual arts and film. From Marey's and Muybridge's chronophotographic studies of the human figure in motion to looser, more romantic sensitivities. Body-art, portraiture, sexuality and the erotic are all elements that come to light when programming work around the body. Films which deal with the body as taboo space such as Kurt Kren's work with the Austrian performance artist Otto Muel as well as Brakhage's *The Act of Seeing with One's Own Eyes* (which records an autopsy) point out the avant-garde constant concern with questioning the boundaries of what images are permitted in society.

In its determination to deal with the personal and erotic, underground cinema in the sixties attacked morality (albeit from a naive liberal stance) by questioning the limits between intimacy and pornography. Films by Warhol, Dvoskin, and Schneeman are good examples. In prioritising the body as *spectacle* gay aesthetics from Genet to Jarman have developed a particular visual pleasure that borders on the fetishist or narcissistic while positively reappropriating the erotic.

In this respect women's work has in general been much more critical of the 'look', questioning the very positions inherent in visual pleasure while at the same time reclaiming images of themselves for themselves, work by Deren, Parker, Klonaris/Thomadaki and Rainer are pertinent here.

In cinema, the body manifests itself as an ideal vehicle of desire. Charged with signs, potential meanings through look, gaze, gesture, posture, expression, the body becomes the link and inscription in a *physical yet imaginary* engagement with the image.

PROGRAMME

A Victorian Lady in Her Boudoir (Esme Collins, UK, 1896) 4 mins

'For gentlemen's smoking concerts only!'

The Indiarubber Head (George Méliès, France, 1901) 4 mins

Méliès produces a living replica of his own head and inflates it to enormous proportions.

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Black Star

Sonic Cinema presents: World Premiere:

Gregory Porter: Don't Forget Your Music + Q&A with Gregory Porter and Alfred George Bailey

Wed 2 Nov 18:10, 20:45

Dreamgirls

Wed 2 Nov 20:40; Sun 6 Nov 15:10

Zouzou

Thu 3 Nov 18:00 (+ discussion with the Black Cultural Archives); Fri 11 Nov 20:30

TV Preview: Black Is the New Black + discussion with director Simon Frederick

Thu 3 Nov 18:15

Carmen Jones

Thu 3 Nov 20:35 (+ intro by season programmer Ashley Clark); Sat 12 Nov 18:00

TV Preview: A Black History of Britain: A Forgotten History + discussion with writer/presenter David Olusoga and director James Van der Pool

Fri 4 Nov 18:10

Set It Off

Fri 4 Nov 18:15

Friday

Fri 4 Nov 21:10

On Blackness, Cinema, and the Moving

Image: A KCL Symposium

Sat 5 Nov 12:00-15:30

Selma

Sat 5 Nov 16:00; Wed 16 Nov 20:30

New Jack City

Sat 5 Nov 18:15

Juice

Sat 5 Nov 20:40

Ghost Dog: The Way of the Samurai

Sun 6 Nov 16:00

House Party

Sun 6 Nov 18:30

Gridlock'd

Sun 6 Nov 20:40

Sweet Sweetback's Baadasssss Song

Mon 7 Nov 18:10; Sat 12 Nov 20:45

Imitation of Life (1959)

Mon 7 Nov 18:15

Sonic Cinema: Black Star Stories: Musicians on the Big Screen

Mon 7 Nov 18:30 Library

Island in the Sun

Mon 7 Nov 20:30; Sun 13 Nov 15:40

Foxy Brown

Mon 7 Nov 20:40 (+ intro by journalist, writer and broadcaster Samira Ahmed); Tue 8 Nov 20:50

Previews: UK Premiere: 100 Streets + Q&A with actor/producer Idris Elba, director Jim O'Hanlon and cast

Tue 8 Nov 18:15

BFI Flare: Portrait of Jason

Tue 8 Nov 18:20; Wed 9 Nov 20:35

No Way Out

Wed 9 Nov 18:10 (+ intro by season programmer Ashley Clark); Sun 13 Nov 18:20

Cult: Ganja & Hess

Wed 9 Nov 20:40; Sun 13 Nov 18:10

BFI Screen Epiphanies: Clarke Peters introduces Stormy Weather

Wed 9 Nov 20:45

Shaft

Thu 10 Nov 18:10; Fri 11 Nov 20:45 (+ intro by Richard Dyer, King's College London)

Geography of the Body (Marie Menken/William Haas, USA, 1943)

7 mins

William Maas in *Geography of the Body* forges, through editing, a narrative out of the terrain of the body itself. By fragmenting images of the body parts and sequentialising them in time, the senses arises of the body as a navigable landscape and of its comprehension as a psycho-physical journey'.

