

barbican

apart 22



Hello!

Did you know there are fascinating connections between the artists in our major exhibition *Postwar Modern: New Art in Britain 1945-1965* and our striking-looking building? Painters, sculptors and architects (including the proponents of Brutalism – the approach that gives the Centre its distinctive look) were contemplating a post-war Britain, but there’s a lot more to it than that. Find out about these surprising artistic links on page 8.

Art and technology have long been bedfellows, each influencing the other in a dance of creativity and problem-solving. Over the last four decades, we’ve been proud to share some of these cutting-edge creations on our stages, in the Art Gallery and on screen. So we’re particularly excited to host choreographer Blanca Li’s new work this month – a virtual reality (VR) experience that immerses you in an alternate universe (see pages 5-6). Bringing together dance, a theatrical storyline and the latest in VR technology, it promises to be one of those memorable multidisciplinary occasions for which the Barbican is renowned.

Another notable artist whose practice crosses many art forms is William Kentridge, who uses projection, performance and music in his epic theatrical artworks. Explore the breadth of his vision at an extraordinary two-part evening that includes film and a chamber opera (see P1).

Musician Anna Meredith’s first film score was for Bo Burnham’s acclaimed *Eighth Grade* – she tells us what it was like working with the director and comedian ahead of two events celebrating her eclectic output (see P3). Plus, hear new works by 21st century composers as we host a feast of world premiere performances this month – read all about them on page 4.

There’s so much happening in April, so take our hand and dance with us through some of the most exciting artists you can see and experience in the city this month.

Will Gompertz
Artistic Director

Contents

Now

Highlights

- What’s coming up this month 1–4
- It’s a virtual party and you can dance if you want to 5–6
- What’s on 9–14

Soon

- Book now for these forthcoming events 15–16

Always

- Enjoy the Barbican at any time of day 17–18

Film, music and dance unite for a unique evening

Discover the breadth of South African artist’s groundbreaking work as it crosses genres and media.



SIBYL © Stella Olivier

Artist William Kentridge brings his visionary practice to the stage for a two-part evening that unites film, music and dance. *The Moment Has Gone* is a short film accompanied by a live piano score and a captivating all-male South African chorus. It charts the making of *City Deep*, Kentridge’s latest animated film and incorporates ideas that reappear in *Waiting for the Sibyl*, which will be performed in the second part of the evening.

Waiting for the Sibyl is a visually rich chamber opera with a full company of singers and dancers. It features signature elements of Kentridge’s practice - projection, performance, music, and hand-painted backdrops. *Sibyl* is an ancient Greek priestess, whose readings of fates often ended up in the wrong hands. This will be a fascinating exploration of the Johannesburg-born artist’s work and practice.

William Kentridge: SIBYL
22–24 Apr
See page 14 for details



A Met Opera performance of Turandot

Get up close and personal with the greatest stars of opera

You don’t need to travel to the Big Apple to see Met Opera performances.

New York City’s Metropolitan Opera is regarded as one of the grandest there is, drawing performers from around the world to create eye-popping shows that will wow you whether you’re a newcomer to opera or seasoned attendee. But you don’t need to buy a plane ticket to enjoy one of these incredible performances, thanks to its groundbreaking high-definition transmissions direct to our cinema. See soprano superstar Anna Netrebko’s Met debut in Puccini’s beloved *Turandot*, or watch Nadine Sierra take on

the haunted heroine of Donizetti’s *Lucia di Lammermoor*, in an electrifying new staging by Australian theatre and film director Simon Stone. The season in June closes with *Hamlet*, directed by Neil Armfield, with the new season starting in October. Get your tickets now, and be whisked away for an evening of international glamour on the big screen.

Met Opera Live in HD
Until 4 Jun
See page 10 for details

With thanks

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The Barbican Centre Trust, registered charity no. 294282

Explore the breadth of 'uncategorisable' composer's work

Anna Meredith writes music across genres such as contemporary classical, art pop, techno, large-scale installations and experimental rock. Two events this month will showcase her eclectic output.

The skin-prickling awkwardness of being a teenager can be difficult to capture in all its complicated facets, but Bo Burnham's film *Eighth Grade* does a fantastic job, and it's in no small part thanks to the soundtrack by composer Anna Meredith. Her pulsing electronic rhythms perfectly reflect the agonising moments encountered by shy protagonist Kayla Day (played by Elsie Fisher), from navigating popular kids at school to her embarrassing dad spying on her while she meets new friends.

The film is being shown with Meredith's soundtrack performed live by a group of musicians, as one of two performances of work by the Scottish composer, showcasing the breadth of her eclectic output.

'Bo [Burnham] was really clear that he wanted the music to be the unwritten co-star,' Meredith tells us. 'He said that he wanted it to be about her anxiety and feelings – not to dumb it down or have that cute ukulele sound that often

comes with coming-of-age films, because for her the anxieties are very real. He wanted the music to amplify that in a respectful way, so that there's no distance; you're not simply observing her, you're with her on how tense and stressful and intense those situations are.'

There will also be an opportunity to hear Meredith's second album *FIBS* performed live with the London Contemporary Orchestra, which will offer a new perspective on this Mercury Prize-nominated work.

'We did [debut album] *Varmints* with an orchestra, and it works really well,' she says. 'What's great here is we're working with the London Contemporary Orchestra, who are fantastic and great partners for this project – in fact, their principal percussionist is my drummer and quite a lot of their other players are in my band. So there's a nice connection already.'

'I definitely see it as not "band with a backing orchestra". It's really equal. I've had to rework some of the electronic parts to make space for the orchestra, and that creates nice moments of connection: where there might have been one cello, now there are whole sections.'

She says the adaptation for orchestra felt natural because *FIBS* was classically notated 'because that's how I write – I notate everything, even if it's electronic music because that's how I can have control. So that way of writing lends itself well to being expanded into the bigger sound world of an orchestra.'

Anna Meredith: FIBS, with the London Contemporary Orchestra

30 Apr
See page 13 for details

Eighth Grade with live soundtrack
1 May



Anna Meredith © Gem Harris

A feast of future music

If new music is your thing, we've got a real treat in store this month, including a raft of new works by 21st century composers.

