



ARTISTS MUST LIVE, BBC in association with The Arts Council of Great Britain, 1953

# Arts on Film Archive UNIVERSITY OF WESTMINSTER

>> Arts Council England Film Collection

# Film Catalog



CREAM



| Title  | Date | Director                    | Synopsis   |
|--|------|-----------------------------|--|
| Artists Must Live  | 1953 | John Read                   | The role of the artist in 20th century Britain, the problems faced by artists, (particularly those whose work is less mainstream), and the opportunities offered by sponsors such as the Arts Council and the British Council and commercial companies; work featured is by Keith Vaughan (1912-1976), Reg Butler (1913-1981), Henry Moore (1898-1986), Graham Sutherland (1903-1980) Jacob Epstein (1880-1959), and others. |
| Black on White. A review of some British cartoons and caricatures of the last 200 years  | 1954 | John Read                   | Political caricature in Britain, featuring the work of William Hogarth (1697-1764), James Gillray (1757-1815), George Cruikshank (1792-1878), Australian-born Will Dyson (1880-1938), New Zealander, David Low (1891-1963), and others.  |
| Graham Sutherland  | 1954 | John Read                   | The work of English painter, Graham Sutherland (1903-1980), showing examples of his landscapes, portraits, etc., and concluding with the artist describing his style and methods.  |
| John Piper   | 1955 | John Read                   | The work of British painter, John Piper (1903-1992), including architectural paintings, theatrical costume and set designs, abstract work, as well as a sequence showing the artist producing an aquatint.   |
| Stained Glass at Fairford  | 1956 | Basil Wright                | A study of the mediaeval stained glass (1497) in the church of St Mary the Virgin, Fairford, Gloucestershire, explaining its design and use as an aid for Bible instruction.   |
| Vision of William Blake  | 1958 | Guy Brenton                 | The personal philosophy of English visionary painter and writer, William Blake (1757-1827) as expressed in his work.   |
| Reclining Figure. Henryâ€™s Mooreâ€™s sculpture for the UNESCO building in Paris   | 1959 | Dudley Shaw Ashton          | A study of making of the Reclining Figure (1958) by British abstract sculptor, Henry Moore (1898-1986), commissioned for the UNESCO headquarters in Paris, from its original conception through to the completed work.   |
| Cathédrale Engloutie. The Cathedral Under the Sea. A film made from the paintings of Ceri Richards and the music of Claude Debussy.                            | 1961 | Dudley Shaw Ashton          | A study of a series of works by Welsh painter, Ceri Richards (1903-1971), inspired by the 1910 piano prelude, La Cathédrale Engloutie, by French impressionist composer, Claude Debussy (1862-1918).   |
| Francis Bacon. Paintings 1944-1962   | 1963 | David Thompson              | The work of figurative painter Francis Bacon (1909-1992)   |
| Nativity   | 1966 | Dudley Shaw Ashton          | An examination of The Nativity / Natività by Italian Early Renaissance painter, Piero della Francesca (c. 1412-1492).  |
| Turner. Paintings from the Turner bequest in the Tate Gallery and National Gallery, London   | 1966 | David Thompson              | A survey of the life and work of Joseph Mallord William Turner (1777-1851), British Romantic landscape and marine painter.   |
| Pre-Raphaelite Revolt  | 1967 | David Thompson              | A history of the British Pre-Raphaelite painting movement, which flourished from 1848 until around 1860.   |
| R. B. Kitaj  | 1967 | James Scott                 | American-born figurative painter, Ronald Kitaj (b. 1932), answers questions about the social purpose of art and the role of the artist, with reference to his own paintings and screen prints.   |
| Giacometti   | 1967 | Michael Gill                | Sculptures by the Swiss-born artist, Alberto Giacometti (1901-1966).   |
| Barbara Hepworth at the Tate. Filmed during the Barbara Hepworth retrospective exhibition at the Tate Gallery, London, 3rd April 1968â€“19th May 1968          | 1968 | Bruce Beresford             | British sculptor, Barbara Hepworth (1903-1975) provides the commentary to a film of a major retrospective of her work, from early figurative examples to abstract and monumental pieces.   |
| Lichtenstein in London. Roy Lichtensteinâ€™s retrospective exhibition at the Tate Gallery 6 January â€“ 4 February 1968  | 1968 | Bruce Beresford             | A record of a 1968 Tate Gallery exhibition of the work of American Pop artist, Roy Lichtenstein (1923-1997).   |
| Picasso the Sculptor   | 1968 | Roland Penrose              | A record of the 1967 Tate Gallery exhibition of sculptures by Spanish artist, Pablo Picasso (1881-1973).   |
| Mind of Nicolas Poussin. A study of his paintings The Seven Sacraments in the Duke of Sutherlandâ€™s Collection at the National Gallery of Scotland, Edinburgh | 1968 | Dudley Shaw Ashton          | The symbolic and liturgical significance of The Seven Sacraments (I Sette Sacramenti) produced by French Baroque painter, Nicolas Poussin (1594-1665), during his years in Rome.   |
| Matisse. A sort of paradise  | 1969 | Lawrence Gowing, John Jones | A film made, during a 1968 exhibition at the Hayward Gallery, of the paintings and painted paper cut-outs (gouaches découpées) of French artist, Henri Matisse (1869-1954).  |

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| Rembrandt's The Three Crosses  | 1969 | Dudley Shaw Ashton                 | An examination of versions of a dry-point etching of the Crucifixion, De Drie Kruisen, by Dutch artist, Rembrandt van Rijn (1606-1669).  |
| Richard Hamilton   | 1969 | James Scott, ,<br>Richard Hamilton | The work of British painter and collage artist, Richard Hamilton (b. 1922).  |
| Art of Claude Lorrain  | 1970 | Dudley Shaw Ashton                 | The landscape paintings of French-born Claude Lorrain (c. 1600-1682) which are an idealised distillation of landscape features near Rome.  |
| Henry Moore. The Tate Gallery, 18 July - 22 September 1968. An Arts Council Exhibition | 1970 | Walter Lassally, David Sylvester   | A wide range of work by British sculptor, Henry Moore (1898-1986), in a retrospective exhibition at the Tate Gallery.  |
| Kinetics. The record of an exhibition. Hayward Gallery 1970                            | 1970 | Lutz Becker                        | An examination of the history and different styles of kinetic art through a 1970 Hayward Gallery exhibition.   |
| Magritte. The false mirror   | 1970 | David Sylvester                    | A film on Belgian Surrealist painter, René Magritte (1898-1967), shot during the 1969 exhibition of his work at the Tate Gallery.  |
| Malevitch. Suprematism   | 1970 | Lutz Becker                        | A representation of the ideas of Ukrainian-Russian artist, Kazimir Severinovich Malevich (1878-1935), who developed, from Cubo-Futurism, his own Suprematist movement.   |
| Cast   | 1971 | Peter Dockley                      | Wax figures and other objects made by British sculptor and film-maker, Peter Dockley, melt before the camera.  |
| Great Ice-Cream Robbery. Tate Gallery, London, 1970                                    | 1971 | James Scott                        | A two-screen film (to run with Claes Oldenburg Retrospective), made at the time of the 1970 Tate Gallery exhibition of work by Swedish-American Pop artist, Claes Oldenburg (b. 1929).   |
| Rolanda Polonsky Sculptor  | 1971 | Lionel Mishkin                     | The work of sculptor, Rolanda Polonsky (d. 1996), interviewed at Netherne Hospital while she was being treated there for schizophrenia.  |
| Sailing Through  | 1971 | Nicholas Monro                     | An installation of painted fibreglass cones by British Pop artist, Nicholas Monro (b. 1936).   |
| St Adolf II. Adolf Wölfli 1864-1930. Painter, writer, composer                         | 1971 | Lionel Mishkin                     | The work of schizophrenic Swiss artist, Adolf Wölfli (1864-1930), who spent most of his life in the Waldau asylum, Bern.   |
| Art in Revolution  | 1972 | Lutz Becker                        | The period of experimentation and innovation in Russian art that took place in the decade after the 1917 Revolution.   |
| Reflections  | 1972 | William Pye                        | The kinetic possibilities of the reflective surfaces of steel shapes by British sculptor, William Pye (b. 1938), as they mirror light, water, and landscape.   |
| Alfred Wallis  | 1973 | Christopher Mason                  | The work of self-taught British Primitive painter, Alfred Wallis (1855-1942).  |
| Edward Burra   | 1973 | Peter K. Smith                     | The work of the British painter, Edward Burra (1905-1976).   |
| Jim Stirling's Architecture  | 1973 | Ron Parks                          | The work of British architect, James Stirling (1926-1992), and his personal philosophy of what constitutes good public building.   |
| Lacey Rituals. Some of the rituals, obsessions & habits of the Lacey Family            | 1973 | The Lacey Family                   | A home movie record of a few days in the lives of eccentric British performer, Bruce Lacey (b. 1927), and his wife, Jill Bruce (Smith; b. 1942), and their children.   |
| Mantegna. The Triumph of Caesar.   | 1973 | Dudley Shaw Ashton                 | An analysis of the nine images in the tempera series by Italian Renaissance artist, Andrea Mantegna (1431-1506), after their restoration by John Brearley.   |
| Mud and Water Man  | 1973 | Alister Hallum                     | The life and work of British potter, Michael Cardew (1901-1983), concentrating on the legacy of the twenty years he spent in Ghana (at Achimota) and Nigeria (Abuja).  |
| Odeon Cavalcade  | 1973 | Barry Clayton                      | The development of the Odeon chain of cinemas in Britain in the 1930s, and an examination of its Art Deco house style.   |
| Outside In   | 1973 | Jonathan Lewis,<br>Dennis Lowe     | Work by contemporary British performance artists and groups at events in the north and south west of England.  |
| Playing the Environment Game   | 1973 | Mick Csaky, Mick Gold              | An investigation of the ways in which developers change the nature of the areas in which they build, and destroy local London communities despite campaigns such as those in Covent Garden and round Tottenham Square, Camden. |
| Secret World of Odilon Redon 1840-1916   | 1973 | Stephen Cross                      | The life and work of French Symbolist painter, Odilon Redon (1840-1916), with commentary taken from his own notebooks.   |
| Imprint  | 1974 | Clive Myer, John Chesworth         | An experimental dance film, featuring members of the Ballet Rambert.   |
| Lautrec  | 1974 | Geoff Dunbar                       | Animated versions of some of the illustrations for Jules Renard's 1897 Histoires Naturelles by French painter and print-maker, Henri de Toulouse-Lautrec (1864-1901).  |
| Monet in London  | 1974 | David Thompson                     | The paintings of French Impressionist painter, Claude Monet (1840-1926), produced in London during the winters of 1899-1901.   |

