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barbican

Barbican Cinema presents three seasons and series looking at the City, Colonialism, and Community through the lens of artists

Barbican Cinema kicks off 2024 celebrating artists' films through contemporary and rarely seen archive works.

- Artists In Residence – **Mon 22 Jan - Thu 15 Feb**
- Experiments in Film: *A Radical Duet* + CLR James 80th Birthday Lectures + *Sometimes it was Beautiful* – **Mon 29 Jan**
- Cinema Restored: St. Clair Bourne's Cinema of Solidarity – **Tue 20 Feb**

Artists In Residence explores artists' film and archive material to highlight the unstable relationship between London's space, art-making, and everyday life through four programmes of rarely seen archive film and material and new shorts, plus a panel discussion. The creatively curated programme includes archive documentaries profiling Hackney's **Beck Road Collective**; **Derek Jarman**, an episode of the LWT magazine programme *The South of Watford* in which the filmmaker and artist traces his artistic development and biography through his occupancy of warehouses across the 1960s and 1970s; plus the Premiere of *After Time* in which the filmmaker (and co-curator of the season) **Therese Henningsen** documents the people and places she encountered watching Stanley Schtinter's *The Lock-In*, at ten 'real' pubs across London's East End.

January and February include the bi-monthly series **Experiments in Film** and **Cinema Restored**. The year's first *Experiments in Film* considers the themes of revolutionary and anti-colonial acts with the newest film by award-winning artist filmmaker **Onyeka Igwe**, accompanied by a selection of **CLR James 80th Birthday Lectures** and *Sometimes it was Beautiful* by **Christian Nyampeta**; while *Cinema Restored* in February profiles the work of **St Clair Bourne** including the UK premiere of MOMA's new 4K restoration of *The Black and the Green*.

[Artists In Residence – London, Art-Making, Space and Everyday Life](#)

Mon 22 Jan – Thu 15 Feb

Spanning 70 years, **Artists in Residence** presents a moving image chronology of London: from the shifting neighbourhoods and spaces adopted as artists' studios, to shared living spaces, to pubs; bringing together artist's responses to the changes in everyday urban landscape with documents of the culture industry's varying embrace, rejection and struggle under these conditions.

Matthew Barrington, Barbican Cinema Curator, **Matthew Harle**, Barbican Public Programme Curator and **Therese Henningsen**, Artist and Filmmaker say:

"The idea for Artists in Residence was born from research which led us to largely forgotten but fascinating documentaries and television held in national archives. Through archive material and artists' films we have tried to craft a narrative to see how artists have responded

to and effected the space of the city, as well as documentary evidence of the changes to cultural industries over a period spanning 70 years.”

Housing Pains (12A*)

Mon 22 Jan, 6:30pm, 103 min

Cinema 3

Housing Pains explores how artists live and make livelihoods across four decades. An early Arts Council post-war record **Artists Must Live** mulls over the challenges of an artistic career in the 1950s; John Smith's 1977 commission for Thames TV **Hackney Marshes** meets the residents of a new tower block over a single day; the BBC Community Programme Unit profile the group of artists living in Beck Road in **Artists in Residence** as they struggle to save their homes against rising property prices; and in **Block**, Emily Richardson returns to high-rise living in 2005, encountering the everyday incidences of a tower block over several months.

Artists Must Live

Arts Council, 1953, Dir John Read, 29 min

A survey of what it meant to live and work as an artist in 1950, covering a wide range of practitioners, the film provides a multitude of ways artists found to remain sustainable whilst developing their practice.

Hackney Marshes

Thames TV, 1977, Dir John Smith, 32 min

The celebrated artist John Smith creates an improvised portrait of the residents of a new Hackney Marsh tower block, shot over the course of a single day.

Artists In Residence

BBC Community Programme Unit, 1988, 30 min

'If you want a comfortable, secure life, being an artist has to be one of the worst ways of going about it', so says artist Philip Stanley in this documentary focusing on the Beck Road collective, as the street in Hackney which they rescued from dereliction, is to be sold.

Block

2005, Dir Emily Richardson, 12 min

Made by British filmmaker Emily Richardson on 16mm **Block** is a round-the-clock portrait, shot over a duration of ten months, of a 1960s tower block in south east London.

Trading Places (12A*)

Thu 1 Feb, 6:30pm, 102 min

Cinema 3

Trading Places captures different perspectives on the relationship between London's landscape, creativity and capital. Mary Dickinson's **Old Kent Road**, produced for the BBC's Arena series, encounters the characters working on one of London's historic trade routes into the City, and with it, the embers of old Bermondsey. Mary Sackville-West's **The New Eastenders** charts the land grab of Shoreditch, following clusters of YBAs, gallerists and estate agents as they go on property sprees – featuring Tracey Emin, Victoria Miro, The Lux Centre, Tim Noble and Sue Webster. Ayo Akingbade's **Deadphant** offers a brief portrait of Elephant & Castle Shopping Centre a weekend before it was permanently closed in September 2020 and demolished for redevelopment.

