



Artists, Fiction and Cinema

Written and Directed: by Stuart Croft

Funded by:

Arts and Humanities Research Council (AHRC)

©: Stuart Croft

Producer: Stuart Croft

Line Producer: Ioanna Karavela

Director of Photography: Jean-Louis Schuller

Music: Mark Lo

Castling: Paul Fuller

Editor: Stuart Croft

Assistant Director: Will McDonagh

Focus Puller: Karl Hui

Additional Focus Puller: Ben Peacock

Gaffer: Mark Thornton

Electrician/Additional Gaffer: Richard Thomas

Grip: Guy Bennett

Still Photographer: William Martin

Sound Recordist: Mike Hasler

Art Director: Sophie Wyatt

Set Dresser: Luis San Martin Granda

Additional Set Dresser: Kieran Banks

Costume: Susie Coulthard

Location Scout: Timothy Knights

Make-up/Hair: My Alehammar

Additional Make-up/Hair: Lydia Warhurst

Production Assistants: Andrea DiCenzo,

Jenny Ekholm, Zarah Hunt, Matthew Murdoch,

Vicki Thornton

Camera and Grip Equipment: ICE / Movietech

Laboratory: Soho Film Lab

2K Scan/Conform/Digital Effects: Technicolor

Online Project Manager for Technicolor:

Louise Stevenson

Online Producer for Technicolor:

Kim Honeyman

Colourist: Dan Coles

Re-recording Mixer/Sound Designer:

Gunnar Oskarsson

HD Mastering/Blu-Ray:

Pink Pigeon Postproduction

Research Consultant: Deborah Levy

Senior Research Manager at RCA: Jamie Gilham

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George Duck

Special thanks to: Anna Lucas

Cast:

Martin Turner (*man*)

Paul Fuller (*butler*)

Kate Harper (*woman*)

UK 2010©

90 mins

Experimenta

Artists, Fiction and Cinema: Staging the Stuart Croft Archive

Artists, Fiction and Cinema

Stuart Croft (1970-2015) was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives. His dialogue-based, character-driven films often focus on themes of power, recurrence, entrapment and desire.

The lecture; 'Artists, Fiction and Cinema' reveals itself from the Stuart Croft Archive as an opportunity to revisit the pertinent subject area of cinematic schema in Stuart Croft's moving image practice. First presented at Sotheby's 2014, Croft reflects on his own position as an artist filmmaker contextualising his exploration of moving image through the late 1990s and early 2000s.

More broadly it is an opportunity to revisit a recent canon of ideas, mobilised by artist filmmakers who produce work that employs narrative fiction and more pointedly, meta narratives that operate in the shade of, and critique the Hollywood system. This is the material of Stuart Croft's archive, recently deposited with the BFI.

Here, Stuart Croft Foundation trustees and artists Emma Bennett, Harriet Fleuroit and Anna Lucas perform a reading of Stuart Croft's lecture 'Artists, Fiction and Cinema' to further reflect on the lecture's overarching themes. This is not performance-based art, not an attempt to embody the text; but Emma Bennett, Harriet Fleuroit and Anna Lucas make public their role as conservators.

The three women, three artists in their own right, re-stage words that were written in 2014, now within an entirely new context that brings new life to this legacy. This event is a celebration of the artist Stuart Croft's life-long research and his unceasing dedication to materialising ideas.

The lecture is illustrated with the original clips and still images that were selected by Stuart Croft but with one exception: for this event Stuart Croft's *Drive In* (2007) has been replaced with his 2010 film, *The Stag without a Heart*. This will be the first London screening of *The Stag without a Heart*. Previous exhibitions include, Platform China Contemporary Art Institute, Beijing (2013) and M HKA-Museum of Contemporary Art, Antwerp (2011).

Lecture written by Stuart Croft 2014. Developed by Emma Bennett, Keira Greene and Anna Lucas 2018.

The Stag without a Heart

In the grand bedroom of a vast family residence, a wealthy American man recounts a fable, as if towards an invisible occupant of a bed. His fable tells the story of a stag who is tricked by a corrupt fox and a despotic lion into taking a seat of power that does not exist. Extensively adapted by the artist from an existing Aesop fable, the man's elegiac story is entirely circular and recurs seamlessly and endlessly in the gallery space.