LSO Futures features the world premiere of Trumpet Concerto by Scottish composer Helen Grime, the UK premiere of Francisco Coll's Violin Concerto, created especially for Patricia Kopatchinskaja, and the world premiere of *Sunfall* by London-based Finnish composer Joel Järventausta.

Järventausta tells us the initial inspiration for *Sunfall* was a painting called *Fiercely The Red Sun Descending Burned His Way Among The Heavens* by Thomas Moran, an American artist who was a contemporary of Turner. The sunset painting has vibrant red and orange-yellow colours, glowing over black rocks

partially obscured by fog. Järventausta has synaesthesia – the perceptual phenomenon that means some people experience a sense of colours when they see numbers or words, or sounds when they see colours – and he says this painting had a strong impact on him. 'I take a lot of inspiration from colours and other extra-musical stimuli,' he says. 'I think that's why this painting spoke to me. It seems both dramatic and peaceful at the same time.'

Explaining how his synaesthesia affects his writing, he gives some examples of how he perceives music, numbers and colour. When he sees the number nine, there's red in his head, or if he sees the number eight, it's green. 'The way that it affects my music is really hard to explain, but it informs the harmonies I use. For example, consonant harmonies tend to have stronger colour responses in my mind, whereas dissonant ones tend to be more complex and have muddier colours. That's why I have a tendency to not exactly write tonal music, but I use a lot of tonal hues or elements.'

This commission to write *Sunfall* came after Järventausta was selected for a place on the London Symphony Orchestra's Panufnik Composers Scheme in 2018-19. The programme was devised by the LSO in association with Lady Panufnik in memory of her husband, Sir Andrzej. Each year it sees six people chosen to spend twelve months developing a three-minute piece of music for full orchestra. Along the way, they join workshops with LSO musicians and have access to orchestra rehearsals and tailored support from composers Colin Matthews and Christian Mason. The scheme, which is supported by Lady Helen Hamlyn and The Helen Hamlyn Trust, culminates in a day of full orchestral workshops of the six pieces, after which two composers are commissioned to write longer works for performance by the LSO at the Barbican. Coll is another alumnus of this generous offer.

Also this month, as part of her exploration of the natural world, *EDEN*, mezzo-soprano Joyce DiDonato will sing the UK premiere of Rachel Portman's *The First Morning of the World*. Written with American poet and writer Gene Scheer it acknowledges, through its evocative text, that this is a moment rife with questions, wondering about 'the sounds and the songs from the first morning of the world'.

LSO Futures

3 Apr
See page 11 for details

Joyce DiDonato: Eden

5-6 Apr
See page 11 for details



Joel Jarventausta © Olivia Moss

It's a virtual party and you can dance if you want to

Choreographer Blanca Li has created a ground-breaking virtual reality experience that will transport you to an unforgettable fantasy world. She tells us about its boundary-pushing development.



© Blanca Li Dance Company

You're invited to the biggest ball in Paris – and you don't even need to leave the Barbican to attend. Lose yourself in choreographer Blanca Li's extraordinary interactive virtual reality (VR) experience, which blends music, dance and technology.

After a welcome, you'll don a VR headset and pack and be immersed in *Le Bal de Paris de Blanca Li* – where you and nine others can join with two dancers to explore a virtual world that unfolds in a 9x9m space. You can take part and dance with the others (no experience necessary), or simply watch the story unfold. It's ideal as an experience for family or a group of friends.

Once you put on the headset, you'll get to choose a party outfit designed by Chanel, then join the love story that unfolds in three parts, guided by the lead characters played by dancers from Li's company.

The genesis of this innovative project started more than seven years ago, when Li tried out a VR headset for the first time. 'The experience was very strong. I was like, "Oh my God, this is fun",' she remembers. Her fascination with the potential of the technology started with a film made in 360-degrees, featuring 20 dancers. But while the viewer could look all around themselves to see the dancers, interaction was impossible – something Li desperately wanted to happen. But the idea stayed with her and, through various conversations over the coming years, she has finally realised her ambitions.

Working with Parisian VR studio Backlight for more than a year, Li created an experience that's unlike other VR experiences where the viewer is disembodied; this time, you can see your 'body' – all clad in glamorous Chanel partywear.

'For me, it was very important that your body is there,' says Li. 'But also that you can touch and see other people's bodies. That took a long time to test and preparing to simultaneously have 14 people in the same room with their body's presence so that they could dance and touch. It was a lot of work.'

She says she approached Chanel to design the outfits because she approached this virtual show in the same way she would a stage production. 'When I do a "normal" show, I have a decor person who will make the set, someone who designs the lighting, someone who designs the costumes. I wanted Chanel to do the costumes because Paris is the city of fashion, and there's something really exciting about putting on glamorous clothes for a party.'

Granada-born Li's longstanding relationship with the world of fashion began in the 1990s when she launched her dance company in Paris, and her circle of friends included the likes of designers Paco Rabanne and Christian Lacroix, film director Pedro Almodóvar, and Madonna. And she continues to be in demand by some of the best-known creatives around the world. Musicians such as Coldplay, Beyoncé, Blur, Daft Punk, Paul McCartney and Kylie Minogue have sought out her choreography, as have film directors Jean-Jacques Annaud, Michel Gondry, Andrei Konchalovski and Jonas Åkerlund. She's also worked with

fashion houses such as Jean-Paul Gaultier, Stella McCartney, Cartier and Hermès.

And while Li has been at the forefront of dance for almost 30 years, if you feel you have two left feet, don't worry.

'First, remember that because you become an avatar, this is like a masked ball, so it gives anyone who might not feel comfortable dancing, the freedom that no one will know who you are. Nobody's watching you,' she reassures. 'Many people tell me after the experience, "Oh my god, I've never danced in my life, but today, I was able to". Secondly, the collective dances are very simple to follow. They were created for people who've never danced. It's also suitable for people who use wheelchairs.'

