May 2019 at BFI Southbank

Including: Weimar, Kubrick, Hirokazu Kore-Eda and The Victorian Film Weekender

ONSTAGE AT BFI SOUTHBANK THIS MONTH
DIRECTOR CLAIRE DENIS (HIGH LIFE), DIRECTOR NICK BROOMFIELD (BIGGIE & TUPAC, WHITNEY: CAN I BE ME), DIRECTOR STANLEY KWAN (FIRST NIGHT NERVES, ROUGE), BROADCASTERS MARK KERMODE AND EDITH BOWMAN, DIRECTOR DOMINGA SOTOMAYOR CASTILLO (TOO LATE TO DIE YOUNG, THURSDAY TILL SUNDAY)

Film previews and premieres: VOX LUX (Brady Corbet, 2018), FIRST NIGHT NERVES (Stanley Kwan, 2018), IN CHARACTER (Dong Xueying, 2018), TRACEY (Jun Li, 2018), BEATS (Brian Welsh, 2018), HERO – INSPIRED BY THE EXTRAORDINARY LIFE & TIMES OF MR. ULRIC CROSS (Frances-Anne Solomon, 2018), SUPPORT THE GIRLS (Andrew Bujalski, 2018), TOO LATE TO DIE YOUNG TARDE PARA MORIR JOVEN (Dominga Sotomayor Castillo, 2018)

DVD/BLU-RAY LAUNCHES: MOVING MILLIONS: BRITISH TRANSPORT FILMS BLU-RAY LAUNCH
New and Re-Releases: MABOROSI MABOROSI NO HIKARI (Hirokazu Kore-eda, 1995), THE BLUE ANGEL DER BLAUE ENGEL (Josef von Sternberg, 1930), HIGH LIFE (Claire Denis, 2018), DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (Stanley Kubrick, 1963)

Tuesday 19 March 2019, London.
BFI Southbank will mark the centenary of the Weimar Republic with a major two-month season, BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933, running throughout May and June and showcasing the extraordinary diversity of styles and genres in Weimar cinema. Part one of the season will showcase the extraordinary diversity of styles and genres in Weimar cinema, which conjured extraordinary visions: from dystopian cities and Alpine adventures to depraved nightclubs. There will be examples of genres audiences may expect, such as dystopian sci-fi Metropolis (Fritz Lang, 1927) and haunted horror Nosferatu (FW Murnau, 1922), but also more surprising styles of filmmaking, with gender-bending farces and sparkling musicals such as I Don’t Want to Be a Man (Ernst Lubitsch, 1918), Heaven on Earth (Reinhold Schünzel, Alfred Schrobakauer, 1927) and A Blonde Dream (Paul Martin, 1932) also being a vital part of the story of Weimar cinema.

On Thursday 9 May we will welcome legendary director CLAIRE DENIS to the BFI Southbank stage for a special In Conversation event, to discuss her work so far, her move into English-language filmmaking, and the state of French and European cinema today. Following this event there will be a preview, followed by a Q&A with Denis, of her new film backed by the BFI Film Fund, High Life (2018) starring Robert Pattinson and Juliette Binoche, which will also go on to play on extended run from Friday 10 May. These special events are a curtain raiser for a dedicated month-long CLAIRE DENIS season taking place at BFI Southbank in June, with full details to be announced soon.

May will also see the culmination of BFI Southbank’s definitive KUBRICK season; part two of the season will feature screenings (on celluloid where possible) of iconic films including 2001: A Space Odyssey (1968), Full Metal Jacket
(1998), and *Paths of Glory* (1975). 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.

**OF FLESH AND BLOOD: THE CINEMA OF HIROKAZU KORE-EDA** will also conclude in May with screenings of recent works such as *Our Little Sister* (2015), *The Third Murder* (2017) and *Shoplifters* (2018), which have cemented Koreeda’s status as a master chronicler of the modern Japanese family and 21st-century Japanese society. There will also be screenings of the BFI re-release of his debut feature *Maborosi* (1995), which also features on a new 4-disc box set featuring UK blu-ray premieres of *Maborosi, After Life, Nobody Knows* and *Still Walking*, released by the BFI on Monday 15 July.

