

BRISTOL RADICAL FILM FESTIVAL

2015 9TH TO 11TH
OCTOBER

The Bristol Radical Film Festival was set-up in 2011 to provide a public platform for explicitly political cinema from a range of left-wing perspectives. Since then we have held monthly screenings at The Cube Cinema as well as an annual festival which, this year, takes place at the Arnolfini in commemoration of the 40th anniversary of the 1975 First Festival of British Independent Cinema.

Organised by the filmmaker, writer and curator, David Hopkins (1940-2004), the 1975 festival was a landmark event in the history of alternative film in Britain, screening overtly political film alongside aesthetically radical work in celebration of a vibrant independent film culture comprised of different forms, approaches and traditions.

The extraordinary programme of the 1975 event is the inspiration behind this edition of the Bristol Radical Film Festival, which includes a selection of work from the original programme alongside contemporary films by artists and activists working today. The political and aesthetic avant-gardes are

less intimate today than in the 1970s, with artists' film and video generally shown in galleries and more conventional, politically radical work limited to networks of activists and community-based film festivals. This programme brings the two together with a view to a developing and maintaining a healthy, holistic radical film culture in Bristol and elsewhere.

The festival is brought to you in partnership with The Centre for Moving Image Research, Arnolfini and Bristol Experimental and Expanded Film (BEEF). Please note that this is a not-for-profit event. In the event of a surplus, all proceeds will be invested into BRFF 2016.

PRICE LIST

Festival pass (8 events): £40 / £30 conc.

Individual events: £6.50.

There are a limited number of free tickets for 'Starting to Happen'.

If you would like one of these please email:

bristolradicalfilmfestival@gmail.com.

FRIDAY



8.00 - 10.00pm

THE AMAZING EQUAL PAY SHOW (LONDON WOMEN'S FILM GROUP, 1974), SPEAKER TBC.

SATURDAY



1.00 - 3.00pm

DEREK JARMAN EARLY SHORT FILMS, WITH INTRODUCTION BY LOUISA FAIRCLOUGH OF BEEF.

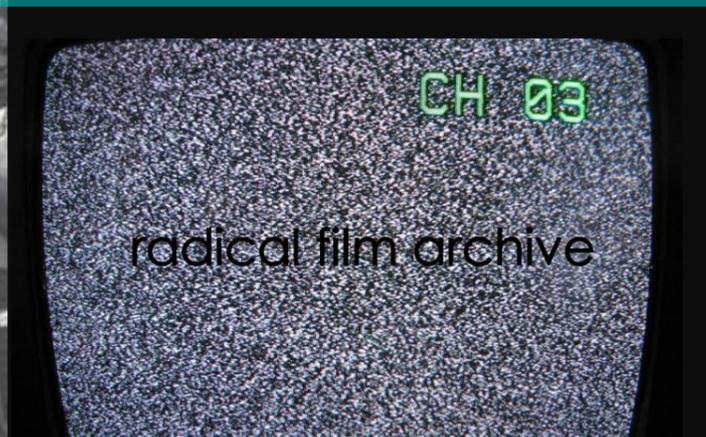
SATURDAY



3.30 - 5.30pm

STARTING TO HAPPEN (1974): A DISCUSSION SCREENING WITH COMMUNITY FILMMAKER, ED WEBB-INGALL.

SATURDAY



6.00 - 7.30pm

CONTEMPORARY POLITICAL SHORTS FROM AROUND THE WORLD.

SATURDAY



8.00 - 10.00pm

BLACKS BRITANNICA (1978) FOLLOWED BY Q+A WITH PRODUCER MARGARET HENRY.

SUNDAY



1.00 - 3.00pm

THE MINERS' FILM (1974, CINEMA ACTION) AND SELECTED WORK BY REEL NEWS, WITH Q+A WITH STEVE SPRUNG (CINEMA ACTION) AND SHAUN DEY (REEL NEWS).

