

For release: Monday 8 January 2018

## Barbican marks beginning of 2018 The Art of Change season with announcement of first major UK solo exhibitions for Dorothea Lange and Vanessa Winship, feminist film season and new YouTube film series

Pioneering photographers **Dorothea Lange** and **Vanessa Winship** will have their first major UK solo exhibitions at the Barbican as part of its 2018 season **The Art of Change**, the international arts centre announced today. The season, which spans visual arts, theatre, music, dance and film, explores the dialogue between arts, politics and society with Lange and Winship's compelling bodies of works addressing the human impact of migration, displacement and economic recession.

One of the most influential photographers of the 20<sup>th</sup> century, the American documentary photographer Dorothea Lange's exhibition **Politics of Seeing** will include her legendary images of the devastating impact of the Great Depression on the American population, as well as rarely seen photographs of the internment of Japanese-Americans during the Second World War; while British contemporary photographer Vanessa Winship's show will bring together an outstanding selection of more than 150 photographs, many never seen before in the UK. Her work explores notions of identity, memory and history in border regions, all demonstrative of Winship's poetic gaze, which won her the prestigious Henri Cartier-Bresson prize in 2011. These two solo exhibitions, along with the group shows **Another Kind of Life: Photography on the Margins** opening in February and featuring **Bruce Davidson, Mary Ellen Mark, Larry Clark** and many more, and **Modern Couples: Art, Intimacy and the Avant-garde** in the autumn which includes, among others, bodies of work by **Tina Modotti and Edward Weston, Lee Miller and Man Ray** mark a stellar year for photography at the Barbican.

In the year of the 100<sup>th</sup> anniversary of the Representation of the People Act Barbican film season **Nevertheless She Persisted: Suffrage, Cinema and Beyond** will explore the global struggle for women's voices to be heard. Opening with **Chisholm '72 - Unbought and Unbossed**, which documents Shirley Chisholm, who ran to be the first black female president of the United States in 1972, **Nevertheless She Persisted** will close with a rare screening of **Delphine Seyrig's** 1976 prescient documentary **Be Pretty and Shut Up** (Sois Belle et tais toi) in which leading screen actresses discuss equality, representation and voice, still considered by many to be an industry failing, almost 50 years later.

Also screening are **Georgie Girl**, the story of Georgina Beyer, the first transgendered woman in the world to be elected to national office, **The Divine Order**, a light-hearted comic drama following the surprisingly recent suffrage efforts in Switzerland, **Enemies of Happiness** following Malalai Joya on the campaign trail in the run-up to the first democratic parliamentary election in Afghanistan for over 30 years, **Our Times, Rakhshan Bani Etemad's** documentary on the re-election of President Mohammad Khatami which focuses on the numerous women candidates who put their name into the pool of 2002 presidential hopefuls and **Leila and the Wolves** exploring the collective memory of Arab women and their hidden role in history.

Throughout the year, the Barbican will also present twelve new short films directed by emerging filmmakers in response to the themes explored by The Art of Change including community, activism, disability and identity.

From documentary and animation to spoken word and performance, the series, produced by creative video production agency The Smalls, will demonstrate a diversity of perspectives on social change. A new film will be released on the

Barbican's YouTube channel on the first Friday of each month throughout 2018 and be screened before selected new release films in the Barbican Cinema.

The first film, by illustrator **Amanda Eliasson**, responds to censorship with a hand-painted animated short and launches today: [youtube.com/barbicancentre](https://www.youtube.com/barbicancentre)

**Louise Jeffreys, Director of Arts, Barbican said:** *"The Art of Change presents world-class artistic responses to vital global issues including feminism, climate change and human rights, while providing a platform for voices currently underrepresented in the arts. This is the first time we have programmed work responding to a singular theme across all of our art forms and we hope our many audiences will enjoy The Art of Change's bold programme as it unfolds across Barbican stages, galleries, screens and public spaces throughout 2018."*

The first performance in The Art of Change programme is **Sir Simon Rattle** conducting the **London Symphony Orchestra** in the **European premiere** performance of **Genesis Suite** on 13 January. Featuring narration from **Simon Callow, Rodney Earl Clarke, Sara Kestelman** and **Helen McCrory**, the piece draws attention to the horrors of the Second World War by means of Biblical analogies. *Genesis Suite* is a major work written in 1940s America by a group of European émigré composers, all displaced from their homelands by persecution of war. This production is devised and presented by creative director **Gerard McBurney**, with visuals by award winning projection designer **Mike Tutaj**.