From Friday 10 May – Sunday 12 May, BFI Southbank will host *The Victorian Film Weekender*, a weekend of events, previews, screenings and discussions celebrating 200 years since the birth of *Queen Victoria* (born 24 May 1819). This will include a reprise of the BFI London Film Festival Archive Gala *The Great Victoria Moving Picture Show*, hosted by BFI Silent Film Curator Bryony Dixon, which played to a sold out crowd at LFF 2018. The weekend coincides with the launch of the BFI National Archive’s entire collection of British Victorian film (1895-1901) on BFI Player; all newly digitised from the best quality source materials. This vast collection of more than 500 films will be available to watch alongside existing Victorian work by Mitchell and Kenyon; this full collection of well over 700 films shows the incredible range and inventiveness of the dynamic and youthful pioneers of moving pictures in Britain. In these first five years, our Victorian filmmakers put the new medium through its paces, experimenting with news, animation, drama and fantasy, comedy - even colour and sound - all forms that would emerge in moving image media to come; cinema, television and online platforms. Crucially, they recorded the world of the late Victorians themselves, creating an immediacy and connection with the period that is entirely different the stiff, buttoned-up, austere figures of Victorian photographs. Full details of the *Victorian Film Weekender* and the *Victorian Film Collection* on BFI Player will be announced soon.

Also in May, BFI Southbank will welcome renowned documentary filmmaker Nick Broomfield for a series of events looking at his work, from *Kurt & Courtney* (1998) and *Soldier Girls* (1981) to *Aileen Wuornos: The Selling of a Serial Killer* (1992) and *Whitney: Can I Be Me* (2017). Events with include *Nick Broomfield in Conversation* followed by a screening of *Behind the Rent Strike* (1974), screenings of *The Leader, His Driver and The Driver’s Wife* (1991) and *Biggie & Tupac* (2002), both introduced by Broomfield, and a special *BFI Future Film Labs* documentary masterclass led by the director for young filmmakers aged 16-25.

The BFI Southbank events programme in May features a previews of hotly anticipated films such as Brady Corbet’s *Vox Lux* (2018) starring Natalie Portman, LFF 2018 hit *Support the Girls* (Andrew Bujalski, 2018), Brian Welsh’s nostalgic look at 90s rave culture *Beats* (2018) and Chilean coming-of-age story *Too Late to Die Young* (Dominga Sotomayor Castillo, 2018). The screening of *Too Late to Die Young* will be followed by a Q&A with director Dominga Sotomayor Castillo, who will also appear on stage following a special screening of his feature-length debut *Thursday Till Sunday* (2012). BFI Southbank’s regular AFRICAN ODYSSEYS series will this month feature the UK premiere of *HERO – Inspired by the Extraordinary Life & Times of Mr. Ulric Cross* (Frances-Anne Solomon, 2018), a film which uses archive footage and drama to tell the true story of Trinidadian Ulric Cross, who had a distinguished career as a soldier, jurist and diplomat.

Completing the line-up for May will be a launch event for the new BFI Blu-ray release of *Moving Millions: British Transport Films*, marking the 70th anniversary of the documentary film unit British Transport Films, as well as the 100th anniversary of the Department for Transport. Partner festivals returning to BFI Southbank include the Chinese Visual Festival, featuring the UK premiere of *First Night Nerves* (2018), followed by a Q&A with director Stanley Kwan, as well as premieres of *In Character* (Dong Xueying, 2018) and *Tracey* (Jun Li, 2018). We’ll also celebrate the enduring talent of the late director Philip Saville (*Boys from the Blackstuff, Afternoon of a Nymph*), and welcome broadcasters Mark Kermode and Edith Bowman back for regular their live BFI Southbank events *Mark Kermode in 3D at the BFI* and *Soundtracking with Edith Bowman*.

**BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933**

- **TUE 7 MAY, 18:10 – TALK: The Weimar Dream Factory: An Introductory Survey**
- **TUE 28 MAY, 18:15 – TALK: Sight & Sound Discussion: The Birth of Criticism**
BFI Southbank will mark the centenary of the Weimar Republic with a major two-month season running from Wednesday 1 May – Sunday 30 June; BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933 will celebrate a ground-breaking era of German cinema. Part one of the season will showcase the extraordinary diversity of styles and genres in Weimar cinema, which conjured extraordinary visions: from dystopian cities and Alpine adventures to depraved nightclubs. Thanks to brilliant aesthetic and technical innovations, Germany’s film industry was second only to Hollywood, and in its famous brand of ‘haunted screen’ horror, evident in films such as Nosferatu (FW Murnau, 1922), The Cabinet of Dr. Caligari (Robert Wiene, 1920), and The Student of Prague (Henrik Galeen, 1926), the darkest recesses of the human psyche found visible form. Yet nightmares were only part of the dreamscape. Part one of this two-month survey also includes surprising gender-bending farces and sparkling musicals such as I Don’t Want To Be a Man (Ernst Lubitsch, 1918), Heaven on Earth (Reinhold Schünzel, Alfred Schirokauer, 1927) and A Blonde Dream (Paul Martin, 1932).

