June 2019 at BFI Southbank

ONSTAGE AT BFI SOUTH BANK THIS MONTH

ACTORS AIDAN TURNER, JACK FARTHING AND LUKE NORRIS, AND WRITER DEBBIE HORSFIELD (POLDARK), ACTOR CLIVE OWEN (CHILDREN OF MEN), ACTOR ANNA GUNN (BREAKING BAD), ACTOR LIA WILLIAMS (THE CROWN), DIRECTOR NICK BROOKSFIELD (BIGGIE & TUPAC), SCREENWRITER DEBORAH DAVIS (THE FAVOURITE), PRODUCER JAMES MACKAY AND COSTUME DESIGNER ANNIE SYMONS (THE GARDEN), DIRECTOR SACHA POLAK AND ACTOR VICKY KNIGHT (DIRTY GOD), WRITER-DIRECTOR GEORGIA PARRIS, PRODUCER EMMA DUFFY AND ACTOR BOBBI JEAN SMITH (MARI), ACTOR KATY MANNING (DOCTOR WHO)

Film previews and premieres: ROLLING THUNDER REVUE: A BOB DYLAN STORY BY MARTIN SCORSESE (Martin Scorsese, 2019), DIRTY GOD (Sacha Polak, 2019), MARI (Georgia Parris, 2018), DIE TOMORROW (Nawapol Thamrongrattanarit, 2017), IN FABRIC (Peter Strickland, 2019)

TV previews: POLDARK (BBC One/Mammoth Screen, 2019)


Thursday 2 May 2019, London.

This June BFI Southbank will launch THE ORIGINAL SIN OF CLAIRE DENIS, a season of ten films directed by the visionary filmmaker, launching shortly after the release of her latest film, the BFI-backed High Life (2018) on Friday 10 May. BFI Southbank will host two curtain-raiser events for the season on Thursday 9 May, with Claire Denis In Conversation and a preview of High Life followed by a Q&A with the director. Also in June will be BFI Southbank’s WOMAN WITH A MOVIE CAMERA SUMMIT, which is back for its second year on Saturday 22 June. During the summit audiences will be able to take part in lively debates and conversations around gender issues on screen and in the screen industries. As announced yesterday, there will also be a season that celebrates and explores some of the most wickedly compelling female characters on screen. PLAYING THE BITCH will be a thought-provoking season, developed by Woman with a Movie Camera programmer Anna Bogutskaya, showcasing and tracing the rich lineage of self-determining, independent, defiant, but always charismatic anti-heroines in film and TV.

BFI Southbank’s ongoing BIG SCREEN CLASSICS series will this month mark the centenary of the birth of PAULINE KIEL, long-term film critic at The New Yorker, whose essays on arthouse films and popular American genre cinema were extremely influential. Excerpts from her reviews demonstrate her sharp, fresh, passionate writing, and to celebrate her career, there will be screenings of works by directors she championed including Jean Renoir, David Lynch and François Truffaut. There will also be a talk, Film Criticism According to Pauline Kael on Monday 17 June, looking at the impact her reviews and opinions had on American film culture and the next generation of film writers. Completing the line-up of seasons in June is the culmination of BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933, BFI Southbank’s two-month survey of Weimar Cinema, coinciding with the centenary of the founding of the Weimar Republic. The season will include an extended run of The Blue Angel (Josef von Sternberg, 1930), re-released in selected cinemas on Friday 31 May.

BFI Fellow Nicolas Roeg sadly passed away in November last year. He was responsible for making some of the most memorable and acclaimed British films of all time, as both director and cinematographer. His considerable legacy includes films such as Performance (1970), Walkabout (1971), Don’t Look Now (1973), The Man Who Fell to Earth
(1976) and The Witches (1990). He had huge influence within the industry, both personally and professionally, and recent tributes have rightly hailed him as an important British auteur. On Sunday 2 June a memorial event – Nicolas Roeg: A Celebration – will feature some of his most celebrated moments on screen, along with an opportunity to hear from some of the people with whom he worked. On Tuesday 11 June there will be a BFI Blu-ray launch event for the new Early Women Filmmakers Collection, a 4 disc set which will be released on Monday 17 June. This special event will include screenings of selected short films and extracts illustrating the innovative and boundary-pushing nature of the work of filmmaking pioneers such as Alice Guy-Blaché, Lois Weber and Germaine Dulac. There will also be a discussion with guest speakers who will explore their individual approaches to filmmaking and their contributions to the history of cinema.