Lucy Fisher, *A History of the American Avant-Garde Cinema*

A Study in Choreography for Camera, (Maya Deren, USA, 1945)

3 mins

Her first two films, *Meshes of the Afternoon* (1943) and *At Land* (1944), began this endeavor (if only partially), but it was in her third project, *Study in Choreography for Camera*, that Deren fully realised her vision of freeing the human body from the confines of theatrical – and actual – space. In *Study*, a dancer (Talley Beatty) moves effortlessly within and between different environments (forest, living room, museum gallery, etc.), an achievement arrived at through the careful matching of his precisely choreographed movements with the film's editing pattern. As Beatty leaps from space to space across Deren's film splices, a new geographical reality is created, one where great distances can be covered within the span of just four minutes. Beatty's disciplined performance never betrays the difficulties that he and his director must have overcome to attain so fluid a result. Deren's camera, in effect, becomes Beatty's partner.

Steven Higgins, *Still Moving: The Film and Media Collections of the Museum of Modern Art* (New York: The Museum of Modern Art, 2006)

Fireworks, (Kenneth Anger, USA, 1947) 15 mins

In *Fireworks* I released all the explosive pyrotechnics of a dream. Inflammable desires-dampened by day under the cold water of consciousness are ignited that night by the libertarian matches of sleep and burst forth in showers of shimmering incandescence. The imaginary displays provide a temporary relief.

Kenneth Anger

Window Water Baby Moving, (Stan Brakhage, USA, 1959) 12 mins

Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilisation in its acceptance that it becomes an experience like few in the history of the movies.

Archer Winston, *NY Post*

Asleep (Steve Dwoskin, UK, 1961) 4 mins

The principal characters of this film are the two feet of a sleeper, restlessly starting, twitching and jabbing as the sleeper fidgets and dreams through a night of quick motion.

Steve Dwoskin

Piece Mandala / End War (Paul Sharits, USA, 1966) 5 mins

Blank colour frequencies space out optically feed-fuse black and white images of one love-making gesture which is seen simultaneously from both sides of its 'space' and both 'ends' of its time/dedicated to Frances Sharits.

Paul Sharits

Pulp Fiction

Thu 10 Nov 20:15

12 Years a Slave

Fri 11 Nov 18:00; Sun 20 Nov 20:00

Projecting the Archive presents: Song of Freedom

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African Odysseys: The Life and Times of Cy Grant

Sat 12 Nov 13:00-17:00

Jackie Brown

Sat 12 Nov 14:50; Mon 14 Nov 20:15

Projecting the Archive presents: Jericho (aka Dark Sands)

Sat 12 Nov 16:00; Tue 15 Nov 18:20

Show Boat

Sat 12 Nov 20:30

Black Dynamite

Sun 13 Nov 20:40

Devil in a Blue Dress

Mon 14 Nov 20:30; Wed 16 Nov 18:20

Ray

Tue 15 Nov 17:50

10th Anniversary Screening: Shoot the Messenger + discussion

Tue 15 Nov 18:10

Borderline

Tue 15 Nov 21:00; Wed 16 Nov 20:20

Mrs Patterson

Thu 17 Nov 18:00

Experimenta: Bush Mama

Thu 17 Nov 20:00

Re-releases: In the Heat of the Night

From Fri 18 Nov

The Josephine Baker Story

Fri 18 Nov 18:00

European Premiere: Green White Green: And All the Beautiful Colours in My Mosaic of Madness + Q&A with director Abba T

Makama

Fri 18 Nov 20:30

Future Film Raw Shorts: Black Stars

Sat 19 Nov 12:30

Waiting for an Angel + Q&A with filmmakers

Sat 19 Nov 18:15

The Gods Are Not to Blame + Q&A with filmmakers

Sat 19 Nov 20:50

A Raisin in the Sun

Sun 20 Nov 15:00 (+ intro by Black Star coordinator Tega Okiti); Tue 22 Nov 20:40

UK Premiere: Faaji Agba + Q&A with director

Remi Vaughan-Richards

Sun 20 Nov 15:15

The Nollywood Star: Nse Ikpe-Etim in Conversation

Sun 20 Nov 18:00

Stormy Weather

Mon 21 Nov 20:40

Deep Cover

Mon 21 Nov 20:45; Thu 24 Nov 18:30

The Proud Valley + intro by John Oliver, BFI National Archive Curator

Fri 25 Nov 18:10

Dirty Pretty Things

Sun 27 Nov 20:00; Tue 29 Nov 18:20

Seniors' Free Matinee: 20 Feet from Stardom + discussion with author Kevin Legendre

Mon 28 Nov 14:00

Thanks for the strip – it is that/cut to the bone of some matter that does really concern me: how a man and woman meet nakedly head on among the colours... lovely: I can hardly wait to see the entirety of that vision...