Old Kent Road

BBC Arena, 1985, Dir Mary Dickinson, 59 min
Shot by Mary Dickinson for the BBC Arena series, *Old Kent Road* offers a portrayal of a bygone era, showcasing the eccentric characters and unique establishments of South London.

The New Eastenders, *The Artists*

BBC, 2001, Dir Mary Sackville-West, 40 min
The 2001 BBC docu-soap series *The New Eastenders*, episode ***The Artists*** traces the comings and goings in the emerging east end art scene.

Deadphant

2020, Dir Ayo Akingbade, 3 min
A 16mm portrait of the iconic Elephant and Castle Shopping Centre.

Work, Play and Protest (12A*) + a conversation with Anna Minton (writer and journalist), Andrew Harris (Associate Professor in Geography and Urban Studies at UCL, and Morgan Quaintance (filmmaker)

Thu 8 Feb, 6.15pm, 135 min

Cinema 3

Work, Play and Protest, looks at the relationship between artists and the city at different points in time and across a variety of distinct moving image approaches.

In the 1984 LWT series ***The South of Watford***, episode ***Derek Jarman*** the artist and filmmaker takes a boat across the Thames to trace his artistic development and biography through his occupancy of warehouses across the 1960s and 1970s. In ***Two Melons and a Stinking Fish***, Vanessa Engle's profile of ***Sarah Lucas***, at the height of her fame in the mid 1990s, captures the moment of the YBAs across openings at the ICA and the White Cube. Artist Niki Kohandel's ***then love is the name*** captures the preparation for the 2020 degree show at the Slade School of Art, interspersed with anti-racist occupations of the building from the following year.

Derek Jarman, The South of Watford,

LWT, 1984, Dir John Scarlett-Davis, 26 min

The special episode of the television magazine, *The South of Watford*, features Derek Jarman guiding the viewer over his personal connections to London, and the largely destroyed warehouses, which played a key role in his artistic development.

Two Melons and a Stinking Fish

Illuminations/BBC, 1996, Dir Vanessa Engle, 48 min

An exploration of the work of Young British Artist and installation sculptor, Sarah Lucas.

then love is the name,

2022, Dir Niki Kohandel, 8 mins

then love is the name is a contemplation on education and a tribute to the connections forged among students within, and in defiance of, their educational institution. Seamlessly intertwining scenes from the 2021 anti-racist occupation of the Slade School of Fine Art with moments from the installation of the art school's class of 2020 degree show, the film reveals the academy as a locus of both accomplishment and discontent.

Public House Portraits (12A*)

Thu 15 Feb, 6.30pm, 80 min

Cinema 3

The final programme in the season, **Public House Portraits**, explores how public houses are used in the changing landscape of East London from the sixties until today. Peter Davis' short documentary **Pub**, filmed at the Approach Tavern in Bethnal Green for Swedish TV, aims to illustrate a typical working-class British pub. **The Last Pub** by Donna Travis portrays the Anchor and Hope in Clapton, twenty years before it appears in the last film in the programme, **After Time**, in which the filmmaker Therese Henningsen documents the people and places she encountered watching Stanley Schtinter's *The Lock-In*, at ten 'real' pubs across London's East End.

Pub

Sveriges Television (SVT), 1962, Dir Peter Davis, 14 min

One of three London sketches directed by Peter Davis, **Pub** was filmed at the Approach Tavern on Approach Road, leading up to Victoria Park in East London. It was made for Swedish television to give an impression of a typical working-class British pub.

The Last Pub

2001, Dir Donna Travis, 22 min

Film about the Anchor and Hope pub, its landlord Leslie Heath, and its customers.

After Time (Premiere)

2023, Dir Therese Henningsen, 34 min

Throughout June 2022 *The Lock-In*, Stanley Schtinter's 96 hour edit of all the scenes shot inside BBC soap opera EastEnders' Queen Vic pub (1985-1995), played on the television screens of ten 'real' pubs across London's East End. Filmed only on the occasion of these screenings, *After Time* documents the people and pubs that survive in East London today.

[Experiments in Film](#)

A Radical Duet (15*) + The CLR James Lectures + *Sometimes it was Beautiful* plus ScreenTalk

Mon 29 Jan, 6.30pm

Cinema 2

Experiments in Film presents the newest film by award winning artist filmmaker **Onyeka Igwe** accompanied by a **The CLR James Lectures** and *Sometimes it was Beautiful* by artist Christian Nyampeta, which expand upon the themes of revolutionary and anti-colonial acts.

A Radical Duet

UK 2023, Dir Onyeka Igwe, 28min

A Radical Duet recounts a coming together of two women from different generations fighting against colonialism in the 1940s to put their fervour and imagination into writing a revolutionary play.

The CLR James Lectures

1983, 27min

Courtesy of The June Givanni PanAfrican Cinema Archive, this recording of CLR James delivering a lecture on the African independence movement, filmed at the Africa Centre.

Sometimes it was Beautiful

2018, Dir Christian Nyampeta, 37min

Sometimes it was Beautiful explores an unconventional circle of friends reviewing films crafted by Swedish cinematographer Sven Nykvist in the Congo from 1948 to 1952. The

discussions underscore ongoing debates about social transformation, cultural ownership, and the right to representation.

