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Reflecting on Richter

**How Max
Richter is
working with
and inspiring a
new generation
of composers
from east
London**



© Camilla Greenwell



Max Richter Rhys Frampton

The music at the final concert of Max Richter and Yulia Mahr's *Sounds and Visions* weekend will be totally new. Created by students from east London with guidance and inspiration from Richter himself, it's the culmination of months of work.

The project is from the Barbican Box programme, which sees world class artists and companies work with us to curate a collection of items which help stimulate creativity in our partner schools. In the past we've worked with Soweto Kinch, Toeneelgroep Amsterdam, Bellatrix and Complicite.

For Richter and Mahr, *Sounds and Visions* sums up one of our central concerns – that creativity exists as a social project that can illuminate the lives of individuals and society as a whole, and that art exists beyond all boundaries.'

With this in mind, Richter's Barbican Box theme is 'reflections on yourself'. Working with renowned music educationalist Paul Griffiths, Richter and Mahr chose ten items and asked students to come up with a musical work which tells stories about their life experience.

'The objects and materials inside this Box are intended to inspire students to make a piece of work about their own lives; a kind of musical autobiography,' he says.

'The Box this year is a mini opera and storytelling project that comes out of the participants' own experience. It aims for the participants to collect, record and listen to the sounds of their own world and incorporate this in to the musical material they create.'

The resulting compositions will be performed by the teenagers, alongside the Max Richter Quintet.

The showcase brings to an end a weekend of more than eighteen concerts, film screenings and installations chosen by Richter and Mahr. The pair say the programme typifies their 25-year partnership, encompassing 'all manner of collisions between sound and image' and their meeting points in today's culture.

Music chosen can be seen as reflecting Richter's own career – from the classical influences of Berio (with whom he studied in Italy) and Bach, to his film scores, such as for *Waltz with Bashir*, a live performance of which will be played by the Chineke! Orchestra.

Running alongside will be films including ode to the synthesiser, *I Dream of Wires*.

Plus, they've invited the likes of Footstep producer Jlin, the London Syrian Ensemble, New York vocal ensemble Roomful of Teeth, saxophonist Colin Stetson's new project Ex Eye, and the mesmerizing minimalism of Caterina Barbieri.

It's a packed schedule with plenty to reflect on.

Sounds and Visions
11-14 May

See page 9 for details

Go online to find out more about joining or supporting our Creative Learning work.



What's in the box?

Among the items Richter chose to fit the theme of 'reflections on yourself' are:

A kalimba

Students are asked to explore ways to create variety within the music while using the kalimba's limited number of notes. Richter says he included this simple instrument because 'it requires no training to play it (at least in a simple way) and is accessible to any musician to play.

A Zoom H1

Groups will use this handheld, portable recording device 'to capture not just "music" but also experience, environment, text, data, conversation, and the evolution of musical elements,' suggests Richter. The recordings of sounds such as an empty playground, staff room, or gym will be used as a creative spark from which to write a song celebrating the everyday.

PO-12 drum machine

Most people are familiar with the sounds from this pocket-sized piece of kit. Classes will rap or sing personal stories over the rhythmic loops.

Small mirror

As Richter, says, 'The mirror asks you to reflect on your own place in the world.'

Cracklebox

Groups will use this to explore non-pitched noise sound making – a different experience to what we tend to think of as "traditional" music.



Icons from the Barbican box

The African cinema revolution

Newly-free from French colonial rule, directors from Morocco, Mauritania, Senegal and Niger picked up cameras and began to overturn years of misrepresentation on film.



Touki bouki (1973) by Djibril Diop Mambety

After years of being 'spoken for' by Western directors, filmmakers in France's former colonies were finally able to tell their own stories, to reclaim control of their own images – and, by extension, identities.

Until this point, the majority of films shot in nations under French colonial rule were strictly controlled by Paris, and input from local filmmakers minimized. Similarly, in France, films containing anti-colonial content were censored; with Rene Vautier - director of *Afrique 50* (1950) and the self-described 'most censored director in France' – ending up in jail.

Some African filmmakers were admitted to the top French film school, IDEHC, but even then graduates such as Paulin S Vieyra were refused permission to film in their home nations. He was allowed, though, to shoot in France, and the film he made instead – *Afrique sur Seine* (1955) – affects a playful role-reversal by turning an ethnographic lens on Paris and Parisians.

In the independence era these restrictions no longer applied and film became an important part of efforts by African artists and intellectuals to counter existing misrepresentations and to articulate local identities, cultures and histories undermined by years of colonial rule.

But the situation was complex. Many of the debuts that occurred in these years happened with the support of the French Ministry of Cooperation – for financing, production facilities and distribution – which was sometimes contingent on script approval. Later, some filmmakers such as Ousmane Sembène, would reject the Ministry's assistance, and accuse it of imperialism.

Nevertheless, these were years of great creativity, and the work of these pioneering directors offers a fascinating glimpse of life in these newly-independent nations, and shows them using and embracing this powerful art form to finally tell their own stories in screen.

Films such as *Soleil O* (1970) and *Si Moh, The Unlucky Man* (1971) are also some of the first to put the immigrant experience of France front and centre, and as such offer a valuable corrective to those of the Nouvelle Vague, where immigrants are pushed to the margins, or indeed, entirely absent.

