

CANARY WHARF SCREEN

SEASON 4: 13 DECEMBER 2012 – 5 MARCH 2013
BFI: FILMS FROM THE BFI NATIONAL ARCHIVE

'THE ARTIST'S YEAR IN NATURE'
13 DECEMBER 2012 – 6 JANUARY 2013

'TALES FROM THE UNDERGROUND'
7 JANUARY – 5 FEBRUARY 2013

'FROM THE CITY TO THE SEA: A CENTURY OF ARCHIVE FILM'
6 FEBRUARY – 5 MARCH 2013

BFI FILMS FROM THE BFI NATIONAL ARCHIVE

From December 2012 to February 2013 the BFI will present a season of films from the National Archive programmed especially for Canary Wharf Screen, a blank canvas in a stunning concrete space at the far end of a busy underground concourse. Our first thoughts were to bring archive images of nature by film artists into this place as a contrast to the environment. But we also wanted to use the screen to celebrate the nature of urban life, focusing on the film histories of both the London Underground and the city of London itself.

A wide variety of archive film can be seen throughout the season, dating back to the birth of cinema at the end of the 19th century with footage of East London or rough seas on the South coast of England. Short self-contained post-war documentaries made for instructional purposes have been chosen for their unexpected lyricism as much as their ability to show us the past. Other titles are extracts of more recent experimental works by some of the most renowned British film and video artists.

Film has the ability to transport us to other times and places, and we hope that the travellers passing through Canary Wharf and the London Underground staff who work here will get pleasure from this season, whether the films are glimpsed for seconds during the hectic rush-hour commute or watched for longer during quiet moments out of the day.

Jane Giles, Head of Content, BFI

William Fowler, Curator of Artists' Moving Image, BFI National Archive

**'THE ARTIST'S YEAR IN NATURE'
13 DECEMBER 2012 – 6 JANUARY 2013**

Various directors, UK, 1910–2011
b & w / colour, total running time c.60'

To open the BFI season at Canary Wharf Screen we wanted to bring archive film images of nature underground. The programme includes extracts from our holdings of experimental films by this country's leading moving image artists combined with some historical non-fiction documentaries restored by the BFI National Archive demonstrating the artistry of early film techniques. The compilation is organised as a calendar, moving through the months and seasons in one glorious hour of beautiful images, a breath of fresh air designed to invoke the great outdoors underground.

Most of these films are available from the BFI on DVD bfi.org.uk/filmstore.

January: *Snow*

Geoffrey Jones, 1963

Made for British Transport Films, this is a stunningly shot meditation on the struggle of trains through the worst (or best) of a British winter.

February: *The Angelic Conversation*

Derek Jarman, 1985

A love sonnet for St Valentine's day evokes the summertime of the soul even in the middle of winter. Narrated by Judi Dench.

March: *Birth of a Flower*

Percy E Smith, 1910

Probably the first British example of time-lapse photography as applied to the growth of plants, this fascinating and exquisite film has been restored to its original tinted version.

April: *Robinson in Ruins*

Patrick Keiller, 2010

Spring flowers and socio-economic commentary in the Oxfordshire countryside. Narrated by Vanessa Redgrave.

May: *Oss Oss Wee Oss*

Alan Lomax, 1953

Padstow's ancient May Day hobbyhorse custom brilliantly caught on film as a chronicle of folk tradition.

June: *Requiem for a Village*

David Gladwell, 1975

The idyllic, rural past of a Suffolk village comes to life through an old man's memories in this lyrical feature.

July: *Solarflares Burn for You*

Arthur Johns, 1973

A psychedelic journey from Cornwall to London and back again, featuring midsummer tangerine skies, scarlet landscapes and acid yellow roads set to a hypnotic soundtrack by Robert Wyatt.

August: *H is for House*

Peter Greenaway, 1976

Blue skies, fields and apple trees accompanied by Vivaldi's *Four Seasons* – and a wry list of everything beginning with 'H'.

September: *The Open Road*

Claude Friese-Greene, 1924

Pioneering colour cinematography techniques can be seen in this road trip from Land's End to John O'Groats, featuring a mellow Indian summer and South Western harvests.

October: *One Potato, Two Potato*

Leslie Daiken, 1957

A spontaneous and poetic documentary impression of children at play, focusing on the rituals of Halloween.

