



CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL + PRESSBURGER

Black Narcissus

Thu 16 Nov 20:50; Sat 18 Nov 20:50; Mon 20 Nov 20:45 (+ intro by author Mahesh Rao)

Ill Met by Moonlight

Fri 17 Nov 20:40; Sat 25 Nov 12:40

The Battle of the River Plate

Sat 18 Nov 18:20; Mon 27 Nov 20:30

Behold a Pale Horse

Sun 19 Nov 11:50 Wed 22 Nov 17:50

A Matter of Life and Death

Sun 19 Nov 18:30

The Wild Heart

Sun 19 Nov 15:10

Miracle in Soho

Mon 20 Nov 18:10; Sun 26 Nov 18:30

Gone to Earth

Wed 22 Nov 20:45; Sat 25 Nov 17:50

The Life and Death of Colonel Blimp

Thu 23 Nov 17:45; Sun 26 Nov 14:00 (+ pre-recorded intro by Stephen Fry)

A Canterbury Tale

Fri 24 Nov 20:35

The Thief of Bagdad: An Arabian Fantasy in Technicolor (aka The Thief of Bagdad)

Sun 26 Nov 12:00

Library Talk: The interior life of an archive: an evening with the Michael Powell Collection

Mon 27 Nov 18:00

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CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL + PRESSBURGER

Centre Stage: The Leading Women of Powell + Pressburger

Complex, memorable, subversive... and arguably on occasion also problematic, the female characters in Powell and Pressburger's films are never less than fascinating. They were brought to vivid life by a number of great actors, many of whom became regular collaborators. Join our panel of special guests to explore their vital importance to the Archers' films.

Speakers

Lillian Crawford writes for publications including *Sight and Sound*, *Little White Lies*, *The Guardian*, *The Times Literary Supplement*, and BBC Culture. She co-hosts the Autism Through Cinema podcast and is a curator of relaxed screenings for neurodivergent audiences, including at the BFI. She is currently delivering talks on Powell and Pressburger across the UK, including an introduction to *Bluebeard's Castle* at the BFI on 15 December, and her writing on the film features in the booklet for the BFI Blu-ray release available from the end of November.

Pamela Hutchinson is a freelance critic, curator and film historian. She writes for publications including *Sight and Sound* and *The Guardian* and regularly appears on BBC radio. Her publications include BFI Film Classics on *The Red Shoes* and *Pandora's Box*, as well as *30-Second Cinema* and essays in several edited collections. She has curated film seasons on Marlene Dietrich and Asta Nielsen for BFI Southbank and a touring programme on Pre-Code cinema, with Christina Newland. She is a columnist for *Sight and Sound* and edits the Weekly Film Bulletin. Her website SilentLondon.co.uk is devoted to silent cinema.

Sarah Street is Professor of Film, University of Bristol. Her publications on British cinema include *British National Cinema* (1997) and *Transatlantic Crossings: British Feature Films in the USA* (2002) and *Black Narcissus* (2005). Her publications on colour films include *Colour Films in Britain: The Negotiation of Innovation, 1900-55* (2012, winner of the BAFTSS book prize 2014), and two co-edited collections (with Simon Brown and Liz Watkins), *Colour and the Moving Image: History, Theory, Aesthetics, Archive* (2012) and *British Colour Cinema: Practices and Theories* (2013). Her latest books are *Deborah Kerr* (2018); *Chromatic Modernity: Colour, Cinema, and Media of the 1920s* (2019, co-authored with Joshua Yumibe; winner of Kovács book prize, SCMS 2020 and the IAMHIST-Michael Nelson prize 2021), and *Colour Films in Britain: The Eastmancolor Revolution* (co-authored with Keith M. Johnston, Paul Frith and Carolyn Rickards). She is Principal Investigator on the European Research Council Advanced Grant *STUDIOTEC: Film Studios: Infrastructure, Culture, Innovation in Britain, France, Germany and Italy, 1930-60*. She has contributed a chapter on colour in Powell and Pressburger's films in *The Cinema of Powell and Pressburger*, edited by Nathalie Morris and Claire Smith (2023).

Host: Lucy Bolton is Professor of Film Philosophy at Queen Mary University of London. Her most recent publications are books on *Contemporary Screen Ethics*, and *Contemporary Cinema and the Philosophy of Iris Murdoch*. She is currently working on a volume of *Feminist Film Philosophy* and a monograph on *Philosophies of Film Stardom*.

Programme notes and credits compiled by Sight and Sound and the BFI Documentation Unit

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