April 2019 at BFI Southbank

Including: Kubrick, Hirokazu Kore-Eda, Raised by the Internet and BFI & Radio Times Television Festival

ONSTAGE AT BFI SOUTHANK THIS MONTH
50+ GUESTS AS PART OF THE BFI & RADIO TIMES TELEVISION FESTIVAL (FULL DETAILS HERE), WRITER BRET EASTON ELLIS, DIRECTOR ÍCÁR BOLLAÍN (YULI), COMEDIAN DEBORAH FRANCES-WHITE (THE GUILTY FEMINIST PODCAST), DIRECTOR WANURI KAHIU (RAFIKI), COMEDIAN AND ACTOR BRETT GOLDSTEIN (FILMS TO BE BURIED WITH PODCAST), DIRECTOR BERNARD ROSE (PAPERHOUSE), BROADCASTER AND FILM CRITIC MARK KERMODE, DIRECTOR JAGODA SZELC (MONUMENT), DIRECTOR OLGA CHAJDAS (NINA), DIRECTOR AGNIESZKA SMOCZYN´SKA (FUGUE)

Thursday 14 February 2018, London.
Ting place from 1 April – 31 May, the BFI will embark on a major focus on the work of STANLEY KUBRICK, including a definitive two month season at BFI Southbank, with screenings (on celluloid where possible) of his iconic films including 2001: A Space Odyssey (1968), Eyes Wide Shut (1999), Lolita (1962) and A Clockwork Orange (1971), the latter of which will be re-released UK-wide by the BFI on Friday 5 April. Running alongside the season will be a series of ‘Kubrickian’ films, featuring work by directors such as Christopher Nolan, Lynne Ramsay, Jonathan Glazer and Paul Thomas Anderson. As previously announced, the BFI & RADIO TIMES TELEVISION FESTIVAL will return to BFI Southbank for a second edition from 12-14 April; the weekend will feature more that 30 events and welcome the best and brightest stars of UK television, including Keeley Hawes, Joanna Lumley, Jed Mercurio, Brenda Blethyn, Sanjeev Bhaskar, Zawe Ashton, Big Narstie, Russell T Davies, Greg Davies, Samantha Morton and many more. A full press release is available on the BFI website.

In the wake of Hirokazu Kore-Eda’s Palme d’Or winning Shoplifters (2018), BFI Southbank will pay tribute to this master of contemporary Japanese cinema with a dedicated season. OF FLESH AND BLOOD: THE CINEMA OF HIROKAZU KORE-EDA will be a two month retrospective throughout April and May. Part one will include a BFI re-release of his debut feature Maborosi (1995) as well as screenings of Nobody Knows and Still Walking, Air Doll and After Life. This two-part retrospective will celebrate the richness, diversity, beauty and humanity of Kore-eda’s cinema. The season also heralds a new 4-disc box set featuring UK blu-ray premieres of Maborosi, After Life, Nobody Knows and Still Walking on Monday 15 July.

Also in April will be BORN DIGITAL: RAISED BY THE INTERNET a season that examines how the internet (which turns 30 in March 2019) has infiltrated moving image culture and created new approaches to cinematic aesthetics. The season follows on from BORN DIGITAL, a partnership between the BFI and BBC, who have together commissioned emerging filmmakers and artists to produce short films that reflect on, respond to and capture the experience of living in a digital environment. The films screening in RAISED BY THE INTERNET range from early techno-thrillers such as Virtuosity (Brett Leonard, 1995) to contemporary takes on familiar genres like Team Hurricane (Annika Berg, 2017), a neon-coloured, highly stylised collage-like portrait of a group of teenage girls bonded entirely over social media, which takes its cues from Tumblr and Instagram aesthetics.
BFI FLARE film previews in April will include Jason Barker’s moving documentary *A Deal With The Universe* (2018) and groundbreaking Kenyan lesbian drama *Rafiki* (2018), followed by a Q&A with director Wanuri Kahiu. Further previews will include Jonah Hill’s directorial debut *Mid90s* (2019), Bo Burnham’s coming-of-age story *Eighth Grade* (2018) and *Yuli* (2018), in which director Icíar Bollain turns her lens to the true story of world famous Cuban ballet dancer Carlos Acosta. Bollain will take part in a Q&A following a special WOMAN WITH A MOVIE CAMERA preview on Thursday 4 April. Following screenings at the BFI London Film Festival 2018, Tom Harper’s *Wild Rose* (2018) will screen on extended run; the film, which stars Jessie Buckley as a Glaswegian single mum with a wild streak and big dreams of becoming a country singer, will screen from Friday 19 April.