The events programme during June will feature the return of the UK and Europe’s largest South Asian film festival, the BAGRI FOUNDATION LONDON INDIAN FILM FESTIVAL, running at BFI Southbank and venues across the Capital from Thursday 20 – Saturday 29 June. The entertaining and thought-provoking line-up of independent films in the special tenth anniversary edition of the Festival will include: Kattumaram (Swarnavel Eswaran, 2018), Sir (Rohena Gera, 2018), The Flight (Buddhadeb Dasgupta, 2018) and Bulbul Can Sing (Rima Das, 2018), with the directors of all four films due to attend for post-screening Q&As. The Festival will also welcome filmmaker Anurag Kashyap for an In Conversation event; one of the best-known Indian filmmaker globally, Kashyap’s Netflix series Sacred Games was a world-wide hit, while his films have spanned a wide-range of genres, from the Godfather-like gangland epic Gangs Of Wasseypur (2012) to the political punch of Black Friday (2004). BFI Southbank will also host the LIFF Closing Night Gala with a red-carpet London premiere, with the film to be announced soon. The event will feature special guests for a Q&A as well as the announcement of the winners of the coveted 2019 Satyajit Ray Short Film Award and LIFF Audience Award.

Other special events this month will include film previews of Dirty God (Sacha Polak, 2019), followed by a Q&A with director Sacha Polak and actor Vicky Knight; Mari (Georgia Parris, 2018) with special guests writer-director Georgia Parris, producer Emma Duffy and actor Bobbi Jean Smith; Peter Strickland’s In Fabric (2019); and part concert-film, part documentary Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese (Martin Scorsese, 2019). The new series of Poldark (BBC One/Mammoth Screen, 2019) will be previewed, followed by a Q&A with actors Aidan Turner, Jack Farthing and Luke Norris, and writer Debbie Horsfield. Ahead of the opening of a new production of The Night of the Iguana at the Noël Coward Theatre (running from 6 July), there will be a special screening of John Huston’s 1964 film version starring Richard Burton, Ava Gardner and Deborah Kerr; this special screening on Tuesday 4 June will be introduced by the stars of the new production Clive Owen, Lia Williams and Anna Gunn. Other special guests this month will include director Nick Broomfield, who will be conduct a BFI Future Film masterclass for young filmmakers aged 16-25, as well as introduce a screening of Biggie & Tupac (2002).

Ongoing monthly events will include The Guilty Feminist Live! hosted by comedian Deborah Frances-White, Bug 59 with Adam Buxton, Films to Be Buried With hosted by actor and comedian Brett Goldstein, and Mark Kermode Live in 3D at the BFI, during which the writer and broadcaster welcomes special film industry guests to chat about films past and present. Extended runs during June will include Gloria Bell (Sebastián Lelio, 2018), Maradona (Asif Kapadia, 2019) and The Garden (Derek Jarman, 1990), the latter of which will receive a special screening on Friday 21 June followed by a Q&A with producer James Mackay and costume designer, Annie Symons.

BFI SOUTHBANK SEASONS

THE ORIGINAL SIN OF CLAIRE DENIS

- MON 3 JUNE, 18:30 – TALK: The Visions of Claire Denis
- WED 12 JUNE, 18:20 – TALK: Claire Denis: The Politics and Poetics of Desire
- WED 19 JUNE, 20:10 – PHILOSOPHICAL SCREENS: Beau Travail and the Philosophy of the Body on Screen

During June BFI Southbank will celebrate the bold and visionary work of CLAIRE DENIS with a month-long season comprising 10 films, as well as special events and talks. The season – THE ORIGINAL SIN OF CLAIRE DENIS – will also be preceded by two on stage events with Claire Denis on Thursday 9 May; Denis will be on stage for a career
**Interview** as well as taking part in a Q&A following a preview screening of her latest film, the BFI-backed *High Life* (2018). *High Life* stars Robert Pattinson as a man on a government-issued mission to harvest energy from black holes, overseen by Juliette Binoche’s Dr Dibs; it will screen on extended run at BFI Southbank from **Friday 10 May**.