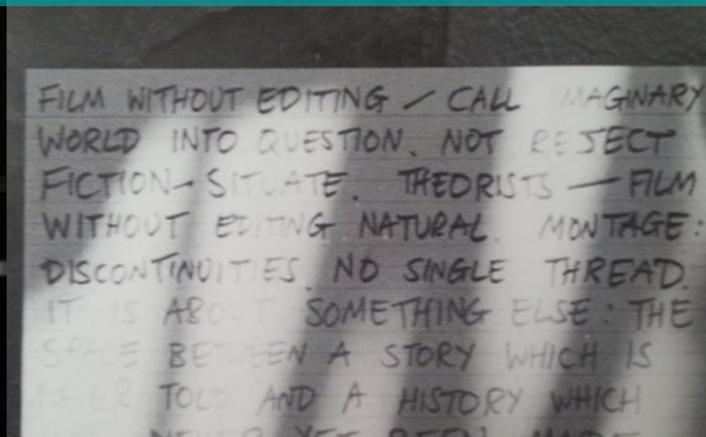
SUNDAY



3.30 - 5.30pm

TRACE AND LABOUR IN STRUCTURAL/MATERIALISM: THEN AND NOW. A PANEL DISCUSSION WITH BEEF

SUNDAY



7.00 - 9.00pm

PENTHESILEA: QUEEN OF THE AMAZONS (1975), WITH Q+A WITH DIRECTOR LAURA MULVEY IN CONVERSATION WITH DR PATTI GAAL-HOLMES.

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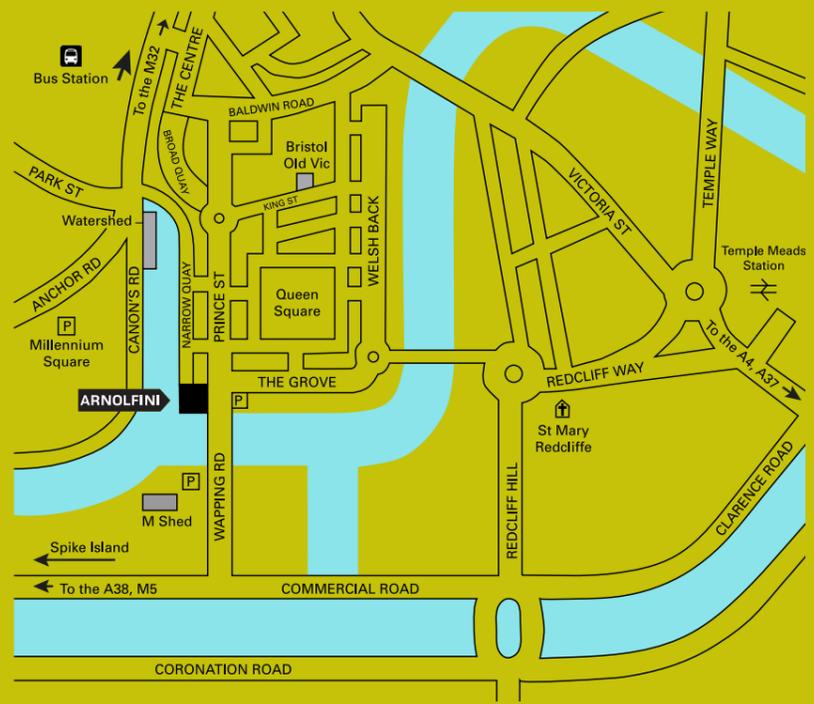


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West of England

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BRISTOL RADICAL FILM FESTIVAL 2015

FRIDAY 9TH –
SUNDAY 11TH
OCTOBER
AT THE
ARNOLFINI



FRIDAY

8.00 - 10.00pm

THE AMAZING EQUAL PAY SHOW
(LONDON WOMEN'S FILM GROUP, 1974),
SPEAKER TBC.

The London Women's Film Group was formed in 1972 with the aim of putting into practice the tenets of feminist film theory. Working collectively (swapping roles of camera operator, lighting, sound etc.), the group made films that dealt with the lives of working-class women.

Their fifth film, *The Amazing Equal Pay Show*, is a rarely screened classic of 1970s radical film-making and is as formally experimental as it is politically committed. Blurring the boundaries of a variety of genres, the film is an angry, funny exposition on the place of women in capitalist society.

SUNDAY

1.00 - 3.00pm

THE MINERS' FILM (1974) AND SELECTED
WORK BY REEL NEWS, WITH Q+A WITH
STEVE SPRUNG (CINEMA ACTION) AND
SHAUN DEY (REEL NEWS).