Previously announced highlights from The Art of Change programme include:

- **Taylor Mac** reframes the social history of America through three decades of song in ***A 24-Decade History of Popular Music: The First Act***, a no-holds-barred extravaganza of music, art, activism and entertaining mass ritual. The Pulitzer Prize-nominated performance, presented as part of **LIFT 2018**, chronicles how communities have historically grown stronger as they are being torn apart.
- **Jazz at Lincoln Center** re-creates the famous Benny Goodman 1938 Carnegie Hall concert – the first interracial concert at New York's prestigious Carnegie Hall, and a watershed moment in American music history.
- The UK premiere of ***The Town Hall Affair*** by New York's iconic theatre group **The Wooster Group**, which documents a raucous 1971 debate on Women's Liberation featuring Germaine Greer, Jill Johnston, Diana Trilling and Norman Mailer, that still reverberates today.
- A new Curve commission by Moroccan artist **Yto Barrada**, whose work investigates the subversive tactics and strategies of resistance that people develop to deal with everything from the mundanities of everyday life to shifts in power.
- Choreographer **Rhiannon Faith** shines a light on domestic abuse in ***Smack That (a conversation)***, an empowering and participatory performance highlighting human resilience. Faith's work with charity Safer Places underpins this show, which seeks to raise social consciousness around domestic abuse by supporting women to talk about it openly.
- **The Los Angeles Philharmonic** and **Gustavo Dudamel** perform the European premiere of American composer **Ted Hearne's *Place***. As part of the LA Phil's Barbican residency, 50 young people from across the UK and Los Angeles will create ***Tuning into Change***, a youth manifesto for the future of the arts. *Part of Sky Arts Art 50*.

### The Art of Change full programme information

*A number of projects in The Art of Change will form part of Art 50, a landmark project to commission 50 artworks that will explore what it means to be British in a post-Brexit*

*Britain. Art 50 is a partnership between Sky Arts, the Barbican, Sage Gateshead, BALTIC Centre for Contemporary Art and Storyvault Films.*

## **VISUAL ARTS**

**Yto Barrada: *Agadir***

**7 Feb – 20 May 2018, The Curve**

**Media view: 6 Feb 10am–1pm**

#YtoBarrada

*Supported by Nicoletta Fiorucci, Founder of Fiorucci Art Trust; Fluxus Art Projects; and using public funding by Arts Council England*

Barbican Art Gallery presents artist **Yto Barrada**'s first solo exhibition in a public gallery in London. For this new commission, Barrada transforms the sweeping form of the Curve with a dramatic site-specific installation – including a mural, a new film commission, several sculptures, and a series of live and recorded performances – to consider how a city and its people might address the process of reinvention following disaster. She takes as her starting point the hybrid novel-play by Moroccan writer Mohammed Khaïr-Eddine – *Agadir* (1967) – which reflects on the devastating earthquake that destroyed much of the modernist city of Agadir, Morocco, in 1960. Weaving together personal narratives and political ideals, Barrada presents a complex portrait of a city in transition, resonating with many of the challenges we face in contemporary society. **Yto Barrada: *Agadir*** opens in the Curve on Wednesday 7 February 2018.

Over the past two decades, Barrada's multimedia practice has explored questions ranging from migration to abstraction, from fossils to botany. She examines the strategies of resistance employed every day in her native Morocco and traces the 'hidden transcripts' of objects and people in her work, guiding us through the overlapping realities and fictions of these narratives.