November: *Flicker*

Chris Newby, 2001

An experimental study of the Guy Fawkes Night celebrations at Lewes.

December: *This Our Still Life*

Andrew Kötting, 2011

Christmas in the filmmaker's tumbledown farmhouse in the snowy Pyrenees.

'TALES FROM THE UNDERGROUND' 7 JANUARY – 5 FEBRUARY 2013

Various directors, UK, 1928–69
b & w / colour, total running time c.70'

To celebrate the 150th anniversary of the London Underground which began operating on 10 January 1863, we've chosen a selection of films starring the Tube itself at different points in its history, from the early silent era of feature filmmaking through to a quartet of gems from the British Film Transport Collection / London Transport Museum made for instructional or publicity purposes.

Underground is released in cinemas and on DVD in 2013.

British Transport Films Collection Volume 10: London on the Move is out now on BFI DVD.

Underground

Director Anthony Asquith, 1928
b & w, 10' (extract)

Passions run deeper than the Northern Line in Anthony Asquith's tale of love, jealousy, treachery and murder on the London Underground. Restored by the BFI National Archive with a new score by Neil Brand played by the BBC Symphony Orchestra, Asquith's working class love story is one of the great

British features of the silent era. It's also one of the great films about London, a journey through the crowded Underground itself (many of the sequences were filmed at Waterloo) via the city's drinking dens, department stores and open-top buses to a climactic chase through Lots Road power station in Chelsea that magnificently reveals the smoky roof-scapes of the coal-fuelled capital of the late 1920s. A contemporary of Alfred Hitchcock, whose early career also included some stunning silent features synonymous with their London locations, Asquith went on to direct a number of well-regarded adaptations of stage dramas including *Pygmalion* (1938), *The Winslow Boy* (1948) and *The Browning Version* (1951).

All That Mighty Heart

Director RK Neilson Baxter, 1963
colour, 24'

Filmed across London and its suburbs between 1953–63 by Academy Award-winning cinematographer David Watkin, this beautiful film charts a day in the life of London's arterial transport network. From its opening in the deserted dawn streets, to the opening of the Tube and bus stations, the commuter rush hour, the leisurely afternoons, the neon-lit nights of the West End and the last bus or Tube home. The film is a heartfelt tribute to all those who calmly and professionally make the city run like clockwork.

Cine Gazette No. 14 – Do You Remember?

Director Tony Thompson, 1955

b & w, 9'

A delightful and surreal little love letter to the lost property service, made at a time when 12 million people a day were using public transport. The film illustrates the sheer volume and range of items left behind, from gloves to tortoises, mannequins and of course umbrellas, many, many umbrellas, sent to the lost property office at Baker Street. *Cine Gazette* was British Transport Films' 'magazine' series, made to be shown in cinemas for general interest and information.

Under Night Streets

Director Ralph Keene, 1958

b & w, 19'

This extraordinary film provides an insightful glimpse into the work undertaken by those cleaning and servicing the Tube during the brief period between the last train of the night and the first one in the morning. Passengers, please meet the gang of 'fluffers' who cleaned over 100 tons a year of dust, human hair, skin flakes and cloth fibres from the rails to reduce the risk of fire.

AFC: Automatic Fare Collection and You

Director Bob Privett, 1969

colour, 4'

Shot at Hammersmith station in the swinging '60s and combining live action with animation, this is a poppy, psychedelic guide to how to operate those awkward new-fangled automatic ticket gates.

**'FROM THE CITY TO THE SEA: A CENTURY OF ARCHIVE FILM'
6 FEBRUARY – 5 MARCH 2013**

To conclude their season at Canary Wharf Screen, BFI presents a double bill of feature-length creative archive documentaries that tell the story of the century and chart the history of film itself. Both films move more or less chronologically across one hundred years of archive footage, in and out of film formats, from hand-cranked 35 mm to 16 mm, Super 8, videotape and digital technologies, nitrate and safety film. The effect of this is a rich montage of colours and textures, expressing a range and diversity of ideas within the focuses of the two films' contrasting locations: city and coast.

From the Sea to the Land Beyond was commissioned by The Space and first performed live by British Sea Power at the Sheffield Doc Fest in June 2012.

From the Sea to the Land Beyond is available on BFI DVD from January 2013.

London – The Modern Babylon is now available on BFI DVD.

