



EVENTS & STRANDS

Member Picks: The Princess Bride

Sat 4 Jan 12:30

Projecting the Archive: The Dark Tower + intro by BFI Curator Josephine Botting

Thu 9 Jan 18:15

Silent Cinema: The Good Bad Man + intro

Sun 12 Jan 14:50

Flipside at 40 + discussion

Wed 15 Jan 18:30

Bait with Live Score by Gwenno Saunders, with Georgia Ellery

Fri 17 Jan 19:30

Future Film Labs: Producers

Sat 18 Jan 12:30-15:30

Woman with a Movie Camera: Girlfight + Skype Q&A with director Karyn Kusama

Wed 22 Jan 20:30

BUG 61

Thu 23 Jan 20:45; Thu 30 Jan 18:30, 20:45

Member Exclusive: Archive Tour

Fri 24 Jan 10:30-13:30 BFI National Archive,
Berkhamsted

African Odysseys: Harriet + Q&A with educator and author Dr Michelle Asantewa, and a Skype appearance from director Kasi Lemmons (work permitting)

Sat 25 Jan 14:00

Experimenta: Vampire Power: Vampir-Cuadecuc + Mark of Lillith + discussion with academic Roger Luckhurst (editor, Cambridge Companion to Dracula) and artist Tanoa Sasraku-Ansah

Tue 28 Jan 20:30

BFI NETWORK Nights

Thu 30 Jan 18:40

Terror Vision: The Children

Thu 30 Jan 20:40

CHINESE NEW YEAR

Seniors' Free Matinee: Mountains May Depart

(Shan he gu ren) + intro

Mon 13 Jan 14:00

Little Q

Sun 19 Jan 15:00

All's Well Ends Well (Ga you hei si)

Thu 23 Jan 18:00

Four Springs + intro

Sun 26 Jan 14:20

EXPERIMENTA

Experimenta Mixtape #7

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.

Please Sir or How I Got Into Pictures 1979 Dir Noel Burch – extract 1 1min

Correction Please is a formally adventurous and rigorously philosophical essay on the nature of early cinema, made under the auspices of the Arts Council of Great Britain in the late 1970s. It emerged in the era of works like Laura Mulvey and Peter Wollen's *Riddles of the Sphinx* (1977) and Anthony McCall and Andrew Tyndall's *Argument* (1978), two other instances of filmmaking-as-film-theory to which Burch's otherwise singular project might be compared. The topic of *Correction Please* is the development of narrative cinematic language from film's inception to the period of sound – what Burch has dubbed 'the gestation of the Institutional Mode' – investigated through a series of tautly structured segments, including ten archival examples of so-called 'primitive' films made prior to 1906, animated diagrams explicating these early works, quotations from Maxim Gorky, Christian Metz, and Lillian Gish, and, most dramatically, a series of five staged sequences that recapitulate and analyse emblematic formal properties of five different chapters in cinema's evolution.

Lightindustry.org

A Guy Called Gerald: Voodoo Ray 1989 5mins

'Voodoo Ray' is a 1988 acid house single by Gerald Simpson, recording under the name A Guy Called Gerald. The single was released in the UK in 1988, in the 7" and 12" vinyl formats, on the Rham! label. It reached number 12 in the UK Singles Chart, and was the best-selling independently released single in 1989. It was released in the United States in 1989 by Warlock Records. It also appeared on A Guy Called Gerald's 1988 album *Hot Lemonade*, and a re-recorded version called 'Voodoo Ray Americas' appeared on A Guy Called Gerald's 1990 album *Automanikk*, which was released by Columbia and CBS Records. The track contains samples of comedians Peter Cook and Dudley Moore, taken from the first Derek and Clive LP, *Derek and Clive (Live)*, specifically the 'Bo Duddley' sketch. 'Voodoo Ray' combines a sample of Cook delivering the phrase 'voodoo rage', truncated due to the recording equipment's lack of memory, and also Moore forcefully delivering the word 'later!'. In each case, the samples are shifted in pitch, and electronically processed. Artist Danny McCluskey titled a portrait of Peter Cook 'Voodoo Ray' in reference to the song.