BFI Southbank’s regular SCREEN EPIPHANIES series returns in April with special guest Bret Easton Ellis; the renowned author of *American Psycho, Less Than Zero and Lunar Park* will introduce a screening of one of his favourite films, Brian De Palma’s rock opera *The Phantom of the Paradise* (1974), on Saturday 27 April. Regular live events with Mark Kermode (*Mark Kermode Live in 3D at the BFI*), Deborah Frances-White (*The Guilty Feminist*) and Brett Goldstein (*Films to Be Buried With*) will all take place in April, while fans of the BFI’s MISSING BELIEVED WIPED series will be able to see archive discoveries from the world of pop music in two sessions on Saturday 20 April.

Marking WORLD AUTISM AWARENESS WEEK (1-7 April), BFI Southbank will host relaxed screenings of *Wild Rose* (Tom Harper, 2018) (24 April) and *Sleeping Beauty* (Clyde Geronimi, 1959) (6 April). Relaxed screenings are presented for individuals on the autism spectrum and/or anyone with learning disabilities, and their carers and assistants; lights are kept on, sounds levels are reduced, and audiences are free to move around the cinema during the screening. There will also be a screening of *Experimental Visions and Neurodiversity: Jigsaw* (1980) on Thursday 4 April followed by a discussion with its director Robina Rose; this an observational, experimental film which seeks to reflect the preoccupations and obsessions of the autistic child. Finally, completing the events programme will be the return of the KINOTEKA POLISH FILM FESTIVAL. The Festival will returns from 4-18 April at venues across London; screenings at BFI Southbank will include *Monument* (Jagoda Szpec, 2018) on 9 April, *Nina* (Olga Chajdas, 2018) on 10 April and *Fugue Fuga* (Agneszka Smoczyn’ska, 2018) on 15 April. All these screenings will be followed by Q&As with their respective directors (https://kinoteka.org.uk/).

**STANLEY KUBRICK**

- **THU 4 APR, 18:10 – TALK: The Anatomy of Kubrick**
- **SAT 6 APR, 11:00-16:00 – BFI COURSE: Kubrick’s Architecture** – A day-long course considering Kubrick from the perspective of the buildings and locations used in his key films
- **SAT 27 APR, 12:00-16:00 – TALK: Stanley, Meet Alexa: AI and Filmmaking in the Flesh / Onstage: discussions with artist-filmmakers Lawrence Lek and Anna Ridler and AI researcher David Pfau**

Taking place from 1 April – 31 May, the BFI will embark on a major focus on the work of STANLEY KUBRICK, including a definitive two month season at BFI Southbank, with screenings of Kubrick’s feature films, plus his shorts; with screenings on celluloid when possible. Running alongside the season will be a series of ‘Kubrickian’ films, featuring work by directors such as Christopher Nolan, Lynne Ramsay, Jonathan Glazer and Paul Thomas Anderson.

There will also be UK-wide BFI re-release of Kubrick’s adaptation of Anthony Burgess’ chilling novel *A Clockwork Orange* (1971), back in selected cinemas across the UK from 5 April, following BFI Southbank previews from 3 April. The film is the latest Kubrick title to be re-released by the BFI in a long-running partnership with Warner Bros., which has already brought thousands of people back into cinemas to see 2001: *A Space Odyssey, The Shining and Barry Lyndon* over the past few years.

Also on extended run at BFI Southbank will be *Dr. Strangelove* (1964), re-released by Park Circus in selected cinemas UK-wide from 17 May. The re-release will be accompanied by a new short film, *Stanley Kubrick Considers The Bomb*, produced and directed by Matt Wells for Park Circus, which considers how Kubrick responded to society’s widespread concern about nuclear war and transformed it into his irreverent comic masterpiece. The short features contributions from those who knew Kubrick best, including Katharina Kubrick, Jan Harlan and journalist and author Eric Schlosser.
The season coincides with Stanley Kubrick: The Exhibition, taking place at The Design Museum from 26 April – 17 September. BFI Southbank and The Design Museum will partner on the season to produce an exciting and illuminating series of events taking place at both venues.

