February 2019 at BFI Southbank

ONSTAGE AT BFI SOUTHBANK:
WRITER-DIRECTOR STEPHEN MERCHANT (FIGHTING WITH MY FAMILY), ACTOR KEELEY HAWES AND SHOW CREATOR BASH DORAN (TRAITORS), WRITER DAVID HARE (WALL), WRITER AND BROADCASTER MARK KERMODE, DIRECTOR OLIVIA LICHTENSTEIN (TEDDY PENDERGRASS: IF YOU DON’T KNOW ME), COMEDIAN BRETT GOLDSTEIN PRESENTS ‘FILMS TO BE BURIED WITH’, ADAM BUXTON RETURNS WITH A NEW EDITION OF BUG

Film previews: SPRINTER (Storm Sautler, 2018), FIGHTING WITH MY FAMILY (Stephen Merchant, 2019) BORDER GRÄNS (Ali Abbasi, 2018), OF LOVE & LAW (Hikaru Toda, 2017), HANNAH (Andrea Pallaoro, 2017), WALL (Cam Christiansen, 2017), THE KINDERGARTEN TEACHER (Sara Colangelo, 2018)
TV previews: TRAITORS (Twenty Twenty Productions, 42, Channel 4, Netflix, 2019), HORRID HENRY (Novel Entertainment, Nickleodeon, Netflix, 2019)
New and Re-Releases: BERGMAN: A YEAR IN A LIFE (Jane Magnusson, 2018), BURNING BEONING 버닝 (Lee Chang-dong, 2018), IF BEALE STREET COULD TALK (Barry Jenkins, 2018), THE LADY EVE (Preston Sturges, 1941)

Wednesday 19 December 2018, London.
This February at BFI Southbank will see the launch of STARRING BARBARA STANWYCK, a two month season dedicated to one of Hollywood’s most popular and successful actors. The season will include a BFI re-release of one of Stanwyck’s best-loved films The Lady Eve (Preston Sturges, 1941), as well as other classics such as Stella Dallas (King Vidor, 1937) and Double Indemnity (Billy Wilder, 1944). The BFI’s major celebration of MICHELANGELO ANTONIONI also continues in February and will, this month, include onstage appearances from actor and assistant director Enrica Fico Antonioni, the director’s widow. Fans of silent cinema and Korean film won’t want to miss EARLY KOREAN CINEMA, a month-long collaboration with the KCCUK (Korean Cultural Centre UK), which will feature screenings of all surviving feature-length Korean films produced before 1945. The films have long been thought lost and have, with the exception of one film, never been screened in the UK. The BFI’s regular TV season for February will be FORGOTTEN BLACK TV DRAMA, a season of ground-breaking black British television dramas that showcase the work of some of the most outstanding African and Caribbean writers of their generation and feature pioneering black British actors like Norman Beaton, Carmen Munroe and Don Warrington. With the 91st Academy Awards just around the corner, our BIG SCREEN CLASSICS series will take the opportunity to affectionately turn back the clock and – with the benefit of hindsight – pinpoint the films that were overlooked for an Oscar.

The events programme during February will include previews of hotly anticipated new films such as Border (Ali Abbasi, 2018), SPRINTER (Storm Sautler, 2018), Hannah (Andrea Pallaoro, 2017) and Fighting With My Family (2019), the directorial debut from Stephen Merchant, which will be followed by a Q&A with Merchant. Meanwhile TV previews will include TRAITORS (Twenty Twenty Productions/42/Channel 4/Netflix, 2019), created by Bash Doran and starring Keeley Hawes, both of whom will take part in a Q&A following a screening of the first episode. Live events will include a special edition of the popular podcast hosted by comedian Brett Goldstein – Films to Be Buried With Live at the BFI – and the return of Adam Buxton and the ever-popular BUG. There will be a special programme of films on Valentine’s Day, including Beautiful Thing (Hettie Macdonald, 1996) and Bound (The Wachowskis, 1996), while we’ll mark the annual celebration of female friendship ‘Galentine’s Day’ with a special screening of The First Wives Club (Hugh Wilson, 1996), followed by a free afterparty. The BFI FUTURE FILM FESTIVAL will also return from Thursday 21 – Sunday 24 February, while BFI members will get a first glimpse at this year’s BFI FLARE programme at
a launch on **Wednesday 20 February**. Extended runs will include Barry Jenkin’s follow-up to *Moonlight If Beale Street Could Talk* (2018), Lee Chang-dong’s *Burning* (2018), the European Film Award-winning *Bergman: A Year in a Life* (Jane Magnusson, 2018) and *The Lady Eve* (Preston Sturges, 1941) which will be given a relaxed screening as well as being shown on extended run.

