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**'The
arts
allow us
to play
third
party to
our own
lives'**



Boy Blue director Michael 'Mikey J' Asante and George the Poet in conversation about inspiration, community, the power of art to change the world ... and Kanye.



Mikey J: What makes me me, or what makes me tick? It's hard to pinpoint the answers. But to put it under one banner: I'm enamoured by the idea of the outliers, the individuals who look at a situation or a system and think, 'you know what? Nah, I've got another way of doing it'.

I want to consider myself as a person who wants to try and, not specifically break the system, but look at something differently. You become an individual who goes 'why?'

Probably one of my biggest influences – and most controversial – is Kanye West. I've always found his music solid; from back in the day all the way until now... The controversial aspect is the way he says stuff.

George the Poet: Kanye's delivery has been known to rub people the wrong way.

M: Yeah, but the difference is: being in the creative field, you understand it. One of his biggest gripes was when he was trying to break into fashion and everyone said 'why are you talking about the fashion thing for, just make the music, that's what you are'. And he was like 'no, I don't wish to be defined by that, I'm a creative individual, this is what I want to do'.

How he broke it down really made me look at other systematic ways that people oppress individuals and try to box people into particular categories.

G: Is there an unfair expectation on artists of colour that they must be, like, not in servitude, but be of service to the community or some higher social purpose? Is there a double standard? Do we like Kendrick [Lamar] because of his community message, when at the end of the day he's just a young man who should be able to say what he feels?

M: I've been in the studio with all kinds of people from the ends saying street stuff. But I've always thought 'if it's your truth, who am I to tell you you cannot say that' and that's more what I'm interested in – the authenticity and the authentic voice that comes out of that individual.

G: Everyone's telling their individual truth, but everyone has a habit of tapping into a specific aspect of that truth. We don't have rappers who talk about their kids. No-one talks about the joys of marriage, the workings of their business.

With this whole thing of people telling their individual truths, isn't there the tendency that a prevailing narrative will come forward in a particular art form?

M: Yeah but the sad thing is, why does that narrative come from people of colour?

G: Does that not intersect with the commercial opportunities? If people of colour only get money and attention if they talk about the streets and struggle, does that not mean there's going to be a covert or invisible incentive to talk about the same stuff?

M: This is the problem we're currently in. People don't realise they're voting every time they stream a record, or they're voting every time they go and buy a ticket.

G: So consumers must be conscious of this and producers must be conscious of the political economy they're creating.

M: If our art – specifically from people of colour – is put in a space where it's getting recognition and people know we can talk about something else other than the streets, that's what's going to be more powerful.

The more we – the community and the producers – vote for that type of solid work, eventually people will start saying 'I've got to stop talking like this'. I think Kendrick's done that.

G: What you describe is a self-conscious form of artistry in which the individual has to take it upon themselves to be a third party to their own life. Can your work ever be completely free, in that it has to constantly step outside of itself and look at the audience and say 'are they getting it?'

M: The hard thing about art is we are slightly bound to the energies we're feeling, the external pressures that come from the world, and also our experiences. You have to have some kind of reality in those three areas in order to communicate with the audience, or they're never going to grasp it all or understand it.

From a Boy Blue perspective, education has been the bedrock of the company. Some of our people who've gone on to do the best things have come from the education part of the company first. It's homegrown energy.

G: Is that to suggest the art you create should have a life beyond just consumption? It should have a transformative quality?

M: The challenge for me is to just try and impact one person... like I was inspired by Teddy Riley. He's one individual. He inspired just me and I've done all of this.

When we did *Blak Whyte Gray* a lot of people called me up or texted me saying 'Mike, amazing show but I need a moment. I'll come back to you in a week to talk to you about it'. That blew me away the most. People said they needed to sit with it and consider the concepts... I think that's what art does. It speaks to a basic, raw inner emotion.

G: Art is a language that allows conversations or experiences we can't physically reach. Art allows us to play third party to our own lives or see a representation of society on stage and have that moment to think.

M: It also brings down the barriers of the debate. Me and you are not scared of debating or of being wrong or disagreeing, but that's not for everyone. Putting people in a space where everyone's sitting down as a community taking in this information allows them to have that confrontation and experience it for themselves.

Watch the full video on our YouTube channel.

Boy Blue: A Night with Boy Blue

1-2 Jun
See page 13 for details

Michael 'Mikey J' Asante: Outliers

30 Jun
See page 8 for details
Part of *The Art of Change*

Boy Blue: Blak, Whyte, Gray

12-15 Sep

Variations of the Goldberg Variations

As we prepare for two very different performances of Bach's Goldberg Variations, Swedish choreographer Örjan Andersson and Scottish Ensemble artistic director Jonathan Morton discuss their contrasting approaches to the music.



The dancers and musicians of Goldberg Variations: ternary patterns for insomnia © Hugh Carswell

There are two forthcoming opportunities to experience Bach's incredible *Goldberg Variations* at the Barbican soon. One, as part of our Bach Weekend, sees charismatic French harpsichordist Jean Rondeau perform the music as it would have been heard in the composer's time.

The other explores the work in a non-traditional way – an adaptation for dance, played by strings. Choreographer Örjan Andersson worked with the Scottish Ensemble – led by violinist Jonathan Morton – to produce the work. They spoke to us about their personal experiences of this beguiling music.

JM: What I love about Bach's music is probably what most people love – it's immensely rich, you never get to the bottom of how rich this music is no matter the number of times you've performed it.

When Örjan first approached the music we were worried that because there were so many variations, there could have been a danger of losing the audience a bit unless they had technical or musical knowledge. So for me the challenge was to make it beautiful and interesting and powerful for people who may not know anything about it.