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| Phillip King: Sculptor  | 1974 | Peter Day, Anthony Parker       | British sculptor, Phillip King (b. 1934) working on his large-scale abstract piece, Open Bound.   |
| Rubens and England. A commentary by Gregory Martin  | 1974 | Richard Bigham                  | An examination of the eight panels of the Whitehall Banqueting Hall painted by Flemish Baroque painter, Peter Paul Rubens (1577-1640), during a stay in London.   |
| Blast   | 1975 | Murray Grigor                   | The history of the British Vorticist movement, founded in 1914 and destroyed by the First World War about three years later.  |
| Building the Industrial Revolution. Industrial architecture of the East Midlands. A film for European Architectural Heritage Year | 1975 | Mick Gold                       | Industrial architecture in Britain in the 18th and 19th centuries and its influence on the pattern of working life: the inventions that created the factory system and the buildings that housed it.                            |
| Carved in Ivory   | 1975 | Michael Gill                    | Examples of the work of British ivory carvers in the 7th to 12th centuries; filmed at the Victoria and Albert Museum, Huly 1974, and at Kilpeck Church, Herefordshire.  |
| England Home and Beauty   | 1975 | Christopher Mason               | Architecture and household objects in Britain during the 1930s Modernist period.  |
| I Build My Time. The last years of Kurt Schwitters  | 1975 | Tristram Powell                 | A survey of the work of German Dada artist and inventor of 'Merz', Kurt Schwitters (1887-1948), after his arrival in England in 1940.   |
| Our Business is Fun   | 1975 | Michael Whyte                   | The art of traditional fairground decoration illustrated through the work of Londoner, Fred Fowle.  |
| Performance Art   | 1975 | David Bruton                    | British performance artists appearing at 'Another Festival' in Bath in 1973.  |
| How Does It Feel?   | 1976 | Mike Csaky                      | An analysis of the mechanics of perception, with comments by artist on how they use their senses in their creative work.  |
| Rumanian Brancusi   | 1976 | Sean Hudson                     | The work of Romanian-born sculptor, Constantin Brâncuși (1876-1957), a forerunner of modernist sculpture.   |
| Sam Smith Genuine England   | 1976 | Dudley Shaw Ashton              | The unique toys produced by British wood-carver and decorator, Sam Smith (1908-1983).   |
| Tao. The Way and its power  | 1976 | Jeremy Marre                    | Taoism as a cultural force, and its manifestations in Chinese society past and present.   |
| Love is Like a Violin. A film about community theatre and the Common Stock Theatre Company  | 1977 | Jana Bokova                     | How the Common Stock Theatre Company, director, Ruth Chattie Salaman (1935-2007), work with a group of older people in West London to create a play about their experiences.  |
| Reflection. A film about time and relatedness   | 1977 | Lawrence Moore                  | An examination of the relationship between human beings and nature: the patterns which occur in nature, and the appearance of such patterns in religious buildings as a mediation between humans and their natural environment. |
| Tom Phillips  | 1977 | David Rowan                     | The British painter, print-maker and composer, Tom Phillips (b. 1937) talks about his work, in particular, A Humument.  |
| Dancers   | 1978 | John Chesworth, Yutaka Yamazaki | Experimental film of members of the Ballet Rambert in rehearsal, in performance, in class, and at home.   |
| Dread Beat and Blood  | 1979 | Franco Rosso                    | The issues dealt with in the poetry of Jamaican-born British writer (b. 1952) compared with the concerns of young, black, working-class Londoners.  |
| Europe After the Rain. Dada and Surrealism  | 1978 | Mick Gold                       | The work of the leading exponents of Dada and Surrealism, from the First World War through the 1920s and 1930s.   |
| Eye of the Heart. The paintings of Cecil Collins  | 1978 | Stephen Cross                   | The work of British visionary painter, Cecil Collins (1908-1989).   |
| Fields of the Senses  | 1978 | Graham Coleman                  | A meditation on impermanence and the relationship between the mind, body and environment, as illustrated by some of the rituals of Buddhist monks in Tibet.   |
| Prophecy  | 1978 | Graham Coleman                  | The 14th Dalai Lama (Tenzing Gyatso, b. 1935) in exile in India, and an exploration of the ways in which Tibetan Buddhist culture is maintained outside its country of origin during the Chinese occupation.                    |
| Radiating the Fruit of Truth  | 1978 | Graham Coleman                  | The essence of tantric Buddhism as expressed in some Tibetan Buddhist rituals, in particular, the invocation of the female deity Tara, 'A Beautiful Ornament.'  |
| Hogarth   | 1976 | Edward Bennett                  | A film which attempts to contextualise the work of English satirist, William Hogarth (1697-1764), and his contribution to the development of the popular print, with reference to methods of image reproduction.                |
| Hokusai. An animated sketchbook   | 1978 | Tony White                      | Animated sequences based on 60 images from the work of Japanese artist and print-maker, Katsushika Hokusai (1760-1849).   |
| Landscape From a Dream. Paul Nash 1889-1946   | 1978 | Tristram Powell                 | Some of the landscape work of British painter, Paul Nash (1889-1946), with commentary drawn from his own writings.  |

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| Morgan's Wall   | 1978 | Caroline Goldie, Ron Orders, Geoff Richman, Marie Richman | An examination of the principles of public art through the work of a number of London-based muralists (Peter Pelz, Russell Barrett, Emily Young (b. 1951), the 395 Association, and workshops in West Hampstead, Wandsworth, and Greenwich), and concentrating on the creators of Morgan's Wall, led by Brian Barnes (b. 1944). |
| Music in Progress. Mike Westbrook's jazz composer                           | 1978 | Charles Mapleston   | The work of British jazz composer and performer, Mike Westbrook (b. 1936)   |
| News From Nowhere   | 1978 | Alistair Hallum   | A dramatised account of the life and work of English Socialist artist and writer, William Morris (1833-1896), and his connection with members of the Pre-Raphaelite movement.   |
| One Foot in Eden. A film about Orkney and the music of Peter Maxwell Davies | 1978 | Barrie Gavin  | An evocation of Orkney in relation to the work of British composer, Peter Maxwell Davies (b. 1934), who has lived there since 1971.   |
| Phantom Captain Appears   | 1978 | Ian Johnson   | Examples of the work of the Phantom Captain theatre company as they stage audience-interactive, site-specific events.   |
| Third Front. Political theatre: Erwin Piscator                              | 1978 | Peter Wyeth   | A dramatisation of the life and work of German theatre director-producer, Erwin Piscator (1893-1966), the leading exponent of epic theatre.   |
| Ubu   | 1978 | Geoff Dunbar  | An animated version of the anarchic 1896 play, Ubu Roi, by French writer, Alfred Jarry (1873-1907).   |
| Wot! No Art?  | 1978 | Christopher Mason   | Art and architecture during the post-war Labour government 1945-1951, and the way in which the dream of universal access to Britain's cultural heritage was undermined by economic problems and international events.   |
| Art We Deserve?   | 1979 | Jeremy Marre  | An examination by art historian and critic Richard Cork, of the gulf between minority art and mass culture in Britain.  |
| Bridget Riley   | 1979 | David Thompson  | The work of British painter, Bridget Riley (b. 1931), pioneer of Op art.  |
| Correction Please; or, How we got into pictures                             | 1979 | Noel Burch  | The development of early cinema narrative and film language examined through a dramatised mystery story, interspersed with examples of pre-1906 productions.  |
| Fathers of Pop  | 1979 | Julian Cooper   | The influence of the Independent Group (1952-1955) on the British Pop art generation.   |
| Four Questions About Art  | 1979 | Edward Bennett  | The relationship of a lecture, 'The Political Economy of Art', given by John Ruskin (1819-1900) in 1857 (dramatised) to some present day concerns: art education, the place of photography, art exhibition and the contribution of architecture to the environment.   |
| Like as the Lute  | 1979 | Leszek Burzynski  | An exploration, by British lutenist, Anthony Rooley (b. 1944), of the relationship between Arab and European music, in particular, that of the oud and the lute.  |
| Stanley Spencer   | 1979 | David Rowan   | The life and work of British painter, Stanley Spencer (1891-1959), best known for his wartime and religious images.   |
| Steel Skin  | 1979 | Steve Shaw  | The community-level work of Steel Skin, a music and dance group of African, West Indian and British participants, which their founder, Peter Blackman, believes can contribute to good inter-racial relations.  |
| Woodman. David Nash, sculptor   | 1978 | Peter Francis Browne                                      | The life and art of British environmental artist and sculptor, David Nash (b. 1945).  |
| Beaubourg. Four films by Denis Postle                                       | 1980 | Denis Postle  | Four views of the Centre Nationale d'Art et Culture Georges Pompidou, Paris: its construction and contents, comments by the British Archigram Group, and the film-maker's own critique.   |
| Boldon Lad. Aspects of traditional music in working class Britain           | 1980 | John Tchalenko  | The range of musical entertainment, working class in origin, to be found in Britain.  |
| Chance, History, Art.   | 1980 | James Scott   | The role of accident in painting and performance, connects with Surrealism and politics, and the present-day context in which art merges with everyday life, discussed with five British artists born in the 1930s and 1940s.   |
| Imperial City   | 1980 | David Rowan   | The building of New Delhi between 1911 and 1948, particularly the contributions of British architects Edward Lutyens (1869-1944) and Herbert Baker (1862-1946).   |
| Kites. A collage of kites and kiteflyers                                    | 1980 | Simon Heaven  | A history of kite-making and flying around the world, and interviews with kite enthusiasts living in Britain.   |
| Over Here. Irish music and dance in England                                 | 1980 | Carlo Gribler   | A celebration of Irish culture, particularly music and dance, as it exists in England.  |
| Punch and Judy. Tragical comedy or comical tragedy                          | 1980 | Keith Griffiths   | A dramatised history, incorporating excerpts from historical writings and old prints and photographs, of the Punch and Judy show, first seen in Britain in the 17th century.  |
| Sam Sherry. Stepdancer  | 1980 | John Tchalenko  | The life and career of British step- and clog-dancer, Sam Sherry (1912-2001).   |
| Schiele in Prison   | 1980 | Mick Gold   | The life and work of Austrian figurative painter, Egon Schiele (1890-1918), set against the background of paintings by his mentor, Gustav Klimt, and others.  |

