



microcinema at the 37th Cambridge Film Festival

Screenings: Saturday and Sunday 21 – 22 October
Howard Theatre, Downing College Cambridge

Exhibition: William E. Jones, *Fall into Ruin*, 19 – 23 October
Heong Gallery, Downing College Cambridge



William E. Jones, installation view, *Fall into Ruin*, The Modern Institute, Osborne Street, Glasgow, 2017. Photography: Max Slaven

The 16th edition of **microcinema**, a weekend of screenings of artists' films and talks, will take place on Saturday 21 and Sunday 22 October 2017. While part of the Cambridge Film Festival (19 – 26 October), this year's microcinema will for the first time have its

own dedicated venue at Downing College, Cambridge, where it will also present an installation by the revered American artist and filmmaker William E. Jones, at the college's Heong Gallery.

This year's programme is organised around the theme of 'Archive and Memory' and will encompass both contemporary and historical work. Highlights include a newly commissioned film by the 2016 winner of the Margaret Tait award, Kate Davis, entitled *Charity* (2017), alongside a rare screening of Tait's seminal work *On the Mountain* (1974), and a newly restored work by the avant-garde filmmaker Margaret Raspé, *Blue on White Edges and Frames* (1979). Works by Cordelia Swann, Sarah Wood, Gair Dunlop, Sam Ashby and Dick Jewell complete the programme.

Screenings will be held over the weekend in the Howard Theatre of Downing College. All sessions will be free of charge and feature an introduction and artist Q&A with James Mackay, programme curator. A round-table discussion about how artists are exploring the relationship between image and memory will take place on Sunday afternoon at the Heong Gallery.

Glasgow-based artist, filmmaker and musician Luke Fowler's 2017 film, *Electro-Pythagorus (a portrait of Martin Bartlett)* will be shown at the Arts Picturehouse. The film pays tribute to the work and ideas of Martin Bartlett (1939-93), a proudly gay Canadian composer, who during the 1970s and 1980s pioneered the use of the 'microcomputer.'

As part of the programme, an installation of a new photo and film work by William E. Jones will be shown at the Heong Gallery from 19 – 23 October. Entitled *Fall into Ruin* (2017), the work tells the story of the artist's relationship with Alexander Iolas, the Greek art dealer and collector who at the height of his career owned galleries in New York, Paris, Milan, Geneva, Madrid and Athens. Known for his association with the Surrealists, Iolas gave Andy Warhol his first solo exhibition in 1952, and helped to form the collection of the great arts patrons John and Dominique de Menil before retiring to Athens in the 1980s.

Following his death in 1987 from AIDS, Iolas's property in Athens was looted. His collection, which included artifacts and art from ancient Greece, Rome and Egypt, as well as pieces by the artists Iolas worked with, including Max Ernst, René Magritte, and Man Ray amongst many others, vanished. The empty house was completely vandalised and today stands as a modern ruin. *Fall into Ruin* sees Jones return to the sites he first visited at the age of 19 and revisit the story of Alexander Iolas through views of the villa in its current ruined state, shots of contemporary Athens and antiquities on display at the National Archaeological Museum, as well as the original photographs Jones took of Villa Iolas in 1982, exhibited alongside the film.

Several of the filmmakers included in this year's programme have screened their work at microcinema in the past, reflecting the long-standing relationships that the festival builds with artists by providing a platform for both exposition and experimentation.

The screenings are organised in the following sessions:

Saturday 21 October

1pm

Sarah Wood, *I am a Spy* (2014, 23mins)

Sarah Wood, *For Cultural Purposes Only* (2010, 8mins)

Sam Ashby, *The Colour of His Hair* (2017, 23mins)

3pm

Margaret Raspé, *Blue on White Edges and Frames* (1979, 17mins)

Cordelia Swann, *Amnesia* (2009, 7mins)

Cordelia Swann, *Deliria* (2008, 2mins)

Dick Jewell, *The Jazz Room* (1987, 42mins)

7pm, Arts Picturehouse Cinema

Luke Fowler, *ELECTRO-PYTHAGORUS (a portrait of Martin Bartlett)* (2017, 45mins)

10.45pm, Arts Picturehouse Cinema

Dick Jewell, *Kinky Gerlinky* (2002, 101mins)

Sunday 22 October

11am

Gair Dunlop, *Yellowcake: Atomic Modern* (2017, 66mins)

Cordelia Swann, *Desert Rose* (1996, 26mins)

1pm

Kate Davis, *Charity* (2017, 17mins)

Kate Davis, *Weight* (2014, 11mins)

Margaret Tait, *On the Mountain* (1974, 32mins)

3 – 5pm

Roundtable discussion at Heong Gallery

Please check times at the festival website <http://www.cambridgefilmfestival.org.uk/> as these may vary. All screenings will be followed by a Q&A session with the artists, of approximate duration 25 minutes. Further information is available on all films.

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Notes to Editors:

About microcinema:

microcinema was established in 2001 with the aim of introducing a wide range of experimental and independent Artists' Moving Image work to Cambridge Film Festival's programme. The strand has evolved from stand-alone screenings on individual artists to themed historical and contemporary programmes. microcinema has showcased numerous British artists such as Nina Danino, Sarah Turner, Luke Fowler and Ian Bourn alongside new international work by Fred Kelleman, Lynn Hershman, Danny Lyon, or Mark Boswell, among many others. Its focus has been on promoting visibility and access to artists' moving image work, whilst providing artists with an exhibition platform and opportunities for greater recognition.

About Cambridge Film Trust:

The Cambridge Film Trust fosters all aspects of film culture and education for the benefit of the public. We deliver a year-round portfolio of screenings, special events, and tailor-made projects. Recent work includes seasons of archive screenings as part of our BFI's Programme Development Fund activity, and film screenings in and outdoors across the country. The highlight of our programme is the Cambridge Film Festival (CFF), the third-longest running UK film festival. CFF has a long-established reputation for delivering a critically well received festival to a large and diverse audience, and on a scale and breadth to exceed or match other major UK festivals. microcinema is a sign of CFF's cultural ambition and our role as a supporter of uncompromising and innovative cinema. The Cambridge Film Festival is operated by the charitable Cambridge Film Trust and backed by the BFI's Film Festival Fund which awards National Lottery funding to UK film festivals, giving audiences the opportunity to see a broader range of British and international films.

About James Mackay:

James Mackay is a film programme curator, lecturer and film producer, based in Inverness in Scotland. As a film curator, Mackay has worked for the London Film-maker's Coop, B2 gallery and for both the Edinburgh Film Festival and the Berlin International Film Festival. He has curated microcinema since its inception in 2001. As producer, he is credited on several award-winning features, shorts, documentaries and music videos for musicians such as Pet Shop Boys and the Smiths. Most notably, he produced the Derek Jarman directed films *The Angelic Conversation* (1985), *The Last of England* (1987), *The Garden* (1990), and *Blue* (1993). Since the early 1990s he has been a visiting lecturer in the history of artist's moving image and British experimental cinema at Exeter University; Kent University; Hong Kong Academy for Performing Arts; UC Davies, California; San Francisco Art Institute; Pasadena Art Centre College of Design; among others. Mackay wrote and edited the Thames & Hudson publication, *Derek Jarman Super 8* (2014), and regularly consults on artists' moving image for institutions such as Tate and the LUMA Foundation.

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