It was so refreshing working with someone like Örjan who didn't necessarily think 'here's this iconic piece of music and I must treat it with reverence'. It was also quite scary at the beginning...

OA: I can imagine.

JM: But it was really liberating.

OA: I'm not from the same background as Jon, so I listened to it in a different way and didn't have that weight of history. For me it was a matter of taking each variation and making it interesting. I cannot think about the audience and worry about what purists might think; I need to think about my own reaction. If I don't like it then it'll be terrible [laughs].

But the music is so amazing, it's such a journey from this very happy dance intro and the first eight or nine variations, and then when you get to the later variations there's such darkness, which is so good to work with.

JM: I found as we did it more and more the Canons [melodic patterns repeated at staggered intervals by different instruments] became more important in my mind. For me it became the backbone in every sense:

structurally and inventively and in terms of the depth – they just blew my mind. At the beginning I thought 'gosh these are really quite dry' but suddenly it flipped and it was a bit of a eureka moment.

OA: I tried to take the music down to a level where the images are something we can relate to watching the piece as the audience. I'm not dividing the stage as being eleven musicians and five dancers, I really try to look at them all as sixteen dancers. Some are much better dancers than others, and some play the violin better than others, but that's what makes it very human to watch.

Jean Rondeau

17 Jun

See page 9 for details
Part of *Bach Weekend*

Andersson Dance and Scottish Ensemble Goldberg Variations:

ternary patterns for insomnia
5-7 Jul

Views from across history and continents

Two photography exhibitions open this month: the first UK survey exhibition of one of the most influential photographers of the 20th century, Dorothea Lange; and the first major UK solo show of Henri Cartier-Bresson Award-winning photographer, Vanessa Winship.

A formidable woman of unparalleled vigour and resilience, Dorothea Lange (1895-1965) focused her lens on human suffering and hardship in urban and rural contexts across America in the first half of the 20th century to share stories of injustice, inequality, migration and displacement that resonate today.

From her 1920s studio portraits of San Francisco's bourgeoisie and renowned Depression-era work for the Farm Security Administration through to rarely-seen photographs of the Japanese-American internment during the second World War and several projects capturing America's changing social and physical landscape in the 1950s, this exhibition charts Lange's extraordinary photographic vision and profound impact on social documentary photography.

'The camera is an instrument that teaches people how to see without a camera.'

Dorothea Lange



Dorothea Lange, *Migratory Cotton Picker, Eloy, Arizona, 1940* © The Dorothea Lange Collection, the Oakland Museum of California



Vanessa Winship, *Untitled from the series Imagined States and Desires: A Balkan Journey, 1999-2003 (Detail)*

This first major exhibition of work by British contemporary photographer Vanessa Winship investigates notions around periphery and edge on the frontiers, in particular her epic series *Imagined States and Desires: A Balkan Journey* and *Black Sea: Between Chronicle and Fiction* in Eastern Europe, expressing the human condition through a vulnerable, yet intentionally incomplete, narrative.

Whether portraying school girls in Eastern Anatolia, or capturing an uncertain America in perhaps her best known work, *she dances on Jackson*, Winship's poetic images capture the 'transition between myth and the individual', revealing deeply intimate photographs that often appear to avoid specific contexts or any immediate political significance.

This exhibition featuring more than 150 photographs, many never before seen in the UK.