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|---|--------------|------------------------------------|---|
| Somewhere in Hackney  | 1980         | Ron Orders                         | Community arts as practised in the London borough of Hackney,   |
| David Hockney on Modern Art   | 1981         | David Rowan                        | A personal account by Pop artist, David Hockney (b. 1937) of the development of twentieth century European art.   |
| Edward Hopper   | 1981         | Ron Peck                           | The work of American painter, Edward Hopper (1882-1967)   |
| Eternal Day of Michel de Ghelderode 1892-1962.<br>Synthesis - Mask - Spectacle  | 1981         | Quay Brothers                      | A dramatised account, incorporating puppets, animation and archive film, of the life and work of Belgian avant garde dramatist, Michel de Ghelderode (1898-1962).   |
| Grove Carnival  | 1981         | Henry Martin, Steve Shaw           | The film follows the preparations of participants in the run-up to the 1980 Notting Hill Carnival.  |
| Grove Music   | 1981         | Henry Martin, , Steve Shaw         | Black youth culture - particularly in relation to reggae music - in London's Notting Hill area around the time of the 1980 Carnival.  |
| Jack B. Yeats. Assembled memories, 1871-1957                                    | 1981         | Thaddeus O'Sullivan                | The life and work of Anglo-Irish social realist painter, Jack B Yeats (1871-1957)   |
| Käthe Kollwitz  | 1981         | Ron Orders                         | A dramatisation of the life of the German graphic artist and sculptor, Käthe Kollwitz (1867-1945), with emphasis on her political work.   |
| Machines for the Suppression of Time  | 1980         | Lizbeth Malkmus, , Douglas Lowndes | An analysis of the relationship between visual image and narrative with commentary taken from the works of Swiss linguist, Ferdinand de Saussure (1857-1913), French critic and theoretician, Roland Barthes (1915-1980) and French anthropologist and developer of Structuralism, Claude Lévi-Strauss (b. 1908). |
| Mark Gertler. Fragments of a biography  | 1981         | Phil Mulloy                        | A dramatised account of the life of British painter, Mark Gertler (1891-1939).  |
| No Problem. The theatre of Ken Campbell   | 1981         | Ian Johnson                        | The work of British actor, writer, director, Ken Campbell (b. 1941) on The Hitchhiker's Guide to the Galaxy and The Warp, the longest play in the world.  |
| Poets Against the Bomb  | 1981         | Francis Fuchs                      | The record of a poetry event staged by the Kensington and Chelsea branch of the Campaign for Nuclear Disarmament, at Chelsea Old Town, in 1981, featuring readings by a number of British writers including Adrian Mitchell (b. 1932), Harold Pinter (1930), Ivor Cutler (1923-2006), etc.                        |
| Return Journey  | 1981         | Ian Potts                          | A comparison of the work and methods of British documentary photographers, Humphrey Spender (1910-2005), who worked for Mass Observation, Derek Smith (b. 1954), and Jimmy Forsyth (b. 1913)  |
| World of Gilbert and George   | 1981         | Gilbert & George                   | Italo-British performance artists, "living sculptures", Gilbert Proesch (b. 1943) and George Passmore (b. 1942).  |
| African Oasis   | 1982         | Yugesh Singh Walia                 | Activities at the the Handsworth Cultural Centre, Birmingham, a community based arts project founded by Trinidad-born Bob Ramdhanie, and funded by the Probation Service,   |
| Five Sculptures by Anthony Caro. The artist in conversation with Norbert Lynton | 1982         | Mick Hartney                       | Work by British sculptor, Anthony Caro (b. 1924).   |
| Basil Bunting. An introduction to the work of a poet.                           | 1982         | Peter Bell                         | An impressionistic view of the life and work of British poet, Basil Bunting (1900-1985), incorporating his own reading of his autobiographical poem, Briggflatts.   |
| Burra Interview   | 1973<br>1981 | Peter K.Smith                      | All the interview footage shot for the 1973 Arts Council production, assembled in 1981.   |
| Eugene Atget Photographer   | 1982         | Peter Wyeth                        | A dramatised account of the life and work of French photographer, Eugene Atget (1857-1927), whose documenting of details of Parisian architecture was brought to public attention through his connection with Man Ray and Berenice Abbott.  |
| Frida Kahlo & Tina Modotti  | 1983         | Laura Mulvey, Peter Wollen         | An analysis of the work of Mexican painter, Frida Kahlo (1907-1954), and Italian photographer, Tina Modotti (1896-1942), and ways in which women artists position themselves.   |
| Give Us This Day  | 1982         | Phil Mulloy                        | A dramatisation of the life of British author, Robert Noonan (Robert Tressell) (1870-1911) during the years in which he wrote his Socialist novel, The Ragged Trousered Philanthropists.  |
| Howard Hodgkin. In conversation   | 1981         | Judy Marle                         | The semi-abstract work of British painter, Howard Hodgkin (b. 1932), in the context of the artist's close connections with India.   |
| Painting Chicago  | 1982         | Judy Marle                         | The work of Craigie Aitchison (b. 1926), and the progress of his fifth painting of former boxer, the Chicago Kid.   |
| Pantomime Dame  | 1981         | Elizabeth Wood                     | The evolution of the British pantomime dame from the 1880s as told by a number of contemporary "Dames", Arthur Askey (1900-1982), Douglas Byng (1893-1988), Billy Dainty (1927-1986), Ian Evans, George Lacy, Paul Laidlaw, Terry Scott (1927-1994), and Jack Tripp (1922-2005).                                  |

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|--|------|-------------------------------|---|
| Pastorale. Music/Theatre by Trevor Wishart                               | 1982 | David Hutt                    | Experimental British composer, Trevor Wishart (b. 1936), takes a humorous, critical look at Creation myths, and the problems of free will and determinism.  |
| Photomontage Today. Peter Kennard  | 1982 | Chris Rodriguez, Rod Stoneman | The work of British photomontagist, Peter Kennard (b. 1949) discussed in relation to that of other political photomontage-makers such as the German John Heartfield (1891-1968) and Klaus Staeck (b. 1938).   |
| Ten Years in an Open-Necked Shirt  | 1982 | Nick May                      | A portrait of British poet, story-teller and comedian, John Cooper Clarke (b. 1949).  |
| Against the Grain. The Sapperton group of craftsmen designers            | 1983 | Margaret Dickinson            | The aspirations and achievements of the English furniture designers and craftsmen, Ernest Gimson (1863-1919), Ernest Barnsley (1863-1926), and Sidney Barnsley (1865-1926), who settled in the Cotswolds and devoted themselves to the development of traditional crafts. |
| Alan Bush. A life  | 1983 | Anna Ambrose                  | British composer, Alan Bush (1900-1995), talks about his music and his attempts to combine it with the struggle for social change.  |
| Architecture of Frank Lloyd Wright                                       | 1983 | Murray Grigor                 | A survey of the life and work of American architect, Frank Lloyd Wright (1867-1959), designer of the "prairie" house and the "Usonian" house; commentary includes the voice of Wright himself.  |
| Jeff Keen Films  | 1983 | Margaret Williams             | The work of British experimental film-maker, Jeff Keen (b. 1923), whose work is influenced by images from comic books, advertising, home movies, etc.   |
| Margaret Tait. Film Maker  | 1983 | Margaret Williams             | An interview with Scottish film-maker, Margaret Tait (1918-1999), which records her life and work and the development of her film style.  |
| Normal Vision. Malcolm Le Grice  | 1982 | Margaret Williams             | The work of British experimental film-maker, Malcolm LeGrice (b. 1940).   |
| Seeing for Ourselves. Women working with film                            | 1983 | Margaret Williams             | A look at Circles, a company set up in 1980 to promote audiovisual work by women and to facilitate research and discussion of issues concerning women working in film and related media.  |
| Messages from Bhupen Khakhar   | 1983 | Judy Marle                    | The work of self-taught Indian narrative painter, Bhupen Khakhar (1934-2003) with commentary by the artist.   |
| Shadows from Light. The photography of Bill Brandt                       | 1983 | Steve Dwoskin                 | The work of German-born British photographer, Bill Brandt (1904-1983), in particular his connections with the Surrealist movement, his portraiture, and his nudes.  |
| Sign is a Fine Investment  | 1983 | Judith Williamson             | An investigation into the way in which images of work have disappeared from advertisements, and how social and economic factors determine the visibility or invisibility of aspects of daily life.  |
| Grand Feu / High Fire. Survie d'une tradition / Survival of a tradition  | 1984 | John Tchalenko                | A record of the last firing of a 16th-century kiln in Puisaye, France.  |
| Just What Is It That Makes Today's Sculpture so Different, so Appealing? | 1984 | Geoff Dunlop                  | Contemporary sculpture in Britain featuring work by artists who use non-traditional materials.  |
| Anish Kapoor   | 1984 | Geoff Dunlop, John Wyver      | Interview with the Indian-British abstract sculptor, Anish Kapoor (b. 1954).  |
| Bill Woodrow   | 1984 | Geoff Dunlop, John Wyver      | Interview with British sculptor, Bill Woodrow (b. 1948), whose work utilises domestic appliances, car doors, etc.   |
| Edward Allington   | 1984 | Geoff Dunlop, John Wyver      | An interview with sculptor Edward Allington (b. 1951).  |
| Julian Opie  | 1984 | Geoff Dunlop, John Wyver      | British sculptor, Julian Opie (b. 1958) talks about his work.   |
| Tony Cragg   | 1984 | Geoff Dunlop, John Wyver      | The work of British sculptor, Tony Cragg (b. 1949), made from found waste materials.  |
| Being & Doing  | 1984 | Ken McMullen, Stuart Brisley  | Performance art and its roots in ancient European folk rituals; extracts from performance pieces by artists from Britain and Eastern Europe.  |
| Case of Marcel Duchamp   | 1984 | David Rowan                   | A semi-dramatised investigation - by Sherlock Holmes - of the life and work of French-American Surrealist, Marcel Duchamp (1887-1968)   |
| Impersonation. Apropos the disappearance of Reginald Pepper              | 1984 | Noël Burch                    | An investigation into the disappearance of Primitive painter, Reginald Pepper, and a critique of Primitive art, authenticity, and the construction of reality through art.  |

| Title  | Date | Director                  | Synopsis   |
|--|------|---------------------------|--|
| Keith Vaughan  | 1984 | John Bulmer               | A survey of the work of British Neo-Romantic painter, Keith Vaughan (1912-1977), with commentary taken from his journals.  |
| Scenes & Songs from Boyd Webb  | 1984 | Philip Haas, Boyd Webb    | Situations created by New Zealand-born photographer, Boyd Webb (b. 1947).  |
| 12 Views of Kensal House   | 1984 | Peter Wyeth               | The history of Kensal House, west London, as seen through the experiences of some of its inhabitants, which has declined in status since its construction in 1936 as a showpiece for the Gas, Light and Coke Company.  |
| Patrick Heron. Interviewed by John Read  | 1985 | John Read                 | Interview material shot for the 1985 film, Ben Nicholson, in which British abstract painter Patrick Heron (1920-1999) talks about Nicholson and his work.  |
| Ben Nicholson 1894-1982  | 1985 | John Read                 | Reminiscences by friends of British abstract painter, Ben Nicholson (1894-1982).   |
| Buildings. Who Cares?  | 1985 | David Thompson            | The concept of architectural conservation and an exploration of the changing criteria which define "heritage".   |
| Pottery Ladies. Miss Cooper, Miss Cliff, Miss Rhead and all the forgotten girls. . . (Bizarre Girls)   | 1985 | Jenny Wilkes              | One of a series of films about the paintresses and women designers working in the Stoke-on-Trent potteries during the 1920s and 1930s.   |
| Pottery Ladies. Miss Cooper, Miss Cliff, Miss Rhead and all the forgotten girls. . . (Charlotte Rhead) | 1985 | Jenny Wilkes              | One of a series of films about the paintresses and women designers working in the Stoke-on-Trent potteries during the 1920s and 1930s; this concentrates mainly on the work of Charlotte Rhead (1885-1947).  |
| Pottery Ladies. Miss Cooper, Miss Cliff, Miss Rhead and all the forgotten girls. . . (Clarice Cliff)   | 1985 | Jenny Wilkes              | One of a series of films about the paintresses and women designers working in the Stoke-on-Trent potteries during the 1920s and 1930s; this concentrates mainly on the work of Clarice Cliff (1899-1972).  |
| Pottery Ladies. Miss Cooper, Miss Cliff, Miss Rhead and all the forgotten girls. . . (Susie Cooper)    | 1985 | Jenny Wilkes              | One of a series of films about the paintresses and women designers working in the Stoke-on-Trent potteries during the 1920s and 1930s; this concentrates mainly on the work of Susie Cooper (1902-1995).   |
| Elizabeth Maconchy   | 1984 | Margaret Williams         | The life and work of British composer Elizabeth Maconchy (1907-1994), and her views on being a woman artist in a male-dominated culture.   |
| Frog Dance. Solos and indulgences 1980-1984. Lol Coxhill.  | 1985 | Richard White             | The life and career of British jazz saxophonist, Lol Coxhill (b. 1932).  |
| Part of the Struggle. Art and politics in the Weimar Republic  | 1985 | Norbert Bunge, Ron Orders | The relationship between avant garde art and left wing politics in Germany between 1919 and 1933.  |
| Picturing Derry  | 1985 | Dave Fox, Sylvia Stevens  | An analysis of photographic images of Derry from photojournalists, newspaper photographers and community groups, which discusses how images can be used and interpreted in a number of different ways, and how this, in turn, affects viewers' impressions of reality. |
| Ballet Black   | 1986 | Steve Dwoskin             | The history of Les Ballets N'gres, the first black ballet troupe in Europe, created in 1946 by Berto Pasuka (born Jamaica, d. 1963), with the participation of surviving members of the company.   |
| Cornelius Cardew 1936-1981   | 1986 | Philippe Regniez          | The life and work of controversial British composer, Cornelius Cardew (1936-1981), and his contribution to avant garde music and to political song-writing.  |
| Jessye Norman. Singer  | 1986 | Bob Bentley               | The life and career of black American opera singer, Jessye Norman (b. 1946)  |
| Mark of the Hand. Aubrey Williams  | 1986 | Imruh Caesar              | The life and work of Guyana-born painter, Aubrey Williams (1926-1990), a founder member of the Caribbean Artists Movement.   |
| Refuse to Dance. The theatre of Howard Barker  | 1986 | Ann Foreman               | The work of British dramatist Howard Barker (b. 1946), with extracts from performances from the Royal Shakespeare Company's 1985 season, and comment from actors, directors and critics,   |
| Wall of Light  | 1986 | John Tchalenko            | The revolutionary Maison de Verre, Paris, completed in 1931, which inspired British sculptor, Richard Deacon (b. 1949), to produce two works, and influenced British architect, Richard Rogers (b. 1933) in his designs for London's Lloyds Building.                  |
| Invocation. Maya Deren   | 1987 | JoAnn Kaplan              | The life and work of Russian-born, American avant garde film-maker, Maya Deren (1917-1961).  |
| Jacob Epstein. Rebel-angel   | 1987 | Catherine Collis          | The life and work of the controversial American-British sculptor, Jacob Epstein (1880-1959).   |
| Steve Reich. A new musical language  | 1987 | Margaret Williams         | The work of American composer, Steve Reich (b. 1936), a pioneer of minimalism and process music.   |
| Vita Futurista. Italian Futurism 1909-44   | 1987 | Lutz Becker               | The Italian Futurist movement, which lasted from 1909 to around 1944, partly filmed at a 1986 exhibition at the Palazzo Grassi, Venice.  |
| Exit No Exit   | 1988 | Julian Henriques          | The London Contemporary Dance Theatre in a fantasy set on the London Underground.  |