She says making this experience accessible for everyone, no matter their dancing abilities, is important because she loves making projects that bring people to her art. 'I love dance so much. But I always hear people say, "Oh, it's so beautiful, I wish I could do that", and I always tell people that everybody can do it. Obviously, as professionals, we've spent all our lives doing this, so we've developed a higher level of skill, like a concert pianist, but dancing is something that everybody is able to do. It's a natural thing. And with *Le Bal* we're simply inviting people to enjoy a moment of dancing together.'

The storyline running through the 35-minute VR experience is a classic and simple tale of love that happens at a party. The first act takes place in a ballroom before you're whisked off and travel to a garden party, before finally ending up at a cabaret in Paris.

Each show is different because every group of participants changes. Just like at a real party you can dance or not, and interact with people or not. Li says at its preview run at Los Teatros de Canal in Madrid (where she is artistic director), she found some people came multiple times because they wanted to see it in a different way each time.

That Li should choose to create such a technologically cutting-edge show will come as little surprise to those who've followed her incredibly successful and award-winning career. She draws inspiration from an incredibly broad range of sources such as Gnawa trance ceremonies in Morocco, Ancient Greece, hip hop, poetry and much more. Technology is also a fascination for the choreographer who was elected as a member of the French Academy of Fine Arts in April 2019. Her production *ROBOT* saw human dancers perform alongside robots called NAO. It was staged here in 2017.

'I always like this idea of inviting the future into what I do,' she says. 'Some of my shows are just pure dance: focused on the body and the beauty and energy of the performance. But sometimes I like to imagine how it is to do something that has never been done before; to create something that doesn't exist now but that in maybe 30 years will be normal.'

Le Bal de Paris:
Blanca Li Dance Company
1–9 Apr
See page 14 for details



© Blanca Li Dance Company

Art & Design



Roger Mayne, *A Girl Living in Southam Street, London, 1957*, J. Kasmin, © Roger Mayne Archive / Mary Evans Picture Library

Until 26 Jun, Art Gallery
Postwar Modern:
New Art in Britain 1945–1965

A new take on art produced in Britain after the Second World War, when artists had to find meaning and purpose in an entirely altered world. Featuring works by Frank Auerbach, Gillian Ayres, Francis Bacon, Lynn Chadwick, Magda Cordell, Eva Frankfurter, Lucian Freud, David Hockney, John Latham, Roger Mayne, Gustav Metzger, Anwar Jalal Shemza, Francis Newton Souza and more. (£18)

Free entry for Members

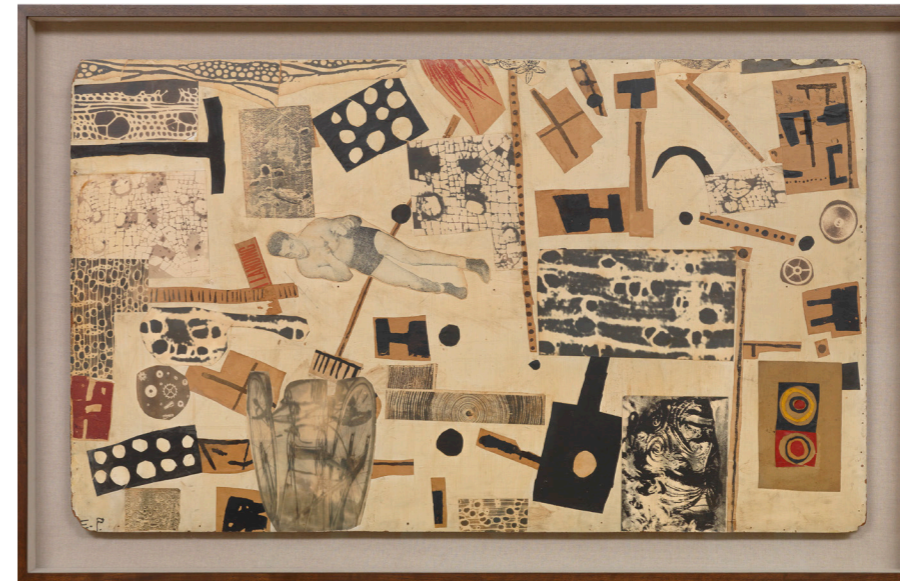
Visit all our exhibitions for free with Membership. Plus, get priority booking, offers around the Centre and access to exclusive events, such as the Members' Architecture Photowalks (9 April–10 Sep, £12). Join photographer Anthony Palmer and discover new corners of the Barbican while taking eye-catching, dynamic photographs. Join now at barbican.org.uk/membership

Until 24 Apr, Level G
Outpost Studio

Abbas Zahedi, Associate Artist to *Postwar Modern*, has conceived a dedicated studio space on Level G. Developed collaboratively with the Barbican's Young Visual Arts Group, they will use the space to explore the parallels between the postwar period and our current time. Please see the website for further details.

Artists and architects

Discover the link between our building and the artists featured in our major new exhibition.



Eduardo Paolozzi, *Untitled Collage, 1952*, private collection, courtesy of Hazlitt Holland-Hibbert, © The Paolozzi Foundation, Licensed by DACS 2022, photograph courtesy of Hazlitt Holland-Hibbert

Our exhibition *Postwar Modern: New Art in Britain 1945–1965* takes a refreshing new look at art in Britain after the Second World War. This was also when the idea of Brutalism, which inspired our building, emerged. Timed to coincide with our 40th anniversary, the exhibition is an opportunity to see extraordinary postwar works in an iconic postwar building, says Assistant Curator (Architecture and Design) Jon Astbury.

Two of the key champions of Brutalism were English architects Alison and Peter Smithson. They were part of a collective of like-minded sculptors, artists, architects and critics called The Independent Group, who met between 1952 and 1955 at the Institute of Contemporary Arts in London. You can see some of the artists who were part of this group in our exhibition: Magda Cordell, Nigel Henderson, Eduardo Paolozzi and William Turnbull among others.