Wikipedia.org

Nenneh Cherry: Buffalo Stance 1988 Dir John Maybury 4mins

The sampling and cutting-up of material has not only rewired concepts of linear time and 'progress' but introduced noise into the interface between viewer and image, highlighting the plasticity of film and video. Authenticity and realism became difficult notions to uphold and this very often fed back into the works themselves. In *Death Valley Days* (1984) Gorilla Tapes (Gavin Hodge, Tim Morrison, John Dovey and Jean McClements) cut-up and juxtaposed footage of Ronald Reagan in both his actor and politician guises to pronounced political effect (also using the instrumental track 'Orang-Outang' by Bow Wow Wow),

LONDON SHORT FILM FESTIVAL 2020

UK Competition: A Little Tenderness

Sat 11 Jan 17:20

UK Competition: Concealment Feeds the Fear

Mon 13 Jan 20:45

Penelope Spheeris Shorts

Tue 14 Jan 17:50

Relaxed Screening

Wed 15 Jan 14:00

UK Competition: In Living Colour

Wed 15 Jan 20:50

UK Competition: Joyful & Triumphant

Thu 16 Jan 20:45

How to Deaf

Fri 17 Jan 18:20

IN PERSON & PREVIEWS

Preview: Be Natural: The Untold Story of Alice

Guy-Blaché + Q&A

Wed 8 Jan 18:10

TV Preview: Inside No. 9 + Q&A with writer-actors Steve Pemberton, Reece Shearsmith and producer Adam Tandy

Fri 10 Jan 18:15

Spaced 21st Anniversary + Q&A with director Edgar Wright, producer Nira Park and actors

Jessica Hynes, Julia Deakin, Katy Carmichael, Simon Pegg and Nick Frost (work permitting)

Sun 12 Jan 12:00-19:00

TV Preview: Baghdad Central + Q&A with actors

Waleed Zuaiter, Bertie Carvel (schedule permitting) and July Namir, writer Stephen Butchard, director Alice Troughton and exec producer Kate Harwood

Thu 16 Jan 18:15

TV Preview: This Country + Q&A with actors

Daisy May Cooper, Charlie Cooper and Paul Chahidi, producer Simon Mayhew-Archer and director Tom George

Tue 21 Jan 18:10

Preview: The Personal History of David

Copperfield

Tue 21 Jan 20:15

Preview: Queen & Slim presented by We Are Parable

Fri 24 Jan 20:40

Mark Kermode Live in 3D at the BFI

Mon 27 Jan 18:30

Preview: First Love

Wed 29 Jan 20:50

while John Maybury, for Neneh Cherry's 'Buffalo Stance', duplicated the singer on screen making her appear to lip-synch for the viewer's benefit not once but twice; twin-versions of herself moved around the screen whilst snatches of the lyric also appeared as text. (Elements of the video would themselves be duplicated for the Rihanna 'Rude Boy' promo nearly 30-years later in 2009.) Responding to accusations that pop videos were just 'wall paper', Maybury also sampled and manipulated wall paper patterns, introducing colour and other textures, metaphorically flicking 'v's at any would be detractor and highlighting the pop/art grey zone that many directors and artists were then gradually moving into.

The interrelationship between image and identity took on complex, heavily coded nuances in the early 1980s, mirrors frequently appearing to highlight the notion of performance in its fullest sense but also to often shine light back at the viewer or to interrogate the illusionistic world of both film and pop. This technique is there at the end of the already self-referential 'Don't You Want Me' (The Human League) by Steve Barron, and in Adam & The Ants' 'Prince Charming' and 'Stand and Deliver' (all 1981), in both cases appearing as the final enigmatic shot, crystallising the narrative but shattering it too. The performers carry their own private universe around them, refracting it back at the viewers around the world, subject and object locked in a complex, blurred relationship.

William Fowler, *The Occult Roots of MTV*

Please Sir or How I Got Into Pictures 1979 Dir Noel Burch - extract 2 9mins

We Need to Speak Tony 2017 Dir George Barber 17mins

In 'We Need to Speak Tony', five improvisers are asked to 'channel' the psyche of Tony Blair. The artist, George Barber, asks questions and also feeds the improvisers anecdotes from various sources about Tony Blair's life and experience as Prime Minister. The work's unifying themes are Tony Blair landing in the Iraqi desert at night; meeting George Bush, and the regrets of his key decisions. Today, Blair makes a fortune lecturing, negotiating, promoting business interests and also brokering arms deals. The Blair family also own large amounts of property in the UK and are big landlords. But what does Tony feel at night? What does he say to himself? What would he say to the mother of a dead soldier? Having made possibly the greatest foreign policy mistake of the 21st century, unfortunately now, virtually nobody supports or likes him in the UK. What does it feel like to be loathed – when once every world leader wanted to be photographed with you?