| Title   | Date | Director       | Synopsis   |
|---|------|----------------|--|
| Freefall  | 1988 | Bob Bentley    | A dance piece by British choreographer and dancer, Gaby Agis.  |
| Marketing the Arts. Foundation for success  | 1988 | Bob Carson     | A training package for arts organisations, featuring the situations of Harrogate Theatre, Talawa Theatre Company, Extemporary Dance Theatre, London Mozart Players, London Philharmonic, and National Museums and Galleries on Merseyside.       |
| Silver Shine  | 1988 | Yugesh Walia   | British jazz saxophonist and composer, Andy Hamilton (b. Jamaica, 1918), talks about his life and music; performances by Hamilton's group, the Blue Notes,   |
| Stones and Flies. Richard Long in the Sahara  | 1988 | Philip Haas    | British sculptor, Richard Long (b. 1945), producing examples of land art by walking and arranging groups of stones and rocks.  |
| Carrington  | 1988 | Teresa Grimes  | The life and work of British landscape and portrait painter, Dora Carrington (1893-1932), and examples of her experiments in interior decoration.  |
| Colour of Dreams  | 1989 | Susanna White  | The work of British Surrealist painter and collage-maker, Eileen Agar (1899-1991).   |
| Fast and Furious. The life & times of Nina Hamnett  | 1989 | Teresa Grimes  | The life and work of Nina Hamnett (1890-1956), "Queen of Bohemia" and exponent of "psychological portraiture".   |
| Laura Knight 1877-1970  | 1989 | Jane Jackson   | The career of Laura Knight (1877-1970), British narrative-realist painter, known particularly for her work as a war artist and for her paintings of circuses and gypsies.  |
| Winifred Nicholson. Not Nailed Down   | 1988 | Teresa Grimes  | The work of British landscape and flower painter, Winifred Nicholson (1893-1981).  |
| Clocks of the Midnight Hours. The work of Max Eastley   | 1988 | Simon Reynell  | Work by Max Eastley (b. 1944), kinetic sound sculptor.   |
| Daughters of de Beauvoir  | 1989 | Imogen Sutton  | The life story of French author and philosopher (1908-1986) interposed with interviews with American and British feminist writers she influenced, Kate Millett (b. 1934), Marge Piercy (b. 1936), Eva Figes (b. 1932), and Ann Oakley (b. 1944). |
| Beirut. A kind of living. Photographs by Judah Passow   | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Judah Passow (b. Israel).  |
| English Pleasures. Photographs by Chris Steele Perkins  | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Chris Steele-Perkins (b. Burma, 1947).   |
| In the Volcano. South America. Photographs by Mike Goldwater  | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Mike Goldwater   |
| Looking Out to Sea. Liverpool. Photographs by Peter Marlow  | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Peter Marlow (b. 1952).  |
| Market Forces. Two London markets one mile apart. Photographs by Paul Trevor  | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Paul Trevor (b. 1947).   |
| Never-Ending Poem. Children of the Black Triangle " Africa, the Americas, Europe. Photographs by Armet Francis              | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Armet Francis (b. Jamaica, 1945).  |
| No Explanation is Necessary. The Nationalist community of Northern Ireland. Photographs by Mike Abrahams and Laurie Sparham | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Laurie Sparham and Mike Abrahams.  |
| Office  | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Anna Fox (b. 1961).  |
| Pilgrims. 1966-1974 Czechoslovakia. Photographs by MARKA TA LUSKAEOVÁ   | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: MARKA TA LUSKAEOVÁ (b. Prague, 1944).  |
| War Effort. Women at War. Photographs by Jenny Matthews   | 1989 | Renny Bartlett | One of a series of short films on documentary photographers living and working Britain: Jenny Matthews (b. 1948).  |
| Gavin Bryars  | 1988 | David Rowan    | British composer and performer, Gavin Bryars (b. 1943), discusses his contribution to the development of English experimental music.   |

| Title   | Date | Director          | Synopsis   |
|---|------|-------------------|--|
| Great Noises That Fill the Air. Bow Gamelan Ensemble (formed East London, 1983) | 1988 | Simon Reynell     | How the Bow Gamelan Ensemble build their instruments and create spectacular avant garde musical performances.  |
| Grizedale. A sense of place   | 1989 | Maggie Ellis      | The Grizedale Forest Sculpture Project, in the Lake District National Park, which started as a Sculpture Trail in 1977.  |
| Japan Live Performance  | 1989 | Philip Day        | Contemporary performance art in Japan.   |
| Never Again. DV8 Physical Theatre   | 1989 | Bob Bentley       | A performance about lesbian and gay relationships and their effect on the straight world.  |
| Dance House 1   | 1991 | David Hinton      | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 2   | 1991 | Tim Albery        | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 3   | 1991 | Peter Mumford     | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 4   | 1991 | Emma Burge        | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 5   | 1991 | Peter Mumford     | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 6   | 1991 | Peter Mumford     | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 7   | 1991 | Emma Burge        | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 8   | 1991 | Joanna Hogg       | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 9   | 1991 | Anthony Minghella | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 10  | 1991 | Ross MacGibbon    | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 11  | 1991 | Chris Nash        | One of a series of twelve short dance films designed specifically for television.  |
| Dance House 12  | 1991 | Peter Mumford     | One of a series of twelve short dance films designed specifically for television.  |
| Hidden Heritage. The roots of Black American painting                           | 1990 | Andrew Piddington | A film, based on a lecture by David Driskell, on the work of black American artists from the period of the Revolution in 1776 until the 1930s.                                       |
| Joseph Wright of Derby. The Spectacle of Light                                  | 1990 | Catherine Collis  | The work of English landscape and portrait painter, Joseph Wright (1734-1797), his documenting of the Industrial Revolution, and his fascination with the effects of light.          |
| Spiral Cage. Animal, Vegetable, Human! or Mineral. (Al Davison "a Life")        | 1990 | Paul Anderson     | Based on the autobiographical work by British comic book artist, Al Davison (b. 1960), born with spina bifida.   |
| Word of Mouth 1   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Bei Dao, Carol Ann Duffy, and Roy Fisher.                                      |
| Word of Mouth 2   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Gillian Clarke, Jules Deeler, Rita Dove, and Willem van Toom.                  |
| Word of Mouth 3   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Mahmoudan Hawad, Henry Normal, Basil Bunting, Roger Lloyd Pack,                |
| Word of Mouth 4   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Rita Dove, Adrian Mitchell, Herman Hessian, Bert Schierbeek, and Tom Phillips. |
| Word of Mouth 5   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Jean Binta Breeze, Carl Rakosi, and Andrew Voznsenski.                         |
| Word of Mouth 6   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Yehuda Amichai, Kevin Fegan, Liz Lochhead, and Grace Nichols.                  |
| Word of Mouth 7   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Linton Kwesi Johnson, Edwin Morgan, Peter Reading, and Francis Bebey.          |
| Word of Mouth 8   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Bob Cobbing, Tom Leonard, Tadeusz Rozewicz, James Simmons, and Francis Bebey.  |
| Word of Mouth 9   | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with Adonis, John Cooper Clarke, and Tom Raworth.                                   |
| Word of Mouth 10  | 1990 | John Gwyn         | One of a ten-part series, presented by John Hegley, in which contemporary poets read their work: with John Agard, Brendan Cleary, Zbigniew Herbert, Bob Cobbing, and Hugh Metcalfe.  |