At the same time as artists in Britain were contemplating a postwar environment, so too were Brutalist architects. 'Some people describe a Brutalist approach

as one which has an objective view of the world,' says Astbury. 'It's a way of looking at everything from mass culture to Blitz-ruined cities, accepting them as they are, and attempting to draw some kind of artistic response out of that.'

As our Head of Visual Arts, Jane Alison writes in the foreword to the exhibition catalogue in reference to the Barbican's architecture: 'Despite its bush-hammered finish, it exudes a lumpen materiality, everything that the self-consciously upbeat Festival of Britain of 1951 was not: idiosyncratic, irregular, bunker-like; inward facing, protected from the world, a fortress yet vertiginous; a hybrid child of pre-war utopianism, postwar wonkiness and urban reconstruction. Against the backdrop of radical rebuilding and, at the same time, what historian Tony Judt has described as "a deep longing for normality" across politics and society, Barbican appeared as a twisted beacon or dinosaur: a monument to postwar ambition laced with anxiety.'

Including both well and little known artists, our exhibition shines a spotlight on figures fleeing Nazism, artists migrating from the crumbling British Empire and women artists who have tended to be overlooked. There's an interesting parallel here with the architects of the Barbican. Geoffrey Powell, Christof Bon, and Peter (Joe) Chamberlin were little-known teachers at Kingston Polytechnic when they separately entered a 1951 competition to design the Golden Lane Estate on the site of a bombed-out part of the City of London. They promised each other that if one of them won, they'd form an architectural practice together. Powell was awarded the contract and the trio went on to become one of the leading architectural practices in postwar Britain. Today, major architecture projects are often awarded to big-name practices, so wasn't it strange to entrust this to these "unknowns"? Astbury says it's actually not that surprising. 'Part of the hopefulness and optimism of the time that was also wrapped up in all of these large building schemes was the fact that you could get young practices doing work like that. Now large commissions just don't enable that anymore.'

Immersing yourself in the new perspectives on postwar British art offered by our exhibition, it's interesting to remember the truism that art doesn't exist in a vacuum. So don't forget to wander around the outside of the building too. You can even delve deeper into the creation of the Barbican on one of our Guided Tours, or explore the plans and other images at barbican.org.uk/our-story

Postwar Modern: New Art in Britain 1945–1965

Until 26 Jun
 See opposite page for details

The exhibition is generously supported by Cockayne – Grants for the Arts, The London Community Foundation, The Clare McKeon Charitable Trust, and the Henry Moore Foundation.



For full programme information, including opening times, please visit barbican.org.uk



For full programme information, including artist line ups, please visit barbican.org.uk

Details of prices are available online. Barbican Members and Business Members enjoy discounts on selected events. Join Young Barbican and get tickets for selected events for just £5, £10 or £15

*Booking Fees: £3 per online transaction. Some events have reduced booking fees

Cinema

New releases

Please note the new release schedule is subject to change

From Fri 1 Apr True Things¹⁵

Starring Ruth Wilson and Tom Burke, this psychological drama follows a young, secluded woman whose life is upturned by the arrival of a beguiling stranger. (£12*)

From Fri 8 Apr Compartment Number 6[#]

As a young Finnish woman seeks to flee Russia, she finds herself confined to the sleeping car of a train. Sharing the tiny space with a Russian miner, they both come to learn what they truly desire. (£12*)

From Fri 8 Apr Murina[#]

The debut feature from writer-director Antoneta Alamat Kusijanovic navigates the restricted life of a young woman. Under the thumb of her father, Murina enjoys an idyllic life in Croatia, that is until an alluring older man becomes the source of her fascination. (£12*)

From Fri 15 Apr The Northman[#]

Horror maestro Robert Egger's returns with an epic Icelandic tale of revenge and bloodlust starring Alexander Skarsgård, as the Viking prince tasked with avenging his father's murder. (£12*)

From Fri 15 Apr Benedetta[#]

Beloved cult director (and provocateur) Paul Verhoeven presents a 17th century vision of a lesbian nun suffering through religious and erotic visions living in Italy. (£12*)

From Fri 22 Apr The Unbearable Weight of Massive Talent[#]

The ultimate celebration of Nic Cage, director Tom Gormican directs the cherished actor as a fictionalized version of himself attending a sinister Billionaire fans birthday party. Also starring Pedro Pascal and Sharon Horgan. (£12*)

From Fri 22 Apr Playground[#]

Through the eyes of a seven-year-old girl, Laura Wandel's feature film debut explores childhood bullying and the adults who fail to protect them. Winner of the FIPRESCI Prize in Cannes Un Certain Regard section. (£12*)

From Fri 29 Apr 65[#]

Starring Adam Driver, comes a new American science fiction thriller about an astronaut lands on an unknown planet to discover he is not alone. Produced by horror legend Sam Raimi. (£12*)

From Fri 29 Apr Mrs Harris Goes to Paris[#]

Anthony Fabian directs Lesley Manville and Isabelle Huppert in an adaptation of the 1958 novel that sees a widowed cleaning lady embark on a journey to Paris to see the object of her obsession: a couture Dior dress. (£12*)



La traviata © ROH, 2016. Photo by Tristram Kenton

Special events and seasons

Sun 10 Apr 3pm, Cinema 1 The Fall of the House of Usher + Live musical accompaniment

Silent Film and Live Music

An impressionistic adaptation of Edgar Allan Poe's Gothic tale of obsession and madness, of the story of the jealous Roderick Usher, consumed with fear that his beloved Madeline will die. With live performance from Stephen Horne (piano, flute, accordion) and Elizabeth-Jane Baldry (harp). (£13.50*)

Sun 17 Apr 2pm, Cinema 3 La traviata^{12A}

Royal Opera House Encore

In a glamorous and superficial society, a courtesan sacrifices all for love. Courtesan Violetta (Pretty Yende) sings some of Verdi's most acclaimed arias including the joyous 'Sempre libera'.