Barber is eclectic, his ideas varied. Narrative and found footage seem to be at the centre of much of his work, either deconstructing it or trying as an artist to evolve an approach that is contradictory to the maker's original intention. Early in his career his compilation *The Greatest Hits of Scratch Video* became internationally known and a highly influential work. The collection created much interest and was featured in many galleries and festivals across the world – and copied by advertisers and promo directors. His two contributions to the tape, *Absence of Satan* and *Yes Frank No Smoke* are still screened regularly and are important in the history of British Video Art.

www.georgebarber.net

Utah Saints: Something Good 1992 3mins

Includes both music and video samples from Kate Bush's *Cloudbusting*.

ABC in Sound 1933 Dir László Maholy Nagy 2mins

Thought to be lost for years, this playful film combines abstract geometry and textures to create a visible soundtrack, and even features the fingerprints of the director himself.

www.bfi.org.uk

FELLINI

La Strada

Wed 1 Jan 14:00; Mon 6 Jan 14:00 (Seniors' matinee + intro and Q&A with filmmaker Mamoun Hassan); Thu 9 Jan 18:30; Sat 18 Jan 13:00; Sat 25 Jan 20:40

I vitelloni

Wed 1 Jan 16:30; Sat 4 Jan 20:40; Tue 7 Jan 20:30; Sun 12 Jan 17:00; Sun 19 Jan 20:10; Tue 21 Jan 20:50; Fri 24 Jan 20:45

Lights of Variety (Luci del varietà)

Thu 2 Jan 17:40; Thu 9 Jan 20:40; Wed 29 Jan 21:00

The White Sheik (Lo sceicco bianco)

Fri 3 Jan 21:00; Sat 18 Jan 21:00; Fri 31 Jan 18:15

La dolce vita

From Fri 3 Jan (Previews on Wed 1 Jan 19:00; Thu 2 Jan 19:45)

Nights of Cabiria (Le notti di Cabiria)

Sat 4 Jan 17:10; Fri 10 Jan 20:45; Mon 13 Jan 20:35; Sat 18 Jan 18:20 (+ intro by filmmaker Carol Morley); Fri 24 Jan 18:15; Mon 27 Jan 18:00

City of Women (La città delle donne)

Sun 5 Jan 14:10; Tue 7 Jan 18:00; Thu 16 Jan 20:15; Tue 28 Jan 20:20

Fellini Satyricon

Sun 5 Jan 17:00; Wed 8 Jan 20:35; Wed 15 Jan 20:30; Sun 19 Jan 14:00 (+intro by season programmer Pasquale Iannone); Sat 25 Jan 17:45

Ginger & Fred (Ginger e Fred)

Sun 5 Jan 19:30; Thu 23 Jan 18:10; Mon 27 Jan 20:35

Seniors' Free Talk: Federico Fellini

Mon 6 Jan 11:00

The Voice of the Moon (La voce della luna)

Mon 6 Jan 20:30; Sat 11 Jan 20:35; Wed 29 Jan 18:10

Perspectives on Fellini

Tue 7 Jan 18:20

Fellini's Casanova (Il Casanova di Federico Fellini)

Sat 11 Jan 17:00; Sun 12 Jan 19:30; Sun 26 Jan 16:45

BFI Course: The Imaginarium of Federico Fellini

Every Tue from 14 Jan-18 Feb 18:30-20:30

25 & Under: Introduction to Fellini

Wed 15 Jan 18:30 Blue Room

Philosophical Screens: La Strada and the

Philosophy of Melancholy

Sat 18 Jan 15:00 Blue Room

Fellini's Cultural and Visual Legacy

Sat 18 Jan 16:30

Focus on Fellini

Sun 19 Jan 12:00-17:50 BFI Reuben Library

Fellini: A Director's Notebook (Block-notes di un regista) + Orchestra Rehearsal (Prova d'orchestra)

Mon 20 Jan 18:00; Fri 31 Jan 20:20

Tilt 1983 Dir George Barber 5mins

IC3PEAK: Смерти Больше Нет /Death No More 2018 Dir IC3PEAK/Nick and Nastya 3mins

Six hours before they are due to play an underground concert at a secret location, Anastasia Kreslina and Nikolay Kostylev are stashed in an Airbnb in the southern Russian city of Krasnodar. There's good cause for the secrecy: as soon as the name of the venue is made public, there is a fair chance that police or local thugs could storm the club mid-set. This way, at least they will get to play a few songs before the event is shut down. 'It's almost like during the Soviet Union, when bands used to have their gigs in secret,' says Kreslina, dressed in a black sweater and a cream-coloured scarf bearing the skull and crossbones. She is one half of IC3peak (pronounced 'icepick'), an experimental electronic duo who call their music 'audiovisual terror'.