Stan Brakhage

16mm16/67: September 20th – Gunther Brus (aka Eating, Drinking, Pissing, Shitting) (Kurt Kren, Austria, 1967) 6 mins

The Viennese appear to have the closest of contacts with the American underground. Kurt Kren's *September 20th* represents the most anti-aesthetic and most consistent venture. English filmmakers describe Kren's film as an 'Eating, Drinking, Pissing and Shitting film,' and indeed, we see a day in the life of a man reduced to drinking beer, eating cabbage and then excreting its remains – and the camera work is so unspeakably crass that even hard-baked observers do not react without embarrassment.

Theodor Schröder, 1968

Boobs a Lot (Aggy Read, Australia, 1968) 3 mins

Arguably the most famous of all underground films in Australia. The non-narrative short features quick edits of numerous naked breasts accompanied by a rock song. The title song has the singer express his infatuation and 'why' he likes *Boobs a Lot*. The film was banned for 18 months by the censors. With music by the Fugs.

L'Homme nu (George Rey, France, 1969) 3 mins

From a fixed camera-position, *L'Homme nu* portrays a distant naked man gradually vanishing in a white light. Through a confrontation with a disappearing image Rey is able to manufacture a phantasmagorical visualisation. The combination of tracking and brightening light leads to a technical obliteration of pictorial information, and pushes at the edges of cinematography.

L'Homme qui tousse (Christian Boltanski, France, 1969) 3 mins

A travelling shot back to a man sitting on the ground at the bottom of an empty room, abandonment, lit only by a window. The man, poorly dressed, and whose face is hidden by strips of cardboard, coughs. From his mouth, the only visible hole on the mask, excretes jets of blood spreading over his chest and thighs. The cough, deep, visceral – the very one from someone who vomits, and the droppings of blood, whose impact is increased by the many close-ups, make this movie literally sickening.

Dominique Noguez

Kugelkopf – An Ode to IBM (Mara Mattuschka, Austria, 1985), 6 mins

In *Kugelkopf*, Mara Mattuschka subversively challenges the printing press and modern technology with her own body's power. Starting by shaving and slitting her head with a razor in sheer pleasure, she proceeds to make marks and patterns with the blood on a glass sheet. The staccato motion of the ritual duplicates the golfball sound of a typewriter. This self-empowering act satirises violence against women, in particular the eye-slitting sequence in Luis Bunuel's *Un chien andalou*.

Swimmer, (Michael Mazière, UK, 1987) 5 mins

A beautiful photographic quality characterised Mazière's *Swimmer* which used freeze frame and repeat shots of a swimmer in what could

Se7en

Mon 28 Nov 18:00; Wed 30 Nov 20:40

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New Releases

American Honey

Opens Fri 21 Oct

I, Daniel Blake

Opens Fri 21 Oct

Paterson

Opens Fri 25 Nov

Re-releases

Boyz n the Hood

Opens Fri 28 Oct

Napoleon

Opens Sun 13 Nov

In the Heat of the Night

Opens Fri 18 Nov

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only be the Mediterranean Sea and light. With a fractured 'found' soundtrack, what it lacked in depth (and this may be due to its 'series' nature) it made up in its surface tension.

Michael O'Pray, *Art Monthly*

Descent of the Seductress (Jean Matthee, UK, 1987) 11 mins

The iconic image of the 'feminine' is the subject of Jean Matthee's film. At the time of its making, it was widely questioned whether the female form could be represented on film without participating in its exploitation. Matthee isolates and fetishises the celebrated image of Marilyn Monroe, but makes its meaning deliberately ambiguous by repeating, refilming, and slowing it down, and mirroring it across two screens.

David Curtis. *A Century of Artists' Film in Britain* (BFI, 2006)

Muybridge Revisited (George Snow, UK, 1988), 5 minutes

Wrestling men and kicking mules feature alongside other jumping and lunging figures, all moving to hard electronic beats against a backdrop of buildings in Hammersmith and Fulham. Video artist George Snow used bold computer programming techniques to animate Eadweard Muybridge's 19th-century time and motion studies to stunning, psychedelic effect.

Headgear, (David Leister, UK, 1989) 6 mins

Headgear deals with the symmetry of sound and image in opposition to the symmetry of the brain. The focal point is a relatively crude and inexact method of measurement for the highly complex mechanism of the brain. Sound and image strive to reflect the limited knowledge we have gleaned from this inexact science.

Total running time: 102 mins



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