

# CANARY WHARF SCREEN

SEASON 8: BIRDS EYE VIEW  
21 MAY – 17 AUGUST 2014  
'PAST, PRESENT, FUTURE'

21 MAY – 18 JUNE  
JOY BATCHELOR

19 JUNE – 16 JULY  
YASMIN FEDDA, OONAGH KEARNEY,  
TALI YANKELEVICH, EVA WEBER

17 JULY – 17 AUGUST  
ANNA CADY, LUCY HARRIS,  
ELIZABETH HOBBS, KATHARINA GRUZEI

## BIRDS EYE VIEW: PAST, PRESENT, FUTURE 21 MAY – 17 AUGUST 2014

Birds Eye View's season *Past, Present, Future* spotlights the diverse talents of women filmmakers. This site-specific programme explores different ways of using film and of engaging with the space of Canary Wharf Screen.

The programme launch in May 2014 celebrates the centenary of the pioneering British animator Joy Batchelor. Her stylistic range, quick wit and humour come to light in her series of 1940s public-service animations about health and city life – words of wisdom that are still relevant today, finding new meaning in the public space of London Underground.

Part 2 features a quartet of contemporary observations on the world around us. From the rhythmic motions of an Edinburgh bakery, to the relationship between a mother and her daughters, we move on to the world of ballerinas as seen by the men who make their shoes, finishing with a glimpse of London through the eyes of the crane drivers who spend their days high above the capital.

In part 3, the programme looks to the future and new approaches to film. Whether through animation, painting, storytelling or sound, these films explore ideas about empowerment, the workplace and the reinterpretation of space.

### Part 1: Past

21 May – 18 June 2014

Joy Batchelor, *The Five*, 1970

Joy Batchelor, *Modern Guide To Health*, 1946

Joy Batchelor, *Your Very Good Health*, 1948

Joy Batchelor, *Farmer Charley*, 1949

### Part 2: Present

19 June – 16 July 2014

Yasmin Fedda, *Breadmakers*, 2007

Oonagh Kearney, *Her Mother's Daughters*, 2010

Tali Yankelevich, *The Perfect Fit*, 2011

Eva Weber, *The Solitary Life of Cranes*, 2008

### Part 3: Future

17 July – 17 August 2014

Anna Cady, *30%, Women and Politics in Sierra Leone*, 2012

Lucy Harris, *Crossing Points*, 2012

Elizabeth Hobbs, *Imperial Provisor Frombald*, 2013

Katharina Gruzei, *workers leaving the factory (again)*, 2012

## ABOUT BIRDS EYE VIEW

Birds Eye View (BEV) is a leading UK based organisation spotlighting and supporting women filmmakers. Founded in 2002, BEV hosts an annual film festival, training programmes, and advocates on behalf of women working in the film industry.

BEV was founded as a response to the fact that up to 92% of films distributed are made by male filmmakers, and aims to create a platform that encourages gender equality and diversity. With an impressive range of industry supporters and high-profile PR campaigns, BEV has established a space to highlight and challenge the gender imbalance in the UK's creative industries, as well as creating bespoke training programmes aimed at improving the commerciality of projects to make them more attractive to the industry.

[birds-eye-view.co.uk](http://birds-eye-view.co.uk)

Joy Batchelor was a pioneer of British animation, best known for the first British animated feature, *Animal Farm* (1954). She also created animation for adverts, television cartoons and public-service films, and was at the forefront of new styles and techniques through the company she founded with her husband in 1940, Halas and Batchelor Cartoon Films.

### **Joy Batchelor**

*The Five*, 1970

colour animation, 6'

A young woman settles into bed after coming home from a party. As her foot protrudes from under the bed cover, her toes come alive to discuss how painful they feel after being cramped into ill-fitting shoes all day.

Commissioned by the British Medical Association, with music by The Aunties, this film uses a variety of animation techniques to represent the attendance of a disco from the perspective of your feet.

Courtesy of the Wellcome Library, London

### **Joy Batchelor**

*Modern Guide To Health*, 1946

colour animation, 8' 45"

This public information film shows a road to health built around maintaining good posture; plenty of fresh-air activities at the weekend; wearing comfortable clothes and dressing appropriately for the weather; and enough sleep – all still good advice today.

The film is split into sections aimed at the working man, the young single woman, then children, and finally the busy housewife and mother, but what is noticeable in watching the film is that these four rarely seem to cross paths.

A Central Office of Information film made for the Ministry of Health in collaboration with the Central Council for Health Education.

Courtesy of BFI National Archive

### **Joy Batchelor**

*Your Very Good Health*, 1948

colour animation, 8' 38"

Between 1948 and 1949 Halas & Batchelor Cartoon Films produced seven films centred around the recurring everyman character of Charley, a cheerful chap with a Tintin-esque quiff that has a life of its own. They were commissioned by the post-war Labour Government as a means of communicating the reasoning behind some of the ground-breaking social policies that changed Britain in this period.