From the Sea to the Land Beyond

Director Penny Woolcock, UK, 2012

b & w / colour, 70'

This breath-taking film by award-winning director Penny Woolcock is a lyrical portrait of Britain's unique coastline, travelling through both World Wars and during peace time into the modern age, showing it as a place of leisure, industry and wild nature. With an emphasis on the romantic and the ritualistic, the archive footage used within the film is rich and varied, with memorable images including a woman scaling a sheer cliff to collect eggs, a troupe of dancers on a pristine beach, the Thames and trading in East London, the arrival by ship of émigrés from the Caribbean and India, the building of the Channel Tunnel, a group of Edwardian gentlemen playing beach combat games on the verge of World War I and present-day holiday makers battling the elements in Blackpool. The band British Sea Power have captained this cinematic voyage with an original score that ebbs and flows with the natural sounds of seagulls, ships and snippets of speech to create a deeply compelling and uniquely uplifting film experience.

London – The Modern Babylon

Director Julien Temple, UK, 2012

b & w / colour, 128'

The latest film by legendary director Julien Temple (*The Great Rock 'n' Roll Swindle*, *Oil City Confidential*) is an epic time-travelling voyage to the heart of his hometown using archive film and music to show how London's immigrants – musicians, writers and artists, dangerous thinkers, political radicals and regular folk – have transformed the city into a global metropolis. Reaching back to the dawn of film at the start of the 20th century, the story unfolds in a vivid stream of urban consciousness, twisting like the river Thames itself. Moving back and forth in time and texture, the film's recurring themes resonate throughout recent history: oppression and despair, division and rioting, accommodation and union. Just as turning a London street corner can surprise us with something exciting or bizarre, this vibrant film is peppered with extra ordinary images, from everyday surrealism to extreme events, from famous faces, politicians and royalty to ordinary people, all of us Londoners.

BFI is the lead organisation for film in the UK and is involved in every aspect of the industry and film and television culture. We aim to connect audiences to the widest choice of British and World cinema. We preserve and restore the most significant film and television collection in the world (BFI National Archive) and make it available on a wide range of platforms. We invest in creative, distinctive and entertaining work as the official distributor of Lottery funds for film and promote British film and talent to the world. We distribute films, publish *Sight & Sound* magazine, books and DVDs. We operate the BFI's Southbank cinemas and the BFI London Film Festival and BFI London Lesbian and Gay Film Festival. We are committed to making the experience of film an essential part of the education of every 5–19 year old in the UK.

For more information visit bfi.org.uk.

CANARY WHARF SCREEN

Canary Wharf Screen is an innovative motion picture 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 seasonal programme presents leading contemporary and historical artists' moving image for our customers, staff and visitors free of charge. The inaugural 2012 series is programmed in collaboration with Film and Video Umbrella, Animate Projects, LUX and BFI, four of the UK's finest moving image organisations. 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 delivered in sites such as the pocket Tube map cover.

Season 1: Film and Video Umbrella

March – May 2012

Film and Video Umbrella is Britain's premier commissioner of artists' film and video. Based in London but working extensively throughout the country, the organisation is known for its projects with both established and emerging artists that cover the spectrum of contemporary moving image practice.

Season 2: Animate Projects

June – August 2012

Animate Projects is the only arts organisation in the UK dedicated to championing experimental animation. It offers cutting edge animators the space to take creative risks and explore new forms, as well as the tools and support to extend and redefine what animation is.

Season 3: LUX

September – December 2012

LUX is an international arts agency for the support and promotion of artists' moving image practice and the ideas that surround it. LUX exists to provide access to and develop audiences for artists' moving image work, to provide professional support for artists and to contribute to and develop discourse around practice.

DIRECTIONS

Opening times

The screen is open 8am – 8pm daily.

To see the films, please do one of the following

- tap in and out with your Oyster card
- show this leaflet at ticket gates or
- visit our website art.tfl.gov.uk 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.

For further information

020 7027 8694

art@tube.tfl.gov.uk

art.tfl.gov.uk

Rum & Sugar

Canary Wharf Screen is kindly supported by Rum & Sugar. Situated at the Museum of London Docklands in a Grade I listed warehouse, Rum & Sugar takes its name, and much of its style, from its original function as a rum and sugar store. The story of the district's colourful past and the origins of the rum and sugar trade in London are kept alive through a British menu bursting with flavour and one of London's most extensive selections of rum.