A full press release is available on the BFI website

**Official partner:**

![Design Museum](image)

With thanks to Warner Bros and the Kubrick Estate

**OF FLESH AND BLOOD: THE CINEMA OF HIROKAZU KORE-EDA**

- **TUE 2 APR, 18:20 – TALK: Family and Other Values: The Cinema of Hirokazu Kore-eda**

Running throughout April OF FLESH AND BLOOD: THE CINEMA OF HIROKAZU KORE-EDA will be a tribute to a master of contemporary Japanese cinema. In 2018, Hirokazu Kore-eda won the Cannes Palme d’Or for Shoplifters (2018), capping a quarter-century career in feature filmmaking that has made him the most critically acclaimed and among the most widely distributed of contemporary Japanese live-action directors. The season will open on Tuesday 2 April with a richly illustrated talk, *Family and Other Values: The Cinema of Hirokazu Kore-eda*, in which season programmer Alexander Jacoby will set Kore-eda’s work in the particular context of Japan in the early 21st century, when traditional models of family, marriage and employment are under stress due to social and economic change. Against that transformative backdrop, Kore-eda questions the validity of traditional arrangements and seeks new norms.

The season will include screenings of his fiction debut, the/austerely beautiful and hauntingly ambiguous *Maborosi* (1995), which will be re-released by the BFI as part of the season on Friday 26 April. Maborosi announced a distinctive talent, while *Nobody Knows* (2004) and *Still Walking* (2008) cemented his reputation as an heir to Ozu and a chronicler of the modern Japanese family. Audiences will be able to enjoy his varied characters, which range from the samurai of *Hana* (2006) to the blow-up doll come to life in *Air Doll* (2009), while Kore-eda proved as adept in the fantasy setting of *After Life* (1998) as in his realist dramas. This two-part retrospective celebrates the richness, diversity, beauty and humanity of Kore-eda’s cinema; it will continue in May with screenings of *I Wish* (2011), *Like Father, Like Son* (2013), *Our Little Sister* (2015), *After the Storm* (2016), *The Third Murder* (2017) and *Shoplifters* (2018).

BFI will release *Of Flesh and Blood: The Cinema of Hirokazu Kore-eda* on Monday 15 July; a new 4-disc box set featuring UK blu-ray premieres of *Maborosi, After Life, Nobody Knows* and *Still Walking*.

**BORN DIGITAL: RAISED BY THE INTERNET**

Running throughout April, BORN DIGITAL: RAISED BY THE INTERNET will be a season that examines how the internet (which turns 30 in March 2019) and online culture has infiltrated moving image culture and created new approaches to cinematic aesthetics. The season follows on from BORN DIGITAL, a partnership between the BFI and BBC, who have together commissioned emerging filmmakers and artists to produce short films that reflect on, respond to and capture the experience of living in a digital environment. The films screening in RAISED BY THE INTERNET range from early techno-thrillers such as *Virtuosity* (Brett Leonard, 1995), in which Denzel Washington encounters a digitally generated serial killer, to contemporary takes on familiar genres like Team Hurricane (Annika Berg, 2017), a neon-coloured, highly stylised collage-like portrait of a group of teenage girls bonded entirely over social media, which takes its cues from Tumblr and Instagram aesthetics. Digital boogeymen, hidden corners of the dark web, message board etiquette and political manipulations are explored by filmmakers who have taken the visual and narrative language that has emerged from online media platforms and adapted it to the big screen, creating new genres and subverting existing ones in the process. In RAISED BY THE INTERNET, the web is not the subject but the language.

The internet’s first boogeyman, Slenderman, is a creature born out of a creepypasta (horror memes) that created an unexpectedly real effect on people – even to the point of driving people to murder. The documentary *A Self-induced
Hallucination (Dan Schoenbrun, 2018), made entirely out of clips pulled from the dark depths of YouTube, traces the cultural shadow Slenderman has cast and dissects the collective consciousness created by the internet. #Horror (Tara Subkoff, 2015) takes a familiar horror setting (a teen girl sleepover in a remote house), adds a killer intent on offing them one by one, and sprinkles it with an early Instagram-inspired aesthetic; this OTT take on obsessive online competitiveness infuses the horror genre with a screaming neon look. #Horror will screen alongside In Real Life (Harley Yeung Kurylowksi, 2014), a short exploring the perpetuation of sexual harassment culture online.

Also screening will be I'm Not Crazy (2015), which tracks the very public mental health decline and paparazzi hounding of child star Amanda Bynes; by creating intricate video essays on pop culture figures like Paris Hilton or Britney Spears under the moniker Party Like It's 2007, the creator of these films challenges our relationship to celebrity culture. Party Like It's 2007 also made Kylie (2016), which sees a Kylie Jenner make-up tutorial being contrasted by a voiceover of real internet comments about her. If Tumblr were a film, it would be Team Hurricane (Annika Berg, 2017), a neon-coloured, highly stylised collage-like portrait of a group of teenage girls bonded entirely over social media. With dashes of the look of early chatrooms and crafted collaboratively with the cast of non-actors, this is the girl-gang film that melds documentary, fiction, punk and web aesthetics. Our New President (Maxim Pozdorovkin, 2018) is a fascinating combination of news footage and user-generated videos; this is an essay on Russian media, pop culture, and the power of images to influence political messaging. It will screen alongside Fake News Fairytales (Kate Stonehill, 2018) set in Veles, Macedonia, where teenagers have been creating fake news stories that generate thousands of hits on social media.