**STARRING BARBARA STANWYCK**

- **SAT 2 FEB, 12:30-17:00 – TALK: Barbara Stanwyck in the Spotlight**
- **EVERY TUE FROM 5 FEB-12 MAR, 18:30-20:30 – COURSE: Barbara Stanwyck – a Modern Star is Born** – a six-week evening course on Barbara Stanwyck discussing a wide range of her films

Running from **Friday 1 February – Wednesday 20 March**, **STARRING BARBARA STANWYCK** will be a season dedicated to one of the most successful and memorable Hollywood actors of all time; Barbara Stanwyck’s career spanned more than four decades and her versatility saw her take on roles spanning genres from screwball to film noir to melodrama. The season will include an extended run of Preston Sturges’ *The Lady Eve* (1941), which will be re-released in selected cinemas by the BFI on **Friday 15 February**, as well as classics such as *Stella Dallas* (King Vidor, 1937), *Double Indemnity* (Billy Wilder, 1944) and *Clash by Night* (Fritz Lang, 1952). The season will also include *Barbara Stanwyck in the Spotlight*, an afternoon of richly illustrated talks and discussions exploring key aspects of Stanwyck’s career and *Barbara Stanwyck – a Modern Star is Born*, a six-week evening course.

*Ladies of Leisure* (Frank Capra, 1930) was the first of Stanwyck’s five collaborations with Frank Capra, and paved the way towards stardom. Stanwyck steals the show with an energetic performance as a dynamic, forthright and self-confessed party girl from the wrong side of the tracks. Other Capra films screening in February will include melodrama *Forbidden* (1932) and Capra’s artiest movie *The Bitter Tea of General Yen* (1932). The pre-code film *Night Nurse* (William A Wellman, 1931) stars Stanwyck as a nurse who uncovers a plot to kill two sick children. The first of five films Stanwyck made with Wellman, it celebrates a woman unafraid to stand up for what she believes in. *Night Nurse* will screen in a double-bill alongside Alfred E Green’s *Baby Face* (1933), about an ambitious and tenacious young woman who climbs her way to the top by using men, and turning situations to her own advantage. Censored upon its release, screenings of *Baby Face* during the season will be the uncut version, which will be followed by the shots that were removed by the censor.

A quintessential melodrama that came to define the cinematic depiction of maternal self-sacrifice, *Stella Dallas* (King Vidor, 1937) sees Stanwyck play a millworker’s daughter who manoeuvres her way up the social ladder, determined to give her own daughter a better life. Rouben Mamoulian’s characteristically stylish yet sensitive adaptation of Clifford Odets’ play *Golden Boy* (1939) saw William Holden debuting as an impoverished young man torn between the fast money of the boxing circuit and his father’s hopes that he’ll become a great violinist. Another adaptation of a Clifford Odets play is *Clash by Night* (Fritz Lang, 1952), which sees Stanwyck play a defiant, cynical and disenchanted, woman who soon finds herself unexpectedly caught up in a tangle of relationships. Stanwyck’s mature, complex characterisation is one of several excellent performances, which also includes Marilyn Monroe’s memorable portrayal of a trusting young woman.