Returning the Colonial Gaze

2-29 May

Part of *The Art of Change*

See page 11 for details



Unmissable directors

Med Hondo

After immigrating to France from Algeria in 1959, Hondo trained as an actor and by 1966 had his own company, producing plays relating to the experience of people of colour. In the late-60s he explored TV and film, making his directorial debut with *Soleil O* in 1970 – to great critical acclaim. He’s directed eight films, and frequently works dubbing English language films into French.

René Vautier

Former French Resistance fighter and Communist Party member Vautier was assigned to West Africa to make an educational film. But, appalled by what he saw: the “lack of teachers and doctors, the crimes committed by the French Army in the name of France, the instrumentalisation of the colonized peoples”, he made *Afrique 50*, widely regarded as the first French anti-colonialist film. He went on to work on more than 180 films covering subjects such as racism, the Algerian conflict, women’s rights and apartheid.

Moumen Smihi

One of the most important Arab filmmakers working today, Smihi was born in the Moroccan city of Tangier at the end of the Second World War. The city’s cosmopolitan make-up imbues his work, which is politically fearless, yet quietly radical.

Djibril Diop Mambéty

Mambéty’s first feature, *Touki Bouki* (1973), received the International Critics Award at Cannes Film Festival, and provided him international recognition. Unlike many of his contemporary African Francophone directors, he preferred surrealist, non-linear story-telling to realist narratives.

Jean Rouché

French ethnological filmmaker Rouché invented the term *cinéma vérité*, spending most of his career making documentaries in west Africa. Often dogged by his association with the former colonial power, he attracted criticism from the likes of Sembène, who accused him of filming Africans as if they were insects. Yet most of his work was collaborative, usually with his long-term creative partner Damouré Zika, with whom he made over 80 films.



Unexploded Ordnances (UXO) gives visibility to older people © Theo Cote

Exploding our old age myths

The invisibility of the over-65s in Western society is a huge waste of potential say Split Britches, who have decided to blow things up.

When was the last time you saw twelve people aged over 65 on stage? Or heard an opinion in the media from someone over retirement age about anything other than pensions?

Stop to think about it and it’s a reminder of the invisibility of almost a fifth of the British population.

Political narrative about the ‘burden’ of an ageing population and intergenerational conflict over housing mean the image of older people in Western society is pretty bad. And we’re all the poorer for it, say Split Britches founders Lois Weaver and Peggy Shaw.

Now both in the ‘retirement age’ bracket but showing no sign of stopping work, the pair are employing their trademark approach of using performance to work through their own life challenges. Their latest production *Unexploded Ordnances (UXO)* is inspired by *Dr Strangelove*, and aims to give a voice to older people. The title refers to unexploded bombs or shells that never went off – and are often buried. The two realised the term was an excellent metaphor for unexplored potential in older people.

‘We’d been working with older people and found this huge source of enthusiasm, energy and intelligence born out of experience; and it was all wasting away,’ says Weaver.

‘We thought: “how can we provide visibility to these people as a living resource, but also how can we engage them to participate?”’

With almost 40 years’ experience working for the visibility of women and minority groups, Split Britches were well equipped to tackle the challenge. Workshops at the Barbican with older people followed, and the piece took shape.

‘Isolation works both ways,’ says Weaver. ‘Elders get isolated and cut off, but society gets isolated and cut off from elders too. These people are incredibly active and engaged. Particularly among Baby Boomers there’s a sense that retirement is an added amount of time to do things they never had the chance to before. But they don’t always have the opportunities to contribute.’

A key way to resolve this isolation problem is for different generations to talk to each other, she says.

‘We have got to learn to talk to people who don’t agree with us; to explore new ideas and to learn from each other – to hear from people who know more about something than you do, whether they’re older or younger.’

Now that sounds like bomb-proof logic.

Unexploded Ordnances (UXO)
15-19 May

Part of *The Art of Change*

See page 8 for details

now

The music they tried to ban

Just over 30 years ago, a group of Washington campaigners tried to ban a list of songs they deemed inappropriate for children. Now, an audio-visual trio will perform music inspired by the list.

It sounds like a bad Western film, but the Filthy Fifteen was, in fact, a list of songs deemed in 1985 to be so corrupting to USA youth that they should be banned.

In drawing up the list, the Parents' Music Resource Center (PMRC) were accused of trying to censor free speech by demonising music by the likes of Madonna, Prince, Cyndi Lauper, Def Leppard and Mötley Crüe.

Today such a move appears futile, but the topics of censorship, taste, free speech and the content that young people are exposed to, remain just as hotly debated.

'It feels like the world is a completely different place today,' says Joby Burgess, of audio-visual-percussion collaboration Powerplant.

'There's much less social comment in certain mainstream music and mainstream song than there was 30, 40 or 50 years ago.

'Back then there were hugely famous, popular albums, such as Marvin Gaye's *What's Going On?*, which explicitly make reference to what was happening to America in the late 60s and early 70s.

'There's not really much work on that level which has such a wide vision. Grime and hip hop artists continue to speak about their environment, but in the more mainstream world it happens a lot less often than it used to.'

Burgess's xylosynth (an electric percussion instrument, hit with mallets but capable of triggering midi sounds) is the focal point of trio Powerplant, which blends percussion, electronics, sound design by Matthew Fairclough and visuals by Kathy Hinde. They explore the PMRC's impact and other controversial uses of music in a powerful and political programme focussed on Nicole Lizée's *The Filthy Fifteen*.