The season in June will open on **Monday 3 June** with The Visions of Claire Denis, an illustrated talk by season programmer Sophie Monks Kaufman, to guide audiences through Denis’ body of work to date, considering the persistent passions, favourite faces and mysterious moods that shape her filmmaking practice. The theme of desire is an integral part of Denis’ work, yet its context and meaning evolves across her oeuvre. In Claire Denis: The Politics and Poetics of Desire a group of speakers will delve deeper into this defining motif and ask questions about the role of desire in her cinema and look at how Denis uses her unique visual language to express the intimacy between the characters and the world. BFI Southbank’s ongoing Philosophical Screens series will look at Beau Travail and the Philosophy of the Body on Screen, examining the masterful *Beau Travail* (1999), and how bodies on screen can pose questions about queerness, colonialism, isolation and intimacy.

Films screening in the season will include *Chocolat* (1988), Denis’ debut film, partly inspired by her childhood in French colonial Africa. *Chocolat* boasts a coiled central performance by Isacch De Bankolé as Protée, ‘house boy’ to a white family; this is a child’s-eye-view of racial and sexual tension that bubbles with unspoken desires and injustices. The rarely-screened early film *I Can’t Sleep* (1994) exemplifies Denis’ preoccupation with how banal violence can sit within sympathetic, sometimes graceful people. Set in Paris, the story is driven by an ensemble of characters who are all connected, and one of them might be serial killer. Another rarity in the season is *All the Boys and Girls of Their Time: U.S. Go Home France* (1994), an hour-long drama made for a French TV series; Alice Houri and Grégoire Colin play squabbling siblings in 60s suburban France who go to a party and meet a US soldier. This mini work fizzes with affection.

In *Beau Travail* (1999) jealousy of a popular new recruit drives a Sergeant mad under the Djibouti sun in this loose adaption of Herman Melville’s final novel *Billy Budd, Sailor*. The training routines of French legionnaires are choreographed to sweaty, homoerotic perfection. Male grace is captured along with more destructive human capabilities in the heat-struck masterpiece that made film-lovers fall head over heels for Denis. *Trouble Every Day* (2001) is the most romantic cannibal movie you’re ever likely to see, foreshadowing *High Life* as a science-fiction story rooted in the eerie darkness of humanity. The most conceptually simple Denis film, *Vendredi Soir* (2002), adapted from a novel by Emmanuèle Bernheim, is also her most erotic – alive with sensual details, especially the artistic close-ups of bodies.

In *The Intruder* (2004), Michel Subor plays a man who lives alone in the Alps until the need for a heart transplant drives him back into civilisation. Themes of father-son relationships and dreams of violence are present, yet it’s often hard to tell what is really happening in this elliptical, maddening, slow-burn, offering of genius. *White Material* (2009) is set in an unspecified part of French colonial Africa, and sees white coffee plantation owner Maria, played by Isabelle Huppert, clinging to her land even as civil war and racial conflict brings the spectre of bloodshed ever closer. Dedicated to child soldiers, *White Material* is full of grief, and honours the complexity of souls twisted by colonialism. *Bastards* (2013) is a harrowing and hypnotic account of family tragedy, sexual violence and the futility of revenge, hinging on a gruffly magnetic performance by Vincent Lindon. Last year’s *Let the Sunshine in* (2017) stars Juliette Binoche as a divorced artist looking for love in all the wrong places. The vulnerability of Binoche’s performance – akin to her character’s music hero Etta James – imbues this classic romcom narrative with depth. The cinema of Claire Denis on offer for audiences in this season is rich and varied, spanning multiple genres and geographies to push the boundaries of narrative cinema.