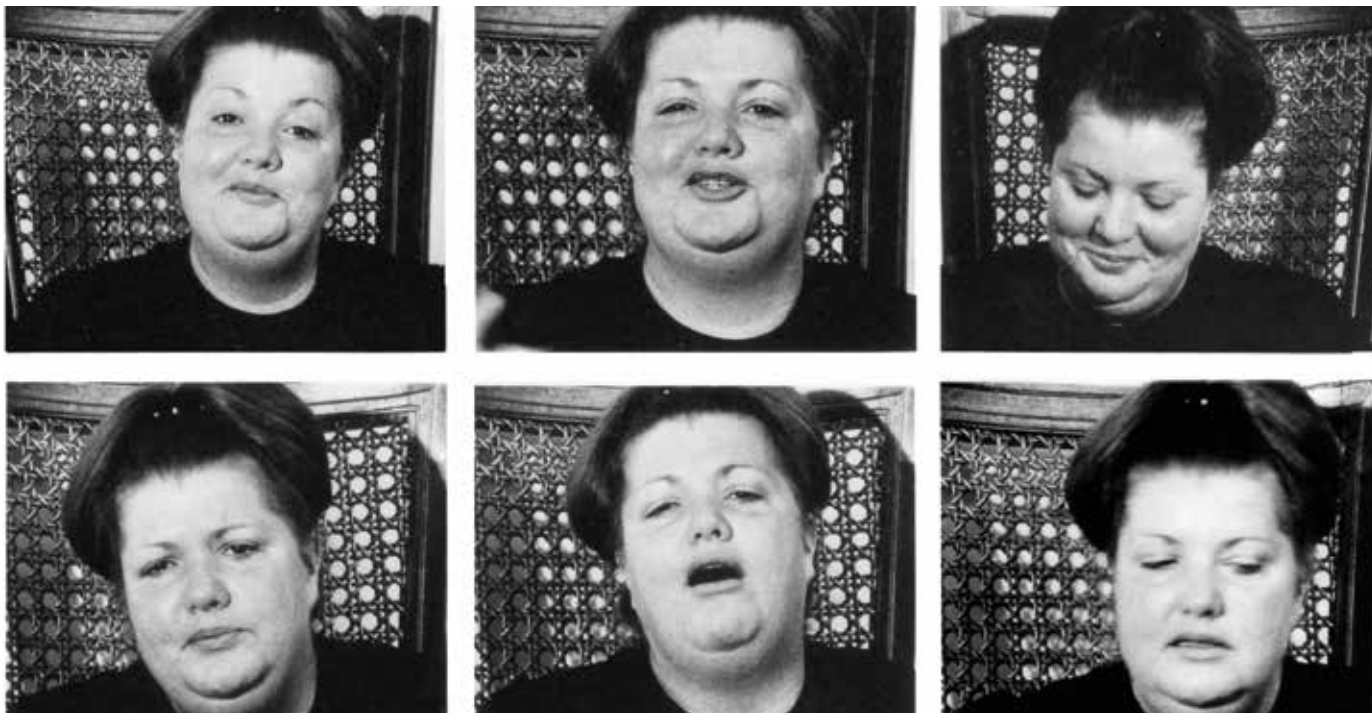
Dorothea Lange Vanessa Winship

22 Jun-2 Sep

See page 7 for details

Part of *The Art of Change*

Your ticket allows entry to both exhibitions



Betty Tells Her Story by Liane Brandon.

The feminist innovators who changed filmmaking

Before #MeToo and Time's Up, feminist filmmakers jumped on board the Women's Movement in 1970s America and made films to provoke conversation and change.

In the 1970s feminist filmmakers in the USA seized on film as a tool to spread their message of equality and a medium with which to tell their own stories. Like today, gender politics was a hot topic of discussion, and the films made were an important part of the conversation.

The heatedness of the debate can be seen in *Town Bloody Hall* (1979), a documentary made by DA Pennebaker and Chris Hegedus of an explosive panel discussion about gender politics, which descends into chaos. The film – which we're showing on 23 June – is the inspiration for the latest work by the renowned New York theatre company, The Wooster Group: *The Town Hall Affair*. The play premieres in the UK here on 21 June.

As the film and play demonstrate, this was a society that wasn't always willing to listen to what the feminist campaigners had to say.

Activist directors often made their films knowing they wouldn't be shown in cinemas, but would instead be used by community groups as discussion tools, or shown in universities, and among consciousness-raising groups.

'While many more women than ever were making films, they were still outside the mainstream industry because it was very hard for them to break into the industry,' explains Ann Deborah Levy, co-chair of the Women's

Film Preservation Fund (WFPF), which has programmed our *Artists and Activists: Second Wave Feminist Filmmakers* series exploring filmmaking at this time.

'On the one hand there were negatives to this, such as not having as much money to work with; but at the same time they were largely uncensored.'

Limitation often breeds creative solutions, and the women making these films embraced and invented ground-breaking techniques that are commonplace today, adds Levy.

For example, until this time, the dominant documentary style was the paternalistic, all-knowing 'Voice of God' narrator lecturing the viewer. Women directors often removed the narrator altogether and allowed the subjects to speak for themselves. In *Growing Up Female* (1971), Julia Reichert and Kim Klein filmed six women and asked them to talk about their future dreams and plans.

The idea of looking at one person's story to highlight a wider issue was also born at this time. In *Janie's Janie*, made by the Newsreel collective, a working-class woman talks about how she has let men rule her life and now has decided to take back control – a realisation made by many women at that time. *Joe and Maxi* (1974) saw Maxi Cohen film herself getting

to know her father better after her mother dies.

Other directors took more experimental methods. *Betty Tells Her Story* (1972) by Liane Brandon, explores how women's identity is tied up in image and clothing in our society, using an unconventional structure to allow Betty to talk about her purchase of a dress.

That we can still watch these films is thanks to the work of the WFPF. Founded in 1995 by New York Women in Film & Television in conjunction with New York's Museum of Modern Art, WFPF's aim is to ensure that the contributions of women to film history are not forgotten. It has to date preserved over 100 American films. As well as ensuring their survival, the films are made available for study and wider distribution.

Artists and Activists: Second Wave Feminist Filmmakers

2–3 Jun

See page 11 for details

The Wooster Group: The Town Hall Affair

21–24 Jun

See page 13 for details
Part of *The Art of Change*

Kirill Petrenko: the secret's in the balance

Known among musicians for being precise yet passionate, conductor Kirill Petrenko is something of an enigma as he rarely gives interviews. So what can we expect when he comes here with the Bayerisches Staatsorchester?

The Russian-born maestro is set to succeed Sir Simon Rattle as chief conductor of the Berliner Philharmoniker, and it's in an interview with the orchestra's principal cellist, Olaf Maninger, that Petrenko reveals his approach. He says the best way to describe it is something he read in Aristotle's *Nicomachean Ethics*.

'It says "the middle-point is the greatest virtue of all",' he recounts. 'I attempt to find a middle point among all the levels, not only between loud and soft, fast and slow. That doesn't rule out going to the limit. But you have to go through the middle. That is what I try in my personal conduct too.'

Born in 1972, Petrenko studied piano at Omsk College of Music, giving his first concert with the Omsk Symphony Orchestra aged eleven. He made his conducting debut in the Austrian town of Vorarlberg in 1995, but it was his conducting

of the four operas of *The Ring* on successive nights at Germany's Meiningen Theatre in 2001 that drew international attention.

He became general music director of Munich's Bayerische Staatsoper in 2013, leading the prestigious orchestra to even greater heights, with German media remarking on its more precise intonation. He joins the Berlin Phil in 2019.

'When you stand before an orchestra, so many sonic possibilities come to a conductor,' Petrenko said. 'Anyone who does not have their own point of view about the sound falls through the cracks.'

There will be many ears keen to hear his perspective on Mahler's Seventh Symphony – a piece full of mood swings, love songs, and darkness – when he comes to the Barbican.