Adapting James M Cain’s novella alongside Raymond Chandler, Billy Wilder persuaded a reluctant Stanwyck – then Hollywood’s highest-paid female actor – to star in *Double Indemnity* (1944) as the deviously manipulative Phyllis Dietrichson, who seduces an insurance agent into a scam that necessitates her husband’s demise. The casting paid off, and the result was a noir classic. In an imaginative variation on the *Double Indemnity* theme, Stanwyck also played a devious *femme fatale* in *The File on Thelma Jordan* (Robert Siodmak, 1950), while the unusual noir *No Man of Her Own* (Mitchell Leisen, 1950) saw her star as a pregnant, single woman who is mistaken for a member of a wealthy family. In *The Strange Love of Martha Ivers* (Lewis Milestone, 1946) Stanwyck appeared opposite Kirk Douglas (in his film debut) as a rich and controlling woman with a dark past. Completing the February line-up will be *All I Desire* (Douglas Sirk, 1953), in which an actor (played by Stanwyck) is beseeched by her estranged daughter to revisit their small-town home and the husband and family she abandoned years earlier – and that’s when gossip, conflict and forgotten passions flare up.

**ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE**

- **MON 4 FEB, 18:30 – TALK: Antonioni: The Plurality of Artistic Vision**
- **SAT 16 FEB, 12:00-17:00 – STUDY DAY: Landscape and Architecture in the Cinema of Michelangelo Antonioni**

Coming in March in part two: *Annie Oakley, Union Pacific, There’s Always Tomorrow* and more...
• SAT 16 FEB, 18:00 – SCREENING + INTRO: Red Desert (1964) / Onstage: Enrica Fico Antonioni
• MON 18 FEB, 18:00 – SCREENING + INTRO: Identification of a Woman (1982) / Onstage: Enrica Fico Antonioni

Arriving in London after a world tour, produced by Luce Cinecittà, ANTONIONI: CONFRONTING THE MODERN WORLD WITH STYLE is a major season dedicated to the groundbreaking director Michelangelo Antonioni, running at BFI Southbank from Tuesday 1 January – Sunday 24 February. A former critic, Antonioni quickly established himself with a striking series of features notable for their visual elegance, narrative subtlety and fascination with people striving to find satisfaction in the modern world. This season offers audiences an opportunity to discover the work of this titan of European art-house cinema.

A highlight of part two of the season in February will be a number of onstage appearances from actor and assistant director Enrica Fico Antonioni, the director’s widow, who will introduce screenings of Red Desert (1964) and Identification of a Woman (1982) and take part in a Q&A following a screening of Beyond the Clouds (1995). She will also introduce a shorts programme of films from 1983-2004 many of which she collaborated on with Antonioni. Other key films screening in February will include Blow up (1966), Zabriskie Point (1970) and The Passenger (1975), the latter of which will be re-released in selected cinemas by the BFI on Friday 4 January.

A full press release is available on the BFI website.

IN PARTNERSHIP WITH

LUCE CINECITTÀ

EARLY KOREAN CINEMA: LOST FILMS FROM THE JAPANESE COLONIAL PERIOD

• THU 7 FEB, 18:00 – SCREENING WITH LIVE PERFORMANCE + INTRO: Crossroads of Youth 청춘의 십자로 / Onstage: Chung Chong-hwa, Senior Researcher (Korean Film Archive)
• MON 18 FEB, 18:10 – SCREENING + DISCUSSION: Spring of the Korean Peninsula 반도의 봄 / Onstage: Baek Moonim (Yonsei University), Lee Hwa-jin (Inha University) Chung Chong-hwa (Korean Film Archive) and season co-curator Kate Taylor-Jones

Marking the centenary of the first Korean film (made in 1919) BFI Southbank and KCCUK will present EARLY KOREAN CINEMA: LOST FILMS FROM THE JAPANESE COLONIAL PERIOD, which will feature all surviving feature length Korean films produced before 1945. The season, which runs from Thursday 7 February – Thursday 28 February, is co-curated by University of Sheffield Senior Lecturer Kate Taylor-Jones and KCCUK’s Film Curator Hyun Jin Cho and will include a diverse treasure trove of melodramas, propaganda films and newsreels from the colonial period as well as giving audiences the opportunity to learn about the stars, the directors and the politics of this complex and controversial time in Korean history.