**PLAYING THE BITCH**

Throughout June BFI Southbank will present a season that celebrates and explores some of the most wickedly compelling female characters on screen. PLAYING THE BITCH, a thought-provoking season developed by Woman with a Movie Camera programmer Anna Bogutskaya, will showcase and trace the rich lineage of self-determining, independent, defiant, but always charismatic anti- heroines in film and TV. In other words, the screen’s greatest bitches. **PLAYING THE BITCH** will look beyond the simple ‘strong female character’, to explore more powerful – but not necessarily positive – representations of women on screen. The season will explore why they are so compelling to watch and question whether these roles have been limited to classic American cinema. It will centre actresses whose performances are key in making often unlikeable characters charismatic; from Bette Davis’s Regina Giddens in *The Little Foxes* (William Wyler, 1941) and Joan Crawford’s eponymous *Harriet Craig* (1950, Vincent Sherman) to
Glenn Close’s Marquise de Merteuil in Dangerous Liaisons (Stephen Frears, 1989) and Linda Fiorentino’s Bridget in The Last Seduction (John Dahl, 1994).

While this season focuses on how woman actors have created a unique relationship with audiences in front of the camera, BFI Southbank’s Woman With a Movie Camera Summit is also back for its second year on Saturday 22 June, where audiences will be able to take part in lively debates and conversations around gender issues on screen and in the screen industries. More details to follow.

PLAYING THE BITCH will also start a conversation about the power of the word ‘bitch’, how its meaning has been reinterpreted and reclaimed by new generations of women, the inherent power and privilege of the characterisations, and the defining roles that writers, directors and actors have created in order to challenge and delight audiences. Special events during the season will include:

- The Hot Take: The B Word a provocative event with thinkers and commentators from both sides of the argument debating whether the word bitch has been, or can be reclaimed, by women looking to diminish its power to insult them
- TV’s Bad Girls, during which a panel will look at the history of the small screen bitch – from Dynasty to Killing Eve, Harlots to Empire and ask, how does today’s TV drama reflect those dynamic, strong and often downright badly behaved women, created for and by women?
- The Luxury of Being Difficult, a panel exploring how issues of race, class and sexuality have impacted the portrayal of ‘difficult’ women, the absence of women of colour in these types of roles, especially as modern interpretations of more complex female characters emerge
- An Attempted History of the On-screen Bitch by Anna Bogutskaya – a lively talk about the history of on-screen bitches and how this character type can be defined, as well as paying tribute to the vital role of the actresses who embody these characters

Heather Stewart, BFI Creative Director said: “In recent years, the BFI have committed to a programme that re-appraises and celebrates women’s contribution to film and TV: not only looking at women directors, but also at the contribution that women actors and writers make. In PLAYING THE BITCH we want to look at a key stereotype, where the woman protagonist is a malicious, treacherous, control freak. There is a whole history of these roles in film and TV where the woman is most definitely the subject, not the object. Actors and audiences both create and make meaning and this season will explore how the power of the performer in these roles – from Bette Davis as Regina Giddens in The Little Foxes to Taraji P Henson as Cookie Lyon in Empire – makes the audience root for these ‘bitches’ and their despicable behaviour, critically shaping the narrative. The audiences’ response to, and pleasure in, the film is highly ambivalent as a result.”

Anna Bogutskaya, PLAYING THE BITCH and Woman with a Movie Camera programmer said: “This season will look beyond simplified ‘strong female character’ tropes to attempt to centre women that are both subversive and empowering, and posits that there is a character type of “screen bitch” that has both delighted and challenged audiences. This season also asks why female characters should have to play nice when there is so much praise heaped upon bad boys, anti-heroes and complicated men on screen. We will address the pleasures, and problems, of seeing ‘badly-behaved’ women on screen, the ‘bitch’ behaviour that makes up this character type, and ask difficult questions around the reclamation of the word bitch in contemporary culture – has it been or can it be reclaimed? We’ll welcome thinkers from both sides of the argument to address this debate head-on.”