The Guardian, 12 December 2018

Bronski Beat: Small Town Boy 1984 Dir Bernard Rose 5mins

Bow Wow Wow: Do You Want to Hold Me? 1983 3.14mins

The video I posted for 'Do You Want to Hold Me' was my first intro to the band. MTV played the video, but not very often at all. I happened to catch it and loved the drums, the insouciance, and the fashionable punky look of its mowhawked lead singer, Annabella Lwin and was hooked. They were just a pop band, but they did GOOD pop, as far as I'm concerned. They were a little different than other bands because they used an African Burundi drumming style in their songs that made their songs really infectious. I also thought Matthew Ashman was really cute with his mowhawk, and that Annabella Lwin looked so cool with hers, and in her great outfits!

80squestmusic.blogspot.com

Minnano Kodomochan: I Wish I'd Be Dead When I Wake Up 2016 5mins

Following an understandably emotional encore at their tour final Thursday night, Honoka announced her retirement from the unit. This was the first time Honoka had been able to appear on stage for the current national tour after a neck injury in July. Honoka assured fans that her physical state was good and her rehab complete.

homicidols.com

Telekinetic Pleasures 2018 Dir Daniel Fawcett & Clara Pais 8mins

Telekinetic Pleasures depicts the aftermath of a bizarre scientific experiment that involves chickens, reptilian and human subjects, two of whom have survived and are portrayed by the directors themselves – artefacts of their psychic transmissions are captured here on videotape.

Daniel & Clara, two humans one artist on a journey of exploration of dimensions real and imagined, the results of which consist of moving image, photography and performance. In their current work they have been exploring the British landscape as a site for encounters with the mysterious, the eerie, the otherworldly and the unknown. As they say, 'we seek to see with one eye open and one eye closed, sight turned simultaneously out towards the world and inward to the depths of the human experience.' In their work, images and sounds of the landscape become activators of narratives where past, present and the imagination intermingle.

daniel-clara.co.uk

Depeche Mode: Stripped 1986 Dir Peter Care 3.44mins

www.petercare.com

Charles Hayward: The Camera, the Actor 2019 Dir John Smith 5mins

John Smith was born in Walthamstow, London in 1952 and studied at North-East London Polytechnic and the Royal College of Art, after which he became an active member of the London Filmmakers Co-op. Inspired in his formative

CAROLE LOMBARD: THE BRIGHTEST STAR

Fast and Loose

Wed 1 Jan 18:20; Mon 13 Jan 21:00

No Man of Her Own

Wed 1 Jan 20:00; Tue 28 Jan 18:20

Bolero

Thu 2 Jan 17:45; Fri 17 Jan 20:45

My Man Godfrey

Fri 3 Jan 17:45; Mon 6 Jan 18:10; Wed 22 Jan 20:50; Sun 26 Jan 14:40

Hands across the Table

Fri 3 Jan 20:50; Sat 11 Jan 15:10

Swing High, Swing Low

Sat 4 Jan 14:45; Sat 18 Jan 15:50

To Be or Not to Be

Sat 4 Jan 18:20; Tue 14 Jan 20:40; Mon 20 Jan 18:10

Twentieth Century

Sun 5 Jan 13:30; Thu 9 Jan 20:30 (+ extended intro by Dr Lucy Bolton, Queen Mary University of London); Thu 16 Jan 18:10; Wed 29 Jan 18:15

Nothing Sacred

Sun 5 Jan 17:40; Fri 10 Jan 18:00

In Name Only

Tue 7 Jan 17:40; Fri 24 Jan 20:35

True Confession

Wed 8 Jan 20:50; Sun 26 Jan 17:30

Carole Lombard and the Birth of Screwball

Tue 14 Jan 18:15

Vigil in the Night

Wed 15 Jan 17:45; Sat 25 Jan 20:45

Mr. & Mrs. Smith

Sun 19 Jan 14:20; Fri 31 Jan 18:10

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years by conceptual art and structural film, but also fascinated by the immersive power of narrative and the spoken word, he has developed an extensive body of work that subverts the perceived boundaries between documentary and fiction, representation and abstraction. Often rooted in everyday life, his meticulously crafted films playfully explore and expose the language of cinema.

johnsmithfilms.com

Rescued by Rover Dir Cecil Hepworth 1905 7mins (twin screen composite)

A simple story of a baby being rescued by a dog, shot on a budget of seven pounds thirteen shillings and sixpence with a cast largely made up of the producer's family hardly sounds as though it ranks amongst the most important films ever made, but *Rescued by Rover* marks possibly the only point in film history when British cinema unquestionably led the world. It marks a key stage in the medium's development from an amusing novelty to the 'seventh art', able to hold its own alongside literature, theatre, painting, music and other more traditional forms.