Temptation, deception and political corruption exist recurrently in the world. These subjects exist simultaneously within linear narrative representation. What happens to the cinematic themes of political corruption, deception and temptation when they are circularised? How is the reception of these subjects altered or enhanced by being looped in the gallery context? Can new ways of representing these

STUART
CROFT
FOUNDATION

Events & Strands

Experimenta: Artists, Fiction and Cinema:

Staging the Stuart Croft Archive

Thu 19 Apr 20:45

Members Exclusive: ABBA: The Movie

Fri 20 Apr 20:40

African Odysseys: Moustapha Alassane, Cineaste of the Possible

Sat 21 Apr 11:00

African Odysseys: La Belle at the Movies + intro by director Cecilia Zoppelletto

Sat 21 Apr 13:30

African Odysseys: Africa Goes West: The Black Cowboy

Sat 21 Apr 16:00-18:00

Mark Kermode Live in 3D and 4D at the BFI

Mon 23 Apr 18:30; Mon 23 Apr 20:45

Close Up: Valeska Grisebach: Longing

Sehnsucht

Tue 24 Apr 20:40; Sun 29 Apr 18:20

Close Up: Valeska Grisebach: Be My Star Mein Stern

Sat 28 Apr 18:10

BFI Courses

African Odysseys Presents: New Wave

From Sat 7 Apr 12:00-13:00

A Beginner's Guide to Film Part Two

Tuesdays from 17 Apr – 26 Jun 18:30-20:30

Documentary Filmmaking in Six Weeks

Every Wed from 18 Apr – 23 May 18:30-21:00

In Practice: The Basics of Film Production (on a budget)

Every Thu from 19 Apr – 24 May 18:30-21:00

How to... Set up and Run a Film Festival or Mobile Cinema

Sun 29 Apr 11:00-16:00

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subjects be brought about via the gallery's tradition of recurrence and circularity?

Shot with cinematic production values, the piece appears to be a disembodied 'scene' from a Hollywood feature film. Themes of political corruption, deception and guilt are presented as emblems of linear entertainment cinema. However, by using the circular condition of the gallery space, *The Stag without a Heart* alludes to a greater truth by re-imagining corruption, temptation and remorse as recurrent and ceaseless facets of human fallibility.

The Stag without a Heart is a gallery-based film and research project by Stuart Croft. It was produced during 2009-2010 through a Research Grant from the UK's Arts and Humanities Research Council (AHRC).

Stag without a Heart Press release, 2010

Stuart Croft

Stuart Croft graduated from Wimbledon School of Art in 1994 and went on to gain an MA from Chelsea College of Art and Design in 1998.

Croft's work has been presented as single-screen projections or as installations within galleries, contemporary art museums and cinemas. The films have been shown in over 25 countries to date.

Croft also taught fine art and film and became a highly-respected educator. In 2009 he founded the Royal College of Art's Moving Image Studio and in 2013 he established the RCA's new Moving Image Pathway. He was a recipient of various production awards, research grants and commissions including awards from Arts Council England, Arts and Humanities Research Council, Royal College of Art and Bloomberg.

The Stuart Croft Foundation

The Stuart Croft Foundation was established by the family and friends of artist-filmmaker Stuart Croft after his death in 2015. The Foundation's mission is to make accessible his legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

www.stuartcroftfoundation.org

The Stuart Croft Archive

Stuart Croft's archive comprises a variety of documentation and ephemera including notebooks, scripts, drawings and correspondence, as well as finished film works and moving image material on a variety of tape and disc formats.

Included within the physical archive is an extensive collection of material that had been boxed by Stuart himself. The artist had carefully maintained this living archive within his studio and the contents reflect the coalescence of his working life through his thoughts and his unique creative process as an artist. The depth of information contained within the archive provides a rich, valuable resource for artists, researchers, curators and scholars.

In October 2017 Stuart's films and working documents were placed within the BFI National Archive.