A dedicated press release for this season is available online.

BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933 – PART TWO
- SAT 1 JUNE, 12:00-17:00 – STUDY DAY: Weimar: Cinema of Crisis
- SUN 9 JUNE, 13:45 – Music Meets Film in the Weimar Republic

BFI Southbank mark the centenary of the Weimar Republic with a major two-month season running from Wednesday 1 May – Sunday 30 June; BEYOND YOUR WILDEST DREAMS: WEIMAR CINEMA 1919-1933 will celebrate a ground-breaking era of German cinema. The season is divided into themes so audiences can easily explore the extraordinary diversity of styles and genres in Weimar cinema. Part two of the season in June includes TALES OF THE CITY, featuring the modern metropolises of Berlin: Symphony of a Great City (Walther Ruttmann, 1927) and M (Fritz Lang, 1931); DARING TO BE FREE, exploring rebellious women and the unleashing of sexuality
through films such as *Mädchen in Uniform* (Leontine Sagan, Carl Froelich, 1931), *Different from the Others* (Richard Oswald, 1919) and *People on Sunday* (Robert Siodmak, Edgar G Ulmer, 1930); and *BRAVE NEW WORLDS*, with polarised politics, social divisions and conflicting values, including films like *The Joyless Street* (GW Pabst, 1925) and *Lieberlei* (Max Ophüls, 1933).

Also in June, BFI Southbank will partner with the Philharmonia Orchestra to offer audiences a full day of activity on the South Bank on Saturday 9 June. The day will begin with a talk at BFI Southbank – Music Meets Film in the Weimar Republic – with Gavin Plumley and Margaret Deriaz exploring how music was integral to the cinema-going experience of Weimar Germany; from ambitious orchestral scores composed for silent films, to sound-era musicals which spawned hit songs for a mass audience. This talk will be followed by a screening at BFI Southbank of GW Pabst’s film version of Brecht and Weill’s celebrated stage hit *The Threepenny Opera* (1931), the shocking tale of charismatic crime-boss Mack the Knife who terrorizes Victorian London with help from his Establishment friends.

Then, next door, at Royal Festival Hall, Gavin Plumley will talk to writer and broadcaster Philipp Blom, about the Weimar Republic and its enduring echoes, ahead of a concert, Weimar Berlin: The Sounds of Change, with a programme of Berg, Hindemith, Weill and Shostakovich, offering a snapshot of Germany in the 1920s. The concert is the opening in a new series – WEIMAR BERLIN: BITTERSWEET METROPOLIS – presented by the Philharmonia Orchestra at the Southbank Centre.