‘Machinima’ (a portmanteau of machine and cinema) is the process of using real-time computer graphics engines to create a cinematic production. Though few use the term, artists have been experimenting with this mode for almost as long as computer games have existed. Is This A Game To You? will be an eclectic shorts programme curated by London based programming outfit Lost Futures, featuring various videogame environments, that proposes that just as games can be art, art can also be games. Completing the programme will be a short programme short_film_programme.mov that acts as a conversation between screens: what happens when a film is created online before it exists in real life? Could a mishmash of film, TV and online cultures make a standalone film? Could internet-native cultures be accurately reflected in a film? Can a meme make for a compelling narrative? The shorts screening in short_film_programme.mov will attempt to answer all these questions and more.

EVENTS, PREVIEWS AND REGULAR STRANDS

- MON 1 APR, 20:10 – BFI MEMBER EXCLUSIVE: Into the Wild (Sean Penn, 2007)
- WED 3 APR, 18:15 – BFI FLARE FILM PREVIEW + Q&A: A Deal With The Universe (Jason Barker, 2018) / Onstage: Q&A with guests to be announced
- FRI 5 APR, 10:30-13:00 – BFI MEMBER EXCLUSIVE: BFI National Archive Tour – an exclusive chance for BFI members to tour the BFI National Archive in Berkhamstead
- SUN 7 APR, 13:10 – SILENT CINEMA: Squibs Wins the Calcutta Sweep (George Pearson, 1922)
- SUN 7 APR, 18:00 – SPECIAL EVENT: 12 Stars: LDN City Takeover – as part of the London City Takeover in collaboration with Battersea Arts Centre, the Roundhouse, Tate, Wired4Music and the Young Vic, the BFI Future Film Young Producers’ collective will present short films, music and discussions exploring young people’s creative and political agency in today’s uncertain world.
- MON 8 APR, 14:00 – SENIORS’ FREE MATINEE: Gallivant (Andrew Kötting, 1996)
- MON 8 APR, 18:30 – SPECIAL EVENT: (Video) Game Changers: A Brief Look Beyond the Mainstream – as part of the London Games Festival, the BFI’s experts on video games Julia Brown, Stuart Burnside and Colm Seeley will be joined by a special guest as they present some of the video games that changed their perception of the medium, and discuss how our gaming expectations have developed.
- MON 8 APR, 20:30 – SPECIAL EVENT: The Guilty Feminist / Onstage: comedian Deborah Frances-White
- WED 10 APR, 20:50 – FILM PREVIEW: Mid90s (Jonah Hill, 2019)
- SAT 20 APR, 15:15 & 18:00 – MISSING BELIEVED WIPED: Two sessions of archive discoveries from the world of pop music – Session 1: Reel-Time! and Session 2: Cilla. More details will be announced soon.
• TUE 23 APR, 18:10 – PROJECTING THE ARCHIVE: Three Thrilling Shorts – The Fatal Night (Mario Zampi, 1948), Portrait of a Matador (Theodore Zichy, 1958) and Return to Glennascaul (Hilton Edwards, 1953)
• WED 24 APR, 18:10 – BFI MEMBER EXCLUSIVE: Behind the Scenes at the BFI – an event that brings BFI curators, programmers and policy-makers together to give audiences a glimpse into how the organisation works
• WED 24 APR, 20:40 – FILM PREVIEW: Eighth Grade (Bo Burnham, 2018)
• THU 25 APR, 18:15 – SPECIAL EVENT: Films to Be Buried With / Onstage: comedian and actor Brett Goldstein and a special guest to be announced
• THU 25 APR, 20:40 – TERRORVISION SCREENING + Q&A: Paperhouse (Bernard Rose, 1988) / Onstage: director Bernard Rose
• SAT 27 APR, 18:00 – BFI SCREEN EPIPHANY: Bret Easton Ellis introduces The Phantom of the Paradise (Brian De Palma, 1974) / Onstage: author Bret Easton Ellis
• SUN 28 APR, 12:30 – FAMILY FUNDAY: Sleeping Beauty (Clyde Geronimi, 1959) – preceded by a Family Funday workshop from 11:00 in the foyer
• MON 29 APR, 11:00 – SENIORS’ FREE TALK: Children’s Film Foundation: A Child Actor’s View – a screening of Daylight Robbery (1964) followed by a discussion with Kirk Martin, a former child actor in the film
• MON 29 APR, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Onstage: broadcaster and critic Mark Kermode plus special guests to be announced
• VARIOUS DATES – WORLD AUTISM AWARENESS WEEK: Marking World Autism Awareness Week (1-7 April), BFI Southbank will host relaxed screenings of Wild Rose (Tom Harper, 2018) (24 April) and Sleeping Beauty (Clyde Geronimi, 1959) (6 April) as well as a screening of Experimental Visions and Neurodiversity: Jigsaw (1980) (4 April) followed by a discussion with its director Robina Rose.
• VARIOUS DATES – KINOTEKA POLISH FILM FESTIVAL: Kinoteka returns from 4-18 April at venues across London; screenings at BFI Southbank will include Monument (Jagoda Szelc, 2018) on 9 April, Nina (Olga Chajdas, 2018) on 10 April and Fugue Fuga (Agieszka Smoczyn’ska, 2018) on 15 April. All these screenings will be followed by Q&As with their respective directors.