'The PMRC left an indelible mark on music, but possibly not in the way it intended,' says Burgess. 'There's the black and white "Parental Advisory" stickers, but there's also an awful lot of references to the PMRC across many artists' works: everyone from Eminem to Frank Zappa.'

Could there be a Filthy Fifteen situation today, where music is restricted due to its content? It's testament to how much things have changed that there's something of a head-scratching pause before Burgess answers. 'I don't think so – not for music, anyway. I think the content of some computer games is more vehement than much of the music that's produced.'

Powerplant: The Filthy Fifteen

1 May

Part of the Art of Change

See page 13 for details.

Make something of Craft Week



Phil Cuttance's vases © Martina Lang

May is London Craft Week, when the city will be bursting at the seams with makers, designers, artisans and enthusiasts.

If all that creativity has inspired you to have a go at learning something new, try your hand at one of the workshops in our *Make!* season, in partnership with *Crafts* magazine.

Until 3 June we're running courses, talks and installations on the theme of craft, and exploring traditional skills with a modern twist.

Explore bike building, through a showcase and panel talk featuring Woman's Hour Craft Prize finalist, Caren Hartley.

Discover an innovative way of creating art with polystyrene, with Silo Studio's crash course in Not So Expanded Polystyrene (5 May). Through steaming in fabric moulds, the material normally associated with packaging takes on new life, creating distorted and beautiful shapes.

Or join weaver Christabel Balfour for a series of workshops (13-27 May) which take you from the basics of setting up a loom to advanced techniques such as building shapes, blending colours and creating texture with soumak and rya knotting.

Balfour will also be at the Barbican from 9-13 May, live-weaving her response to artist Yto Barrada's current exhibition in *The Curve, Agadir*.

Try a very current craft with designer/maker Phil Cuttance's jesmonite stone vase workshops (2-3 Jun). The composite material that combines plaster and cement with water-based plastic resin produces extremely natural-looking results to take home.

Make!

Until 3 Jun, various dates

Find the full programme and book at barbican.org.uk/make



Last year's Young Visual Arts Group showcase. © Camilla Greenwood

Another kind of artists' view

Young artists will showcase work created in response to our exhibition *Another Kind of Life: Photography on the Margins* at a special event which takes over the centre's public spaces.

The Barbican's Young Visual Arts Group looked at the issues raised by our photography exhibition, such as engagement with communities, gentrification and the loss of spaces for communities on the edges of societies.

Mentor, artist Jordan MacKenzie's own work chimes with these themes. He and the Creative Learning team invited artists such as Antonio Roberts, and Hunt & Darton to share advice on their creative processes and experience of preparing exhibitions. Barbican gallerists also shared their knowledge with the group.

The showcase will take over the Barbican's public spaces. The young artists have been learning how to show their work in a temporary space, which engages communities - dovetailing their work's theme.

To find out what the group has created and curated, explore the Barbican Centre during the showcase - and discover some bright new talents at the same time.

Young Visual Arts Group Showcase: Common Ground
19-20 May

Art & Design

Until 20 May, The Curve
Yto Barrada: Agadir
The Art of Change

For her Curve commission, Yto Barrada takes as her starting point a surreal text about the devastating earthquake in Agadir, Morocco, in 1960, exploring how a city and its people might address the process of reinvention following disaster.

5 + 12 May, The Curve
Yto Barrada: Agadir
Performance

On selected Saturdays throughout the exhibition, a series of live performances by actors from Guildhall School of Music & Drama will take place in the space.

Thu 17 May, Frobisher Auditorium 1
Architecture on Stage:
Yto Barrada and
Jean-Louis Cohen

Join artist Yto Barrada and renowned architect and architectural historian Jean-Louis Cohen for the annual John Edwards Lecture, discussing the multiple narratives of the history of modernist architecture in Morocco.

Until 27 May 2018, Art Gallery
Another Kind of Life:
Photography on the Margins
The Art of Change

Uncover the stories of those living on the fringes of society through the work of 20 photographers who spent months, years or even decades with their subjects.

Thu 10 May, Theatre
de Vylder Vinck Taillieu

Mon 21 May, Milton Court
Diener & Diener

Thu 31 May, Frobisher Auditorium 1
Ahrends, Burton and Koralek



Seiji Kurata, *Sister Akane, at home, laughing. Ikebukuro, Honcho*, from *Flash Up*, 1977 © Seiji Kurata, Collection of Mark Pearson, Zen Foto Gallery



Art Gallery Podcast

Subscribe to the Barbican Art Gallery podcast for our upcoming series exploring some of the stories behind the photographs in the *Another Kind of Life* exhibition.



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 *Another Kind of Life* for just £5

Theatre & Dance



Julie Cunningham & Company

14 Apr–5 May, Theatre
Complicité/Simon McBurney
The Encounter

The Encounter wowed audiences here in 2016. Following a hit Broadway run and international tour, 'one of the most fully immersive theatre pieces ever created' returns (*New York Times*).

10–13 May, The Pit
Julie Cunningham & Company
Sarah Kane's Crave

From 'a choreographer who's definitely one to watch' (*Evening Standard*), Cunningham's powerful new production of Kane's Crave features four dancers and four actors who meticulously connect movement with spoken word.

Sun 13 May, The Pit
Julie Cunningham Workshop

Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy. Save 30 words copy.