Thu 21 Apr 7pm, Cinema 1 Henry V¹⁵

National Theatre Live

Kit Harington (Game of Thrones) plays the title role in Shakespeare's thrilling study of nationalism, war and the psychology of power. (£21*)

Wed 28 Apr, 6.30pm, Cinema 2 Visual Viscera: Embodied Subjectivities

A compilation of films, selected by Associate Artist Abbas Zahedi, as part of the Age of Many Posts public programme, for Postwar Modern. Featuring work by Ufuoma Essi (UK), Bassam Al-Sabah, Rouzbeh Akhbari and Doireann O'Malley. (£12*)

Sat 30 Apr 7pm, Cinema 1 DJ Spooky Presents Babylon + DJ Set & ScreenTalk with cast

Organised in partnership with DJ Spooky, this event celebrates the legacy of this immensely important film which captures a snapshot of 1980s Black London.

Families

Every Saturday 11am, Cinema 2 Family Film Club

In April, we'll be hosting our usual fantastic mix of new releases, shorts programmes, classic archive and little known gems. Look out for our regular Show & Tell introduction at the beginning of the month, as well as a free hour-long workshop on the last Saturday of the month. (£2.50-3.50*)

Parent and Baby Screenings

Enjoy the best new films every Saturday and Monday morning with your little ones of twelve months and under, at our specially tailored screenings.

Sign up to the mailing list at barbican.org.uk/parentandbaby

Information

Relaxed Screenings

One Friday afternoon and one Tuesday evening in every month, we screen a film in a specially tailored environment for adults who may be on the autistic spectrum, have Tourette Syndrome, anxiety, sensory or other learning difficulties. A companion or carer may attend for free. (£8*)



Young Barbican: The Takeover

Young Barbican takeover the Centre for a weekend of workshops, performances, talks, music, film screenings and more.

Sat 30 Apr-Sun 1 May
Young Barbican Tickets £5



Barbican Members enjoy discounts on selected events, including 20% off cinema tickets. Join Young Barbican and get tickets for selected events for just £5, £10 or £15.

*Booking Fees: £3 per online transaction. Some events have reduced booking fees. Barbican Members don't pay booking fees.

Most new releases have a captioned and audio-described screenings. There are also two relaxed screenings every month. See online for details

Classical Music

All concerts take place in the Hall unless otherwise stated

Fri 1 Apr 7.30pm
BBC SO/de Souza: Berlioz's Symphonie Fantastique
Edith Canat de Chizy *Omen* (UK premiere)
Ralph Vaughan Williams Concerto for Two Pianos
Hector Berlioz *Symphonie Fantastique*

Much talked-about Canadian conductor Jordan de Souza makes his UK concert debut in music devilishly enjoyable, wickedly entertaining and frantically unpredictable. (£12.50–42*)

Sun 3 Apr 7pm
London Symphony Orchestra/ LSO Futures
Richard Strauss *Till Eulenspiegel* and *Death and Transfiguration*
Helen Grime Trumpet Concerto (world premiere)
Joel Järventausta *Sunfall* (world premiere)
Francisco Coll Violin Concerto (UK premiere)

Håkan Hardenberger and Patricia Kopatchinskaja join François-Xavier Roth for a concert that pairs Richard Strauss with three striking 21st-century premieres by some of today's brightest musical imaginations. (£18–60*)

5 & 6 Apr 7.30pm
Joyce DiDonato: Eden
 Includes:
Charles Ives *The Unanswered Question*
Rachel Portman *The First Morning of the World* (UK premiere)
Gustav Mahler 'Ich atmet einen linden Duft!' from *Rückert-Lieder*
Biagio Marini 'Con le Stelle in Ciel che mai' from *Scherzi e canzonetta*

Joyce DiDonato and il Pomo d'Oro explores the majesty, might and mystery of nature, contemplating our place on this planet through the magic of theatre and transformative power of music. (£15–65*)

Fri 8 Apr 7.30pm
BBC SO/Oramo & Benedetti: Romantics in Exile
Erich Korngold Violin Concerto
Rued Langgaard Symphony No 1, *Klippepastoraler*
 Sakari Oramo conducts a forgotten symphony overflowing with passion and Nicola Benedetti plays the violin concerto that stole the movies' greatest tunes. (£12.50–42*)

Sat 9 Apr 2pm & 7.30pm, Milton Court
Vivaldi: Sacred and Secular with John Holiday
 Join Accademia Bizantina for a day of Vivaldi, including the ever-popular *Four Seasons* and eye-wateringly virtuosic concerti from *The Harmonic Inspiration*, plus countertenor John Holiday sings *Stabat Mater* and *Nisi Dominus*. (£15–45*)

Sun 10 Apr 7pm
LSO/ Noseda & Janine Jansen
George Stevenson *Vanishing City*
Pyotr Ilyich Tchaikovsky Violin Concerto
Sergei Prokofiev Symphony No 5
 Gianandrea Noseda conducts Prokofiev's 'symphony of the greatness of the human spirit' and Janine Jansen stars in Tchaikovsky's Violin Concerto, prefaced by a Russian-inspired piece by a rising 21st-century star. (£18–60*)

Fri 15 Apr 3pm
Academy of Ancient Music: J S Bach's St John Passion
 On Good Friday, Laurence Cummings and the Academy of Ancient Music bring all their insight and commitment to the rarely heard 1725 version of J S Bach's *St John Passion*. (£20–50*)

Fri 22 Apr 1pm, LSO St Luke's
ECHO Rising Stars: Simply Quartet
Anton Webern Five movements for String Quartet
Julia Lacherstorfer *un:fold*
Bela Bartók String Quartet No 6
 Simply Quartet bring together the unusual instrumental techniques of Webern's *Five Movements*, the deep sadness of Bartók's final string quartet, and the melding of traditional Austrian folk and world music. (£12*)

Fri 22 Apr 7.30pm, Hall/Online
Zadie Smith and the BBC Symphony Orchestra
 Zadie Smith, one of the most influential cultural figures in Britain, joins the BBC Symphony Orchestra for an entertaining concert and live stream that blurs the boundaries between music and words. (£12.50–48 Hall*/£12.50 Online)