The season will also include an extended run of Josef von Sternberg’s The Blue Angel (1930), starring Marlene Dietrich in her breakthrough role as Lola Lola, star attraction of The Blue Angel beer hall. Loosely based on a novel by Heinrich Mann, Sternberg’s masterpiece is a dazzling construct of enigmatic lighting, décor and sound, featuring real-life stars of Weimar cabaret and the now classic songs of Friedrich Hollaender. For leftist critics it lacked satirical edge, yet it conjures a transgressive realm that recalls the paintings of George Grosz and Otto Dix. An enduring classic; its subversive vitality is undiminished; The Blue Angel is re-released in selected cinemas on Friday 31 May.

The season will start with a bang with The Party at the End of the World, curated and hosted by comedian, actor and drag queen Jonny Woo. The evening will begin with a screening of silent comedy Heaven on Earth (Reinhold Schünzel, Alfred Schirokauer, 1927), about a hapless politician who leads a double life – publicly attacking the depravity of Berlin nightlife while secretly running ‘Heaven on Earth’, a notorious nightclub. This delicious distillation of the contemporary debate around moral degeneracy features raunchy chorus girls, a black jazz band, and a cross-dressing scene that anticipates Some Like It Hot by several decades. Following the screening there will Weimar-themed cabaret party in the BFI Bar & Kitchen, curated and hosted by Jonny Woo. Contextual events will include an introductory talk from season programmer Margaret Deriaz on Tuesday 7 May, to guide audiences through the dazzling and disturbing dreamscape of Weimar cinema, which emerged from the catastrophe of WWI. There will also be a discussion, led by editor of Sight & Sound Nick James, to look at the birth of film and cultural criticism, which can be traced back to the Weimar Republic.

Full details of BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933 will be announced in a dedicated press release soon.

STANLEY KUBRICK

- WED 15 MAY, 18:10 – TALK: Kubrick on Masculinity

Taking place from 1 April – 31 May, BFI Southbank’s definitive two-month STANLEY KUBRICK season features 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.

Part two of the season in May will include an extended run of 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. The May events programme at BFI Southbank will feature an illuminating look at Kubrick and masculinity, looking at his criticism of toxic masculinity and examination of the causes and consequences of the destructive behaviour of men. Kubrick’s take on the troubled male psyche is ripe for discussion in the current cultural climate.

A full press release is available on the BFI website
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

OF FLESH AND BLOOD: THE CINEMA OF HIROKAZU KORE-EDA continues in May with screenings of Hirokazu Kore-eda’s recent work, which has cemented his status as a master chronicler of the modern Japanese family and 21st century Japanese society. As well as recent work, part two will also feature further screenings of Kore-eda’s fiction debut, the austerely beautiful and hauntingly ambiguous Maborosi (1995), re-released by the BFI as part of the season on Friday 26 April.

In the last decade, Kore-eda’s cinema has gone from strength to strength. With his films now virtually guaranteed critical acclaim, commercial success and international attention, he’s been able to direct more frequently. He continues to explore fresh territory, as in courtroom drama The Third Murder (2017), but his central subject remains the Japanese family, enhancing the perception of Kore-eda as the natural heir to Ozu. In I Wish (2011), two brothers living in different cities as a result of their parent’s separation, believe their wishes to be granted if they witness the crossing of trains on a newly opened bullet-train line. Like Father, Like Son (2013) is the most melodramatic of Kore-eda’s family films, asking probing questions about gender, nature versus nurture and what it means to be a father, after a couple find out their son was swapped at birth with another child. In his sweetest and most optimistic film, Our Little Sister (2015), three adult sisters invite their teenage half-sister to live with them following the death of their father.