Bayerisches Staatsorchester: Mahler 7 Conducted by Kirill Petrenko

1 Jun

See page 9 for details



Discover: Japanese electronic masterpieces from the 80s

Japanese experimental records of the 80s and 90s are hot property among crate-diggers today. But you don't have to be dedicated to digging through dusty basements to find some of the best examples of the genre. Labels such as Light in the Attic, Rush Hour and WRWTFWW Records have been re-releasing excellent albums from the period, including some that never made it to Europe at the time. Here are three must-listens to discover:

Midori Takada

Through the Looking Glass



Asian and African percussive traditions blend with the American Minimalism of Reich and Glass in Midori's work. Originally released in Japan only in 1983, this was re-released last year,

and she performed here the same year with self-confessed Midori fans, Visible Cloaks.

Yasuaki Shimizu

Kakashi



Saxophonist and composer Shimizu's debut album was lost to obscurity after its first pressing, but has been revived by Switzerland's WRWTFWW Records. His music, equal parts joyful

and mysterious, takes listeners on a musical journey from ambient Jazz to wonky Pop, using saxophone, electronics and piano.

Ryuichi Sakamoto

Thousand Knives Of



Co-founder of one of the most influential Synthpop bands, Yellow Magic Orchestra, Sakamoto was a pioneer of the genre. The title track on this, his debut album, is reportedly the first release to use a Roland TR-808.

Alva Noto & Ryuichi Sakamoto: TWO

20 Jun

Light in the Attic: Acetone + Haruomi Hosono

23 Jun

See page 8 for details

Yasuaki Shimizu + Carl Stone

8 Jul, LSO St Luke's

Art & Design

22 Jun–2 Sep, Art Gallery

Dorothea Lange
Vanessa Winship

American documentary photographer Dorothea Lange's exhibition *Politics of Seeing* includes her renowned images of the devastating impact of the Great Depression, while award-winning British contemporary photographer Vanessa Winship's show explores how memory leaves its mark on our collective and individual histories.

8–17 Jun, The Curve

Ann Van den Broek
Loops of Behaviour

A new performance installation from Dutch choreographer and dancer Ann Van den Broek exploring human behavioural patterns, states of mind and feelings.

8 Jun, 7pm, Barbican Frobisher Auditorium 1

Architecture on Stage: NP2F

NP2F is an architecture and urban planning office created in 2007 by Francois Chas, Nicolas Guérin, Fabrice Long and Paul Maître-Devallon. Join Nicolas Guerin on a lecture that will reveal the questions and narrative driving their emerging practice.

27 Jun, 7pm, Barbican Frobisher Auditorium 1

Architecture on Stage:
MAIO

Discover the radical ideas and projects of the talented Anna Puigjaner, co-founder of Barcelona-based MAIO.

Thu 14 Jun, Frobisher Auditorium 1

Magnum Photos Now Fantasy, Play and the Document

Cristina De Middel's work investigates photography's ambiguous relationship to truth, blending documentary and conceptual photographic practices to understand her subject. This talk will explore methods of storytelling and play within her practice.



Ann Van den Broek *Accusations* 2017 © Maarten Vanden Abeele



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

Details of prices are available online. Barbican Members and Business Members get free entry to Gallery exhibitions. Join Young Barbican and get tickets to both *Dorothea Lange* and *Vanessa Winship* for just £5.

Contemporary Music



Ryuichi Sakamoto

All concerts take place in the Barbican Hall unless otherwise stated

Sat 2 Jun 7.30pm

Tigran Hamasyan with Nils Petter Molvær

Inspired by the cultures of his native Armenia, Tigran Hamasyan brings together a selection of his intricate solo piano and choral works, as well as performing with guest trumpeter Nils Petter Molvær.

Fri 8 Jun 8pm, LSO St Luke's

Thomas Bartlett & Nico Muhly: Peter Pears—Balinese Ceremonial Music

Nico Muhly and Thomas Bartlett – also known as Doveman – perform a selection of songs written for dual piano, inspired by mesmerising interlocking textures in Colin McPhee's transcriptions of Gamelan music.

Sat 9 Jun 8pm

Microdisney

Cult Irish band Microdisney perform their seminal 1985 album *The Clock Comes Down the Stairs* in its entirety, alongside other favourites from across their career.

Sat 16 Jun 7.30pm, LSO St Luke's

Laura Cannell: Modern Ritual

Performer, improviser and composer Laura Cannell curates an evening that explores the concept of ritual through words and music; featuring performances by Charles Hayward, Hoofus, Jennifer Lucy Allen and a talk by Luke Turner.

Tue 19 Jun 7.30pm

Wynton Marsalis Quartet

The world-leading Jazz master steps away from his Jazz at Lincoln Center Orchestra and takes on the role of astounding trumpeter, leading his quartet in a stripped-back performance.

Wed 20 Jun 7.30pm

Alva Noto & Ryuichi Sakamoto: NOW

In an on-going collaboration, the prolific experimental composer joins Electronic musician Alva Noto to perform their latest project, mixing semi-improvised piano with electronic distortions.

Sat 23 Jun 7.30pm

Light in the Attic: Acetone + Haroumi Hosono

In celebration of crate-digger favourites, Light in the Attic Records, we bring together some of their most forward-thinking artists, including cult Psych-Rockers Acetone and Yellow Magic Orchestra founder Haroumi Hosono.

Mon 25 Jun 8pm

Gilberto Gil: Refavela 40

With a band of guest performers lead by his son Bem Gil, Gilberto Gil celebrates his seminal Brazilian album *Refavela*, 40 years since its original release.

Sat 30 Jun 7.30pm

Michael 'Mikey J' Asante: Outliers The Art of Change

The Boy Blue co-founder and composer offers his vision of social, public and political consciousness: *Outliers*, a multimedia piece bringing together his Hip-Hop compositions, new choreography and special visuals.