Sun 24 Apr 4pm, Milton Court REL
National Open Youth Orchestra
Alexander Campkin *What Fear We Then?*
Liam Taylor-West New work
Ben Lunn *Book of Consort Music*
 Celebrate the joy of diversity as a creative force as the world's first disabled-led youth orchestra make their London debut, with new music showcasing acoustic and accessible electronic instruments. (£5–10*)



Zadie Smith © Dominique Nabokov

Sun 24 Apr 7pm
LSO/Xian Zhang & Peter Moore
Maurice Ravel *Mother Goose – Suite*
Dani Howard Trombone Concerto
Qigang Chen *L'Eloignement*
Igor Stravinsky *The Firebird – Suite* (1919 version)
 Tales of fantasy from Ravel and Stravinsky, a song of exile, and a homecoming for Dani Howard's new trombone concerto – written for and played by the LSO's superb Principal Trombone. (£18–60*)

Thu 28 Apr 7pm
LSO/Rattle & Magdalena Kožená
 Includes:
Kurt Weill *Little Threepenny Music*
Death in the Forest
The Seven Deadly Sins
 Sir Simon Rattle and Magdalena Kožená explore the dark secrets and memorable melodies of Kurt Weill's satirical *Seven Deadly Sins* – plus a selection of Weill's musical bulletins. (£18–60*)

Wed 27 Apr 6.30pm
LSO Half Six Fix: Weill Seven Deadly Sins
 Sir Simon Rattle introduces and conducts Kurt Weill's *Seven Deadly Sins*: shamelessly entertaining social commentary from the dying days of Weimar Berlin, performed by an all-star cast. (£18–35*)



John Holiday © Shervin Lainez

Visit our website for full programme information, including concerts from the Barbican Presents series, London Symphony Orchestra and our other associate orchestras, or contact the Box Office to be posted our current Classical Music brochure.



For full programme information, including artist line ups, please visit barbican.org.uk

Details of prices are available online. Barbican Members and Business Members enjoy discounts on selected events. Join Young Barbican and get tickets for selected events for just £5, £10 or £15
 *Booking Fees: £3 per online transaction. Some events have reduced booking fees

Contemporary Music



Ryoichi Kurokawa, subassemblies

All events take place in the Hall unless otherwise stated

Sat 2 Apr 8pm

Vashti Bunyan

Marking the release of her memoir, singer-songwriter Vashti Bunyan performs a career retrospective show including material from her now cult album *Just Another Diamond Day*. (£17.50–22.50*)

Wed 6 Apr 7.30pm, Milton Court
Circuit des Yeux

with LCO Soloists
+ Ka Baird

Experimental vocalist and composer Circuit Des Yeux is joined by a string quintet from the London Contemporary Orchestra to perform new record, *-io*. With support from Ka Baird. (£18*)

Thu 7 Apr 8pm

Father John Misty

with Britten Sinfonia
conducted by Jules Buckley

A prolific writer of raw, vulnerable songs about love, despair and dark beauty, Father John Misty is backed by a full orchestra in his only European performance for 2022. (£45–65*)

Thu 14 Apr 7.30pm

Grouper

+ Coby Sey

Ambient and elegiac dream-pop as Grouper performs from her new album, *Shade*; with support from Coby Sey, whose experimental sound melds hip hop, drone, jazz and grime. (£20–25*)

Sat 23 Apr 8pm

New Rituals:

Ryoichi Kurokawa + Nkisi

Two transformative audiovisual performances exploring identity and spirituality in the post-digital age receive their UK premieres. (£15–20*)

Fri 29 Apr 7.30pm, Milton Court

Mica Levi: ***

+ Still House Plants

An intimate performance of new group compositions by Mica Levi featuring the first performances of pieces from their collection of scores entitled *star star star*, and a performance of *Thoughts Are Born*. (£20*)

Sat 30 Apr 7.30pm

Anna Meredith: FIBS

with London Contemporary Orchestra

Genre-crossing composer and producer Anna Meredith teams up with the London Contemporary Orchestra to present a live orchestral performance of Mercury Prize-nominated album, *FIBS*. (£20–25*)

Theatre & Dance



Le Bal de Paris avatars wearing costumes designed by fashion house CHANEL © Blanca Li Dance Company



BOYS: The PappyShow © Dina Tse

Until 2 Apr, The Pit

Transpose JOY: Pit Party
CN Lester

With performances from Mzz Kimberley, Felix Muffi and Ebony Rose Dark, this showcase of some of the UK's most exciting trans artists is curated by filmmaker and writer Campbell X. (£18*)

1–9 Apr, Theatre

Le Bal de Paris:
Blanca Li Dance Company

Step into a Parisian ballroom like no other in this award-winning virtual reality experience with live dancers and a lot of fun. You'll even be able to choose a costume designed by fashion house CHANEL. (£25*)

12–23 Apr, Silk Street Theatre

BOYS:
The PappyShow

Weaving slick choreography and moving dialogue to explore manhood and masculinity, this show bursts with physical energy, tender reflection and playful improvisation. (£18*)

Tue 12 Apr, The Pit

Farewell, Raimund:
SPILL Festival

Join us for a joyous collision of encounters, memories, and film excerpts to celebrate the life of revered choreographer Raimund Hoghe. (£18*)

22–24 Apr, Theatre

SIBYL:
William Kentridge

An evening of two parts as artist William Kentridge brings his visionary practice to stage with a stunning chamber opera and short film with live music, created with fellow South African artists. (£16–50*)



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*Booking Fees: £3 per online transaction, £4 by phone. Some events have reduced booking fees



Carolee Schneemann, *Illinois Central Collage*, 1968 [with photograph of *Body Collage* by Fred McDarrah and *Midwest Landscape #34* by Art Sinsabaugh]. Courtesy of the Carolee Schneemann Foundation and Galerie Lelong & Co., Hales Gallery, and P.P.O.W, New York and © Carolee Schneemann Foundation / ARS, New York and DACS, London 2021

8 Sep–8 Jan
Carolee Schneemann: Body Politics

A radical artist who remains a feminist icon, over six decades Schneemann tackled urgent topics as diverse as sexual expression, the objectification of women, human suffering and the violence of war. This is the first major UK survey of her work and will feature the artist's experimental early paintings, sculptural assemblages and kinetic works; her pioneering performance work in which she used her own body as a medium; her ground-breaking group performances; as well as her lyrical films and immersive multi-media installations. With over 200 objects and rarely seen archival material, this exhibition positions Schneemann as one of the most relevant, provocative and inspiring artists of the 20th and early 21st centuries. The exhibition will be accompanied by a season of films in our Cinema.