| Title  | Date | Director              | Synopsis   |
|--|------|-----------------------|--|
| Behind the Eye   | 1991 | John Davies           | Visually impaired British painters, Jonathan Huxley (b. 1965), Jennifer Maskell Packer, and Mansell Griffith, discuss their disabilities and how they cope with them in their work.  |
| Beyond the Forest. Hungarian music in Transylvania                       | 1991 | Esther Ronay          | The dance house movement, which (illegally) brought folk music from the minority Hungarian Gypsies and peasants of Transylvania - now part of Romania - to Budapest, and its effect on views of the value of traditional culture.  |
| Beyond the Maypole   | 1991 | Mike Alexander        | Zimbabwean musician, Biggie Tempo (1958-1995), talks to a number of English folk musicians about their work and their views on traditional English music.  |
| Birmingham is What I Think With  | 1991 | John Pickard          | An account, by British poet and jazz pianist, Roy Fisher (b. 1930), of his life and work in his home city of Birmingham.   |
| Creation by Joseph Haydn   | 1990 | Chris Hunt            | A performance (in English) of The Creation by German Classical composer, Joseph Haydn (1732-1809).   |
| Fall   | 1990 | Darshan Singh Bhuller | An dance piece devised for television, inspired by the story of British dancer, Celeste Dandeker (b. 1951), whose career was abruptly ended by an accident.  |
| Far End of the Garden. A profile of choreographer Jonathan Burrows       | 1991 | Ross MacGibbon        | A profile of British Royal Ballet soloist, Jonathan Burrows (b. 1960), choreographer of radical new work which draws on Morris dancing and everyday gestures as well as classical techniques.  |
| Fires Within. Grazia Deledda 1871-1936                                   | 1991 | Antonella Ibba        | A dramatisation of the life and work of Sardinian novelist, Grazia Deledda (1871-1936), the first woman to win the Nobel Prize for Literature (1926).  |
| Joseph Cornell. Worlds in a Box  | 1991 | Mark Stokes           | A portrait of American sculptor and film-maker, Joseph Cornell (1903-1972), a pioneer of assemblage.   |
| Abstract Cinema  | 1993 | Keith Griffiths       | The work of some of the pioneers of abstract cinema, Oscar Fischinger (1900-1967), John (1917-1995) and James (1921-1982) Whitney, Jordan Belson (b. 1926), Len Lye (1901-1980), Hy Hirsch (1912-1961), Mary Ellen Bute (1906-1983), etc., together with interviews and extracts by Stan Brakhage (1933-2003), Malcom Le Grice (b. 1940) and others. |
| Anansi Fantasia  | 1993 | Shirley Thompson      | One of a series of short productions made by young black film- and video-makers, a dramatisation of a Caribbean folk tale in which trickster Anansi tries to find out a young woman's secret name; the narration is by Jamaican-born community activist, Connie Mark (1923-2007).  |
| Day and Night  | 1993 | Peter Harvey          | One of a series of short productions made by young black film- and video-makers, a dramatized view of London life in the 17th and 20th centuries.  |
| Double-Six Pose  | 1993 | Bluette Abrahams      | One of a series of short productions made by young black film- and video-makers, a game of dominoes at a barbecue.   |
| Eye on X   | 1993 | Pogus Caesar          | One of a series of short productions made by young black film- and video-makers in which Birmingham sculptor, Willard Wiggin, creates two representations of Malcolm X and describes how he found out about Malcolm's life and a visit he made to Smethwick in 1965.   |
| Fro Hair to Eternity   | 1993 | Yve Nâ€™Goo           | One of a series of short productions made by young black film- and video-makers, a celebration of Afro-Caribbean hair styles with comments by journalist and broadcaster Normski (Norman Anderson), presenter Brenda Emmanus, dance and drama teacher Anne Adeyemi, members of Soho, and barber Audie Cummings.                                      |
| Gospel Truth   | 1993 | Dilly Braimoh         | One of a series of short productions made by young black film- and video-makers in which the Bailey family talk about their faith and gospel music.  |
| Ragga Gyal Dâ€™bout  | 1993 | Inge Blackman         | One of a series of short productions made by young black film- and video-makers: three young black London women discuss the ways in which ragga allows them to express their exhibitionist side, and to be proud of their cultural heritage and their sexuality.   |
| Sampling London  | 1993 | Ranjana Sharda        | One of a series of short productions made by young black film- and video-makers, video artist, Ranjana Sharda, uses moving images, digitally-generated pictures, and painting to record the impact of black and Asian cultures on London.  |
| Barcelona with Robert Hughes   | 1992 | Gerry Troyna          | Aspects of life and culture in Barcelona in Olympic year.  |
| Blue Notes and Exiled Voices   | 1991 | Imre Bakari           | Black South African musicians living in Britain - including Pinise Saul (b. 1941), Hugh Masekela (b. 1939), Louis Moholo (b. 1940) and Mervyn Africa (b. 1950) - who use their music as a weapon of resistance and solidarity.   |
| Carlo Levi Stopped Here  | 1993 | Virginia Heath        | The life and work of the Jewish Italian writer, painter and anti-Fascist activist, Carlo Levi (1902-1975), illustrated with extracts from Francesco Rosi's 1978 version of <i>Cristo si Ãˆ fermato a Eboli</i> .   |
| London Underground. 36 hours in the life of the London underground scene | 1992 | Matt Lipsey           | The London underground music scene, including scenes of Pressure Drop, The Sandals, Spiral Tribe, Jah Shaka, etc., in rehearsal and performance.   |

| Title   | Date | Director                       | Synopsis   |
|---|------|--------------------------------|--|
| Ode on St. Cecilia's Day by Henry Purcell, from Stationers' Hall, London where Purcell gave the first performance on St. Cecilia's Day, November 22nd, 1692 | 1992 | Chris Hunt                     | A performance of the Ode on St Cecilia's Day (1692), by English Baroque composer, Henry Purcell, 1659-1695).   |
| Mirrors of Paradise   | 1992 | Mike Dibb                      | The enduring legacy of the mediaeval Islamic period in Spain, in music, architecture and decoration, agriculture and cuisine, literature and medicine, and the contribution made by the Jewish population.   |
| Sickert's London  | 1992 | Jake Auerbach                  | The work of British Impressionist painter, Walter Sickert (1860-1942) with particular regard to his depictions of life in north London.  |
| Two Autumns. Futatsu no Aki. The work of Andy Goldsworthy in Scotland and Japan   | 1992 | Peter Chapman                  | Projects by British environmental sculptor, Andy Goldsworthy (b. 1956), undertaken in rural settings in Scotland and Japan.  |
| Vanishing Rembrandts  | 1992 | Geoff Dunlop                   | The controversial activities of the Rembrandt Research Project in assessing the authenticity or otherwise of paintings by Dutch painter, Rembrandt van Rijn (1606-1669).   |
| Along the Tracks  | 1993 | Maggie Ellis                   | One of a series on public art, a record of Sustrans (Sustainable Transport) and its creation of a National Network of Cycle Paths, for which it commissions sculptures from a number of artists such as Jim Partridge (b. 1953), Liz Walmesley, Richard Harris (b. 1954), and Andy Goldsworthy (b. 1956), and, in particular, David Kemp.  |
| Changing Faces  | 1993 | Maggie Ellis                   | One of a series on public art, looking at Smethwick, where Francis Gomila (b. Gibraltar, 1954) has created murals and other decorations for High Street frontages, and Swansea, where Robert Conybear and other artists and writers have collaborated with the Development department to produce new sculptures.   |
| Gallery Without Walls   | 1993 | Maggie Ellis                   | One of a series on public art, on the Yorkshire Sculpture Park, and efforts by British artist, Don Rankin, with the help of partially-sighted art consultant, William Kirby (d. 2006), to make the Access Sculpture Trail more enjoyable for people with disabilities.   |
| On Common Ground  | 1993 | Maggie Ellis                   | One of a series on public art, this shows the conservation work of environmental lobby group, Common Ground, and their commissioning of artists such as British sculptor, Peter Randall-Page (b. 1954) to create wayside artworks.   |
| Showcase City   | 1993 | Maggie Ellis                   | One of a series on public art, this looks at Birmingham, with particular reference to the decorative work on the International Convention Centre by British artists, Ron Haselden (b. 1944), Deanna Petheridge (b. 1939), and Alexander Beleschenko (b. 1951), and sculptures and other features in Centenary Square and elsewhere, by Tess Jaray (b. 1937), Tom Lomax, Raymond Mason (b. 1922), and Antony Gormley (b. 1950). |
| Beethoven in Love. A fantasy in five songs  | 1993 | Bob Bentley                    | One of a series of dance pieces created specially for television, this expressionist work derives its inspiration from the composer's difficult relationships with woman and explores the nature of the outsider.  |
| Duets With Automobiles  | 1993 | Terry Braun                    | One of a series of dance pieces created specially for television, this sets Indian classical dance forms in high-tech London office blocks.  |
| Rime of the Ancient Mariner   | 1993 | Milfid Ellis                   | One of a series of dance pieces created specially for television, an adaptation of the poem by Samuel Taylor Coleridge (1772-1834).  |
| Should Accidentally Fall  | 1993 | Ross MacGibbon                 | One of a series of dance pieces created specially for television, featuring bottles and a bar.   |
| From Hill to Castle   | 1993 | Anna Ridley                    | The transport and installation of It Takes Two (1991) by Scottish sculptor, David Mach (b. 1946), at an exhibition of his work at Ujazdowski Castle, Warsaw.   |
| Grateful and the Dead   | 1993 | Jeremy Marre                   | Phil Lesh (b. 1940), Jerry Garcia (1942-1995), and Bob Weir (b. 1947), members of American Pop group, the Grateful Dead, describe the work of their Rex Foundation in financing British composers like Bernard Stevens (1916-1983), Michael Finnis (b. 1946), Havergal Brian (1876-1972), Richard Barrett (b. 1959), and Chris Dench (1953), and American musicians such as Pharoah Sanders (1940) and David Grisman (1945)    |
| Lido  | 1993 | Christopher Dudman             | Personal reminiscence, archive film and new footage are combined in an evocation of the open-air swimming pools built in Britain in the 1920s and 1930s.   |
| Celebrashan   | 1994 | Pauline Bailey                 | One of a series of short productions made by young black film- and video-makers, a demonstration of the importance of African oral tradition in contemporary popular music forms such as rap and hip-hop.  |
| Just Ten  | 1994 | Ernest Obeng, Alistair Johnson | One of a series of short productions made by young black film- and video-makers: hurdler, Colin Jackson, racing.   |
| Soft Target   | 1994 | Azim Khan                      | One of a series of short productions made by young black film- and video-makers: Jeff Mirza talks about being an Asian comedian.   |
| Sweet & Spicy   | 1994 | Keith Khan                     | One of a series of short productions made by young black film- and video-makers, this combines animation and live action in a discussion of Indian food.   |
| Tokunbo Sua   | 1994 | Jolade Pratt                   | One of a series of short productions made by young black film- and video-makers, this shows Nigerian-born Tokunbo Odeunmi talking about his London food stall.   |