For further information please visit;

<http://www.barbican.org.uk/YtoBarradaNews>

***Another Kind of Life: Photography on the Margins***

**Wed 28 Feb – Sun 27 May 2018, Barbican Art Gallery**

**Media view: Tue 27 Feb 2018, 10am –1pm**

*The exhibition is supported by The Great Britain Sasakawa Foundation*

*Media Partner: AnOther Magazine*

#AnotherKindofLife

***Another Kind of Life: Photography on the Margins*** looks at the continuing fascination of artists with those on the margins of society through the photographic medium. Some of the most powerful images of the 20<sup>th</sup> and 21<sup>st</sup> century are the result of a determined and often prolonged engagement with communities seemingly at odds with, or on the fringes of, the mainstream. *Another Kind of Life* explores photography's relationship with this compelling subject through the work of 20 exceptional image-makers, including **Bruce Davidson, Paz Errázuriz, Casa Susanna, Larry Clark, Mary Ellen Mark, Boris Mikhailov, Daido Moriyama** and **Dayanita Singh**. The exhibition directly – and at times poetically – addresses difficult questions about what it means to exist in the margins, the role artists have played in portraying subcultures and the complex intermingling between artistic and mainstream depictions of the outsider.

Reflecting a diverse, complex and authentic view of the world, the exhibition touches on themes of gender and sexuality, countercultures, subcultures and minorities of all kinds. Bringing together over 300 works from the 1950s to now, the exhibition includes vintage and contemporary prints, archival material, specialist magazines, rare film and photo books, from leading photographers who developed these

relationships and bodies of works over months, years or even decades. By recording and documenting those on the edges, or outside of the mainstream, the images in *Another Kind of Life* bear witness to how social attitudes change across time and space, charting how visual representation has helped shape current discourse in relation to marginalised or alternative communities.

New York photographer **Mary Ellen Mark's** long term project, *Streetwise* (1983), focuses on her time spent with Erin Charles, a street kid known as 'Tiny', who she first met as a 13 year old and shows the harsh realities of life on the streets of Seattle. Whilst Indian photographer **Dayanita Singh** formed a deeply profound and meaningful friendship over 30 years with Mona Ahmed, a eunuch from New Delhi who was both feared and revered, an outcast amongst outcasts, living much of her life in a cemetery. As well as the groundbreaking photo book, with profoundly honest and frank words by Mona, the exhibition includes a poignant film, shot in one take, of a very still Mona listening to her favourite song *Rasik Balma* from the 1956 romantic comedy *Chori Chori*.

Driven by motivations both personal and political, many of the photographers in *Another Kind of Life* sought to provide an authentic representation of disenfranchised communities often conspiring with them to construct their own identity through the camera lens. The beautifully arresting series of photographs, *Adam's Apple* (1982-87), by Chilean photographer **Paz Errázuriz** are of a community of transgender sex-workers working in an underground brothel in Chile in the 1980s. Taken during the military dictatorship of General Augusto Pinochet when gender non-conforming people were regularly subjected to curfews, persecutions and police brutality, the photographs are a collaborative and defiant act of political resistance.

In **Alec Soth's** *Broken Manuel* (2006–10) he documents men living off the grid. His atmospheric images, both colour and black and white, are of monks, survivalists, hermits and runaways who all have in common the need to disappear in America. Set in an apocalyptic post-industrial landscape of Southern Russia, on a site of an archaeological expedition, the little known work of Russian photographer **Igor Palmin**, *The Enchanted Wanderer* (1977) and *The Disquiet* (1977), features Soviet Hippies in their bell-bottoms and flower power hair bands, playing guitars in opium filled trailers or standing alone on desolate lands.

Emerging out of the post-war gloom of Britain, the Teddy boys were a youth movement who adopted the style of Edwardian dandies, with their brylcreem quiffs, three-quarter length drape jackets and beetle crusher shoes. British photographer **Chris Steele-Perkins** captures their lives, loves, music and fashion in *The Teds*, taken in the streets, ballrooms, pubs and clubs across the UK in the late 1970s.