The season opens at BFI Southbank on 7 February with Korea’s oldest surviving film Crossroads of Youth 청춘의 십자로 (Ahn Jong-hwa, 1934). Audiences will have the opportunity to experience this tale of love, desire, betrayal and revenge on the streets of Seoul as it was first premiered in 1934, with live performances from musicians, a narrator and actors, bringing the work to life. The majority of the films programmed were made under Japanese occupation (1910 to 1945), and so are products of a complicated and difficult period in Korean history, however, to just reject these films as nothing more than colonial propaganda would be to dismiss the skills, desires and ambitions of the Korean filmmakers. These include Military Train 군용열차 (Suh Kwang-je, 1938), Volunteer 지원병 (Anh Seok-young, 1941), Patriots Day in Joseon 조선의 애국일 (Unknown, 1940), Japanese Chronicles 일본실록 (Unknown, C.1943) Jose on News No. 11. 조선시보 제11 (Unknown, C.1943) and Tuition 수입료 (Choi In-gyu and Bang Han-joon, 1940).

The season closes on 28 February with the most recent film in the programme, which celebrates Korean independence in 1945 and was the first film made after Japan’s defeat. Hurrah! For freedom 자유만세 (Choi In-gyu, 1946) charts the life and death battle that Korean freedom fighters faced under Japanese occupation. Directed by Choi In-gyu who had previously made colonial propaganda films, Hurrah! For Freedom shows the complex personal and artistic decisions people had to make under colonial occupation.
A full press release is available on the BFI website.

FORGOTTEN BLACK TV DRAMA

- **MON 4 FEB, 18:10 – SCREENING + Q&A: Just Like Mohicans** (Channel 4/Holmes Associates, 1985) / Onstage: screenwriters Trix Worrell, Daniel Fajemisin-Duncan, Marlon Smith and Stephen Bourne, and actor Susan Wokoma (work permitting), chaired by broadcaster Brenda Emmanus
- **MON 11 FEB, 18:00 – SCREENING + INTRO: Club Havana** (Second City Firsts, BBC, 1975) + **You in Your Small Corner** (Play of the Week, ITV, 1962) / Onstage: season co-curator Lez Cooke, producer Tara Prem, script editor Peter Ansorge and actor Don Warrington (work permitting)

FORGOTTEN BLACK DRAMA ON TV will be a month-long season of ground-breaking black British television dramas. The season showcases the work of some of the most outstanding African and Caribbean writers of their generation, such as Barry Reckord and Trix Worrell, and features pioneering black British actors including Norman Beaton and Carmen Munro. The season will focus on black British TV dramas from 1961-1985, many of which have not been screened since they were first aired decades ago. A highlight of the season will be the first screening since 1961 of **The Day of the Fox** (Drama‘61, ITV, 1961), which was written for the legendary American entertainer Sammy Davis Jr, in a rare dramatic role. Another highlight will be an on stage discussion with guests including actors Susan Wokoma and Don Warrington, Trix Worrell (creator of Desmond’s) and screenwriting duo Daniel Fajemisin-Duncan and Marlon Smith (Run). This will take place following a screening of **Just Like Mohicans** (Channel 4/Holmes Associates, 1985), the compelling story of a black youth thrown into a conflict of loyalties when he teams up with two white friends and breaks into the home of a feisty black elderly woman. This is an opportunity to rediscover some neglected dramas from the past, appreciate their continuing relevance and participate in a debate about the current and future possibilities for black British drama in a rapidly changing digital landscape.

