

Moose Cinema

12 – 20 May

British Council Films from the 1940s

12 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of
Communication,
Elephant & Castle
SE1 6SB

The British Council Film Collection is an archive of 120 short documentary films made by the British Council during the 1940s designed to show the world how Britain lived, worked and played. Preserved by the BFI National Film Archive and digitised by means of a generous donation by Google, the films can now be viewed and downloaded.

'The British Council is the UK's cultural relations organisation working to create international opportunities for the people of the UK and other countries and building trust between them. During the 1940s, British Council was a very different organisation operating in a very different political and social climate. As part of its programme then it was concerned to promote an idea of 'Britain and Britishness' – and did so by becoming an enthusiastic commissioner of documentary films. Over 120 films were produced as 'cultural propaganda' to counteract anything the Nazis might throw out and to refute the idea that ours was a country stuck in the past. These films were designed to showcase Britain to the rest of the world, at a time when Britain itself was under attack.

Seen by millions of people in over 100 countries worldwide from the 1940's to 1960's, they present an historic snapshot of Britain, portraying its industry, its landscapes, and its people. The Collection is fantastically varied, covering anything from how a bicycle is made, to how the British spend their Saturdays. They provide us with a unique insight - not necessarily into how Britain actually was, but more into how Britain once wanted to be perceived by the rest of the world.'

— film.britishcouncil.org/british-council-film-collection/about-the-collection

The British Council films promoted the idea of a Britain which was both rooted in its past, yet technologically progressive. This view of Britain, combined ideas of intense national pride, the importance of labour and education, idealisation of

fascinating combination of travelogue, propaganda and information, they provided a visualisation of Britain which formed the bedrock of notions of British society and which inspired the challenge to this particular idea of Britishness by the young photographers, filmmakers and thinkers of the 1970s.



Swinging the Lambeth Walk
1940. British Council. Directed by Len Lye. 3.32 minutes.

'In this film coloured designs convey in simple visual form the rhythm of "The Lambeth Walk." Patterns move and mingle in time to the music. The sounds of the various musical instruments are interpreted in as simple and direct way as possible, and each note was studied for its individual characteristics before it was drawn and coloured. Double-bass notes are conceived as thick cords of colour vibrating vertically on the screen, while the notes of the guitar are shown as separate horizontal lines. The different sound qualities are indicated by the extent of vibration, and the pitch of the notes by their position high or low on the screen.

— Films of Britain: British Council Film Department Catalogue, 1940

The Green Girdle
1940. Directed by Ralph Keene. Strand Film Company for the British Council. 9.34 minutes

'London is surrounded on all sides by open spaces — common lands, in the shape of parks, hills, and forests which can never be built upon. This belt of green around the Metropolis is at every point within reach of the city's centre by omnibus. From its busy streets and workplaces the Londoners go out into the lovely woods, the great expanse of furze and scrub, the sloping green terraces and the sweeping hillsides in pursuit of health and recreation. Some walk, some ride, some picnic, others study at first hand the wild life of birds, beasts and plants.'

— Films of Britain: British Council Film Department Catalogue, 1941

Common Ground
1943. 17.57 minutes. Production Company Merton Park with screenplay by Mary Benedetta and edited by Cath Miller.

The National Houses set up, owing to the war, in the United Kingdom through the co-operation of the Allied European Governments and the British Council, Allied nations kept alive their own culture and traditions, and studied the British way of life. The film shows glimpses of the Czechoslovak, Yugoslav, Belgian, Norwegian, Netherlands, Greek and Polish Houses.'

— Films of Britain: British Council Film Department Catalogue, 1944-45

Steel!
1945. 32 minutes. Directed by Ronald H. Riley. Cinematography by Jack Cardiff

Laurie. Soundtrack performed by the London Symphony Orchestra.

'The backbone of Britain's industrial power lies in her great Steel industry. In the blast furnaces, forges, rolling mills, and machine shops labour vast numbers of highly skilled craftsmen who, for generations, have devoted their lives to serving a great tradition known the world over — the tradition of British Steel.'

— Films of Britain: British Council Film Department Catalogue, 1946

City Bound
1941. Directed by Robin Carruthers. 10.04 minutes.

'Between half past five and ten o'clock each morning five million people are moved from home to work by London's transport system. Before this can be done, underground and overground transport must be cleaned and refuelled. Then from the outer ring of London, past green fields and suburban gardens, the move into London begins. Trains, motor omnibuses, and electric trams bring hundreds of thousands into the centre of the city, to work in the shops, offices, and factories of the largest city in the world.'