| Title   | Date | Director              | Synopsis   |
|---|------|-----------------------|--|
| Winston Silcott. The beard of justice                       | 1994 | Rodreguez King-Dorset | One of a series of short productions made by young black film- and video-makers, a meditation on the situation of Winston Silcott, convicted of killing a policeman during riots in north London.  |
| We Jive Like This   | 1991 | Deborah May           | The cultural clubs of the South African townships offer opportunities to children to engage in dance, mime, theatre, music, and poetry; commentators on this phenomenon include singer Sophie Mgcina, choreographers Carly Dibokoane and Jackie Semela, poets Lesogo Rampolokeng and Sphiwe Ngwenya, and actor James Mthoba.                     |
| Alistair Fish   | 1994 | Tom Cairns            | One of a series of dance pieces created specially for television: a young man takes a train to follow his girl-friend.   |
| Drip. A narcissistic love story.                            | 1994 | Frances Dickenson     | One of a series of dance pieces created specially for television: life in a London boarding house.   |
| Outside In  | 1994 | Margaret Williams     | One of a series of dance pieces created specially for television, performed by Celeste Dandeker and other members of the CandoCo Dance Company   |
| Touched   | 1994 | David Hinton          | One of a series of dance pieces created specially for television: a exploration of ways in which people touch each other.  |
| Colour of Britain   | 1994 | Pratibhar Parmar      | Jatinder Verma, Shobana Jeyasingh, Anish Kapoor, Paul Gilroy, Homi Bhabha and others discuss their Asian-based arts work in relation to the British world in which they live.  |
| Darker Side of Black  | 1994 | Isaac Julien          | An investigation of the ways in which new popular music originating in the Caribbean can influence young men towards violence and homophobia.  |
| Desert is no Lady. Women artists of the American South West | 1995 | Shelley Williams      | An overview of a number of women artists living and working in Texas and the ways in which their visions are related to the local landscape and Native American culture.   |
| Down at the Station   | 1995 | Donovan Chamberlayne  | One of a series of short productions made by young black film- and video-makers, a record of radio Station FM, based and broadcasting in Hackney.  |
| Jazz Rebound  | 1994 | Michael Maynard       | One of a series of short productions made by young black film- and video-makers, combining jazz and basketball.  |
| Johnny Zee / Songs for Our Daughters / The Feelgood Factor  | 1995 | Ruppert Gabriel       | Three films in a series of short productions made by young black film- and video-makers: composer Johnny Zee talks about his Punjabi-English music, three mixed-race women discuss their ethnic backgrounds and the importance of passing on both sides of their culture to their children, and a partly dramatised look at black crime fiction. |
| Soprano   | 1995 | Dani Williams         | One of a series of short productions made by young black film- and video-makers: opera singer Maureen Brathwaite talks about her life and career.  |
| Spice Tin   | 1995 | Dilesh Korya          | One of a series of short productions made by young black film- and video-makers: the cultural and sensual importance of spices in Indian cooking.  |
| Strong Culture  | 1995 | Smita Maldar          | One of a series of short productions made by young black film- and video-makers, this follows the group, Asian Dub Foundation, on their way to, and performing at an open-air event.   |
| Kitaj. In the picture                                       | 1994 | Jake Auerbach         | American-born figurative painter, Ronald Kitaj (b. 1932), discusses his life and work.   |
| Nobody's Here but Me. Cindy Sherman                         | 1994 | Mark Stokes           | The work of American photographer, Cindy Sherman (b. 1954) in creating staged images that draw on popular culture and art history to explore female identity and its mainstream representations.   |
| Soul of Stax  | 1994 | Philip Priestley      | A film documenting the history and output of the Stax record company, responsible for promoting the careers of musicians such as Isaac Hayes (b. 1942) and Otis Redding (1941-1967), and the contribution of these performers to the Civil Rights movement.  |
| Another World   | 1995 | Nabil Shaban          | A young disabled woman looks at some paranormal phenomena experienced by people with disabilities.   |
| In the Making   | 1995 | Sita Ramamurthy       | The rehearsal period of Philip Osment's play, Who's Breaking, about a young man who discovers he's HIV positive, performed by a group which includes a deaf actor.   |
| Shaping of DAM  | 1995 | Roland Humphrey       | People with disabilities discuss funding for disability projects as exemplified by the situation of DAM (Disability Arts Magazine).  |
| Through the Pane  | 1995 | Jenni Meredith        | A mixture of live action and animation looking at a number of phrases describing people's experiences of being disabled.   |
| Bathing Boxes   | 1995 | Ann Turner            | One of a series of short films inspired by paintings: relationships near a beach hut.  |
| Duo   | 1995 | Claire Denis          | One of a series of short films inspired by paintings: a man smoking.   |
| Eye Like a Strange Balloon                                  | 1995 | Guy Maddin            | One of a series of short films inspired by paintings: a dramatised fantasy.  |
| Portrait of Arshile   | 1995 | Atom Egoyan           | One of a series of short films inspired by paintings: this relates the experiences of an Armenian family during a famine in 1912.  |
| New Blue  | 1995 | Paul Schrader         | One of a series of short films inspired by paintings: the director and his relationship with a painter.  |

| Title   | Date | Director              | Synopsis   |
|---|------|-----------------------|--|
| Wrong Address                                 | 1995 | Krzysztof Zanussi     | One of a series of short films inspired by paintings: the director believes that a painting in a museum on Krakow would have been as famous as the Mona Lisa had it been hung somewhere else.  |
| Wind Water                                    | 1995 | Raul Ruiz             | One of a series of short films inspired by paintings: a partly animated story in which a painter competes with the wind to create an image of clouds.  |
| Attitude                                      | 1995 | Anne Parouty          | One of a series of dance pieces created specially for television: two women find each other's company preferable to that of men.   |
| Boy   | 1995 | Peter Anderson        | One of a series of dance pieces created specially for television, a boy playing in sand dunes.   |
| Cover-Up                                      | 1995 | Margaret Williams     | One of a series of dance pieces created specially for television: a woman in snow.   |
| Dwell Time                                    | 1995 | David Buckland        | One of a series of dance pieces created specially for television: "dwell time" is defined as the period during which a dynamic process remains halted in order that another process may occur.   |
| Echo  | 1995 | Ross MacGibbon        | One of a series of dance pieces created specially for television: solos by four dancers  |
| Hands   | 1995 | Adam Roberts          | One of a series of dance pieces created specially for television: the performer uses only his hands in creating rhythmic patterns.   |
| Horseplay                                     | 1995 | Alison Murray         | One of a series of dance pieces created specially for television: three young women become car thieves.  |
| Man Act                                       | 1995 | Mike Stubbs           | One of a series of dance pieces created specially for television: an exploration of male interaction.  |
| Never Say Die                                 | 1995 | Nigel Charnock        | One of a series of dance pieces created specially for television: love leads to murder.  |
| Pace  | 1995 | Katrina McPherson     | One of a series of dance pieces created specially for television.  |
| Storm   | 1995 | Tom Cairns            | One of a series of dance pieces created specially for television: an antagonistic couple take refuge in a restaurant.  |
| T-Dance                                       | 1995 | John Davies           | One of a series of dance pieces created specially for television: a tea dance in the church hall.  |
| Africa - I Remember                           | 1995 | Paul Balmer           | Tunde Jegede (b. 1972), black British composer and performer of Malian origin, talks about his life and music, commenting particularly on the influence of Gambian culture.  |
| Frantz Fanon. Black skin white mask           | 1995 | Isaac Julien          | A dramatised account of episodes in the life of Martinique-born French writer and political theorist, Frantz Fanon (1925-1961) intercut with interviews with relatives and friends.  |
| Harmonica Breakdown. Speaking about the dance | 1995 | Darshan Singh Bhuller | American dancer and choreographer, Jane Dudley (1912-2001), explains the origin of her solo work, Harmonica Breakdown (1938)   |
| Passover                                      | 1995 | Jamil Dehlavi         | One of a series of films combining music and images: a flamenco drama, set in Spain during Passion week.   |
| Pictures on the Piano                         | 1994 | Michael Grigsby       | One of a series of films combining music and images: scenes of piano and organ players at work and at home.  |
| Plane-Song                                    | 1994 | Deborah May           | One of a series of films combining music and images: everyday life in South Africa explored in music and dance.  |
| Temp'est                                      | 1994 | Simon Reynell         | One of a series of films combining music and images: a moment from Shakespeare's Tempest reinterpreted.  |
| Blight  | 1996 | John Smith            | A campaign by residents to protect their east London homes from demolition during the construction of the M11 road link.   |
| Bloody Mess                                   | 1996 | Alison Murray         | One of a series of dance pieces created specially for television: a shoot-out at a petrol station.   |
| Greenman                                      | 1996 | Peter Anderson        | One of a series of dance pieces created specially for television: a magical desk reveals its secrets.  |
| Shepherd's Calendar                           | 1996 | Milfid Ellis          | One of a series of dance pieces created specially for television: traditional dance patterns and Morris dances employed in tracing the course of the seasons.  |
| Billy Boys                                    | 1997 | Tony Keane            | One of a series of dance pieces created specially for television: Irish traditional dance meets Orange drumming.   |
| Exit  | 1997 | Clara van Goole       | One of a series of dance pieces created specially for television: a ghost story in the Woolwich foot tunnel.   |
| Pull. A sculptural dance                      | 1997 | Jane Thorburn         | One of a series of dance pieces created specially for television: a look at the contemporary obsession with the body beautiful.  |
| Reunion                                       | 1997 | Jayne Parker          | One of a series of dance pieces created specially for television: a middle-aged couple remember their past relationship.   |
| Snowball Effect                               | 1997 | Brett Turnbull        | One of a series of dance pieces created specially for television: dancers become embroiled in increasingly entangled relationships with furniture.   |
| Bristol Vibes                                 | 1996 | Ruppert Gabriel       | One of a series on black and Asian music and culture: 24 hours in the lives of three groups of Bristol-based Afro-Caribbean musicians, demonstrating the progression of black popular music, from reggae-driven dub, to soul and jungle-jazz crossover |

| Title                                   | Date | Director                           | Synopsis  |
|---|------|------------------------------------|---|
| Canto Fever                             | 1996 | Rosalind Tsang                     | One of a series on black and Asian music and culture: an exploration of Cantopop, Hong Kong pop music, and performers such as Jacky Cheung (b. 1961), Andy Lau (b. 1961) and Leon Lai (b. 1966), and its reception by young Chinese Britons in Manchester.  |
| Chutney in Yuh Soca                     | 1996 | Karen Martinez                     | One of a series on black and Asian music and culture: an exploration of chutney music, a form which has its roots in the culture of 19th century East Indian indentured workers in Trinidad.  |
| Kala Pani. Across the black water       | 1996 | Sonali Fernando                    | One of a series on black and Asian music and culture: the experiences of a Pakistani family after they relocated to Stornoway   |
| Mulatto Song                            | 1996 | Topher Campbell                    | One of a series on black and Asian music and culture: a dramatised account of the life of George Bridgetower (1780-1860), a Polish-born violin virtuoso of mixed race who live much of his life in England.   |
| Soul Survivor                           | 1996 | Shirani Sabratnam                  | One of a series on black and Asian music and culture: part-Chinese Jamaican musician Byron Lee (b. 1935) talks about his life and music   |
| Carlo Scarpa                            | 1996 | Murray Grigor                      | The life and work of Italian designer and architect, Carlo Scarpa (1906-1978).  |
| Degas. The old man mad about art        | 1996 | Mischa Scorer                      | The life and work of French painter, Edgar Degas (1834-1917), one of the founders of Impressionism.   |
| Link                                    | 1997 | Judi Alston, Steve Richards        | One of a series of experimental films featuring performance artists: Glyn Davies Marshall in a work celebrating the life of his miner father.   |
| LSD TV                                  | 1997 | Anne Parouty                       | One of a series of experimental films featuring performance artists: Ronald Fraser-Munro and his creations in 2069.   |
| 2 into 1 / Misfit                       | 1997 | Gillian Wearing, , Sam Taylor Wood | Two short films in a series featuring performance artists: Hilary Greene and her sons swap dialogue, and Kylie Minogue mimes to someone else's recording.   |
| Spitting Mad                            | 1997 | Margaret Williams                  | One of a series of experimental films featuring performance artists: Bobby Baker demonstrates and describes an interaction with food.   |
| Warren Beatty's Coat / Angel            | 1997 | Charles Garrad, , Mark Wallinger   | Two short films in a series featuring performance artists: Station House Opera in the snow, and a man moves up and down an escalator.   |
| You Don't Say                           | 1997 | Deborah May                        | One of a series of experimental films featuring performance artists: a man and a woman describe their differing versions of the same event.   |
| Gift                                    | 1996 | Mike Stubbs, , Ulf Langheinrich    | One of a series of films combining music and images: the area round Wolfen Bitterfeld, devastated by open-cast mining, the hometown of German composer, Ulf Langheinrich (b. 1960).   |
| Hello Dolly Goodbye Mummy. A fairy tale | 1996 | Margaret Williams                  | One of a series of films combining music and images: a dramatisation of the Russian folk-tale, Beautiful Vassilisa.   |
| Music Practice                          | 1996 | Peter Mumford                      | One of a series of films combining music and images: a fantasy in which a young boy's clarinet practice metamorphoses into him playing saxophone with a street-full of musicians, instruments, dancers, etc.  |
| 1 in a Million                          | 1996 | Terry Braun                        | One of a series of films combining music and images: a woman decides her lottery ticket numbers on the basis of musical doodling.   |
| Wind of Changes                         | 1996 | Phil Mulloy                        | One of a series of films combining music and images: an animated film comparing life in Bucharest and New York.   |
| Joseph Emidy. The lost composer         | 1996 | Steve Cole                         | A documentary on the life of violinist, Joseph Emidy (1775-1835), born in West Africa, but living for many years in Cornwall, where he became one of the most celebrated musicians of his day; participants include composer and musician, Andy Sheppard (b. 1957), and dub poet, Benjamin Zephaniah (b. 1958). |
| Swinger                                 | 1996 | Ross MacGibbon                     | A ballet based on A Lover's Discourse (1979) by French philosopher and semiotician, Roland Barthes.   |
| Two Melons and a Stinking Fish          | 1996 | Venessa Engle                      | An exploration of the work of Young British Artist and installation sculptor, Sarah Lucas (b. 1962).  |
| Brushstroke                             | 1997 | Henry Chancellor                   | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: British painter, John Virtue (b. 1947), and his use of shellac.   |
| Colour                                  | 1997 | Henry Chancellor                   | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: Scottish-born Londoner, June Redfern (b. 1951), and her use of colour.  |
| Composition                             | 1997 | Ian Duncan                         | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: British painter, Ray Richardson (b. 1964), and his striking compositions.   |
| Light                                   | 1997 | Ian Duncan                         | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: British landscape painter, Len Tabner (b. 1946) and still-life painter, John Greenwood (b. 1959), and their different working methods.                            |