15–19 May, The Pit
Split Britches
Unexploded Ordnances (UXO)
The Art of Change

Combining a *Dr Strangelove*-inspired performance with a daring forum for public conversation, this show explores ageing, anxiety, hidden desires and how to look forward when the future is uncertain.

19–20 May, Frobisher Rooms
Weekend Lab: Split Britches

Artistic Director of Split Britches Lois Weaver leads a Weekend Lab which offers an intimate insight into the performance-making strategies of the legendary feminist theatre company.

16–19 May, Theatre
The Royal Ballet
Elizabeth

Former Principal of The Royal Ballet Zenaida Yanowsky is Elizabeth I in this dynamic exploration of her life and loves. An opulent work that weaves dance, music, text and song.

25–26 May, The Pit
Barbican Young Poets
A Change is Gonna Come
The Art of Change

In the spirit of experimentation the Barbican Young Poets join dancers from Boy Blue. Expect an electrifying collaboration under the artistic and creative direction of Jacob Sam-La Rose and co-founders Michael 'Mikey J' Asante and Kendrick 'H2O' Sandy.

'We're finding a lot of lightness and celebration in Crave'

After ten years with Merce Cunningham and three with the Michael Clark Company, dancer-turned-choreographer Julie Cunningham is embarking on a way of working that's new to her: her production of Sarah Kane's Crave will be all-female.

'I wanted to work with all-female performers because I've always worked for male choreographers and been in studios where it's a very male-dominated place,' she says. 'I was interested to see what it felt like if it was female-led and a female workspace; how that affected me, what happened in the room and how people felt. It's something I've not been able to do before.'

The opportunity to experiment in this way is supported by the Barbican, which gave Cunningham use of The Pit space for research and development (R&D).

'It's been really helpful,' explains Cunningham, whose *To Be Me* was at the Barbican in 2016. 'It's so important to have the chance to try different ideas but know that people will see the results – it's not just playing around.'

She adds, 'When people think about Sarah Kane they think about depression or something that's shocking or graphic. But we're finding a lot of lightness and celebration of life and joy within Crave. Something I really love about it is that it shows every possible outcome of human experience from the lowest of the low to the highest heights and everything in between.'

Cunningham pauses.

Laughs.

'And now I have to communicate that in movement.'

Sarah Kane's Crave
 10-13 May



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

Contemporary Music

All concerts take place in the Barbican Hall unless otherwise stated

Sounds and Visions A weekend curated by Max Richter and Yulia Mahr

Fri 11 May 7.30pm

Max Richter: *Infra* + Kaitlyn Aurelia Smith + Jlin

A rare presentation of Richter's elegiac audio-visual piece *Infra* is preceded by performances from Kaitlyn Aurelia Smith and Jlin.

Sat 12 May 2pm, St Luke's

Will Gregory Moog Ensemble + Vikingur Olafsson

The compositions of Bach are reimagined for the 21st century, first by acclaimed Icelandic pianist Vikingur Olafsson, followed by interpretations of his orchestral work arranged for synthesizer.

Sat 12 May 4.30pm

London Syrian Ensemble

A collective of Syrian musicians, all alumni of the Damascus Conservatoire and current UK residents, present a joyous performance of traditional and classical music from the region.

Sat 12 May 8pm

BBC Symphony Orchestra: Ives, Berio, Richter + Colin Currie: Reich

BBCSO, Andre de Ridder and Colin Currie Group guide us through Max Richter's most important influences – including his mentor, Luciano Berio – before the London premiere of his piece *Three Worlds*.

Sun 13 May 2pm, Milton Court Concert Hall

Ex Eye + Caterina Barbieri

Saxophonist Colin Stetson's new project Ex Eye combines metal and avant-jazz, while composer Caterina Barbieri brings together influences from classical minimalism and electronic music in her analogue synth compositions.

Sun 13 May 5pm, St Giles' Cripplegate

Roomful of Teeth + Claire M Singer

Vocal ensemble Roomful of Teeth perform Caroline Shaw's exhilaratingly unconventional *Partita for 8 Voices*, after a performance by organist and composer Claire M Singer.

Sun 13 May 7.30pm

Chineke!: *Waltz with Bashir*

Orchestra, conducted by Fawzi Haimor, perform Max Richter's score for the darkly moving animated film *Waltz with Bashir*.

Mon 14 May 7.30pm

Barbican Box Music Showcase with the Max Richter Quintet

Having worked with this year's Barbican Box – curated by Max Richter – young artists from across east London present new music inspired by the tools, sounds and inspiration from inside.



Waltz with Bashir



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)

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Kronos Quartet and Trio da Kali © Lenny Gonzalez

Tue 15 May 7.30pm

Mary Chapin Carpenter + Emily Barker

Country songsmith and storyteller Mary Chapin Carpenter presents an intimate evening of performance, featuring songs from her latest album *Sometimes Just The Sky*.

Fri 18 May 7.30pm

Kronos Quartet with Sam Green and Trio da Kali

Take a look back at the career of Kronos Quartet with filmmaker Sam Green's live cinema performance piece *A Thousand Thoughts*, before the ensemble perform alongside Malian supergroup Trio da Kali.

Mon 21 May 7.30pm

Susanne Sundfør Music For People In Trouble AV

Classically-trained singer-songwriter Susanne Sundfør combines influences from folk and synthpop, presenting songs from her latest album *Music for People in Trouble*.