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

Full 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

Classical Music

All concerts take place in the Barbican Hall unless otherwise stated

Fri 1 Jun 12.30pm, LSO St Luke's
Free Friday Lunchtime
Concert: Women in Music

A celebration of Rebecca Clarke – composer, viola-player and one of the first female musicians to perform in a professional orchestra – featuring her Viola Sonata with LSO viola player Lander Echevarria.

Fri 1 Jun 7.30pm
Bavarian State Orchestra/
Kirill Petrenko: Mahler 7

Mahler's Seventh and most colourful symphony brings together love songs, nocturnes and dark visions to create a sonic universe like no other.

Sun 3 Jun 7pm
London Symphony Orchestra/
Nosedá

Gianandrea Nosedá conducts three works forged by journeys of the imagination: Mussorgsky's fantastical *Pictures at an Exhibition*, Ravel's *Rhapsodie espagnole*, and Beethoven's innovative Third Piano Concerto with Yefim Bronfman.

Mon 4 Jun 7.30pm
Franco Fagioli sings Vivaldi
and Handel

Argentinian superstar countertenor Franco Fagioli and the Venice Baroque Orchestra bring Italian flamboyance and flair to arias and concerti from the Baroque masters.

4–11 Jun 7pm, Silk Street Theatre
Hindemith: The Long
Christmas Dinner
Berkeley: A Dinner
Engagement

The Guildhall School presents a double-bill of one-act operas with a distinctive culinary flavour: Hindemith's imaginative family drama set over the course of 90 Christmas dinners and Berkeley's 1954 comic gem.

Tue 5 Jun 7.30pm
Yuja Wang in recital

Yuja Wang's stellar piano technique is matched by boundless imagination. Hear her perform works by Chopin, Scriabin, Ligeti and Prokofiev.

Fri 8 Jun 1pm, LSO St Luke's
BBC Radio 3 Lunchtime Concert:
Academy of Ancient Music

In the third instalment of their whistle-stop tour of 17th- and 18th-century Europe, the Academy of Ancient Music focus on France and the works of Couperin, Marais, Leclair and Sainte-Colombe.

Fri 8 Jun 7.30pm
Les Arts Florissants/Jardin des
Voix: An English Garden

Paul Agnew directs a verdant summer programme of English vocal music by Gibbons, Dowland, Purcell, Handel, Boyce and Arne, inspired by the landscape gardening of Capability Brown.

Mon 11 Jun 7.30pm
Royal Air Force
Centenary Concert

London Concert Choir celebrates the RAF's 100th anniversary with music by British composers including Britten, Walton and Parry, and a new work by Roderick Williams provides a musical legacy.

Fri 15 Jun 1pm, LSO St Luke's
BBC Radio 3 Lunchtime Concert:
Academy of Ancient Music

A focus on Venetian composers of the 17th and 18th centuries – including Kapsberger, Rossi and Castello – ends the Academy of Ancient Music's four-concert residency.

Bach Weekend with
Sir John Eliot Gardiner

Fri 15 Jun 7.30pm
Monteverdi Choir:
Bach Cantatas

Sir John Eliot Gardiner and the Monteverdi Choir open our Bach Weekend with four Advent and Christmas Cantatas that show the composer's genius at its most dramatic and inexhaustible.

Sat 16 Jun 11am, LSO St Luke's
Bach Violin Sonatas

The sonatas and partitas contain some of Bach's most profound inspirations. Isabelle Faust and Kristian Bezuidenhout understand this music from the inside.

Sat 16 Jun 3pm, St Giles' Cripplegate
Bach Motets

The Baroque collective Solomon's Knot offer a fascinating programme putting the sacred motets of JS Bach alongside those of his cousin, Johann Christoph, to revelatory effect.

Sat 16 Jun 7.30pm
Monteverdi Choir:
Bach Cantatas

'It's the combination of unflinching rigour and a wonderful power to comfort that makes him unique', says Sir John Eliot Gardiner of JS Bach. These four Easter and Ascension Cantatas sweep from conflict to joyous fulfilment.

Sun 17 Jun 11am, Milton Court
Goldberg Variations

Harpsichordist Jean Rondeau's deep and instinctive musicianship is applied to Bach's *Goldberg Variations* – a work that is playful, intricate and endlessly inventive.

Sun 17 Jun 3pm, Milton Court
Bach Cello Suites

Bach's unaccompanied cello suites are among the most intensely moving works of the Baroque period, here performed by Jean-Guihen Queyras.

Sun 17 Jun 7.30pm
Monteverdi Choir:
Bach Cantatas

Concluding the weekend in a blaze of hope, these four Trinity Season Cantatas tread a path from hope to affirmation, in music of limitless beauty and depth.

**Mon 18 Jun 7pm, LSO St Luke's
LSO Discovery Choirs &
Islington Schools**

Join young singers and instrumentalists alongside musicians from the LSO for an evening of creative music-making inspired by Saint-Saëns's *The Carnival of the Animals*.

**Thu 21 Jun 7.30pm
Murray Perahia in recital**

Murray Perahia stands at the peak of a career devoted to the loftiest heights of the piano repertoire. This recital will be something truly special.

**Sat 23 Jun 4pm, City of London School
for Girls**

Come & Sing/BBC Singers
BBC Singer Ed Price leads a fun, family-friendly workshop on Joseph Horowitz's charming choral work portraying the story of Noah and his Ark.

**Sat 23 Jun 7.30pm, Milton Court
BBC Singers/John Wilson**

John Wilson conducts a rare performance of the fully orchestrated version of Joseph Horowitz's witty and charming *Captain Noah and His Floating Zoo*.