Organised in collaboration with Film London and FLAMIN

Cinema Restored

St. Clair Bourne's Cinema of Solidarity (15*) + Q&A

Tue 20 Feb, 6.15pm

Cinema 3

This Cinema Restored programme features the UK premiere of MOMA's 4K restoration of ***The Black and the Green***, St Clair Bourne's fascinating documentary that traces a group of Black Civil Rights activists, who travel to Northern Ireland during the Troubles, to explore the parallels between their experiences of racial discrimination in the US, and of Irish Catholic life under the British authorities.

With ***Statues Hardly Every Smile*** and ***Something To Build On***, they together provide a vital perspective of African American communities between the mid 1960s to the early 1990s, a period taking in the end of the Civil Rights movement and transition to the Black Power movement, and this movement's own rise and fall.

The programme demonstrates Bourne's nuanced storytelling approach and belief in developing documentaries capable of giving spaces to layered, multi-faceted perspectives on deeply important issues.

Statues Hardly Ever Smile

1983, Dir Stan Lathan, 21min

Edited by Bourne, this film captures an initiative at the Brooklyn Museum, which sees a group of inner-city children devise a dance piece in response to the Museum's collection, the resulting film is a poetic examination of the relationship between a museum, and its place in the surrounding community.

Something To Build On

1971, Dir St. Clair Bourne, 30min, 16mm

In this short, Bourne puts together a multi-layered reflection on the role that college should play in the Black community. Bringing many contrasting perspectives, the film hears from the experiences of many young people from many different institutions, to capture the shortcomings of both the education system, and its alternatives, in shaping young Black minds.

The Black and the Green

1971, Dir St. Clair Bourne, 44 min

St Clair Bourne's fascinating documentary tracing a group of Black Civil Rights activists, who travel to Northern Ireland during the Troubles, to explore the parallels between their experiences of racial discrimination in the US, and of Irish Catholic life under the British authorities.

ENDS

Notes to Editors

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Events/Seasons/Festivals:

Multi-buy for Artists in Residence (tickets to more than one event within the season): £10.40 per ticket

Standard:	£13
Barbican members:	£9.60
Corporate Members:	Varied Discount
Young Barbican	£5
Concessions:	£11
Under 18s:	£6

There is £1.50 booking fee for purchases made online

Certificate to be confirmed

* This film has been locally classified by the City of London Corporation

Barbican press room

All Barbican Centre press releases, news announcements and the Communications team's contact details are listed on our website at www.barbican.org.uk/our-story/press-room

About the Barbican

The Barbican is a catalyst for creativity, sparking possibilities for artists, audiences, and communities. We showcase the most exciting art from around the world, pushing traditional artistic boundaries to entertain and inspire millions of people, create connections, provoke debate, and reflect the world we live in.

We are an international arts and events centre rooted firmly in our own neighbourhood, collaborating with local communities and putting the City of London on the map as a destination for everybody. Central to our purpose is supporting emerging talent and shaping opportunities that will accelerate the next generation of creatives.

As a not-for-profit, we rely on the generosity of individuals and organisations, including our principal funder the City of London Corporation.

Every ticket purchased, donation made, and pound earned supports our arts and learning programme and enables the widest possible range of people to experience the joy of the arts.

Opened in 1982, the Barbican is a unique and audacious building, recognised globally as an architectural icon.

As well as our theatres, galleries, concert halls and cinemas, we have a large conservatory with over 1,500 species of plants and trees, a library, conference facilities, public and community spaces, restaurants, bars, and a picturesque lakeside oasis.

We are the home of the London Symphony Orchestra, and a London base of the Royal Shakespeare Company. We regularly co-commission, produce and showcase the work of our other partners and associates: the Academy of Ancient Music, the BBC Symphony Orchestra, Boy Blue, Britten Sinfonia, Cheek by Jowl, Drum Works, the Los Angeles Philharmonic, Serious and We Are Parable.

For more information, visit our [website](#) or connect with us on [Instagram](#) | [Twitter](#) | [Facebook](#) | [YouTube](#) | [Spotify](#) | [LinkedIn](#)

About Barbican Cinema

We connect audiences with a curated programme of international cinema; from celebrated filmmakers to ground-breaking and under-heard voices from past and present.

Our programmes are presented in Cinemas 1 in the main centre and Cinemas 2&3 on Beech Street. Our programme ranges from thematic seasons that respond to today's world, to new releases, ScreenTalks, cross-artform collaborations, family events, access screenings and event cinema that presents the performing arts on screen.

We showcase the work of emerging filmmakers, as well as less familiar work of exceptional filmmakers from the UK and around the world. We champion the work of Barbican Young Programmers and give stage to emerging musicians in our ongoing film & live music series which includes our flagship collaboration with the Guildhall School of Music & Drama.

As part of a cross-arts centre, our cinemas are a cultural space for people to share the viewing experience. We strive to be inclusive in everything we do; providing platforms for the widest possible range of filmmakers and ensuring we are an open, welcoming and accessible venue for all our audiences.