— Films of Britain: British Council Film Department Catalogue, 1941

World Garden
1942. Directed by Robin Carruthers. 11.02 minutes.

A picture of springtime in Kew Gardens, of daffodils, bluebells, cherry blossom, of those exotic flowers from the tropics, the Andes, the Himalayas. In these lovely surroundings, Londoners find peace and serenity, while their children play. Rare plants are classified in the

Herbarium; crop growers throughout the world are aided in their battle against pests and disease by Kew research.'

— Films of Britain: British Council Film Department Catalogue, 1942-43

Border Weave
1941. Directed by John Lewis Curthoys for Turner Films. Cinematographer Jack Cardiff. 14.40 minutes.

'From all over the world comes wool for Border looms. The theme of this film of the Scottish woolen industry is the weaving of Border cloth. From the preliminary grading and scouring of the wool, the blending of dyes, and the spinning of yarn, each process is described in detail.'

— Films of Britain: British Council Film Department Catalogue, 1942-43

Films by Len Lye

13 May 2015
10am – 5pm, in rotation



Location
Upper Street Gallery,
London College of
Communication,
Elephant & Castle
SE1 6SB

Len Lye (1901-1980) was born in New Zealand. In 1926, he moved to London and joined the Seven and Five Society, whose members included Ben Nicholson and Henry Moore. His first animated film was *Tusalava* (1928) and he subsequently worked with the GPO Film Unit and the Shell Film Unit to make a series of films, which through experimentation with abstract forms, put him at the vanguard of the medium. Lye moved to New York in 1944.

A Colour Box (1935), 4 min
Kaleidocope (1935), 4 min
The Birth of the Robot (1936), 7 min
Rainbow Dance (1936), 5 min
Trade Tattoo (1937), 5 min
Colour Flight (1938), 4 min
Swinging the Lambeth Walk (1939), 4 min
Color Cry (1953), 3 min
Rhythm (1957), 1 min
Free Radicals (1958/1979), 4 min
Particles in Space (1967-71/1980), 4 min
Tai Farlow (1960/1980), 2 min

Pratap Rughani

14 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of Communication,
Elephant & Castle SE1 6SB

Pratap's practice embraces a range of documentary film and photographic approaches. Much of his early film work is in observational broadcast documentary modes, with twenty-five films for BBC 2 and Channel 4. Other films are independent commissions for the British Council or research-supported projects for gallery spaces such as Modern Art Oxford. Many explore the dynamics of inter-cultural communication, conceiving documentary as a crucible in which people of radically different perspectives, cultures and politics come into relation, for example with the Truth & Reconciliation Commission of the new South Africa.

He filmed in the aftermath of many moments of tension or emergence from conflict including in Native America, Africa, Rwanda, Northern Ireland, Aboriginal Australia, across the Islamic world and in Britain's super-diverse cities. Pratap is interested in cultivating

pluralised film spaces through which newer understandings in inter-cultural documentary can evolve. He writes on practical and philosophical questions of documentary film in book chapters, academic and journalistic articles exploring questions of documentary ethics, peace, conflict and post-colonial emergence. His work has been nominated for the Grierson Documentary award among others.

Find out more about Pratap
www.lotusfilms.co.uk
www.arts.ac.uk > Research > Research Staff > Staff Research Profiles A-Z

Justine. Dir: Pratap Rughani. Camera: Pratap Rughani. 26 minutes, Lotus Films, 2013

Loving Berlin. Dir: Pratap Rughani, 48 minutes, Lotus Films, EcoMusic TV, 2011

The Botanist. Dir: Yto Barrada, Camera: Pratap Rughani, Galerie Polaris, Paris, 2009

Playing Model Soldiers. Film Two of Channel 4 documentary series *New Model Army*. Dir: Pratap Rughani, Series Producer: Roger Mills, Umbrella Pictures for Channel 4, 52 minutes, 2000

Such A Wonderful Thing. Planet Ustinov, Peter Ustinov. Assoc. Producer: Pratap Rughani, 52 minutes Channel 4, Granada TV, 1999

Brief Encounter. Film Two of Channel 4 documentary series *An Indian Affair*. Co-Dir: Pratap Rughani, Takeaway Media/

PARC Shorts

15 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of
Communication,
Elephant & Castle
SE1 6SB

A screening of short films made by PARC to accompany and explore exhibitions and events.