Other key titles screening in the season will include **Club Havana** (Second City Firsts, BBC, 1975) starring Don Warrington as a son who, after 12 years away, returns home to Birmingham from Jamaica. It will screen alongside **You in Your Small Corner** (Play of the Week, ITV, 1962) which Barry Reckord adapted for TV and in which his brother Lloyd plays the central character who begins a relationship with a white woman, bringing him into conflict with his mother. The screenings on **Monday 11 February** will be introduced by season co-curator Lez Cooke, producer Tara Prem, script editor Peter Ansorge and actor Don Warrington. Other titles will include **The Museum Attendant** (Centre Play, BBC, 1973), a powerful, funny and shocking exposé of the racism faced by a black museum attendant, Mustapha Matura’s acerbic and offbeat dramatic monologue **Nice** (Channel 4/Central TV, 1984) starring the charismatic Norman Beaton, and **Carbon Copy** (ITV, 1975) about a Jamaican man, played by Don Warrington, who is no longer at ease with the cultured white family who have virtually adopted him.

EVENTS, PREVIEWS AND REGULAR STRANDS

- **FRI 1 FEB, 20:50 – SONIC CINEMA SCREENING + Q&A: Reggae** (Horace Ové, 1971)
- **MON 4 FEB, 11:00 – SENIORS’ FREE EVENT: I Heard It Through the Grapevine** (ATV, 1981) + intro and Q&A
- **MON 4 FEB, 14:00 – SENIORS’ FREE EVENT: Moby Dick** (John Huston, 1956)
- **TUE 5 FEB, 18:30 – SPECIAL EVENT: Films to Be Buried With Live at the BFI / Onstage: comedian actor and writer Brett Goldstein** – Brett Goldstein presents live version of his hit podcast Films to Be Buried With
- **TUE 5 FEB, 20:20 – SPECIAL EVENT: Critics’ Salon: Burning Beoning 버닝 비닝**
- **THU 7 FEB, 18:00 – TV PREVIEW + Q&A: Traitors** (Twenty Twenty Productions/42/Channel 4/Netflix, 2019) / Onstage: creator Bash Doran and actor Keeley Hawes
- **SUN 10 FEB, 15:00 – SPECIAL EVENT: African Odysseys presents: The Price of Baldwin’s Ticket** - Join actor-director Burt Caesar and colleagues for readings, film clips and discussion on novelist, poet, orator, short-story writer, playwright, essayist and trenchant social critic James Baldwin.
- **MON 11 FEB, 20:30 – BFI MEMBER EXCLUSIVE: Member Salon: If Beale Street Could Talk**
• WED 13 FEB, 18:10 – GALENTINE’S DAY SPECIAL: The First Wives Club (Hugh Wilson, 1996) + free afterparty
• WED 13 FEB, 20:45 / THU 28 FEB 18:30 & 20:45 – SPECIAL EVENT: BUG 58 / Onstage: comedian Adam Buxton
• THU 14 FEB, VARIOUS TIMES – VALENTINE’S DAY SCREENINGS: The Lady Eve (Preston Sturges, 1941), Beautiful Thing (Hettie Macdonald, 1996), Bound (The Wachowskis, 1996)
• THU 14 FEB, 18:00 – FILM PREVIEW + Q&A: Border Grâns (Ali Abbasi, 2018) / Onstage: cast to be announced
• SAT 16 FEB, 14:00 – AFRICAN ODYSSEYS UK PREMIERE + Q&A: Sprinter (Storm Salter, 2018) / Onstage: guests to be announced
• SUN 17 FEB, 11:00 – TV FUNDAY PREVIEW + Q&A: Horrid Henry (Novel Entertainment/Nickleodeon/Netflix, 2019)
• SUN 17 FEB, 13:00 – SPECIAL EVENT: Doctor Who: Logopolis (Peter Grimwade, 1981)
• MON 18 FEB, 14:00 – RELAXED SCREENINGS: The Lady Eve (Preston Sturges, 1941) – a relaxed screening for individuals on the autism spectrum and/or anyone with learning disabilities, and their carers and assistants
• MON 18 FEB, 20:45 – BFI CHAMPION MEMBER EXCLUSIVE: Preview: The Kindergarten Teacher (Sara Colangelo, 2018)
• TUE 19 FEB, 20:30 – SONIC CINEMA + Q&A: Teddy Pendergrass: If You Don’t Know Me (Olivia Lichtenstein, 2018) / Onstage: director Olivia Lichtenstein
• WED 20 FEB, 19:00 – BFI MEMBER EXCLUSIVE: BFI Flare Programme Launch
• THU 21 – SUN 24 FEB – THE 12TH BFI FUTURE FILM FESTIVAL – 60+ events over four days for 16 to 25-year-olds at the UK’s premiere film festival in support of emerging young filmmakers
• SAT 23 FEB, 20:40 – WOMAN WITH A MOVIE CAMERA: The Final Girls present: We Are the Weirdos – a selection of short films from some of the most exciting new female voices in international genre cinema
• MON 25 FEB, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Onstage: writer and broadcaster Mark Kermode plus special guests to be announced
• TUE 26 FEB, 20:40 – SPECIAL EVENT: The Late Bill Hicks: Live Bill Hicks – Revelations (Channel 4, 1993) – a tribute to the late Bill Hicks with a screening of Revelations, along with rarely seen clips of other performances
• WED 27 FEB, 18:00 – FILM PREVIEW + Q&A: Wall (Cam Christiansen, 2017) / Onstage: writer David Hare
• WED 27 FEB, 20:20 – EXPERIMENTA: Experimenta Mixtape #2
• THU 28 FEB, 18:10 – PROJECTING THE ARCHIVE: The Lucky Number (Anthony Asquith, 1932)