By 1905, most films consisted of multiple shots, but their narratives were still conceived on an essentially 'theatrical' model, in that they consisted of a series of self-contained 'acts'. By contrast, *Rescued by Rover's* director Lewin Fitzhamon regarded individual shots as small pieces of a larger jigsaw making up the whole film, a much more 'cinematic' treatment.

[Michael Brooke, screenonline.org.uk](http://MichaelBrooke.screenonline.org.uk)

Opportunities 2016 dir Ben Seymour 3mins

Benedict Seymour is an artist filmmaker and writer. *Dead the Ends* is his first feature length film, one of a series of works exploring digital media in a phase of social crisis and austerity. These include *Olympicfield* (2009), and the collaborations *Can Dialectics Break Gravity?* (2014) and *Bang!* (2012) with Matthew Noel-Tod. He has created soundtracks for Melanie Gilligan (*Crisis in the Credit System* 2008, *The Common Sense* 2014, *Majja Timonen (Aune, 2012)*, and *Anja Kirschner (Moderation, 2016)*. As The London Particular (with David Panos) he wrote and made videos exploring the gentrification and cultural 'regeneration' of London in the early 2000s: *The London Particular* (2003) and *The Occupation* (2001). He is lecturer in Critical Studies on the MFA Fine Art at Goldsmiths, London, and an editor of *Mute Magazine*.

Regnorts (N22 Momentation Mix) 2019 Dir Adam Farah 4mins

Adam Farah is an artist and composer born-n-raised in London and is a Capricorn Sun, Cancer Rising, Leo Moon. They also practise under and within the name free.yard – an ongoing situational and unstable project set up to engage with and merge curatorial, research, artistic and equitable communal practices; with a focus on the ever-expansive and nuanced creative endeavours and potentials that emerge from endz. free.yard casts a side-eye onto the oppressive and supremacist structures upheld within the complacent and performative liberal bubbles of the artworld/s, and in the long term desires to create collaborative moments for artists to connect, manifest and exhale under such weight. –

url6.mailanyone.net

'Sertraline, DWP, PSP, N22, P2P, Angels with Dirty Faces. Something about survival(s) and diasporic time warping and urban pilgrimage. Can you feel the thickness of the dry summer air pushing against your skin, slowing...you...down. That endz haze, you know. We talked about excess and sincerity aka secondary school aka the purest realm of creativity, and the fascisms and white supremacy of the post-internet art "movement"/scene. But this ting has nothing to do with the latter. It's really an ode and a purging of kinds.'

Ways of thinking about music video (and post-modernism)

Music video is generally reckoned to have begun in Britain as a promotional tool ('pop promos') and then to have taken off as an international and television phenomenon with the launch of MTV (Music TeleVision) in the United States on 1 August 1981: the first mass-audience, twenty-four hour, cable music station.

Not only does music video raise a number of semiotic and aesthetic questions, about the relationship between musical, graphic and performance forms, for instance, but it also exemplifies in capsule many of the cultural traits which have given currency to the idea of 'post-modernism'. We can group these under three heads. First, crossover between: (1) the fine arts/avant-garde tradition, (2) the mass-media, (3) vernacular culture (or sub-cultures), (4) the new technologies (mainly electronic) associated with the 'communications explosion' and the 'information revolution'. It is important to stress that both the fine arts and the mass media have themselves evolved and changed in relation to vernacular culture and new technologies and that this, in turn, has transformed the terms of the old avant-garde/kitsch debate.

This has been particularly clear in the world of music. Both the music industry and the avant-garde were forced to respond to the new popular music 'from below' which followed the advent of rock'n'roll and which coincided with new electronic technology that transformed both performance and post-production. In a way, music video simply represents the extension of this into the television industry, at the same time as video art locked in with new trends in music (often, as with Philip Glass or Laurie Anderson, difficult to characterise as 'pop' or 'avant-garde' any longer).

Thus, music video itself challenges the distinction between television and video art, which had already grown up by analogy with the avant-garde/kitsch, fine