Celebrated Japanese photographer **Daido Moriyama's** seminal work, *Japan Photo Theatre* (1968) is featured as well as his lesser known protégé **Seiji Kurata**, whose series of starkly lit images from *Flash Up* (1975–79) depicts the seedy, often violent underbelly of gang culture in the notorious Ikebukuro and Shinjuku districts of Tokyo. Whilst **Walter Pfeiffer**, who emerged on the peripheries of documentary photography in the 1970s and now flourishes in the mainstreams of contemporary fashion and style bibles, is represented by his body of work of young transsexual friend Carlo Joh, from the Zurich gay scene taken over a few months in 1973.

Other highlights include *The Hyena and Other Men* (2005–2007) by South African photographer **Pieter Hugo** of a group of urban nomads from Nigeria; legendary American photographer **Bruce Davidson's** series *The Dwarf* and *Brooklyn Gang* taken in the late 1950s in New Jersey and Coney Island; and recently discovered at a Manhattan flea market, a collection of around 400 prints taken during

the mid-50s and 60s at Casa Susanna, a private retreat for transvestites— a safe haven in upstate New York where they posed for the camera, in glamorous dresses, playing cards, eating dinner and having drinks by the fire.

Photographers include:

**Diane Arbus, Casa Susanna, Philippe Chancel, Larry Clark, Bruce Davidson, Mary Ellen Mark, Paz Errázuriz, Jim Goldberg, Katy Grannan, Pieter Hugo, Seiji Kurata, Danny Lyon, Teresa Margolles, Boris Mikhailov, Daido Moriyama, Igor Palmin, Walter Pfeiffer, Dayanita Singh Alec Soth and Chris Steele-Perkins**

For information and images please visit:

<http://www.barbican.org.uk/AnotherKindofLifeNews>

***Dorothea Lange: Politics of Seeing***  
**22 Jun – 2 Sep 2018, Barbican Art Gallery**  
**Media View, Tue 21 Jun, 10am to 1pm**  
#DorotheaLange

This summer, Barbican Art Gallery stages the first ever UK retrospective of one of the most influential photographers of the 20th century, the American documentary photographer **Dorothea Lange** (1895-1965). A formidable woman of unparalleled vigour and resilience, the exhibition charts Lange's outstanding photographic vision from her early studio portraits of San Francisco's bourgeoisie to her celebrated Farm Security Administration work (1935-1939) that captured the devastating impact of the Great Depression on the American population. Rarely seen photographs of the internment of Japanese-Americans during the Second World War are also presented as well as the later collaborations with fellow photographers Ansel Adams and Pirkle Jones documenting the changing face of the social and physical landscape of 1950s America.

An activist, feminist and environmentalist, Lange used her camera as a political tool to critique themes of injustice, inequality, migration and displacement that bear great resonance with today's world, a prime example of which is her most iconic image the *Migrant Mother* (1936). Working in urban and rural contexts across America and beyond, she focused her lens on human suffering and hardship to create compassionate and piercing portraits of people as well as place in the hope to forge social and political reform – from the plight of sharecroppers in the Deep South to Dust Bowl refugees trekking along the highways of California in search of better livelihoods.

*Dorothea Lange: Politics of Seeing* is organised by the Oakland Museum of California. The European presentation has been produced in collaboration with Barbican Art Gallery, London and Jeu de Paume, Paris.

***Vanessa Winship***  
**22 Jun – 2 Sep 2018, Barbican Art Gallery**  
**Media View, Tue 21 Jun, 10am – 1pm**  
#VanessaWinship

Opening 22 June 2018, Barbican Art Gallery is proud to present the first major UK solo exhibition in a public gallery of British contemporary photographer **Vanessa Winship**. The recipient of the prestigious Henri Cartier-Bresson prize in 2011, Winship's poetic gaze explores the fragile nature of our landscape and society, how memory leaves its mark on our collective and individual histories. Winship's oeuvre captures the 'transition between myth and the individual', revealing deeply intimate photographs that often appear to avoid specific contexts or any immediate political

significance. The exhibition brings together an outstanding selection of more than 150 photographs, many never been seen before in the UK.