**Sun 24 Jun 7pm
London Symphony Orchestra/
Noseda**

Two works that chronicle Shostakovich's life. Nicola Benedetti performs the First Violin Concerto, composed during Stalin's reign, before Noseda conducts the Tenth Symphony, composed after the autocrat's death.

**Fri 29 Jun 12.30pm, LSO St Luke's
Free Friday Lunchtime
Concert: Women in Music**

Talented Guildhall School singers and pianists close the Women in Music series with a journey through songs by female composers, presented by Rachel Leach.

**Fri 29 Jun 6.30pm
Barnardos Young Supporters'
Concert**

Young voices join together to sing massed songs conducted by Mr Adrian Pitts and Mrs Olivia Sparkhall. This programme will also include dancing by Pineapple Performing Arts and Grange Primary School Drummers.



Yuja Wang © Fadil Berisha



For full programme and performer lists and to browse our complete Classical Music season, including concerts from our Barbican Presents programme, our Resident Orchestra, the London Symphony Orchestra, and our Associates, visit barbican.org.uk/classical



Resident
Orchestra



In *The Fade*

New releases

From Fri 1 Jun **L'Amant Double¹⁵**

Chloé, a fragile young woman, falls for her psychoanalyst, Paul. When they move in together, she soon discovers he's concealing part of his identity. Directed by Francois Ozon.

From Fri 1 Jun **My Friend Dahmer[#]**

The true, haunting story of young Jeffrey Dahmer – the shy adolescent in high school who became a notorious serial killer.

From Fri 15 Jun **The Happy Prince[#]**

Rupert Everett writes, directs and stars in this gripping drama of the last years in the tragic life of Oscar Wilde.

From Fri 22 Jun **In the Fade[#]**

Starring Diane Kruger, Fatih Akin's drama tells the story of Katja, whose life falls apart in the blink of an eye when two neo-Nazis kill her husband and six-year-old son in a bomb attack.

From Fri 22 Jun **Ocean's 8[#]**

Criminal mastermind Debbie Ocean (Sandra Bullock) and seven other female thieves try to pull off the heist of the century at New York's annual Met Gala.

From Fri 29 Jun **The Bookshop^{PG}**

Set in a small town in 1959 England, this is the story of a woman who decides, against local opposition, to open a bookshop, which soon becomes a political minefield.

Special events and seasons

Sat 2 & Sun 3 Jun, Cinema 3 **Artists & Activists: Second Wave Feminist Filmmakers** **The Art of Change**

A season of films from the American Women's Movement of the 1970s that reshaped filmmaking practices, sparking discussion and action on women's issues. Curated by the Women's Film Preservation Fund.

Tue 5 Jun 6.15pm, Cinema 2 **Fermat's Room[#]** **+ Introduction by JuliaGog** **Science on Screen**

Four mathematicians are invited to an isolated place, where they must work out how they are connected and why somebody is trying to kill them – as the walls literally close around them.

Wed 13 Jun 6.15pm, Cinema 2 **Absolute Beginners¹⁵** **London Nights on Film**

Julien Temple's adaptation of Colin MaclInnes' novel stars Patsy Kensit in a story about love and fame in late 1950s London.

Sun 17 Jun 3pm, Cinema 1 **The Phantom of the Opera^U + live electronic music accompaniment by composers and musicians of the Guildhall's Electronic Music Studio** **Silent Film & Live Music**

Lon Chaney plays the creature haunting the catacombs beneath the Paris Opera, who becomes obsessed with a beautiful understudy, played by Mary Philbin.



For programme information and dates and times of new release films visit barbican.org.uk

Details of prices are available online
Barbican Members receive 20% off, Business Members receive 25% off
Join Young Barbican and get tickets to new releases for just £5 (Mon–Thu)

Tue 19 Jun 6.30pm, Cinema 3

**Up the Junction^{12A}
+ ScreenTalk with Nell Dunn**

A Chelsea girl rejects her privileged upbringing by moving to working-class Battersea in Ken Loach's adaptation of Dunn's book. In association with Silver Press to celebrate the publication of Dunn's *Talking to Women*.

Thu 21 Jun 2pm, Cinema 2

**Exhibition on Screen:
The Curious World of
Hieronymus Bosch^{PG}**

Afternoon Arts

Delve into the vivid imagination of a true visionary by exploring the fascinating life, work, and hidden stories of Hieronymus Bosch, the mind behind *The Garden of Earthly Delights*.

Sat 23 Jun 4pm, Cinema 3

Town Bloody Hall^{12A*}

This insightful document of early-70s gender politics records an explosive panel discussion on the topic of women's liberation featuring Germaine Greer and moderated by Norman Mailer.

Sun 24 Jun – Tue 26 Jun, Cinema 2

**The Bagri Foundation London
Indian Film Festival**

Europe's largest platform for the best of Indian and South Asian independent cinema comes to the Barbican, showcasing new films including *My Son is Gay* and *Bhasmasur*.

Wed 27 Jun 6.30pm, Cinema 2

**It's Not the Time of my Life[#]
+ ScreenTalk**

New East Cinema

Hungarian director Szabolcs Hajdu's uncompromising, intimate study of two families forced to share an apartment by a trick of fate.

Performance Cinema

Wed 6 Jun 6pm, Cinema 2

Le Corsaire^{12A}

Teatro Alla Scala

Take in the swashbuckling adventures of a dashing pirate who journeys across the high seas to save his beloved in this dazzling ballet broadcast from Milan.

Thu 7 Jun 1.30pm, Cinema 2

Stage Russia: Three Sisters^{12A}

Afternoon Arts

This encore screening sees the entire cast, save for one, communicate solely in sign language. Anton Chekhov's classic probes the lives and dreams of former Muscovites Olga, Masha, and Irina.