After the Storm (2016) is a dark and acerbic, yet touching and humane, film about a novelist who, down on his luck and estranged from his wife and son, works as a private detective, while The Third Murder (2017) is a courtroom drama which follows a lawyer working on an apparently open-and-shut murder case, which begins to reveal tantalising layers of ambiguity, undermining his, and the viewer’s, assumptions. Completing the season is Kore-eda’s Palme d’Or winning Shoplifters (2018), a dark and touching account of an unorthodox family that relies on shoplifting to make ends meet. With a forthcoming film, La Vérité, shot in France with an international cast, thus marking a new departure, it’s a fitting time to take stock of Koreda’s body of work thus far.


A press release for the re-release of Maborosi is available on the BFI website.

THE VICTORIAN FILM WEEKENDER

Listings for The Victorian Film Weekender can be found below. Full details of the events and the Victorian Film Collection on BFI Player will be announced soon.

• FRI 10 MAY, 10:30 – 17:00 – SPECIAL EVENT: Victorian Film Study Day
• FRI 10 MAY, 18:10 – SPECIAL EVENT: Six Stories About London in Victorian Film
• SAT 11 MAY, 16:00 – TALK: Heroes of the Victorian Film
• SAT 11 MAY, 19:00 – SPECIAL EVENT: The Great Victorian Moving Picture Show
• SUN 12 MAY, 14:30 – SPECIAL EVENT: Silent Cinema presents: Screening the Victorians
• TUE 14, TUE 21 AND TUES 28 MAY – BFI COURSE: An Introduction to Victorian Film (1895-1901)
• SUN 19 MAY, 12:30 – FUNDAY TV PREVIEW: Horrible Histories Victorian Special (CBBC/Lion Television, 2019) / Onstage: Q&A with cast and crew – preceded by a Funday Workshop
• TUE 28 MAY, 10:30-16:30 – FAMILIES: *Vivacious Victorians Live!* – filmmaking workshop for children aged 8-12
• WED 29 MAY, 10:30-16:30 – FAMILIES: *Vivacious Victorians Animation Day* – animation workshop for children aged 8-12
• THU 30 MAY, 10:30-16:30 – FAMILIES: *Victorian Inventions Live Action Filming Day* – filmmaking workshop for children aged 8-12