| Title   | Date | Director                            | Synopsis   |
|---|------|-------------------------------------|--|
| Perspective   | 1997 | Ian Duncan                          | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: the work of British painters, Ben Johnson (b. 1946), who often works from photographs, and Patrick Hughes, (b. 1939), who paints three-dimensional illusions.                                |
| Portrait  | 1997 | Henry Chancellor                    | One of a series on the history of painting techniques, with interviews with contemporary artists and reconstructed scenes from earlier times: British portrait painter, Tai-Shan Schierenberg (b. 1962).   |
| Bump in the Night   | 1997 | Dominic Wright                      | The animated story of Beau Vine and his strange twin siblings.   |
| Cornelia Parker Meets Rebecca Stephens / Andrew Gifford Meets Dave Allen                      | 1997 | Teresa Griffiths, ,<br>Kate Misrahi | Two short films showing contemporary British artists creating works relating to the lives of their recipients: Cornelia Parker (b. 1956) makes photograms from dust and fluff for mountaineer, Rebecca Stephens; Andrew Gifford (b. 1970) paints a Middlesborough landscape for the Football Club PR man, Dave Allen.                      |
| Peter Randall-Page Meets Evelyn Glennie / Catherine Yass Meets Charles Archer and Lily French | 1997 | Tim Robinson, ,<br>Flavia Rittner   | Two short films showing contemporary British artists creating works relating to the lives of their recipients: sculptor, Peter Randall-Page (b. 1954), carves a stone bell for Scottish percussionist, Evelyn Glennie (b. 1965); photographer, Catherine Yass (b. 1963), documents a flat in a London tower block for two pensioners.      |
| Brad Lochore Meets Anya Hurlbert / Chris Ofili Meets Anthony Ismond                           | 1997 | Flavia Rittner, , Janet Lee         | Two short films showing contemporary British artists creating works relating to the lives of their recipients: Brad Lochore (b. 1960) paints a computer-assisted image for Anya Hurlbert, a vision scientist, and Chris Ofili (b. 1968) creates an elephant-dung painting for an inmate at Wormwood Scrubs prison.                         |
| Nina Saunders Meets Sallie Leslie / Hadrian Pigott Meets John Butcher                         | 1997 | Mary Dickinson                      | Two short films showing contemporary British artists creating works relating to the lives of their recipients: Nina Saunders (born Denmark, 1958) creates an unusual upholstered hanging for bee-keeper, Sallie Leslie; and Hadrian Pigott (b. 1961) sculpts a moulded saxophone for avant garde musician, John Butcher (b. 1954).         |
| Jake and Dinos Chapman Meet Justine Frischmann / Sam Taylor-Wood Meets Alistair Morrison      | 1997 | Janet Lee, , Flavia Rittner         | Two short films showing contemporary British artists creating works relating to the lives of their recipients: conceptual artists, Jake (b. 1966) and Dinos (b. 1962) Chapman, make a life-sized manikin for punk musician, Justine Frischmann (b. 1969), and Sam Taylor-Wood (b. 1967) photographs Alastair Morrison, an airline steward. |
| Jessica Voorsanger Meets Gary Cook / Julie Roberts Meets Three Junior Doctors                 | 1997 | Kate Misrahi, , Tim Robinson        | Two short films showing contemporary British artists creating works relating to the lives of their recipients: Jessica Voorsanger (b. New York, 1965) designs some garden decorations for football fan, Gary Cook; Julie Roberts (b. 1963) makes a painting for three young doctors.   |
| Monument  | 1997 | Nichola Bruce                       | The long-drawn-out process by which British sculptor, Rachel Whiteread, worked on her Holocaust memorial. (Nameless Library was finally unveiled in Vienna in 2000. )  |
| Portrait of Mr Pink   | 1997 | Helena Appio                        | Brenton Pink, who emigrated from Jamaica to London in the 1950s, talks about his recording career and his colourful house and garden.  |
| Reservoir of Gods   | 1997 | Inge Blackman                       | British artist, Faisal Abdurâ€™Allah (b. Paul Dufus in 1969) discusses his silk-screen paintings and photographs and issues of black identity.   |
| Surviving Sabu  | 1997 | Ian Iqbal Rashid                    | A dramatised story in which a young British Asian film-maker argues with his father about his proposed project on Indian actor, Sabu (1924-1963).  |
| In Between. 3 dance pieces by Shobana Jeyasingh   | 1997 | Deborah May                         | Indian-born choreographer, Shoban Jeyasingh (b. 1957), discusses the ways in which she adapts traditional Indian dance forms and incorporates aspects of other disciplines such as sports into her work.   |
| Make Me Think. Bruce Nauman   | 1997 | Heinz Peter Schwerfel               | American artist, Bruce Nauman (b. 1941), and his work in a variety of media such as film and video, neon, photographs, installation, etc.  |
| Men   | 1997 | Margaret Williams                   | A dance film created for television in which seven septuagenarian Canadian men, all non-dancers, perform together.   |
| Igloo   | 1998 | Ian Cottage                         | One of a series of films combining music and images: a man, lost in the snow, plays the musical saw in tribute to his wife.  |
| Market of the Dead  | 1998 | Margaret Williams                   | One of a series of films combining music and images: an opera which tells how two Caribbean orphans, trapped in a childrenâ€™s home, see their mother with the aid of some magic beads.  |
| Night Work  | 1998 | Miranda Pennell                     | One of a series of films combining music and images: an office cleaner, and what happens to some of the people who work in the building.   |
| Score   | 1998 | Michael Grigsby                     | One of a series of films combining music and images: a football match.   |
| Something to Make You Sing  | 1998 | Tim Rolt                            | One of a series of films combining music and images: a man finds his way into a bizarre voice factory.   |
| SOS. Songs of seduction   | 1998 | Jane Thorburn                       | One of a series of films combining music and images: a woman trapped in a capsized yacht thinks about her relationship with her husband.   |
| Birds   | 2000 | David Hinton                        | One of a series of dance pieces created specially for television: edited footage of birds creates rhythmic patterns of movement.   |
| Enclosed  | 2000 | Marijke Jongbloed                   | One of a series of dance pieces created specially for television: two young women trapped on a mechanical bridge.  |
| I Want You Not the Money  | 2000 | Paula van der Oest                  | One of a series of dance pieces created specially for television: a woman fantasises about a relationship with a man.  |
| Lift  | 2000 | Jane Thorburn                       | One of a series of dance pieces created specially for television: an identity crisis in a lift.  |
| Linesman  | 2000 | Brett Turnbull                      | One of a series of dance pieces created specially for television: a football linesman at a match.  |



| Title   | Date | Director                    | Synopsis   |
|---|------|-----------------------------|--|
| Men of Good Fortune   | 2000 | Dick Hauser                 | One of a series of dance pieces created specially for television: two men fight but are eventually reconciled.   |
| Resistor  | 2000 | Mike Stubbs                 | One of a series of dance pieces created specially for television: a woman is finally seduced by a man.   |
| R. I. P   | 2000 | Annick Vroom                | One of a series of dance pieces created specially for television three young people find their dead parents are not quite as they thought.   |
| To a Woman's Heart  | 2000 | Bob Bentley                 | One of a series of dance pieces created specially for television: fantasy and reality over the dinner table.   |
| Tus Ojos Negros. Your Dark Eyes                                   | 2000 | Wolke Kluppell              | One of a series of dance pieces created specially for television: a woman remembers her past.  |
| Fountain  | 2001 | Margaret Williams           | One of a series of dance pieces created specially for television: people beside a public fountain.   |
| Horizone  | 2001 | Gillian Lacey               | One of a series of dance pieces created specially for television: an awkward desert creature finds and absorbs more fluid movement.  |
| Lost Dances of Egon Schiele                                       | 2000 | Kevin McKiernan             | One of a series of dance pieces created specially for television: what a dance created by Austrian figurative painter, Egon Schiele (1890-1918), might have looked like.                               |
| Motion Control  | 2001 | David Anderson              | One of a series of dance pieces created specially for television: an aging dancer's physical and emotional entrapment, filmed with a Motion Control camera.  |
| Tattoo  | 2001 | Miranda Pennell             | One of a series of dance pieces created specially for television: military band and other soldiers marching in formation.  |
| World Turned Upside Down  | 2001 | Jayne Parker                | One of a series of dance pieces created specially for television: men and women performing on their heads or hands, though their dogs stay the right way up.   |
| Freeze  | 2003 | Lucy Baldwin                | One of a series of dance pieces created specially for television: a combination of real action combined with video images.   |
| Magnetic North  | 2003 | Miranda Pennell             | One of a series of dance pieces created specially for television: children skating.  |
| No Waiting on an Angel  | 2003 | Hans Beenhakker             | One of a series of dance pieces created specially for television: the consequences of self-realisation.  |
| Sense of Gravity  | 2003 | David Alexander<br>Anderson | One of a series of dance pieces created specially for television: gravity and anti-gravity.  |
| Shelter   | 2003 | Boris Paval Conen           | One of a series of dance pieces created specially for television: a man and woman shelter from the rain in a concrete bunker.  |
| Snow  | 2003 | David Hinton                | One of a series of dance pieces created specially for television: actuality footage of skaters, etc., edited to build a sequence of rhythmic movements.  |
| Two Men Walking   | 2003 |                             | One of a series of dance pieces created specially for television: two men walking across the Wadden Sea become estranged.  |
| Waterman  | 2003 | Rein Hazewinkel             | One of a series of dance pieces created specially for television: morning activities interrupted by a workman's mistake.   |
| Aiya's Apples Aisha's Eyes  | 1991 | Keith Khan                  | Fables told by two Asian women concern personal and cultural identity.   |
| Another Space for Shakespeare                                     | 1991 | Shangara Singh<br>Rapalon   | An experiment in staging parts of Hamlet and A Midsummer Night's Dream.  |
| Batik. The living art   | 1990 | Suj Ahmed                   | The art of batik as demonstrated by Guyana-born Kamal Matthews, Sulayman Mannah (born in the Gambia), and Shaheen Merali (born Tanganyika, 1959), who discuss the cultural significance of their work. |
| Being Here & There  | 1990 | Ka Choi                     | The question of identity for Chinese people in Britain, in the context of the return of Hong Kong to China (1997) and the events of Tiananmen Square (1989), examined through drama and interviews.    |
| Big Fish  | 1996 | Zadoc Nava                  | An impressionistic portrait of José Nava, a Mexican painter based in London.   |
| Blue Too  | 1989 | Peter Harvey                | An exploration of the attitudes and aspirations of a young black man in Britain which challenges white stereotypes and celebrates black cultural traditions.   |
| Body of a Poet. A tribute to Audre Lorde, warrior poet, 1934-1992 | 1995 | Sonali Fernando             | A dramatisation of autobiographical events depicted in the poetry of black American lesbian poet, Audre Lorde (1934-1992)  |
| Bohemian Noir et le Renaissance del Afrique                       | 1990 | V. Amani Naphtali           | A stylised docu-drama which looks at the emergence of an African movement among black British artists in the 1980s.  |
| Bound   | 1994 | Kimi Takesue                | Dance and poetry combine in a dramatic narrative in which a young Chinese-British woman undertakes a symbolic journey of self-discovery.   |
| Bridge to the Past  | 1994 | Raymond Yeung               | A stylised drama, incorporating elements of Peking opera and martial arts, which examines the beliefs underlying the Chinese Hungry Ghosts Festival.   |
| Can I Touch It  | 1994 | Tanya Read                  | A partly dramatised examination, with animated sequences, of the origins and influences of black hair styling in Afro-Caribbean culture.   |
| Cedar Wood and Silk   | 1995 | Jillian Li-Sue              | A dramatised narrative examining the intergenerational conflict between Jamaican immigrant mothers and their British-born daughters, centring on clothing and appearance.                              |