One of the highlights is Winship's series *Imagined States and Desires: A Balkan Journey* and *Black Sea: Between Chronicle and Fiction*, which investigates notions around periphery and edge on the frontiers of Eastern Europe, expressing the human condition through a vulnerable, yet intentionally incomplete, narrative. Also presented, and perhaps her best known work, is the recent series *she dances on Jackson* which followed the paths of masters such as Robert Frank and William Eggleston, capturing an uncertain America that has the sense of the interior dislocation she encountered in Eastern Europe. Here, the economic recession and the decline of the American dream have left people with a lack of prospect, resulting in the politics of parochialism and a deep suspicion of the other.

***Modern Couples: Art, Intimacy and the Avant-garde***  
**Wed 10 Oct 2018–Sun 27 Jan 2019, Barbican Art Gallery**  
**Media view: Tue 9 Oct 2018, 10am–1pm**

As the notion of a 'couple' evolves with society's changing approach to marriage, partnerships, family, parenthood and gender, Barbican Art Gallery presents its major autumn exhibition ***Modern Couples: Art, Intimacy and the Avant-garde***: the first on this scale to explore the creative dialogue between artist couples in the first half of the 20<sup>th</sup> century.

Including the work of painters, sculptors, photographers, designers, writers, musicians and performers, *Modern Couples* questions the history of modern art as one largely defined by solitary genius. The exhibition also reveals how creative individuals came together to variously transgress the constraints of their time, reshaping art, redefining gender stereotypes and forging new ways of living. The intimate relationship in all its various forms – obsessional, conventional, mythic, fleeting, life-long – is ultimately revealed to be a playground for experimentation, creation, and subversion of the status quo.

Featuring around 50 artist couples, with exhibits drawn from public and private collections in Europe, North America and Russia, *Modern Couples* offers visitors a rich exploration of artworks, to be seen alongside correspondence and photographic documentation, revealing both the couples' intimate spheres and the changing behaviours and ideas of these modern age protagonists. The exhibition highlights the work of legendary couples, such as **Dora Maar and Pablo Picasso, Lee Miller and Man Ray, Varvara Stepanova and Alexander Rodchenko, Lucia Moholy and László Moholy-Nagy, Gabriele Münter and Wassily Kandinsky, Sophie Taeuber-Arp and Jean Arp, Claude Cahun and Marcel Moore, Eileen Gray and Jean Badovici, Dorothea Tanning and Max Ernst, Barbara Hepworth and Ben Nicholson, Vanessa Bell and Duncan Grant, Virginia Woolf and Vita Sackville-West, Sonia and Robert Delaunay, Jean Cocteau and Jean Marais**; alongside less well known partnerships such as those between **Emilie Flöge and Gustav Klimt, Maria Martins and Marcel Duchamp, Romaine Brooks and Natalie Clifford-Barney, Lavinia Schulz and Walter Holdt**, among others.

The exhibition is a partnership collaboration with **Centre Pompidou-Metz**, who initiated the exhibition; and is curated by **Jane Alison**, Head of Visual Arts, Barbican; **Emma Lavigne**, Director Centre Pompidou-Metz; **Cloé Pitiot**, Design Curator, Pompidou Paris and **Elia Biezunski**, Associate Curator, Centre Pompidou-Metz.

**THEATRE AND DANCE**  
**Told by an Idiot – *Let Me Play the Lion Too***

**Saturday 3 Mar 2018, The Pit**

***Let Me Play the Lion Too*** sees acclaimed UK theatre-makers, **Told by an Idiot**, use their trademark working practices to tackle the lack of diversity on stage. In an intensive two week residency in The Pit a group of twelve performers, six of whom have a disability, work with Told by an Idiot to devise a new piece of improvised performance. The process enables artists to develop their theatre making skills, and to push their imaginations and creativity in new ways, whilst looking to effect change in the wider arts infrastructure.

To coincide with *Let Me Play the Lion Too* the Barbican and Told by an Idiot will hold a Connecting Conversations event about how to support disabled artists to become agents for change within the industry.