Lise Davidsen © Ole Jørgen Bratland

3 Jun
Oslo Philharmonic with Lise Davidsen

The last concert in superstar soprano Lise Davidsen's artist spotlight season will be the first time audiences can see fellow Norwegians the Oslo Philharmonic under the baton of conductor Klaus Mäkelä here. Opening with the Adagio from Mahler's unfinished Tenth Symphony – arguably the Austro-Bohemian composer's most dissonant work – it segues into the warmth of Davidsen's voice with Alban Berg's *Seven Early Songs*, before closing with the floating sounds of Sibelius's Fifth Symphony. This will be quite a journey, leaving you drifting into the summer evening on a cloud of contentment.



Eyes as Big as Plates # Snikka (Norway 2019) © Karoline Hjorth & Riitta Ikonen

5 May–29 Aug
Our Time on Earth

Bringing together art, science, design, music and philosophy, this timely new exhibition offers you the opportunity to explore different global perspectives on our shared planet and consider Earth as a community we all belong to. Through interactive experiences, immersive installations and digital works, embark on a journey of self-reflection to find out how technology can connect us to the natural world that will leave you feeling empowered to make a positive change to one of the most pressing issues facing humanity: the climate emergency.



William Basinski

9 Jun
William Basinski with the London Contemporary Orchestra

Born from disintegrating tape loops of recordings made in the 1980s, Basinski's four-album series *The Disintegration Loops* (released in 2002 and 2003) is regarded as a defining moment in the experimentalist's career. To mark the 20th anniversary of the release, hear an orchestral arrangement of this work performed by the London Contemporary Orchestra, plus a solo performance by Basinski of his 2020 piece *Lamentations* at this captivating evening.



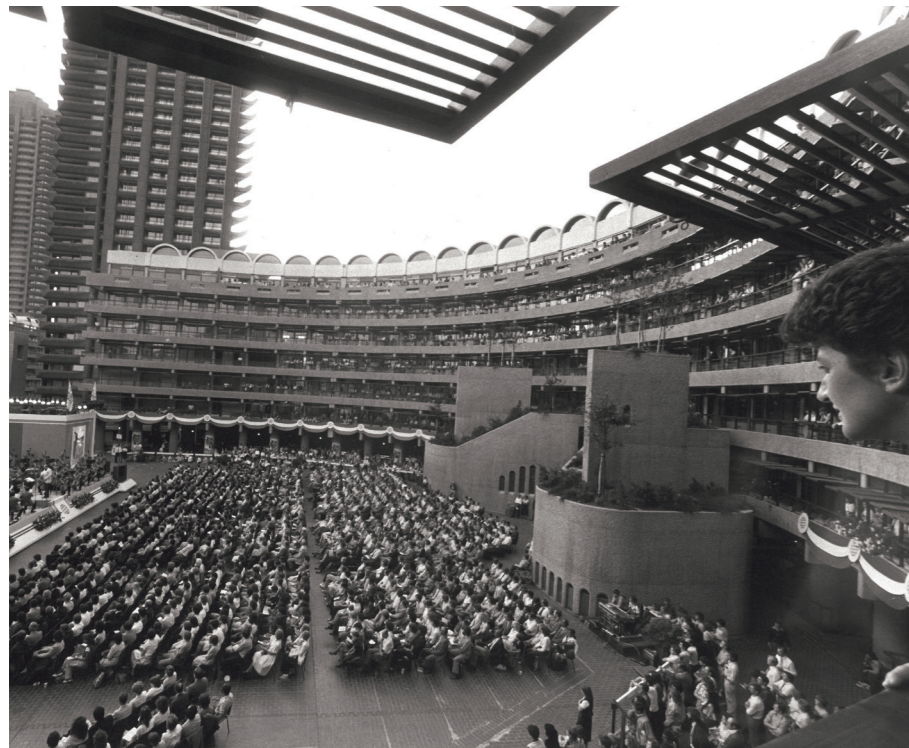
Age of Rage © Jan Versweyveld

5–8 May
Age of Rage

In Internationaal Theater Amsterdam's latest epic production, director Ivo van Hove tells a primordial story of how revenge haunts and wrecks successive generations. Based on six tragedies by Euripides and one by Aeschylus, he shares the tale of the Atreides family and its history of anger passed on from generation to generation, like a curse. Set in ancient times, the tale remains relevant today, exploring issues of violence, radicalisation and how, when faced with major problems, leaders turn to murder rather than resolution.

My Barbican: Libby Rice

The London Symphony Orchestra Archivist shares some of her favourite places around the Centre.



LSO performance on the Sculpture Court, Year? ©

Moor Lane Clean Air Community Garden

My journey into work takes me along Moor Lane and past this little oasis underneath Willoughby House. It 'popped up' in 2017 and was built in five days by local volunteers. Created as part of the Low Emission Neighbourhood project, it is intended to raise awareness of air quality in the City. It is constructed from 57 galvanised steel pipes and all the plants have been chosen for their ability to trap particulates and improve air quality – as well as providing cover and forage for birds and nectar-rich flowers for pollinators. It always makes me smile when I walk by!

The Sculpture Court

The LSO offices overlook the Sculpture Court and for me it always brings back memories of past LSO events there. In the Barbican opening year, the Orchestra presented a Summer Festival of outdoor concerts (although it has to be said, many had to be relocated to the Hall due to the unreliable British weather). The first two were conducted by composer, John Williams, and featured extracts from some of his film music. Over the years, the LSO has recorded many of his film scores, including most famously *Star Wars*.