From Robert's
Robin Christian, 2014. 6 minutes
Robert's Rummage shop is an institution in Hastings Old Town. Selling everything from knives and forks to oil paintings, and everything in between. This study of the shop and its owner, Robert Mucci was made to accompany the Postcards from Roberts exhibition shown at PARC in 2014.

Good Housekeeping Colour Cookery
Maggie Norden and Val Williams, 2009. 6 minutes
Made as a part of the 2009 Fashion and Food symposium at London College of Fashion, this short film uses stills and commentary by Maggie Norden to explore the emergent culture of middle class party food in the 1960s, as it appeared in the Good Housekeeping Colour Cookery book.

John Wall and the Directory of British Photographic Collections
Robin Christian, 2014. 7 minutes
With readings from letters and papers in the John Wall archive, this film explores the resonance of the archive and the making of the Directory of British Photographic Collections, published in 1977.

Traveller Homes: a film about Dave Fawcett
Robin Christian and Tom Hunter, 2013. 9 minutes
Robin Christian and Tom Hunter travelled to the South of France in 2013 to make this short film about Dave Fawcett (Traveller Dave) who photographed the buses used by young travellers as transport and accommodation during their trips to European music festivals in the 1990s. Made to accompany the Life on the Road exhibition, curated by Val Williams and Tom Hunter for LCC Green Week, 2014.

Find out more
www.photographyresearchcentre.co.uk/what-we-do

Filmpoem

18 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of
Communication,
Elephant & Castle
SE1 6SB

Event contact
alastair@alastaircook.com

Curated by Alastair Cook, this series of artists' short films all explore the relationship between sound, spoken word and moving image.

Filmpoem was founded by artist Alastair Cook in 2010 and is dedicated to the filming of words; based in the world festival capital of Edinburgh, *Filmpoem* has grown to become an international poetry and film festival and workshop project.

- 01 *Balada Catalana*, 1'50" | poet Vicente Balaguet/ filmmaker Laèn Sanches
- 02 *Profile*, 3'20" | poet and filmmaker R.W. Perkins
- 03 *How to be a Poet*, 1'14" | poet Dylan Thomas/ filmmaker Alastair Cook
- 04 *The Royal Oak*, 2'05" | poet Benedict Newbery/ filmmaker Sandra Salter
- 05 *You and Me*, 3'55" | poet e.e. cummings/ filmmaker Karsten Krause
- 06 *repeaT*, 3'38" | poet Polarbear/ filmmaker Joe Roberts
- 07 *Reconstruction*, 4'53" | poet and filmmaker Paul Bogaert
- 08 *The Gun*, 2'57" | poet Vicki Feaver/ filmmaker Alastair Cook
- 09 *Racing Time*, 3'10" | poet Chris Woods/ filmmaker Adele Myers
- 10 *Sandpiper*, 3'59" | poet Elizabeth Bishop/ filmmaker John Scott
- 11 *Four Years From Now*, 1'29" | poet Stevie Ronnie/ filmmaker Liam Owen
- 12 *Heimweg*, 2'47" | poet Peh/ filmmaker Franziska Otto
- 13 *A Fora*, 5'17" | poet Albert Balasch/ filmmaker Marc Capdevilla
- 14 *You Gently Pushed*, 1'28" | poet Bozena Malinowska/ filmmaker Marcin Konrad

- 15 *Alba*, 7'55" | poet John Glenday/ filmmaker Alastair Cook
- 16 *Regarding Gardens*, 2'27" | poet Simon Barractough/ filmmaker Carolina Melis
- 17 *Naar Wat We Waren*, 2'13" | poet Eric Joris/ filmmaker Lies Van der Auwera
- 18 *Every Memory*, 4'39" | poet Sheree Mack/ filmmaker Alastair Cook
- 19 *Beyond Words*, 4'24" | poet Else Knuth-Loeth Winterfeldt/ filmmaker Helene Moitte-Leth

Find out more
www.filmpoem.com



Wet plate collodion untype from the film *Every Memory* by Alastair Cook

Thinking About England: Films by and about Martin Parr

19 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of Communication,
Elephant & Castle
SE1 6SB

Internationally recognised as a major photographer, Parr's work as a filmmaker is less well-known. As part of Moose Film 2015 we will explore his work, and also screen some of the films made by other directors about his practice as a photographer. The programme will begin with Parr's wonderfully engaging film *Teddy Gray's Sweet Factory*, and end with the touching and comedic *Turkey and Tinsel* (2014), in which Parr follows a group of West Midlands senior citizens on a pre-Christmas break to Weston-super-Mare. On 19 May Parr will also be in conversation with Nicholas Barker, who he collaborated with in the making of the landmark *Signs of the Times* project for the BBC in the early 1990s.