*A dedicated press release for this season is available online.*

**BFI SOUTHBANK EVENTS, PREVIEWS AND REGULAR STRANDS**

- **SAT 1 JUNE, 17:30 – FILM PREVIEW + Q&A: Dirty God** (Sacha Polak, 2019) / Onstage: Q&A with director Sacha Polak and actor Vicky Knight
- **SAT 1 JUN, 12:30 – BFI FUTURE FILM: Future Film Labs: Documentary Filmmaking Masterclass with Nick Broomfield / Onstage: director Nick Broomfield**
- **SAT 1 JUN, 15:00 – SCREENING + INTRO: Biggie & Tupac** (Nick Broomfield, 2002) / Onstage: intro by director Nick Broomfield
- **SUN 2 JUNE, 14:30 – SPECIAL EVENT: Nicolas Roeg: A Celebration**
- **TUE 4 JUNE, 20:10 – SPECIAL EVENT: The Night of the Iguana** (John Huston, 1964) / Onstage: intro by actors Clive Owen, Lia Williams and Anna Gunn, stars of new production of *The Night of the Iguana* at the Noël Coward Theatre which runs from 6 July
- **THU 6 JUNE, 18:10 – FILM PREVIEW + Q&A: Mari** (Georgia Parris, 2018) / Onstage: Q&A with writer-director Georgia Parris, producer Emma Duffy and actor Bobbi Jean Smith
- **THU 6 JUNE, 18:20 – PROJECTING THE ARCHIVE: Lightning Strikes Twice** (King Vidor, 1951) / Onstage: Intro by BFI Curator Josephine Botting
- **SUN 9 JUNE, 17:40 – FILM PREVIEW: In Fabric** (Peter Strickland, 2019)
- **MON 10 JUNE, 20:40 – SPECIAL EVENT: The Guilty Feminist Live!**
- **TUE 11 JUNE, 18:20 – BLU-RAY LAUNCH: Early Women Filmmakers Collection**
- **WED 12 JUNE, 20:45 – FILM PREVIEW: Die Tomorrow** (Nawapol Thamrongrattanarit, 2017)
- **THU 13 JUNE, 20:20 – SPECIAL EVENT: Films to Be Buried With / Onstage: actor and comedian Brett Goldstein plus special guest**
- **SAT 15 JUNE, 12:00 – SCREENING + Q&A: Doctor Who: Planet of the Daleks** (BBC, 1973) / Onstage: Q&A with actor Katy Manning
- **SAT 15 JUNE, 12:30 – FUTURE FILM: Future Film Labs: Sets, Costumes and Props**
- **SAT 15 JUNE, 14:00 – AFRICAN ODYSSEYS: Us** (Jordan Peele, 2019) / Onstage: discussion with Tony Warner, Black History Walks, and Dr Michelle Asantewa
- **MON 17 JUNE – SUN 23 JUNE: REFUGEE WEEK – Screenings and events celebrating the contribution of refugees to the UK**
- **WED 19 JUNE, 20:30 – BFI MEMBER EXCLUSIVE: Member Picks: Bagdad Café Out of Rosenheim** (Percy Adlon, 1987)
- **THU 20 JUNE, 14:00 – RELAXED SCREENING: Gloria Bell** (Sebastián Lelio, 2018)
THU 20 JUNE, 20:45 / THU 27 JUNE, 18:30 & 20:45: SPECIAL EVENT: Bug 59 / Onstage: comedian Adam Buxton


FRI 21 JUNE – SAT 29 JUNE: BAGRI FOUNDATION LONDON INDIAN FILM FESTIVAL – bringing audiences the best new Indian & South Asian independent cinema, including screenings followed by director Q&As of: Kattumaram (Swarnavel Eswaran, 2018), Sir (Rohit Gera, 2018), The Flight (Buddhadeb Dasgupta, 2018), Bulbul Can Sing (Rima Das, 2018), and an in conversation event with filmmaker Anurag Kashyap

SAT 22 JUNE, ALL DAY – SPECIAL EVENT: Woman with a Movie Camera Summit 2019 – line-up of talks, discussions and special guests will be announced soon.

MON 24 JUNE, 18:30 – SPECIAL EVENT: Mark Kermode Live in 3D at the BFI / Onstage: broadcaster and critic Mark Kermode plus special guests

TUE 25 JUNE, 20:10 – BFI MEMBER EXCLUSIVE: Member Salon: Gloria Bell


SUN 30 JUNE, 12:30 – BFI FAMILY FUNDAY: The Gruffalo (Max Lang, Jakob Schuh, 2009) and Stick Man (Jeroen Jaspaert, Daniel Snaddon, 2015) / Onstage: Q&A with producers Martin Pope, Michael Rose and Stick Man director Jeroen Jaspaert

NEW AND RE-RELEASES

CONTINUES FROM FRI 31 MAY: The Blue Angel Der blaue Engel (Josef von Sternberg, 1930) – part of BFI Southbank’s WEIMAR season

FROM FRI 14 JUNE: Gloria Bell (Sebastián Lelio, 2018)

FROM FRI 21 JUNE: The Garden (Derek Jarman, 1990)

FROM FRI 28 JUNE: Maradona (Asif Kapadia, 2019)