| Title  | Date | Director                   | Synopsis   |
|--|------|----------------------------|--|
| Chaytantra. The Sixth Story  | 1993 | Ali Zaidi, Keith Khan      | An animated parable in which Endless Power finally overcomes Rich Power.   |
| Confusion. The music of Khuljit Bhamra                                     | 1992 | Hardial S. Rai             | The work of Kenyan-born composer, Kuljit Bhamra (b. 1959), in which he seeks to keep alive traditional Punjabi music as well as combine it with Western forms  |
| Dalda 13. A portrait of Homai Vyarawalla                                   | 1995 | Monika Baker               | India's first woman photojournalist, Homai Vyarawalla (b. 1913), talks about her life and work.  |
| Damirifa Due! Saying goodbye.  | 1993 | Rosemary Dei-Boateng       | A celebration of the Ashanti funeral tradition, showing ceremonies recorded in Ghana and Britain.  |
| Employing the Image. Making spaces for ourselves                           | 1989 | Amanda Holiday             | A look at the ways in which five young black and Asian British artists, (Simone Alexander, Zarina Bhimji (b. Uganda, 1963), Sonia Boyce (b. 1962), Allan De Souza, and Keith Piper (b. Malta, 1960)) produce issue-based work, and a critique of contemporary art practice.  |
| Fireflies n Stars  | 1991 | TUUP (Godfrey Duncan)      | A partly animated story of loss and grief.   |
| Homecoming. A short film about Ajamu                                       | 1995 | Topher Campbell            | Black, gay photographer, Ajamu (Ikwe-Tyehimba, b. 1963), returns to his home town, Huddersfield, for an exhibition of his work which explores personal, sexual and cultural identity.  |
| I is a Long-Memored Woman. Based on a collection of poems by Grace Nichols | 1990 | Frances-Anne Solomon       | Drama, dance and archive film woven together to relate the story of a young African woman taken to slavery in the West Indies; the narration is based on poems by Grace Nichols (b. Guyana, 1950).   |
| Identical Beat   | 1994 | Smita Maldar               | Three young British Asians participate in a two-day music-technology workshop, run by Aniruddha Das, which combines Asian and Western musical forms in ways which Das believes can be an important tool for young people of Asian origin to explore the dichotomy of their experience. The film prompted the formation of Asian Dub Foundation.                                    |
| Iqbal. Two or three things I know about him                                | 1994 | Nasser Aslam               | An impressionistic exploration of the ideas of Indian Muslim poet, philosopher and politician, Mohammed Iqbal (1877-1938), spiritual founder of Pakistan.  |
| Is This the Future?  | 1991 | Andy Francis               | An analysis of the role of rap music in the growth of black consciousness in Britain.  |
| Kamla  | 1996 | Chila Kumari Burman        | An experimental drama questioning stereotypes of Asian women and urging them to become artists.  |
| Kanga  | 1992 | Ian Watts                  | A young black couple look for African styles and materials for their wedding costumes.   |
| Linear Rhythm. A portrait of three artists                                 | 1990 | Rosa Fong                  | Three Chinese-British artists explore the influences of cultural displacement, repression, and politics on their writing and painting.   |
| Little Sister What Colour Flower Are You Wearing in Your Hair?             | 1993 | Hi Ching                   | An experimental version of the story of Liang Shan-po and Chu Ying-tai, combining drama and traditional Chinese music and dance.   |
| Love in a Cold Climate. A story of urban living and rituals of survival    | 1990 | Kwesi Owuso, Kwate Nee Owu | An exploration, through drama, poetry and music, of the situation of an unemployed Ghanaian musician trying to survive in London.  |
| Memories in Mind   | 1992 | Shirley Thompson           | The partly dramatised stories of four women who migrated from the Caribbean to Britain in the 1950s.   |
| Memory Pictures  | 1989 | Pratibha Parmar            | The work of Indian-born Canadian photographer, Sunil Gupta (b. 1953), exploring issues of identity and migration.  |
| Passages   | 1993 | Ranjana Sharda             | An experimental film in which the artist film-maker uses her paintings on a journey of personal discovery.   |
| Polishing Black Diamonds   | 1988 | Susannah Lopez             | The history and activities of Munirah Theatre Company as they explore aspects of black culture in Britain through their choreopoems.   |
| PS We've Got a New Dog. . !  | 1992 | Charles daCosta            | A partly animated film depicting family life in Ghana as described in a letter to a man in Britain.  |
| Raag Glitter & Chips. Asian music, British society                         | 1995 | Kuljit Chuhan              | An examination of the ways in which people of Asian origin experience traditional Asian music in Britain.  |
| Rage & Desire  | 1991 | Ruppert Gabriel            | A tribute to Nigerian-born photographer, Rotimi Fani-Kayode (1955-1989), examining how his work was informed by his experience as a black outsider.  |
| Rhythms  | 1994 | Ruhul Amin                 | A dramatised exploration of the complex role that traditional music plays the lives of three members of a Bengali family in Britain.   |
| Silent in the Crowd  | 1991 | Monika Baker               | A discussion of possible reasons for the high incidence of schizophrenia in the black British community, accompanied by Birmingham-based group, Blackvoices.   |
| Talking the Talk   | 1994 | Marina Warsama             | Rap poet, Brother Niyi, and poet and performer, Zena Edwards, explore the relevance of poetry in black popular culture.  |
| Texturing the Word. 40 years of Caribbean writing in Britain               | 1989 | Amon Saba Saakana          | A survey of writing produced by Caribbean-born authors in Britain from the 1940s on, with the participation of Roy Heath (b. Guyana, 1926), Edward Kamau Brathwaite (b. Barbados, 1930), George Lamming (b. Barbados, 1927), Linton Kwesi Johnson (b. Jamaica, 1951), and Grace Nichols (b. Guyana, 1950), who address questions of colonialism, immigration, language, and so on. |

| Title   | Date | Director                              | Synopsis  |
|---|------|---------------------------------------|---|
| Thousand Borrowed Eyes                                    | 1994 | Shakila Maan                          | Kathak exponent, Nahid Siddiqui (b. Pakistan, 1949) offers her personal analysis of the origins of this dance form.   |
| Threads of Time   | 1990 | Rashpal Dhaliwal                      | The role of the artist as documentor and activist examined through the work of two Asians living and working in Britain, painter Bhajan Hunchar and batik-maker Shaheen Merali (b. Tanganyika, 1959). |
| Three Songs on Pain Light and Time                        | 1995 | Edward George,<br>Trevor Mathison     | The life and work of black British artist, Donald Rodney (1961-1998), who suffered from Sickle Cell Anaemia.  |
| Tibetan Arts in Exile                                     | 1991 | Mian Har Ng                           | How traditional Tibetan art and culture survives outside the country since it was invaded by the Chinese in 1959.   |
| Ursulenaâ€™s Box  | 1992 | Jillian Li-Sue                        | Old Vincent reminisces about the death and burial of his great grandmother, Ursulena.   |
| Utterance. The music of Nusrat Fateh Ali Khan             | 1990 | Pervaiz Khan                          | A film about Pakistani musician, Nusrat Fateh Ali Khan (1948-1997), leading exponent of Sufi devotional qawwali singing.  |
| Walking Away With the Music                               | 1989 | Shafeeq Vellani                       | The Western appropriation of African and Asian music and dance as seen by participants at the 1988 W. O. M. A. D. festival.   |
| Dinosaurs in the Playground                               | 1978 | Clare Calder-Marshall                 | A record of a project, led by David Cashman and Roger Fagin, to engage London schoolchildren in designing decorations and facilities for their playground.  |
| Latifah and Himliâ€™s Nomadic Uncle                       | 1992 | Alnoor Dewshi                         | Cousins of Indian descent, Latifah and Himli, discuss ideas of culture and history while wandering through London.  |
| Claes Oldenburg Retrospective. Tate Gallery, London, 1970 | 1971 | James Scott                           | A two-screen film (to run with The Great Ice-Cram Robbery), made at the time of the 1970 Tate Gallery exhibition of work by Swedish-American Pop artist, Claes Oldenburg (b. 1929).                   |
| Atmosfields   | 1971 | Graham Stevens                        | An experimental film on the aesthetic of air.   |
| Drawings of Leonardo da Vinci                             | 1953 | Adrian de Potier                      | Reproductions of images from the notebooks of Italian Renaissance artist and inventor, Leonardo da Vinci (1452-1519).   |
| Link  | 1970 | Derek Boshier                         | Natural and man-made manifestations of basic geometric forms.   |
| Pix   | 1972 | Antony Donaldson,<br>Nicholas Pollock | An experimental film in which the imagery is based on sculptures and paintings by British artist, Anthony Donaldson (b. 1939).  |
| Vertical  | 1970 | David Hall                            | Experimental film in which the British artist film-maker, David Hall (b. 1937), uses poles and other devices to frame and complement natural and man-made phenomena.                                  |
| Walter Sickert. Painter of the Third Floor Back           | 1954 | John Read                             | The life and work of British Impressionist painter, Walter Sickert (1860-1942).   |
| Whitchurch Down (duration)                                | 1971 | Malcolm Le Grice                      | Experimental film exploring the relationship between the illusory, subjective time and space of a photographic image with the real, objective time of a film projection.                              |