23&27 May 7.30pm

Ben Folds and a Piano + Matt Holubowski

Cult favourite Ben Folds presents a stripped-back performance of favourites from his back catalogue, from songs by the Ben Folds Five, to his more classical-leaning compositions.

Fri 25 May 7.30pm

Field Music with the Open Here Orchestra

The Sunderland brothers bring their brand of brilliantly weird pop to the Hall, as the Open Here Orchestra help lift their music even further into the stratosphere.

Sat 26 May 7.30pm, LSO St Luke's

Charles Watson

Slow Club's Charles Watson presents a set of literary lo-fi, performing songs from his first solo outing, *Now That I'm A River*.

Sat 26 May XXpm

Actress + London Contemporary Orchestra + Duval Timothy and Silvia Kastel

Hazy electronica goes orchestral as Actress and the LCO present the latest iteration of their ever-evolving collaboration, alongside performances from Duval Timothy and Silvia Kastel.

Mon 28 May 7.30pm

Nils Lofgren: 50 Years... Up the Road

Nils Lofgren, a member of Bruce Springsteen's E Street Band, shares an evening of song and stories from the road, accompanied by multi-instrumentalist Greg Varlotta.



xxxxxxx

New releases

From Fri 4 May

Lean On Pete¹⁵

Andrew Haigh follows *45 Years* with the story of Charlie, a lonely teenager who finds purpose and solace on the race tracks caring for an overworked horse Lean on Pete.

From Fri 11 May

How to Talk to Girls at Parties[#]

Based on a short story by Neil Gaiman, this film tracks an alien who breaks away from her group, ending up in the most dangerous place in the universe: Croydon.

From Fri 11 May

Redoutable[#]

Michel Hazanavicius's biopic tells the story of the marriage of revered filmmaker Jean-Luc Godard (Louis Garrel) and his young starring lady Anne Wiazemsky in the late-1960s.

From Fri 18 May

Jeune Femme[#]

Laetitia Dosch explodes on to the screen as Paula – a chaotic, impulsive young woman – in director Léonor Serraille's livewire character study and sensational feature debut.

From Fri 25 May

The Breadwinner[#]

From the mastermind behind *The Secret of Kells* comes this story of a headstrong young girl in Afghanistan who disguises herself as a boy in order to provide for her family.

From Fri 25 May

Solo: A Star Wars Story[#]

During an adventure into a dark criminal underworld, Han Solo meets his future co-pilot Chewbacca and encounters Lando Calrissian years before joining the Rebellion.

Special events and seasons

Tue 1 May, Cinema 2

Antonia's Line¹⁵⁺ + Presentation by Jeroen Lamb Science on Screen

This Oscar®-winning film tells the story of Antonia, who establishes and nurtures a close-knit matriarchal community. Accompanied by a presentation on unconscious gender bias in science from Professor Jeroen Lamb.

Wed 2–Wed 30 May, Cinema 3

Returning the Colonial Gaze The Art of Change

This five-part season focuses on the relationship between French and Francophone African cinema, showcasing work which contests the colonial gaze or turns it back on France itself.

Sat 12 May 4pm, Cinema 2

A Question of Silence[#] + intro by Split Britches

This controversial and highly-acclaimed Dutch drama tells the story of three women, strangers to each other, who brutally murder the manager of an Amsterdam boutique.

Sun 13 May 4pm, Cinema 1

Underground + live musical accompaniment by Neil Brand London Nights

An extraordinary tale of jealousy, murder and a fatally flawed love triangle, set in and around the London Underground of the 1920s.

Tue 22 May 6.45pm, Cinema 2

Adrian Wootton's Hollywood Legends: Audrey Hepburn

Adrian Wootton OBE, CEO of Film London, uses extensive clips and slides to illustrate his talk on Audrey Hepburn, one of the most stylish and appealing British actresses ever.

Members only event.



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

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Join Young Barbican and get tickets to new releases for just £5 (Mon–Thu)

Tue 22 May 8.30pm, Cinema 3

**Charade^{PG} + intro
by Adrian Wooton**

Audrey Hepburn plays a widow pursued by her deceased husband's former partners in crime. Along comes a knight in shining armour (Cary Grant) – but is all he seems to be?

Thu 24 May 2pm, Cinema 2

**Exhibition on Screen:
The Impressionists and
The Man Who Made Them^U**

Afternoon Arts

The work of Cezanne, Monet, Degas and their compatriots go for tens of millions. Discover who they really were with unique access to a major exhibition of Paul Durand-Ruel's collection.

Thu 24 May, Cinema 1

Columbus[#]

Architecture on Film

When a renowned architecture scholar falls suddenly ill during a tour, his son Jin finds himself stranded in Columbus, Indiana, a small Midwestern city celebrated for its significant modernist buildings.

Fri 26 May 3.30pm, Cinema 2

**La La Land^{12A} + ScreenTalk
with Justin Hurwitz**

Oscar® Winning Scores

This musical masterpiece follows a pair of dreamers (Ryan Gosling, Emma Stone) as they embark on a whirlwind romance. Accompanied by a ScreenTalk with Academy Award winning composer Justin Hurwitz.

Fri 26 May 6.40pm, Cinema 2

Guy and Madeleine[#] + Intro

Oscar® Winning Scores

Featuring a dazzling score, Damien Chazelle's (Whiplash, La La Land) first film follows a pair of lovers who seem destined to be together. With introduction by composer Justin Hurwitz.