Tickets for *Let Me Play the Lion Too* go on sale on Monday 22 January 2018. *Part of Sky Arts Art 50.*

**Barbican Young Poets – *A Change is Gonna Come***

**Fri 25–Sat 26 May 2018, The Pit**

**Press night: Friday 25 May 2018, 7.15pm**

In the spirit of experimentation, past and present **Barbican Young Poets** join forces with dancers from **Boy Blue Entertainment** in the intimate setting of The Pit.

Under the artistic and creative direction of **Jacob Sam-La Rose**, a poet and performer of international repute, and **Michael 'Mikey J' Asante**, co-founder of hip-hop dance company Boy Blue, ***A Change is Gonna Come*** tunes into the musicality and rhythm of language.

Poets and dancers interact, fusing the vitality and energy of spoken word with movement, as they share personal experiences of the nation in which they live.

Exploiting a range of genres, styles and themes, Barbican Young Poets have evolved to become drivers for change, their voices helping to define the poetry scene in London and across the UK, while Barbican Artistic Associate Boy Blue develop some of the country's most sought-after hip-hop artists.

**Split Britches – *Unexploded Ordnances (UXO)***

**Tue 15–Sat 19 May 2018, The Pit**

**Press performance: Tue 15 May 2018, 7.45pm**

In ***Unexploded Ordnances (UXO)***, **Split Britches** ask the audience to consider whether we are hurtling towards doomsday. Taking inspiration from the 1964 film *Dr Strangelove* and its iconic War Room, The Pit stage becomes The Situation Room - a daring new forum for public discussion. **Peggy Shaw** and **Lois Weaver** take on the roles of the bombastic general and the gentle and ineffectual President, as they invite members of the audience to join them in debating the current global political situation and how to look forward in a rapidly changing world.

As the performers play with the rhythms of urgency and lethargy whilst investigating current affairs, individual dreams and hidden wishes are re-appropriated as a cumulative solution to what may feel like an uncertain geopolitical landscape. Created and developed over two years through a series of residencies with elders and artists that began at the Barbican in 2016 and continued in the US, ***Unexploded Ordnances (UXO)*** is hopeful, whimsical, human exploration of ageing, anxiety and the end of the world. *Part of Sky Arts Art 50.*

**Rhiannon Faith – *Smack That (a conversation)***

**Tue 12–Sat 16 Jun 2018, The Pit**  
**Press performance: Tues 12 Jun 2018, 7.45pm**

Inventive choreographer **Rhiannon Faith** shines a light on the complex subject of domestic abuse in an empowering and participatory performance highlighting human resilience.

Beverly is having a party and the audience are her guests. There are games, drinks, shared conversation, energetic dance and heartbreaking moments as she bravely gives a raw and honest account of surviving an abusive relationship.

Each member of the all-female cast, a close-knit group of non-performers and dance artists, fearlessly takes on the persona of Beverly to convey turbulent, real experiences. The unusual setting creates a safe space for them to reveal the challenges they have faced and celebrate their endurance. Faith's work with a support group at charity Safer Places underpins this show, which seeks to raise social consciousness around domestic abuse by supporting women to talk about it openly.

**The Wooster Group – *The Town Hall Affair***  
**Thu 21–Sun 24 Jun 2018, Barbican Theatre**  
**Press performance: Thu 21 Jun 2018, 7.45pm**

From New York's iconic theatre group comes a mixed-media piece channeling a raucous 1971 debate on women's liberation that still reverberates today.

In front of an audience of literary heavyweights gathered at New York's Town Hall, pugnacious American novelist Norman Mailer squares up against a panel of prominent feminist advocates including Germaine Greer, Jill Johnston and Diana Trilling. The occasion is captured in Chris Hegedus and D.A. Pennebaker's documentary *Town Bloody Hall*.

***The Town Hall Affair***, directed by **Elizabeth LeCompte**, features extended clips from the film and revisits that explosive night with **Ari Fliakos, Greg Mehrten, Scott Shepherd, Maura Tierney** and **Kate Valk** playing the real-life participants onstage. Layered with additional text and footage, *The Town Hall Affair* draws on experimental techniques to delve into the revolutionary fervour of 1970s feminist thinking, and is a timely look at how the struggle for gender equality has evolved, nearly 50 years after the landmark debate.

