



## CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL + PRESSBURGER

**The Red Shoes** From Fri 8 Dec  
**Bluebeard's Castle (Herzog Blaubarts  
Burg)** Fri 8 Dec 20:40; Fri 15 Dec 18:10 (+  
intro by writer Lillian Crawford); Sat 23 Dec  
13:30

**Crown v. Stevens + Behind the Mask  
(aka The Man Behind the Mask)**  
Sat 9 Dec 12:40; Sat 23 Dec 15:00  
**Peeping Tom** Sat 9 Dec 15:00 (+ Doesn't  
Exist magazine launch and panel  
discussion hosted by Victor Fraga); Fri 15  
Dec 20:50; Mon 18 Dec 20:45; Thu 21 Dec  
18:00; Sat 23 Dec 18:00; Fri 29 Dec 18:15

**The Tales of Hoffmann** Sat 9 Dec 17:30;  
Tue 12 Dec 20:20 (+ intro by Andrew  
Moor, Manchester Metropolitan  
University); Sat 16 Dec 14:45; Sat 30 Dec  
17:30

**Honeymoon (Luna de miel)**  
Sun 10 Dec 13:25; Thu 28 Dec 20:40

**The Small Back Room** Sun 10 Dec 18:30;  
Sat 16 Dec 20:45; Fri 22 Dec 18:20; Wed  
27 Dec 20:30; Sat 30 Dec 15:00

**Queering Powell + Pressburger** Tue 12  
Dec 18:00

**Experimenta: Michelle Williams  
Gamaker and Powell + Pressburger +  
Michelle Williams Gamaker** in conversation  
with Dr Kulraj Phullar Wed 13 Dec 18:05

**Oh... Rosalinda!!** Wed 13 Dec 20:45

**They're a Weird Mob**  
Sat 16 Dec 17:45; Fri 29 Dec 20:40

**The Phantom Light** Sun 17 Dec 12:30  
**Espionage: Never Turn Your Back on a  
Friend / A Free Agent + intro** Sun 17 Dec  
15:15

**Library Talk: The Glass Pearls**  
Tue 19 Dec 19:30 BFI Reuben Library

**The Love Test + Something Always**

**Happens** Tue 19 Dec 20:20  
**Lazybones + Her Last Affaire** Wed 20  
Dec 17:50

**Age of Consent**  
Fri 22 Dec 20:45; Wed 27 Dec 18:15

**A Matter of Life and Death**  
Sat 23 Dec 15:00 BFI IMAX  
**Black Narcissus** Sat 30 Dec 14:30 BFI  
IMAX

With thanks to



**The Red Shoes: Beyond the Mirror**  
Our new BFI Southbank exhibition  
immerses you in Powell and Pressburger's  
*The Red Shoes*. From 10 November to  
7 January. Blue Room

## CINEMA UNBOUND: THE CREATIVE WORLDS OF POWELL + PRESSBURGER

# The Red Shoes in the Spotlight

Join us to dive deeper into the breathtaking world of Powell and Pressburger's Technicolor masterpiece. Pamela Hutchinson, author of the recently published BFI Film Classics book on *The Red Shoes*, will present an illustrated talk examining some of the elements that make the film so endlessly fascinating. She will then be joined by special guests to consider the film's wide-reaching influence on cinema and other artistic forms.

### Speakers

**Judith Mackrell** has been writing about dance for over forty years. She was chief dance critic of *The Independent* between 1986 and 1995 and of *The Guardian* from 1995 to 2020. She has broadcast widely on the arts and is the author of four critically acclaimed biographies, *Bloomsbury Ballerina*, *Flappers*, *The Unfinished Palazzo*, and *Going with the Boys*, the stories of six women who were front line journalist in World War Two. Her books have been translated into several languages. In 1995 she was elected Honorary Fellow of Trinity Laban Conservatoire and in 2018 was awarded the inaugural One Dance UK award for Dance Writing.

**Helen Persson** is a fashion historian, with over 20 years curatorial experience, mainly with the V&A. There, she conceived, developed and acted as lead curator for the exhibition 'Shoes: Pleasure and Pain', and edited the accompanying publication (2015). She curated the touring exhibition to the USA and China, until it finally closed in Hong Kong at the end of 2018. Helen's research centres on transnational fashion and material culture, primarily concerning Euro-Chinese cultural exchange. She has lectured internationally and published extensively on the subject, notably 'Orientalism in 1920s Swedish fashion' in *100 Years of Longing for the Orient: The Swedish Orient Society* (2023) and 'Walking Out' in *Alexander McQueen* (2015). She is a board member of Worthing Theatres & Museum and the Costume Society, UK. Currently, Helen is a SGSAH AHRC PhD candidate at University of Glasgow, researching the trade and fashionable use of Chinese painted silks in eighteenth-century Britain.

**Sally Potter** made her first 8mm film aged fourteen. She has since written and directed nine feature films, as well as many short films (including *Thriller* and *Play*) and a television series, and has directed opera (*Carmen* for the ENO in 2007) and other live work. Her background is in choreography, music, performance art and experimental film. *Orlando* (1992), Sally Potter's bold adaptation of Virginia Woolf's classic novel, first brought her work to a wider audience. It was followed by *The Tango Lesson* (1996), *The Man Who Cried* (2000), *Yes* (2004), *Rage* (2009), *Ginger & Rosa* (2012) and *The Party* (2017). Her latest film, *The Roads Not Taken* premiered at Berlin Film Festival in 2020 and her latest short film *Look at Me* premiered at Venice Film Festival 2022. In 2023 Sally released her debut album *Pink Bikini*.

Sally Potter is known for innovative form and risk-taking subject matter and has worked with many of the most notable cinema actors of our time. Sally Potter's films have won over forty international awards and received both Academy Award and BAFTA nominations. She has had full career retrospectives of her film and video work at the BFI Southbank, London, MoMA, New York, and the Cinematheque, Madrid. She was awarded an OBE in 2012. Her book *Naked Cinema – Working with Actors* was published by Faber & Faber in March, 2014.

Sally Potter co-founded her production company Adventure Pictures with producer Christopher Sheppard.

Host: **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](http://SilentLondon.co.uk) is devoted to silent cinema.

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

Notes may be edited or abridged | Browse online at [theb.fi/programme-notes](http://theb.fi/programme-notes)

Questions/comments? Email [prognotes@bfi.org.uk](mailto:prognotes@bfi.org.uk)