Films by Martin Parr

For Goodness Sake: Teddy Gray's Sweet Factory
Multistory, 2011. 20 minutes
Parr returned to using a film camera in his first film as part of his Multistory commission, making a wonderfully engaging documentary about Teddy Gray's sweet factory in Dudley in the Black Country, a family owned and run business, established in 1826.

Mark Goes to Mongolia
Multistory, 2013. 43 minutes
Mark goes to Mongolia tells the story of pigeon auctioneer, breeder and entrepreneur, Mark Evans (who lives and works in the Black Country). As pigeon racing dies out in the UK, Mark discovers a new world of pigeon racing and breeding in China and Mongolia and a new business opportunity, where the prizes are high and interest in the sport is growing. Parr engages with his subject, with his customary curiosity.

Turkey and Tinsel
Multistory, 2014. 59 minutes
JR Holyhead Travel is a family-run coach company located in the small, market town of Willenhall in the Black Country that has been in business for 25 years. Turkey and Tinsel holidays are a clever concept dreamt up by hotels and coach companies to stay open during the usually quiet pre-Christmas period. Parr films a group of Black Country pensioners, from pick-up to drop-off, on their five-day Christmas break (in November, 2013). *Turkey and Tinsel* is a

bittersweet narrative of the ordinary and the unpretentious.

Tudor Crystal
Multistory, 2014. 32 minutes
Stourbridge, in the Black Country, was once world famous for its glass. Established in 1922, Tudor Crystal is the last, multi-furnace company producing 30% lead crystal, within a traditional glassmaking cone. *Tudor Crystal* is an affecting story of a family business unwittingly caught up in the maelstrom of globalisation.

Films about Martin Parr

Hot Spots: Martin Parr in the American South
Contraströ. Dir. Neal Branfman and Elisa Gambino. 2012. 30 minutes
Southeast Emmy nominated *Hot Spots: Martin Parr in the American South*, is a thirty minute documentary short that examines the photography of Magnum's most controversial and prolific member as he gathers images for his first commission by a major American art museum, the High Museum of Art in Atlanta.

From the first click at the Cactus Car Wash to the unusual travel tip offered to Parr at the Atlanta Steeple Chase six months later. Psychobillys, tailgate parties, roller derby teams, art collectors and gamblers... Parr's energy and x-ray vision burn through Atlanta like a modern day William Hogarth's.



No Worries
Dir. David Dare Parker, 2011. 15 minutes
No Worries follows Parr while shooting his 2011 commission for Fotofreo, the Australian photography festival. Magnum photographer Parr was brought to Western Australia by Fotofreo Festival Director Bob Hewitt to photograph three major port cities, Fremantle, Broome and Port Hedland. Dare Parker, went along to document the Broome and Port Hedland sections of the project. A relatively short commission, *No Worries* was accompanied by a revealing and engaging commentary by Parr, reflected in this short film.

Find out more
www.multistory.org.uk/film
www.martinparr.com
www.mosaicfilms.com

Finding Vivian Maier

20 May 2015
10am – 5pm, in rotation

Location
Upper Street Gallery,
London College of
Communication,
Elephant & Castle
SE1 6SB



May 5 1955, by Vivian Maier. © John Maloof Collection

Dir: John Maloof, Charlie Siskel, 2013. 84 minutes

Finding Vivian Maier is the critically acclaimed documentary about Vivian Maier, a photographer who worked as a nanny and who made over 100,000 documentary photographs discovered at public auction and later in storage lockers, and now regarded as a major talent. Directed by John Maloof and Charlie Siskel, Maier's strange and riveting life and art are revealed through never before seen photographs, films, and interviews with dozens who thought they knew her.

Maier's photographs were discovered in 2007 at a local auction house on Chicago's Northwest Side. For John Maloof, who purchased much of Maier's work, the saving, cataloguing and dissemination of the archive became a driving force. *Finding Vivian Maier* has caused enormous debate — about photography and the way it is historicised, about the position of women in photography's history, about documentary and biography. A remarkable and unforgettable film about people, places, photographs and relationships. Oscar nominated.

'A faithful tribute. This fine documentary unveils the 'mystery woman.'

— *The New Yorker*