The film, *Town Bloody Hall*, will be screened at the Barbican on 23 June to coincide with **The Wooster Group's** London performances.

**LIFT 2018**  
**Back to Back Theatre – *Lady Eats Apple***  
**Thu 14–Sat 16 Jun 2018, Barbican Theatre**  
**Press performance: Fri 15 Jun 2018, 7.45pm**

***Lady Eats Apple*** is a tale of creation and destruction in which the epic and everyday and mythic and mundane coexist. The audience enters an inflatable universe in which binaural sound design and visuals are used to ingenious effect.

Adam and Eve join an insecure God in a dark paradise, as He creates the world hoping for a little worship. But when temptation takes over, man and woman are expelled into a timeless landscape before this story of immense vulnerability, of tenderness and redemption, resumes in more familiar terrain.

One of the most exciting companies in contemporary theatre today, Australia's **Back to Back** is driven by an ensemble of actors with learning disabilities who are co-authors and performers of the work.



*Lady Eats Apple* is a large-scale, experiential production that exposes the fragility of existence while challenging the assumptions people hold about themselves and others. *Lady Eats Apple* is part of **LIFT 2018**, a London-wide festival of international performance taking place throughout June.

### **LIFT 2018**

**Taylor Mac – A 24-Decade History of Popular Music: The First Act**

**Thu 28–Sat 30 June 2018, Barbican Theatre**

**Press night: Thu 28 Jun 2018, 7.30pm**

Fabulous and fearless, **Taylor Mac** reframes the social history of America through three decades of song in this no-holds-barred extravaganza of music, art, activism and entertaining mass ritual. Joined onstage by a 24-piece orchestra and a host of special guests drawn from London's own performance community, New York's Taylor Mac has created a Pulitzer Prize-nominated, once-in-a-lifetime performance in a quest to chronicle how communities have historically grown stronger as they are being torn apart.

Charting the years 1776–1806, Mac asks the audience to conspire with him to reimagine rebellions, revolutions, triumphs and tragedies. Pub song sing-alongs and subversive anthems are rearranged as musical mash-ups to take on a chapter of the defining early years of America's history.

*A 24-Decade History of Popular Music: The First Act* is part of **LIFT 2018**, a London-wide festival of international performance taking place throughout June.

### **METIS – *We Know Not What We May Be***

**5-9 Sep 2018, The Pit**

An immersive experiment for the invention of the future, ***We Know Not What We May Be*** draws on cutting-edge research to 'rehearse' possible tomorrows. From AI and robotics to carbon taxes and universal basic income, this performance installation explores the most transformative contemporary ideas, to ask who could we be in the future.

Over several days, the **METIS** artistic team joins with expert speakers from economics, geography and environmental science to co-imagine a collective vision. Audiences are invited to offer their responses to what it would actually be like to live in such a future and can book for either UTOPIA or DYSTOPIA, exploring several possible consequences of future scenarios, from the delightful to the terrifying.

Led by METIS director **Zoë Svendsen** (*World Factory*), this immersive experience is created in collaboration with a variety of experts and artists and asks the audience to consider what futures we could choose to have, in a dramatically changing world.

*We Know Not What We May Be* is presented by the Barbican and commissioned and produced by Artsadmin as part of Julie's Bicycle's *Season for Change: Inspiring Creative Actions on Climate Change*.

Tickets for *We Know Not What We May Be* will go on sale later in the year.

### **Boy Blue Entertainment – *Blak Whyte Gray***

**Wed 12–Sat 15 Sep 2018, Barbican Theatre**

**Press performance: Wed 12 Sep 2018, 7.45pm**

The critically acclaimed ***Blak Whyte Gray*** returns to the Barbican, following its Olivier Award nomination earlier this year.