Performance Cinema

Thu 3 May 7.15pm, Cinema 2

Manon^{12A}

Royal Opera House Live

Set to music by Massenet, Kenneth Macmillan's powerful telling of *Manon* follows a pair of not-so-innocent young lovers as they tangle with the toast of Paris, inviting dangerous consequences.

Tue 8 May 6pm, Cinema 2

Don Pasquale[#]

Teatro Alla Scala

An old bachelor decides to marry and produce an heir to spite his disobedient nephew. But Pasquale's chosen bride, soprano Rosa Feola, isn't who she seems.

Thu 10 May 2pm, Cinema 2

**Opera Australia's Madama
Butterfly on Sydney Harbour^{PG}**

Afternoon Arts

Handa Opera dazzles in this encore screening of Puccini's tale of love and honour performed on the magnificent water stage, against a backdrop of the Sydney Opera House.

Thu 10 May 7pm, Cinema 2

Macbeth¹⁵

National Theatre Live

Ruthlessly fighting to survive, the Macbeths are propelled towards the crown by forces of elemental darkness. Rory Kinnear and Anne-Marie Duff star as Shakespeare's cut throat duo.

Wed 16 May 6.15pm, Cinema 2

An American in Paris[#]

Coming from London's West End and featuring the gorgeous music of George and Ira Gershwin, this breathtaking musical tells the impassioned story of discovering love in the 'City of Light'.

Sun 20 May 2.30pm, Cinema 2

Cat on a Hot Tin Roof¹⁵

National Theatre Encore

Sienna Miller, Jack O'Connell, and Colm Meaney star in Tennessee Williams' masterpiece. On a steamy night in Mississippi, a family gather at their cotton plantation to celebrate Big Daddy's birthday.



**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

Families

Every Saturday 11am, Cinema 2

Framed Film Club

Our screenings for 4–11 year olds this month includes underwater fun in *A Turtle's Tale: Sammy's Adventure*, and a trip to the *Land of the Dead in Coco*.

Sat 26 May 10am, Cinema 2&3 foyer

Framed Film Club Workshop

Come along for a free drop-in creative session from 10am. This month's workshop is themed around our film this week; *The Care Bears Movie*.

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.

Classical Music

All concerts take place in the Barbican Hall unless otherwise stated

Los Angeles Philharmonic International Associate Residency

Wed 2 May 7.30pm Los Angeles Philharmonic/ Dudamel

To open their three-concert residency, the LA Phil perform Shostakovich's Fifth Symphony and Varèse's *Amérique*, each offering radically different perspectives on 20th-century music history.

Thu 3 May 7.30pm Los Angeles Philharmonic/ Dudamel: Place The Art of Change

Place is a modern-day oratorio re-tracing and re-imagining the maps of modern America – a country at the crossroads where intersections of destiny and gentrification meet history and personal experience.

Fri 4 May 11am Tuning into Change with Gustavo Dudamel The Art of Change

Dudamel rehearses the National Youth Orchestra of Great Britain's Inspire Orchestra and Youth Orchestra of LA members, before unveiling *Tuning into Change*, a youth manifesto for the future of the arts.

Fri 4 May 7.30pm Los Angeles Philharmonic/ Dudamel

Gustavo Dudamel conducts Leonard Bernstein's *Chichester Psalms* and Beethoven's Ninth Symphony in a gloriously uplifting collaboration between the LA Phil and the London Symphony Chorus.



Gustavo Dudamel © Vern Evans

Tue 1 May 7.30pm, Milton Court Powerplant: The Filthy Fifteen The Art of Change

The Filthy Fifteen is based on fifteen songs banned as obscene in 1985 and combines visuals, bold new approaches to composition and the sonic virtuosity of Joby Burgess's Xylosynth.

Fri 4 May 1pm, LSO St Luke's ECHO Rising Stars: Tamás Pálfalvi (trumpet)

Pálfalvi's charismatic programme is an eartickling mixture of lyrical melodies and tongue-twisting fireworks – from the poetry of Enescu's *Légende* to folk-inspired pieces by Bartók.

Fri 4 May 7.30pm, Milton Court BBC Singers: Handel

Sofi Jeannin conducts three of Handel's *Coronation Anthems* and *Dixit Dominus* with BBC Singers and St James' Baroque. Stephen Farr joins for Handel's delightful *The Cuckoo and the Nightingale Organ Concerto*.

Sat 5 May 7.30pm Dunkirk: Our Finest Hour

Join the BBC Big Band for a unique celebration of the momentous turning point of World War Two in words and music, including Ron Goodwin's classic score to *Battle of Britain*.

Wed 9 May 7.30pm BBC Symphony Orchestra/ Rustioni

A programme of vivid colours and evocative sounds: the BBC SO perform Respighi's *Pines of Rome* and the UK premiere of Avner Dorman's *Mandolin Concerto*.

Thu 10 May 7pm The Gold Medal

The Guildhall School's most prestigious prize for musicians. This year is the turn of the instrumentalists, who will perform a concerto with the Guildhall Symphony Orchestra conducted by James Judd.



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

Fri 11 May 12.30pm, LSO St Luke's
LSO Discovery Free Friday
Lunchtime Concert

LSO Sub-Principal Second Violin Sarah Quinn continues LSO Discovery's celebration of women in music with folk-inspired duos by Judith Weir, the first female Master of the Queen's Music.