NEW AND RE-RELEASES
• CONTINUES FROM FRI 25 JAN: Bergman: A Year in a Life (Jane Magnusson, 2018) – a BFI release
• FROM FRI 1 FEB: Burning Beoning 뷔닝 (Lee Chang-dong, 2018)
• FROM FRI 8 FEB: If Beale Street Could Talk (Barry Jenkins, 2018)
• FROM FRI 15 FEB: The Lady Eve (Preston Sturges, 1941) – part of the BARBARA STANWYCK season

BIG SCREEN CLASSICS: THE TIMELESS FILMS WE URGENT YOU TO SEE
With the 91st Academy Awards happening on 24 February, our daily classic programme takes the opportunity to affectionately turn back the clock and – with the benefit of hindsight – pinpoint the films that were overlooked, usually for titles that have since been forgotten, or are remembered for reasons other than excellence. So let us roll out the red carpet again, and revisit some cast-iron classics that didn’t take home the coveted golden statue. A film from BIG SCREEN CLASSICS: AND THE ACADEMY AWARD DIDN’T GO TO... will screen every day for the special price of £8:
• Psycho (Alfred Hitchcock, 1960)
• Do the Right Thing (Spike Lee, 1989)
• Rebel Without a Cause (Nicolas Ray, 1955)
• Raging Bull (Martin Scorsese, 1980)
• The Big Sleep (Howard Hawks, 1946)
• Chimes at Midnight (aka Falstaff) Campanadas as medianoche (Orson Welles, 1965)
• Breathless A bout de souffle (Jean-Luc Godard, 1960)
• Local Hero (Bill Forsyth, 1983)
• The Shop Around the Corner (Ernst Lubitsch, 1940)
• Harold and Maude (Hal Ashby, 1971)
• The Shawshank Redemption (Frank Darabont, 1994)
• Sweet Smell of Success (Alexander Mackendrick, 1957)

FULL EVENTS LISTINGS FOR FEBRUARY ARE AVAILABLE HERE:

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About the BFI
At the BFI we support, nurture and promote the art of film, television and the moving image. A charity, funded by Government and earned income, and a distributor of National Lottery funds, we are at the heart of the UK’s fast growing screen industries, protecting the past and shaping their future across the UK. We work in partnership with cultural organisations, government and industry to make this happen. We bring our world-class cultural programmes and unrivalled national collections to audiences everywhere, and promote learning about our art-form and its heritage. We support the future success of film in the UK by nurturing new voices and fresh ideas, enriching independent British film culture, challenging the UK’s screen industries to innovate and defining Britain and its storytellers in the 21st century.

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-s62021d950794a51a

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