*Supported by the National Lottery Heritage Fund*

**EVENTS, PREVIEWS AND REGULAR STRANDS**

• WED 1 MAY, 18:15 – FILM PREVIEW: *Vox Lux* (Brady Corbet, 2018)
• THU 2 MAY, 18:15 – CHINESE VISUAL FESTIVAL: *UK Premiere: First Night Nerves* (Stanley Kwan, 2018) / Onstage: Q&A with director Stanley Kwan
• THU 2 MAY, 20:40 – BFI FLARE SCREENING: *Hard Paint* Tinta Bruta (Filipe Matzembacher, Marcio Reolon, 2018)
• SAT 4 MAY, 18:15 – CHINESE VISUAL FESTIVAL: *Rouge* (Stanley Kwan, 1987) / Onstage: Q&A with director Stanley Kwan
• TUE 7 MAY, 20:30 – CHAMPION MEMBER EXCLUSIVE: *Film Preview: High Life* (Claire Denis, 2018)
• WED 8 MAY, 18:20 – SPECIAL EVENT: Soundtracking with Edith Bowman / Onstage: broadcaster Edith Bowman
• WED 8 MAY, 20:45 – CHINESE VISUAL FESTIVAL: *UK Premiere: In Character* (Dong Xueying, 2018)
• THU 9 MAY, 18:00 – CHINESE VISUAL FESTIVAL: *UK Premiere + Q&A: Tracey* (Jun Li, 2018)
• THU 9 MAY, 18:10 – SPECIAL EVENT: *Claire Denis in Conversation* / Onstage: director Claire Denis
• THU 9 MAY, 20:15 – FILM PREVIEW + Q&A: *High Life* (Claire Denis, 2018) / Onstage: Q&A with director Claire Denis
• MON 13 MAY, 14:00 – SENIORS’ FREE MATINÉE: *The Lady with the Little Dog Dama s sobachkoy* (Iosif Kheifits, 1960)
• MON 13 MAY, 20:35 – FILM PREVIEW: *Beats* (Brian Welsh, 2018)
• TUE 14 MAY, 18:00 – BLU-RAY LAUNCH + Q&A: *Moving Millions: British Transport Films Blu-ray Launch* – a night to celebrate the 70th anniversary of the documentary film unit British Transport Films, as well as the 100th anniversary of the Department for Transport
• TUE 14 MAY, 20:15 – SPECIAL EVENT: *Critics’ Salon: High Life*
• SAT 18 MAY, 12:30 – BFI FUTURE FILM: *Future Film Labs: Cinematographers*
• SAT 18 MAY, 14:00 – AFRICAN ODYSSEYS + Q&A: *UK Premiere: HERO – Inspired by the Extraordinary Life & Times of Mr. Ulric Cross* (Frances-Anne Solomon, 2018)
• MON 20 MAY, 18:30 – SPECIAL EVENT: *Mark Kermode in 3D at the BFI* / Onstage: broadcaster and critic Mark Kermode
• TUE 21 MAY, 20:00 – MEMBER EXCLUSIVE: *Member Salon: Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*
• THU 23 MAY, 18:15 – FILM PREVIEW + Q&A: *Too Late to Die Young* Tarde Para Morir Joven (Dominga Sotomayor Castillo, 2018) / Onstage: Q&A with director Dominga Sotomayor Castillo
• THU 23 MAY, 18:20 – SPECIAL EVENT: *Philip Saville: An Enduring Talent* – an evening to remember director Philip Saville, who died in 2016, featuring a screening of *Afternoon of a Nymph* (Philip Saville, ITV, 1962) . followed by a panel discussion looking back at Philip Saville’s extraordinary career
• THU 23 MAY, 20:30 – WOMAN WITH A MOVIE CAMERA: *Thursday Till Sunday De Jueves a Domingo* (Dominga Sotomayor Castillo, 2012) / Onstage: Q&A with director Dominga Sotomayor Castillo
• WED 29 MAY, 20:20 – EXPERIMENTA: *Why Life is Worth Living: Friedl Kubelka vom Gröller* / Onstage: filmmaker Friedl Kubelka vom Gröller
• THU 30 MAY, 18:15 – MEMBER EXCLUSIVE: *Member Picks: Wake in Fright* (Ted Kotcheff, 1971)
• THU 30 MAY, 20:40 – TERRORVISION: *Stage Fright* (aka Deliria, aka Aquarius, aka Bloody Bird) (Michele Soavi, 1987)
• FRI 31 MAY, 18:30 – SPECIAL EVENT: Nick Broomfield in Conversation + Behind the Rent Strike (Nick Broomfield, 1974) / Onstage: director Nick Broomfield
• FRI 31 MAY, 20:40 – SCREENING + INTRO: The Leader, His Driver and The Driver’s Wife (Nick Broomfield, 1991) / Onstage: intro by director Nick Broomfield
• SAT 1 JUN, 12:30 – BFI FUTURE FILM: Future Film Labs: Documentary Filmmaking Masterclass with Nick Broomfield / Onstage: director Nick Broomfield
• SAT 1 JUN, 15:00 – SCREENING + INTRO: Biggie & Tupac (Nick Broomfield, 2002) / Onstage: intro by director Nick Broomfield

NEW AND RE-RELEASES
• CONTINUES FROM FRI 26 APR: Maborosi Maborosi no hikari (Hirokazu Kore-edo, 1995) – A BFI release, part of BFI Southbank’s HIROKAZU KORE-EDA season
• FROM FRI 10 MAY: High Life (Claire Denis, 2018)
• FROM SAT 18 MAY: Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (Stanley Kubrick, 1963) – part of BFI Southbank’s STANLEY KUBRICK season
• FROM FRI 31 MAY: The Blue Angel Der blüte Engel (Josef von Sternberg, 1930) – part of BFI Southbank’s WEIMAR 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:
• Citizen Kane (Orson Welles, 1941)
• Living Ikiru (Akira Kurosawa, 1952)
• My Night with Maud Ma Nuit chez Maud (Eric Rohmer, 1969)
• Last Year in Marienbad L’Année dernière à Marienbad (Alain Resnais, 1961)
• El sur The South (Víctor Erice, 1983)
• Seconds (John Frankenheimer, 1966)
• Daughters of the Dust (Julie Dash, 1991)
• The Outlaw Josey Wales (Clint Eastwood, 1976)
• The Grapes of Wrath (John Ford, 1940)
• Bitter Victory (Nicholas Ray, 1957)
• Walkabout (Nicholas Roeg, 1971)
• The Discreet Charm of the Bourgeoise Le Charme discret de la bourgeoisie (Luis Buñuel, 1972)

FULL EVENT LISTINGS FOR MAY ARE AVAILABLE HERE:

– 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 ***
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https://bfi.sharefile.com/d-sc2ed9e5a2ea4f638
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