NEW AND RE-RELEASES
• FROM FRI 5 APR: A Clockwork Orange (Stanley Kubrick, 1971) – A BFI release, part of BFI Southbank’s STANLEY KUBRICK season
• FROM FRI 19 APR: Wild Rose (Tom Harper, 2018)
• FROM FRI 26 APR: Maborosi Maborosi no hikari (Hirokazu Kore-eda, 1995) – A BFI release, part of BFI Southbank’s HIROKAZU KORE-EDA season

BIG SCREEN CLASSICS – THE MEANINGS OF LIFE: PHILOSOPHICAL CINEMA
Sometimes, even in the mainstream cinema, we’re invited to consider the big questions. Why are we here? How should we live? How might we face mortality, deal with the world’s injustices, or make sense of life’s absurdities? This month and next, BFI Southbank’s daily BIG SCREEN CLASSICS screenings of cinematic landmarks offer a range of fascinating answers to these questions – some deeply serious, some shaded with wit. A film from BIG SCREEN CLASSICS – THE MEANINGS OF LIFE: PHILOSOPHICAL CINEMA will screen every day for the special price of £8:
• Rashomon (Akira Kurosawa, 1951)
• The Picture of Dorian Gray (Albert Lewin, 1945)
• Ordet The Word (Carl Theodor Dreyer, 1955)
• Only Angels Have Wings (Howard Hawks, 1939)
• Army of Shadows L’Armée des ombres (Jean-Pierre Melville, 1969)
• The Incredible Shrinking Man (Jack Arnold, 1957)
• Nothing But a Man (Michael Roemer, 1964)
• Woman of the Dunes Suna no onna (Hirosio Teshigahara, 1964)
• The River (Jean Renoir, 1951)
• The Enigma of Kaspar Hauser Jeder für sich und Gott gegen alle (Werner Herzog, 1974)
• The Miracle Worker (Arthur Penn, 1962)
• Fargo (Joel Coen, 1996)


– ENDS –
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About the BFI
The BFI is the UK’s lead organisation for film, television and the moving image. It is a cultural charity that:

- Curates and presents the greatest international public programme of World Cinema for audiences; in cinemas, at festivals and online
- Cares for the BFI National Archive – the most significant film and television archive in the world
- Actively seeks out and supports the next generation of filmmakers
- Works with Government and industry to make the UK the most creatively exciting and prosperous place to make film internationally

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Josh Berger CBE.

BFI Southbank
The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £13.75, concs £11.25 including Gift Aid donation. Members pay £2.20 less on any ticket - www.bfi.org.uk/southbank.

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - http://www.bfi.org.uk/25-and-under.

Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment

BFI Shop
The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

BFI Reuben Library
BFI Southbank is home to the BFI Reuben Library which holds the world’s largest collection of books, journals and digitised material about film, television and the moving image. The library is free to access and hosts a year-round programme of talks and events.

‘Not just for movie nerds - this huge collection of film and TV books, periodicals, scripts, stills and posters is full of inspiration for anyone involved in the creative arts’ – Evening Standard Magazine

The BFI Reuben Library is open 10:30-19:00, Tuesday-Saturday.

The benugo bar & kitchen
Eat, drink and be merry in panoramic daylight. benugo’s décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There’s more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

BFI Mediatheque
Free to access BFI Mediatheques offer users an opportunity to explore the digital collections drawn from the BFI National Archive and partner collections, at select UK-wide locations.

*** PICTURE DESK ***

A selection of images for journalistic use in promoting BFI Southbank can be found via the link below:

https://bfi.sharefile.com/d-sceb00d45d984b3a8

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