The enthusiastic audience was seated on the Court and on the balconies overlooking it. We celebrated the LSO's centenary in 2004 with a Gala Concert on 9 June, the anniversary of the Orchestra's inaugural concert. As Events Manager that year, I was struggling to find an entertaining space somewhere in the Barbican to house 450 dinner guests. Jokingly, I suggested we put a marquee on the Sculpture Court. The next thing I knew we were closing Silk Street and hiring cranes to lift the huge marquee and equipment over the building and into the Court. In the end it was a great success and the interior was magical. I vowed I would never do that again, but the next year was André Previn's 75th birthday and yes, we did it again!

The old logo

I've worked in the Barbican Centre since before it opened so I remember the original design and décor with great fondness. The first Barbican logo – the four Bs – was iconic and I'm happy to say it can still be seen to this day in a few spots around the Centre. If you stand in Silk Street and look up above the entrance, you will see it on a concrete wall. It can also be seen in the Sculpture Court and on some of the old glass doors around the Centre.

Mendelssohn's tree

For a rather quirky musical connection, walk along the Level 3 Highwalk towards Barbican station. Just before the bridge over Aldersgate Street, you'll see a gnarled stump of wood. In fact, this is part of a 500-year-old Beech tree which fell in Burnham Beeches in a storm in 1990. The Corporation of London bought the forest on behalf of the nation in 1880 and it was a favourite haunt of Mendelssohn when he visited England. Apparently, the composer used to sit under this tree gaining inspiration to write several works, including some of the *Incidental Music to A Midsummer Night's Dream*. I sometimes wonder what he might have written sitting under the towers of the Barbican.



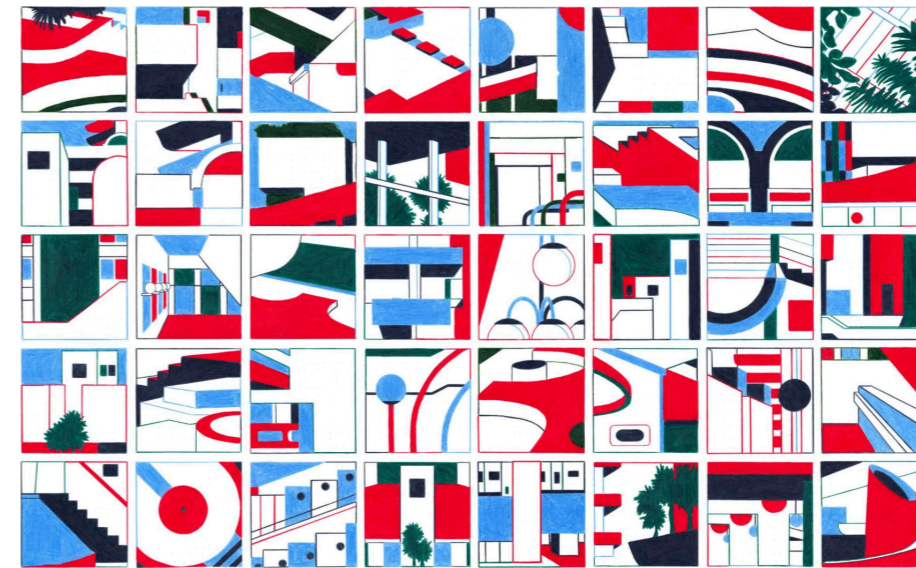
Mendelssohn's tree



Moor Lane Clean Air Community Garden



The old logo



40 pictures for 40 years of the Barbican

Don't miss the chance to get your hands on this striking print that celebrates the Centre's renowned architecture.

This year we mark four decades years since our Centre opened. To celebrate, freelance illustrator Daniel Clarke has created this stunning print made up of an individual drawing for each of the 40 years.

'Most of the research for this print was first hand, which involved visiting the Barbican Centre several times, each time taking photos and drawing in my sketchbook as I walked around,' says the London-based artist, who graduated from Camberwell College of Art in 2012. 'It was a good opportunity to really delve into the details and look for new perspectives that I hadn't featured in previous projects [Clarke created a beautiful illustration of our Conservatory, which is available as a print, coaster, tea towel or magnet in the Shop. The selection process came quite naturally; the aim was to get a good mix of the unique structures of the Centre combined with its nature, then adding some simple but fun perspectives in between.]'

The finals were produced using colour oil-based pencils, which he describes as 'one of my favourite mediums, I usually work with those or gouache'.

'I've always enjoyed exploring the Barbican,' he adds. 'From around the age of fourteen, I would come here with friends looking for places to skateboard. I think this has always stuck with me, which is what led to the idea for the poster, as it meant that I'd have the opportunity to do the same thing again but through drawing. The scale of the estate and its multiple layers make it a really interesting place to explore and get lost within, that and it is a place where you can go and relax within the middle of the city is what makes it unique to me, as that's something that's becoming increasingly hard to find within London these days.'

Find the 40 Years of the Barbican print in our Shop on Level G.



New perspectives

Thellius Zamprogno (@thellius) captured the contrasting concrete of the skyscrapers and blossoming magnolias surrounding St Giles' Cripplegate. 'Typical Barbican charm - eternal yet always surprising,' he says. 'Thank you to my dear friend @delmadeira for the tour and company on my first attempts with Portra400 [film].'

We love seeing your photos of the Barbican. Tag yours #MyBarbican, and we might feature it in a future edition.

Free pizza for kids

Cut the cost of dining out at our family-friendly restaurant Barbican Kitchen, where kids under twelve get a free tasty margherita pizza for every adult meal ordered from the hot counter. With oodles of mouth-watering options for all ages, you'll be spoilt for choice as you munch with a view over the Lakeside. There's also tasty treats such as cakes and cookies if you want something sweet to go with your tea or coffee, or a broad selection of salads. It's just the ticket for somewhere to catch up with other families or meet up with friends before a show.

Booking

Online booking with seat selection and reduced booking fee at barbican.org.uk

Stay in touch

For the latest on sale dates, special events and news straight to your inbox, sign up to our email list at barbican.org.uk



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Cover image: Brutalist Lagoon
from The Barbican Series by Michal Dec (@dec_michal)