Free event

Fri 11 May 7pm, City of London
School for Girls

BBC Singers: Come and Sing

Develop your vocal skills in a lively and interactive workshop led by professional vocal coach Mary King and members of the BBC Singers singing excerpts from Elgar's *The Dream of Gerontius*.

Wed 16 May 7.30pm

BBC Symphony Orchestra:
The Dream of Gerontius

The BBC SO season ends Elgar's *The Dream of Gerontius*, featuring Alice Coote, Stuart Skelton, Alan Ewing and the BBC Symphony Chorus under the baton of Sakari Oramo.

Thu 17 May 5pm, Milton Court

Jonas Kaufmann in
Conversation

Ahead of his concert with the BBC Symphony Orchestra, Jonas Kaufmann shares his expertise and advice with young singers from the Guildhall School of Music & Drama.

Thu 17 May 7.30pm

London Symphony Orchestra/
Tilson Thomas

The LSO, led by Conductor Laureate Michael Tilson Thomas, draws out the luminous sounds and epic narratives of Sibelius' Sixth and Seventh Symphonies and Violin Concerto, with soloist Janine Jansen.

Fri 18 May 1pm, LSO St Luke's

BBC Radio 3 Lunchtime Concert:
Academy of Ancient Music

In the first of four concerts the Academy of Ancient Music journeys through chamber music from Central Europe in the 17th and 18th centuries, starting with Bach, Handel and Telemann.

Sat 19 May 7.30pm

Kaufmann Sings
Four Last Songs

One of the great voices of our age, Jonas Kaufmann sings Strauss's hauntingly beautiful *Four Last Songs* with the BBC Symphony Orchestra.

Sun 20 May 7pm

London Symphony Orchestra/
Tilson Thomas

Michael Tilson Thomas conducts chorus and orchestra in the vast creation that Beethoven considered his greatest achievement – the *Missa Solemnis*.

Tue 22 May 7.30pm

Britten Sinfonia/Adès:
Beethoven Symphony Cycle

Thomas Adès conducts Beethoven's ever popular Fifth Symphony alongside the poignant Fourth and the London premiere of Gerald Barry's Piano Concerto written specifically for, and performed by Nicolas Hodges.

Wed 23 May 7.30pm, Milton Court

Britten Sinfonia: Thomas Adès
plays Beethoven

Thomas Adès takes a seat at the piano alongside tenor Allan Clayton in this chamber concert which complements the symphony cycle and showcases Beethoven and Gerald Barry in a more intimate setting.

Thu 24 May 7.30pm

Britten Sinfonia/Adès:
Beethoven Symphony Cycle

For Thomas Adès, Gerald Barry's 'ferociously objective' music is a natural partner for Beethoven. Here the Sixth Symphony is juxtaposed with Barry's passionate account of Henry II's conquest of Ireland.

Fri 25 May 1pm, LSO St Luke's

BBC Radio 3 Lunchtime Concert:
Academy of Ancient Music

Enjoy energetic, vibrant Baroque and early Classical music in the second instalment of the Academy of Ancient Music's four-concert series, to include choral music by Handel.

Mon 28 May 7.30pm, Milton Court

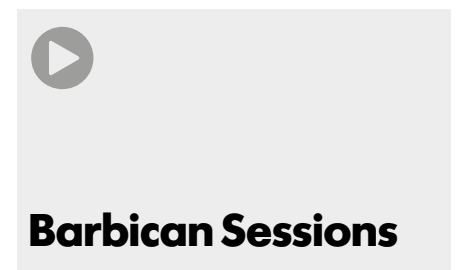
Iestyn Davies and Fretwork

Accompanied by the delicate sounds of viol consort Fretwork, Iestyn Davies offers a fascinating combination of Michael Nyman and Purcell in the intimate acoustic of Milton Court.

Thu 31 May 7.30pm

Academy of Ancient Music/
Nicola Benedetti

Marking the 250th anniversary of Telemann's death, the AAM welcomes Nicola Benedetti, who joins Richard Egarr and the ensemble for the first time performing concertos by Telemann and Vivaldi.



After-hours gigs in our iconic architectural spaces – recorded live and uploaded to our YouTube channel

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

22 Jun–2 Sep

Dorothea Lange: Politics of Seeing / Vanessa Winship

A double-bill of exhibitions to celebrate pioneering American documentary photographer Dorothea Lange who used her camera as a political tool to capture injustice, inequality and displacement during the Great Depression and beyond; and Henri Cartier-Bresson prizewinning British photographer Vanessa Winship whose poetic gaze explores the fragile nature of landscape and society in America and on the frontiers of Eastern Europe.



Vanessa Winship, *Untitled* from the series *she dances on Jackson*, 2011-2012 © Vanessa Winship



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



They Might Be Giants © Shervin Lainez

Wed 3 Oct, Barbican Hall
They Might Be Giants

The Brooklyn alt-rockers are back and their Dial-A-Song service is updated for the internet age. Previously recording songs onto an answering machine and publishing the number in newspapers, they've recently announced it'll return online; just in time for the release of a new album and a new tour. Expect classics, rarities from their nineteen-album back catalogue, and new material.