*Your Very Good Health* is the second in the series and tries to explain to Charley, and the British public, why the nascent National Health Service is important and how it will work.

Courtesy of BFI National Archive

## Joy Batchelor

*Farmer Charley*, 1949

colour animation, 10'

When city mechanic Charley receives part of a farm as inheritance, he is delighted by the idea of a calmer and more relaxed life. But he soon discovers that life on a farm is a hard work with long hours.

Aside from the films in this programme Charley also took on town planning, national insurance, the privatisation of coal, and the Marshall Plan. In the last film of the series, Charley is just a bit-player as the as yet unborn Charley Junior looks forward to his schooldays.

Courtesy of BFI National Archive

## PART 2: THE PRESENT 19 JUNE – 16 JULY 2014

### Yasmin Fedda

*Breadmakers*, 2007

colour, 10'

At a unique Edinburgh bakery, a community of workers with learning disabilities makes a variety of organic breads for daily delivery to shops and cafés in the city. The Garvald Bakery is part of a centre inspired by the ideas of Rudolph Steiner, where the workers realise their potential for self-discovery and creativity in a social environment.

Yasmin Fedda is an award-winning filmmaker whose work has been screened extensively, including at Sundance and IDFA. She is also a translator and editor working in the UK, Middle East and beyond, and is co-founder and film programmer of Reel Festivals, showcasing film, art and music from areas in conflict behind the headlines.

### Oonagh Kearney

*Her Mother's Daughters*, 2010

colour, 6' 24"

A woman stands by a window in an empty house. Her daughters have flown the nest. As she waits for them to call, their memory is brought back to life. This short dance film explores the relationship between mothers, daughters, memory and imagination.

Funded by RTE, the Irish Arts Council and Filmbase as part of the RTE Dance On The Box Scheme and produced by Underground Films, *Her Mother's Daughters* has screened at over forty film festivals, won seven awards and has twice been broadcast on television.

Bristol-born and Cork-raised, Oonagh Kearney began writing and directing for theatre as a student, completing her Masters in Irish Theatre at Trinity College Dublin in 1999. She moved to London in 2006 to study at the National Film and Television School. After casting five feature films, Kearney has written and directed several award-winning shorts and shown her work at international festivals.

## Tali Yankelevich

*The Perfect Fit*, 2011

colour, 9' 23"

'Ballet dancers get dodgy feet from dancing and I get dodgy hands from making their shoes!'

In this film we delve into the undiscovered world behind the pomp and perfection of professional ballet dancing, seen through the eyes of the shoemakers who strive to make their shoes as comfortable as possible. A seasoned dancer talks of the pain she went through when dancing at the highest level.

Courtesy of Scottish Documentary Institute

São Paulo-born Tali Yankelevich moved to the UK in 2005 and studied documentary at London College of Communication, followed by Film/TV at Edinburgh College of Art. Her 2009 film *The Housekeeper* won the Royal Television Student Factual Award that year.

## Eva Weber

*The Solitary Life of Cranes*, 2008

colour, 27'

Part city symphony part visual poem, *The Solitary Life of Cranes* explores the normally invisible life of a city, its patterns and hidden secrets, seen through the eyes of crane-drivers working high above its streets.

At dawn, the drivers begin their climb, and we observe the city as it awakens with a bustle of activity, through the midday lull, the evening rush and finally the night calm.

This lyrical meditation shows how our existence is shaped through the environment we inhabit, whether high up in the sky or down on the ground.

German director Eva Weber works in both documentary and fiction. Her award-winning films have been widely broadcast and screened at numerous international film festivals, including Sundance, Edinburgh, SXSW, BFI London and Telluride. *The Solitary Life of Cranes* was described as 'one of the most absorbing documentaries of the year' by *The Observer*.

**Anna Cady**

*30%, Women and Politics in Sierra Leone, 2012*

colour animation, 10' 41"

Whistling, kidnapping and a bottle of Tipp-Ex all feature in this animated documentary, which brings to life the experiences of three powerful women in post-conflict Sierra Leone.

The story of the ten-year battle to achieve fair representation for women – a 30% quota – in the governance of Sierra Leone, as well as the violence and corruption they face, is told with passion by Barbara, Salamatu and Bernadette, three extraordinary women from diverse backgrounds.

The film moves effortlessly between Em Cooper's exquisite oil-painted animation and live-action video, transforming issues of gender and politics into compelling and thought-provoking viewing.

Anna Cady is an artist who works in film, animation, photography and text. *30% (Women and Politics in Sierra Leone)* was her first commissioned film which is now screening at festivals worldwide. Other films include *Farms of Innocence*, a stop-motion film which screened at Tate Modern, London, and *Out of Space*, made co-creatively with Louisa Makolski who could not speak or move her body voluntarily. Last year 16 of her films were installed at Mottisfont Abbey.