BIG SCREEN CLASSICS

DEEPER INTO MOVIES: PAULINE KAEL
This month marks the centenary of the birth of Pauline Kael, long-term film critic at The New Yorker, whose essays on arthouse films and popular American genre cinema proved highly influential. Excerpts from Kael’s reviews demonstrate her sharp, fresh, passionate writing, and to celebrate her career, our BIG SCREEN CLASSICS in June feature works she championed by directors she admired. There will also be a talk, Film Criticism According to Pauline Kael on Monday 17 June, looking at the impact her reviews and opinions have on American film culture and the next generation of film writers. A film from BIG SCREEN CLASSICS – DEEPER INTO MOVIES: PAULINE KAEL will screen every day for the special price of £8:

La Règle du jeu The Rules of the Game (Jean Renoir, 1939)
Unfaithfully Yours (Preston Sturges, 1948)
A Streetcar Named Desire (Elia Kazan, 1951)
Madame de... (Max Ophüls, 1953)
Jules et Jim Jules and Jim (François Truffaut, 1962)
The Leopard Il gattopardo (Luchino Visconti, 1963)
Bonnie and Clyde (Arthur Penn, 1967)
McCabe & Mrs. Miller (Robert Altman, 1971)
The Last Picture Show (Peter Bogdanovich, 1971)
Taxi Driver (Martin Scorsese, 1976)
The Elephant Man (David Lynch, 1980)
Blow Out (Brian De Palma, 1981)

FULL EVENT LISTINGS FOR JUNE ARE AVAILABLE HERE:

—ENDS—
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About the BFI
The BFI is the UK’s lead organisation for film, television and the moving image. It is a cultural charity that:

- Curates and presents the greatest international public programme of World Cinema for audiences; in cinemas, at festivals and online
- Cares for the BFI National Archive – the most significant film and television archive in the world
- Actively seeks out and supports the next generation of filmmakers
- Works with Government and industry to make the UK the most creatively exciting and prosperous place to make film internationally

Founded in 1933, the BFI is a registered charity governed by Royal Charter. The BFI Board of Governors is chaired by Josh Berger CBE.

BFI Southbank
The BFI Southbank is open to all. BFI members are entitled to a discount on all tickets. BFI Southbank Box Office tel: 020 7928 3232. Unless otherwise stated tickets are £13.75, concs £11.25 including Gift Aid donation. Members pay £2.20 less on any ticket - www.bfi.org.uk/southbank.

Young people aged 25 and under can buy last minute tickets for just £3, 45 minutes before the start of screenings and events, subject to availability - http://www.bfi.org.uk/25-and-under.

Tickets for FREE screenings and events must be booked in advance by calling the Box Office to avoid disappointment

BFI Shop
The BFI Shop is stocked and staffed by BFI experts with over 1,200 book titles and 1,000 DVDs to choose from, including hundreds of acclaimed books and DVDs produced by the BFI.

BFI Reuben Library
BFI Southbank is home to the BFI Reuben Library which holds the world’s largest collection of books, journals and digitised material about film, television and the moving image. The library is free to access and hosts a year-round programme of talks and events.

‘Not just for movie nerds - this huge collection of film and TV books, periodicals, scripts, stills and posters is full of inspiration for anyone involved in the creative arts’ – Evening Standard Magazine

The BFI Reuben Library is open 10:30-19:00, Tuesday-Saturday.

The benugo bar & kitchen
Eat, drink and be merry in panoramic daylight. benugo’s décor is contemporary, brightly lit and playful with a lounge space, bar and dining area. The place to network, hang out, unpack a film, savour the best of Modern British or sip on a cocktail.

There’s more to discover about film and television through the BFI. Our world-renowned archival collections, cinemas, festivals, films, publications and learning resources are here to inspire you.

BFI Mediatheque
Free to access BFI Mediatheques offer users an opportunity to explore the digital collections drawn from the BFI National Archive and partner collections, at select UK-wide locations.

*** PICTURE DESK ***
A selection of images for journalistic use in promoting BFI Southbank can be found via the link below:
https://www.dropbox.com/sh/l2wn97nmeev58pc/AABeRI2Az-opoYO6Ws_8B2-wa?dl=0
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