Tue 12 Jun 7.15pm, Cinema 2

Swan Lake[#]

Royal Opera House Live

The Royal Ballet creates a captivating new production of this classic ballet with additional choreography by Artist in Residence Liam Scarlett.

Thu 21 Jun 6.30pm, Cinema 3

Madama Butterfly[#]

Glyndebourne

When an innocent young Geisha meets an American naval officer she falls instantly and deeply in love. Giving up her family and her faith, she risks everything.

Families

Every Saturday 11am, Cinema 2

Framed Film Club

Our screenings for 4–11 year olds this month include beautifully rendered animation *Moon Man*, from the studio behind *The Secret of Kells* and an animated shorts programme from London International Animation Festival.

Sat 30 Jun 10am, Cinema 2&3 foyer

Framed Film Club Workshop

Come along for a free drop-in creative session from 10am.

Parent and Baby Screenings

Enjoy the best new films every 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 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. Friends and carers go free.



**Screen Talks
Archive**

Since the early 1990s, we've been recording our ScreenTalks – building up a formidable collection of interviews with some of the world's leading filmmakers and film fans. Hear the likes of Ken Loach, Terry Gilliam, Carol Morley, Asif Kapadia and B. Ruby Rich talk about their work, lives and passions.

Listen on barbican.org.uk/screentalksarchive

* = Locally classified by the City of London Corporation

Theatre & Dance

1–2 Jun, Theatre

Boy Blue

A Night with Boy Blue

Fifty young artists take to the stage in this energetic dance showcase of groundbreaking choreography and original compositions.

2 Jun, Barbican Foyer

BSI Jam: Beats, Streets & Inspiration – Boy Blue After Party

Dance the night away to the best in r'n'b, hip hop, funk, house and old skool music, as Boy Blue's Michael 'Mikey J' Asante and guests play their favourite tunes in our foyer.

8–9 June, The Pit

Spirit of Change: The Transform Pit Party **The Art of Change**

Known for 'ripping up the rule book' (BBC) the Leeds-based festival take over The Pit to investigate ideas of activism, race and identity.

12–16 Jun, The Pit

Rhiannon Faith **Smack That (a conversation)** **The Art of Change**

An intrepid and participatory show that shines a light on the complex subject of domestic abuse.

14–16 Jun, Theatre

Back to Back Theatre **(LIFT 2018)**

Lady Eats Apple **The Art of Change**

Driven by an ensemble of actors with perceived intellectual disabilities, this Australian company invites you to step into a surreal universe in which the mythic and mundane co-exist.

21–24 Jun, Theatre

The Wooster Group **The Town Hall Affair** **The Art of Change**

New York's iconic theatre group revisits the raucous 1971 debate on women's liberation in which American novelist Norman Mailer squared up against feminist advocates such as Germaine Greer, Jill Johnston and Diana Trilling.

28–30 Jun, Theatre

Taylor Mac (LIFT 2018) **A 24-Decade History of** **Popular Music: The First Act** **The Art of Change**

Bawdy pub songs, sea shanties and subversive anthems are rearranged as musical mash-ups in this entertaining extravaganza which charts America's history from 1776–1806.



Lady Eats Apple © Jeff Busby



For full programme information, including learning activity, post show talks and access performances, 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

Ain't no party like a Pit Party



© Thomas Hensher

Whether you're a theatre addict and love discovering new talent, or are new to the artform, Pit Parties are for you.

Each one takes a different format, but the vibe is the same: it's a chance to see exciting new acts in a relaxed, gig-like atmosphere.

Pit Party producer Alex Jamieson explains, 'Each one is programmed by a person or organisation we think is producing really interesting work. They put together a bill of artists that they're excited by – it can be anything from comedians or cabaret artists to immersive theatre. The result is Barbican audiences get to see talent they probably haven't seen before.

'All the acts perform short pieces of work, usually MC'd. You can bring drinks into the venue, and everyone hangs out afterwards. It's fun.'

The concept was created by nitroBEAT artistic director Diane Morgan, with whom we ran two events: one themed around Afrofuturism and the other linked to our Basquiat exhibition *Boom for Real*.

The next Pit Party is programmed by Leeds-based Transform, and will include interactive theatre, bite-sized performances, intimate storytelling and musical ritual.

Get your party shoes on and make a pit stop for this one.

Transform Pit Party
8–9 Jun

With thanks

We are very grateful to all those listed below who contribute towards our work, the Barbican Patrons, donors of the Barbican Fund and those who give when purchasing a ticket and visiting the centre.

If you're interested in supporting world class arts and learning at the Barbican, visit barbican.org.uk/supportus

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The Barbican Centre Trust, registered charity no. 294282

Details of times and prices are available at barbican.org.uk
Discounts are available to Barbican Members, Business Members and Young Barbican members
Check for multibuy discounts online

soon



25 Oct, Cinema

A Streetcar Named Desire

Film London CEO Adrian Wootton introduces this incredible adaptation of Tennessee Williams' powerful play. In his second screen role, Marlon Brando delivers a performance that catapulted him to stardom alongside Vivien Leigh, who later won the Academy Award for Best Actress for her portrayal of Blanche DuBois. Wootton's introductory talks are always illuminating, helping set the scene for the cinematic treat to come.

Preceded by a members' only talk from Wootton.

A Streetcar Named Desire



Be the first in line when it comes to booking
Become a Barbican Member today
Visit barbican.org.uk/membership



Parveen Sultana © Arnhel de Serra

25-28 Oct
Darbar Festival

Be transported to the subcontinent at this weekend of Indian Classical music, featuring some of the greatest musicians. Immerse yourself in the mastery of tabla virtuoso Sanju Sahai, hear 20th generation dhrupad singer Ustad Wasifuddin Dagar, and witness a coming together of two greats: singer Parveen Sultana and one of the most revered sitar players today, Ustad Shahid Parvez.