XXXXXX



xxxxx



Barry Humphries and Meow Meow © James Green

Date, Cinema
The Television will be Revolutionised

Channel 4's ground-breaking approach in the 1980s transformed the film industry. Through funding workshops and screening shorts by independent filmmakers from diverse backgrounds, it opened up an industry that was previously closed to anyone outside mainstream TV and film culture. See highlights from the collection, and understand why it was so important in this series.

Part of *The Art of Change*.

Various venues
Classical Music 2018–19

Three leading soloists, Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax, play as a trio in one of the highlights of the Barbican's 2018-19 Classical Music season. Elsewhere Professor Brian Cox teams up with the BBC Symphony Orchestra to take a fresh look at Holst's *The Planets*; BBC Young Musician winner Sheku Kanneh-Mason makes his Milton Court debut; the Vienna Philharmonic take on Mahler's Ninth, and the LSO celebrate Bernard Haitink's 90th birthday. There's far too much to highlight here – find out more online.

11-29 Jul, Theatre
Barry Humphries' Weimar Cabaret

Go back in time to 1920s Weimar Republic, that 'golden age of cabaret', with Barry Humphries and Meow Meow. Leaving behind his Dame Edna Everage alter-ego, Humphries' witty anecdotes and irreverent asides provide interludes to a treasure trove of songs and instrumentals by the likes of Kurt Weill, Friedrich Hollaender, Ernst Krenek and Erwin Schulhoff.

always

My favourite secret part of the Barbican is ...



Tour guide Stefania Domini tells us about a spot few people know

'One place few people seem to know about – even staff – is the Sculpture Court. It's the roof of the Concert Hall, and was planned for temporary installations commissioned by the Art Gallery. It was also used in 1982 for one of the first concerts the London Symphony Orchestra (LSO) played at the Barbican.

'When they were first building the Barbican estate as a residential development it was never intended to have such a large concert hall, but in the 60s it was decided to be home to two orchestras – the LSO and the BBC Symphony Orchestra, so they decided to double the size of the hall.

'I love the court because it's a quiet spot – it's so peaceful. In the summer it's lovely to take your lunch there. From the court you can see the Barbican towers and all the beautiful recurring patterns of the architecture, as well as the old London Wall. The court was featured in James Bond film *Quantum of Solace*, as the supposedly new MI6 headquarters.'

We run tours of the Barbican backstage and of the estate's architecture. Discover more online.



Rustic highlights

This collection's 'rust' effect is created by mixing particles from London metalworking workshops with gypsum and acrylic. The metal dust oxidation gives each piece a unique texture, varying in colour and intensity. The high variability of the process distinguishes the collection from mass produced homeware

This collection by Ariane Prin is part of a showcase of leading makers co-curated by *Crafts* magazine, including Irina Razumovskaya, Victoria Andrew, and Alan Oliver, as part of the Barbican Shop's *Make!* crafts season.

Leaving a lasting legacy

In 1994, Lincolnshire bricklayer Gordon Ireland got bored of listening to the usual pop radio as he worked, so flicked over to Classic FM and instantly fell in love.

The following year, aged 34, he'd booked a weekend trip to London and went to the Royal Opera House to see *La Bohème*, and the Barbican, to see Mahler's 9th Symphony. 'I'd never been to a classical concert before and was a bit nervous, but I loved it and I've never looked back,' he says. 'I've been coming ever since.'

Over two decades of concerts later, Gordon decided to help others enjoy what he's been loving about coming to the Barbican, and is remembering the centre in his will.

'I realised how much goes into the arts behind the scenes,' he says. 'I decided that when I go, I wanted to give something to help people in the arts. Hopefully it'll help other people to see some of the range of things I've seen.'

Learn how you can leave a legacy at barbican.org.uk/supportus or call 020 7382 6185

Uncover London at Night



Go on a journey through London at night with a new photography and film exhibition which opens at the Museum of London in May.

London Nights takes visitors through the city after sundown, from Soho to Sydenham, and the unexplored to the imagined, through a collection of 200 photos from the 19th century to today.

Discover a threatening side of night-time London, or see how Londoners work, rest and play after dark.

London Nights
5 May-11 Nov, Museum of London
Part of *Culture Mile*



Brutalist baking

Discover how to combine baking and brutalism at a new and unique workshop exclusively for Barbican Members.

The lucky members will head to KitchenAid's experience store in central London where KUFstudios will impart their expertise in making Flødeboller – a Danish classic made of soft Italian meringue on a marzipan base, covered in chocolate. They're like biting into a sweet, chocolate-covered cloud.

And yours will look like concrete. No, no, that's not a criticism – KUFstudios' experts will teach you how to make your Flødeboller look like the Barbican's building material.

Other membership benefits include exclusive events, priority booking, access to the Members' Lounge, special offers and no booking fees.

Members' Brutalist Flødeboller Masterclass

19 May

Become a member at barbican.org.uk/membership

A delicious start to curtain-up

Pre-theatre dinner can sometimes be stressful: rushing through courses and hoping to get the bill before the performance starts.

Leave your timing worries behind at our modern Italian restaurant, Osteria, which offers a pre-theatre menu served in plenty of time to have you at your seat with a refreshment before curtain-up.

With views over the Barbican Lakeside and fountains, and a cocktail list featuring Italian classics, it'll give you a taste of the continent before you're transported to a world of drama.



Booking

Online booking with seat selection and reduced booking fee at [barbican.org.uk](https://www.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](https://www.barbican.org.uk)



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