**Lucy Harris**

*Crossing Points, 2012*

colour, 13'

*Crossing Points*, filmed in the 1936 Berlin Olympic Stadium and the Kuppelsaal, exploits the interplay between memory, history and architecture. Through the interweaving of footage with two fencers performing a series of choreographed gestures, a dialogue between distinct architectural spaces disrupted by the legacy of the past is created.

Harris' background as an artist and international fencer led to an investigation of the relationships between these two activities. The integration of a physical site-based enquiry with performance studio work is a new direction in her practice: a fusing of interior and exterior worlds, exploring the use of the performative gesture as a means to trigger undisclosed historical narratives.

Lucy Harris's film works have been exhibited in galleries and cinemas in the UK and internationally. *Crossing Points* received a Special Mention at the London Short Film Festival, Best Experimental Film Category, and has been screened at the ICA, London, Lo and Behold Gallery, London, CAPA Centre, Budapest, and selected for Rotterdam AFF, Lisbon AFF, Lucca FF and \$100, Canada.

**Elizabeth Hobbs**

*Imperial Provisor Frombald, 2013*

colour animation, 3'

The true story of Imperial Provisor Frombald, an administration official from Belgrade, who unwittingly became the author of the first documented testimony of the exhumation of a suspected vampire, Peter Plogojowitz, in 1725. The film is made from hand-carved rubber stamps printed directly onto 35mm film, then scanned and assembled in Final Cut Pro.

With a background in printmaking and artist's books, Elizabeth Hobbs began making animated films in 1999. Her films have won many awards and have been shown widely. A part of Hobbs's work is creating animated films with young people and local groups, she often does this in collaboration with artist Emily Tracy.

**Katharina Gruzei**

*workers leaving the factory (again)*, 2012  
colour, 11'

Buzzing neon tubes light up the pitch-black corridor of an abandoned tobacco factory. As the camera moves through this endless uncanny corridor, workers appear and seem to multiply. This reinterpretation of an early film by the Lumière Brothers evokes questions about the working-class today and the representation of female workers.

'In 1895, in the German title of the film by the Lumière Brothers, it was simply "male workers" that were leaving the factory, even though there were clearly more women than men to be seen. Gruzei renders moot the assignment of gender in title and picture. Only at the end is the original scene recreated, but this time with extended perception.' – Diagonale Festival

Courtesy of Sixpackfilm / Visual Container / Charim

Austrian filmmaker Katharina Gruzei uses visual strategies to decode the construction and ideology of found imagery. This research starts from a single image and often ends up in archives. By using found footage she unfolds cultural history as a field of artistic research, into which she introduces her own thoughts and statements.

Canary Wharf Screen is an innovative screening programme initiated by Art on the Underground. Presented at Canary Wharf station on one of the capital's largest public projection screens, this exciting new seasonal programme presents leading contemporary and historical artists' moving-image works to customers, staff and visitors free of charge. The inaugural 2012 series was programmed in collaboration with Film and Video Umbrella, Animate Projects, LUX and the British Film Institute (BFI), four of the UK's finest moving image organisations. A presentation of the very best artists' film and video, Canary Wharf Screen offers an insight into the UK's leading filmmakers and film institutions, surveying the capital's vibrant arts community through its artists, commissioners, distributors and programmers.

### [Art on the Underground: World-class art for a world-class Tube](#)

Art on the Underground offers a world-class programme of contemporary art to enrich the Tube environment and the experience of Tube users. The programme commissions and presents new artworks through a range of project strands, from large-scale artworks such as those at Gloucester Road station, to small-scale commissions like the pocket Tube map cover.

### [For further information](#)

0203 054 8525 [art@tube.tfl.gov.uk](mailto:art@tube.tfl.gov.uk) [art.tfl.gov.uk](http://art.tfl.gov.uk)

### [Contribute your ideas and comments about Canary Wharf Screen to](#)

[art.tfl.gov.uk/canary-wharf-screen](http://art.tfl.gov.uk/canary-wharf-screen)

## DIRECTIONS

### Opening times

Monday – Friday 8.30am – 7.30pm

Saturday – Sunday 10am – 6pm

To see the films, please do one of the following

- touch in and out with your Oyster card
- show this leaflet at ticket gates or
- see the 'planning your visit' part of our website at [art.tfl.gov.uk/canary-wharf-screen](http://art.tfl.gov.uk/canary-wharf-screen) to download a Canary Wharf Screen ticket

### Location within the station

Canary Wharf Screen is located at the far end of the ticket office as you enter the station at the main escalators.

## LABYRINTH

While at Canary Wharf make sure you see the station's labyrinth, part of Mark Wallinger's major new artwork to celebrate London Underground's 150th anniversary.

### [Find out more](#)

[art.tfl.gov.uk/labyrinth](http://art.tfl.gov.uk/labyrinth)