Cinema Action was among several left-wing film collectives formed in the late 1960s. *The Miners' Film* depicts experiences of miners and their families during the successful 1974 strike which defeated Ted Heath's Tory government and sensitively conveys both their engagement with the bigger issues at stake at the time and the wider challenges to secure a fairer and more equal society for working people.

Reel News is an anti-capitalist video-activist collective set-up in 2006 to support inspirational campaigns and struggles around the world. Shaun Dey will present a selection of its current films and talk about the organisation and its work.

SUNDAY

3.30 - 5.30pm

**TRACE AND LABOUR IN STRUCTURAL/
MATERIALISM: THEN AND NOW.** A PANEL
DISCUSSION WITH BEEF

A panel discussion chaired by Bristol Experimental and Expanded Film (BEEF), with screenings of historical and contemporary works. We will debate how the radical political gesture of British Structural/Materialism of the 1960s and '70s might be reframed in a contemporary context, and will consider the legacy of these early films in a digital world. The event will be accompanied by a screening of films by Guy Sherwin and Lis Rhodes alongside contemporary works by BEEF members Stephen Cornford, Louisa Fairclough and Vicky Smith. These recent works re-examine the autonomy of film practice that was central to 1970s' Structural/Materialism to insist upon the situated and particularised body of the filmmaker.

SATURDAY

1.00 - 3.00pm

DEREK JARMAN EARLY SHORT FILMS,
WITH INTRODUCTION BY LOUISA
FAIRCLOUGH OF BEEF.

Derek Jarman is still one of the most admired British artists of the late twentieth century. A renowned filmmaker, painter, poet and gay activist, he is most famous for the feature length films he wrote and directed in the late 1970s and '80s. In the early '70s, he created a series of rarely seen Super 8mm films that, while sharing some motifs and characteristics with his later films, form a distinct body of work: improvisatory, often non-narrative and deeply invested in the material, non-representational qualities of the image.

SATURDAY

6.00 - 7.30pm

CONTEMPORARY POLITICAL SHORTS
FROM AROUND THE WORLD.

This event explores the possibility for real political change in Britain and further afield, showcasing short films about the rise of parties on the left in Europe and foregrounding austerity and climate change as urgent political concerns. These contemporary political shorts highlight the need for radical media production in the face of a dearth of mainstream commitment to communicating the true urgency of environmental, economic and political realities in the early twenty-first century.

SUNDAY

7.00 - 9.00pm

PENTHESILEA: QUEEN OF THE AMAZONS
(1975), WITH Q+A WITH DIRECTOR LAURA
MULVEY IN CONVERSATION WITH DR PATTI
GAAL-HOLMES.

Described by Jonathan Rosenbaum as a 'theoretical do-it-yourself kit', *Penthesilea: Queen of the Amazons* is the first of six films made by Laura Mulvey and Peter Wollen, in which the boundaries of film language and its ability to articulate political ideas were pushed to the edge. A feminist essay in five sections that ranges from manipulated newsreel to a Wonder Woman comic, the film explores the iconography of woman as warrior and its relation to patriarchal rule.

SATURDAY

3.30 - 5.30pm

STARTING TO HAPPEN (1974): A
DISCUSSION SCREENING WITH
COMMUNITY FILMMAKER,
ED WEBB-INGALL.

Starting to Happen was made by community film group, Liberation Films, in 1974, and shows what happened when they worked with a group of residents in Balham, South London, using video equipment to record local protests for social change. It was subsequently shown on BBC2 with a critical discussion with participants, which will also be screened in this session.

The screenings will be followed by a discussion asking what it means to screen political films now, and to seek to locate the latent political potential in historical practices and archival material.

SATURDAY

8.00 - 10.00pm

BLACKS BRITANNICA (1978) FOLLOWED BY
Q+A WITH PRODUCER MARGARET HENRY.

Blacks Britannica was absent from the original 1975 programme (not least because it wasn't made for another three years) but we decided on this curatorial intervention for two reasons: first, the original programme contained films almost exclusively by and about white people, despite the continued centrality of race (and racism) in political and social life.

Second, *Blacks Britannica* has just been re-released on DVD, so this event constitutes opportunity to view this little-seen film on the big screen. Originally rejected for being too radical by its commissioning TV channel, Boston's WGBH, *Blacks Britannica* documents the experience of Britain's black community in the 1970s and offers sharp analyses of both state and street racism as well as the grass-roots organising that confronted it.

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