Sir Simon Rattle

16 Sep, Hall
LSO 2018–19 Season
Opening Concert

New music and British music are a core part of the LSO's 2018/19 season, so it's fitting it opens with the world premiere of Lancashire composer Sir Harrison Birtwistle *Fanfare*. Also on the programme is Mark-Anthony Turnage's double trumpet concerto *Dispelling the Fears*, Holst's *Egdon Heath* (subtitled A Homage to Thomas Hardy) and Britten's *Spring Symphony*.



© Shane Reid

27-30 Sep, Theatre
Brink Productions: Memorial

A 215-strong community chorus will fill the Barbican stage in this impressive meditation on all those who made the ultimate sacrifice during wars. The grand adaptation of Alice Oswald's extraordinary reworking of Homer's *Iliad* focuses on the storyteller – a woman conveying the voice of a god – as the ensemble creates a haunting presence around her, taking us from battlefield to meadow to starlit sky.

Part of 14-18 NOW



Francis Upritchard: Francis Upritchard, *Lemon Waistcoat*, 2016 © Francis Upritchard, Courtesy Kate MacGarry

27 Sep-6 Jan, The Curve
Francis Upritchard

This autumn, artist Francis Upritchard will create a new series of sculptural interventions in the Curve. Known for her array of archetypal figures in varying sizes from medieval knights to meditating hippies, painted in monochromatic or distinct patterns and decorated with bespoke garments and objects, Upritchard has conceived of the gallery as a spectrum in which to play with scale, colour and texture that shifts as you move through the space.



Mapping secrets of the Conservatory

The Conservatory is our head gardener Neil Anderson's favourite part of the Barbican. In fact, he loves it so much he's illustrated a new map of this hidden treasure in the heart of the city.

Pick up a map for a £1 voluntary contribution during opening hours (select Sundays and Bank Holidays from noon-5pm - check times on our website). Follow the trail and uncover the inner

workings of the second largest Conservatory in London. You'll discover our most prized specimens, where you can find our bees, and see what types of fish live in the pond.

Donations help us to introduce new audiences to our world-class arts and learning programmes, through a diverse series of free events and open public spaces. Find out more at barbican.org.uk/supportus



Explore the Barbican's Edgelands

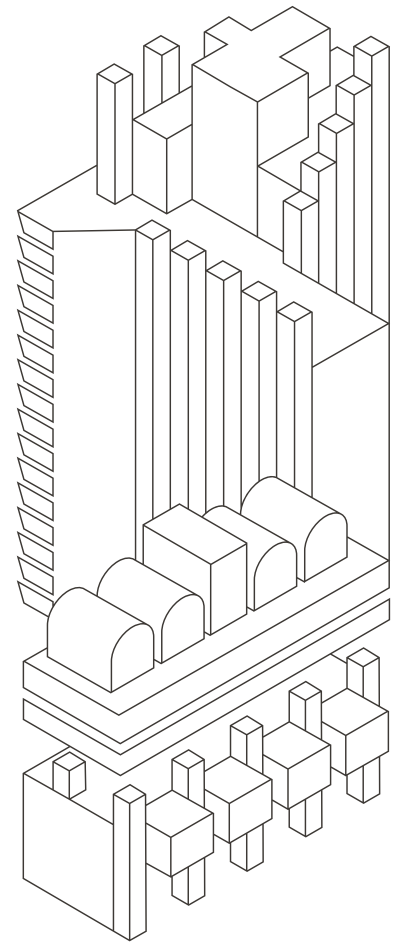


Discover our public spaces in a completely different way, with a free audio adventure that takes you into a new world of sound.

Don headphones and immerse yourself in *Edgelands*, where you'll discover a company of elusive characters who'll help you explore, examine, and reimagine the Barbican's architecture in a new way.

Created by Seth Scott with Hannah Bruce and Company, it's based on ideas of Utopia, and islands of sound.

Start your journey by downloading the *Edgelands* app onto your smartphone or tablet. Or borrow a device and headphones from the top floor of the Barbican Shop on level G.



Get technical

Take the Barbican with you everywhere, with our brand new Technical range.

The range is based on an isometric illustration of the Barbican. A composite of Brutalist features that can be found around the Barbican estate and centre, the clean lines and paired back colour palette are reminiscent of an architectural blueprint.

The range includes tea towels, tote bags, socks, notebooks, and T-shirts, and is available in the shop or online.

A City sun trap

When the sun's out, London goes outside. One of the best ways to see the city is bathed in sunshine, with views across its stunning architecture.

The terrace at Bonfire, our restaurant and bar, is a fantastic sun trap with views over the Lakeside to St Giles Cripplegate, one of the few remaining medieval churches in the City.

Grab a bite to eat from the casual menu and a drink from the range of craft beers and cocktails, then soak up the rays – and the view.



Barbican YouTube channel

Dig a little deeper with exclusive performances, short films, talks and interviews with artists on our YouTube channel. From the Ukulele Orchestra of Great Britain covering *Highway to Hell* to Marcus du Sautoy interviewing *The Encounter* director Simon McBurney, there's plenty to discover.

Booking

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

By telephone 0845 120 7511
Open 10am–8pm, Mon–Sat;
11am–8pm, Sun and bank holidays

In person
Barbican Centre
Silk Street, London
EC2Y 8DS

Advance Box Office open 10am–9pm,
Mon–Sat;
12 noon–9pm, Sun and bank holidays

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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