The world in flux, a need for change: the artists of Barbican Artistic Associate **Boy Blue Entertainment** give expression to experiences of contemporary life. The time is right to ask questions, to break free from the inner tension of a system that isn't working, and to emerge on the other side to an awakening – a return to roots, a celebration of culture.

Fuelled by an emotional energy, the piece pairs the concentrated physicality of select hip-hop dance styles with the rhythmical groove of music and moves evoking Africa. Created by Boy Blue's founders **Kenrick 'H2O' Sandy** and **Michael 'Mikey J' Asante**, *Blak Whyte Gray* is infused with an unexpected abstract quality, revealing a new and different side to the company's personality.

**CN Lester – *Transpose: Barbican*  
Dec 2018, The Pit**

Curated by and featuring **CN Lester**, activist, author and singer-songwriter, this is the third *Transpose: Barbican* following its debut here in autumn 2016, and return to The Pit in December 2017. An illuminating theatrical journey with artists from the queer and trans communities, they share poetry, music, video art and storytelling with a revelatory quality.

Tickets for *Transpose: Barbican* will go on sale in spring 2018.

**FILM**

**Nevertheless She Persisted: Suffrage, Cinema and Beyond  
Wed 18–Tue 24 April 2018, Barbican Cinemas**

Inspired by the 100-year anniversary since women gained the right to vote in the UK, **Nevertheless She Persisted, Suffrage, Cinema and Beyond** is a timely season of remarkable and compelling feature films and documentaries which highlight women's fight for equality and influence, and for their voices to be heard.

Opening with ***Chisholm '72 - Unbought and Unbossed*** (US 2004 Shola Lynch) which documents Shirley Chisholm, who ran to be the first black female president of the United States in 1972 **Nevertheless She Persisted** will close with a rare screening of Delphine Seyrig's 1976 prescient documentary ***Be Pretty and Shut Up*** (*Sois Belle et tais toi*) (France 1976) in which leading screen actresses talk to Seyrig on topics of equality, representation and voice, which some 47 years later remain for many an industry frustration. ***Be Pretty and Shut Up*** has been selected by Yto Barrada, whose exhibition opens in The Curve on 7 February.

Also screening are ***Georgie Girl*** (New Zealand 2001 Annie Goldson, Peter Wells) the story of Georgina Beyer, the first transgendered woman in the world to be elected to national office, ***The Divine Order*** (Switzerland 2017 Petra Volpe), Tribeca's Audience award winner, a light-hearted comic drama following the surprisingly recent suffrage efforts in Switzerland, ***Enemies of Happiness*** (Denmark 2006 Eva Mulvad 60min) following Malalai Joya on the campaign trail in the run-up to the first democratic parliamentary election in Afghanistan for over 30 years, ***Our Times*** (Iran 2002) Rakhshan Bani Etemad's documentary on the re-election of President Mohammad Khatami which focuses on the numerous women candidates who put their name into the pool of 2002 presidential hopefuls and ***Leila and the Wolves*** (Lebanon/UK 1984 Heiny Srour) exploring the collective memory of Arab women and their hidden role in history.

The season will include a Silent and Live Music event featuring the ***The Suffragette*** (Die Suffragete, Germany 1913, Urban Gad) plus highlights from ***Make More Noise!*** (BFI National Archive) accompanied by Wendy Hiscocks.

***Chisholm '72 - Unbought and Unbossed***

**Wed 18 Apr 6.30pm**

US 2004 Shola Lynch 77min + ScreenTalk

***Our Times***

**Thur 19 Apr 6.30pm**

Iran 2002 Rakhshan Bani-Etemad 75min

***The Divine Order***

**Fri 20 Apr 6.30pm**

Switzerland 2017 Petra Volpe 96min + ScreenTalk with Director Petra Volpe

***Georgie Girl***

**Sat 21 Apr 4pm**

New Zealand, 2001, Annie Goldson & Peter Wells 70min

***Leila and the Wolves***

**Sat 21 Apr 6pm**

Lebanon/UK 1984 Heiny Srour 90min

***The Suffragette (Die Suffragete)***

**Sun 22 April 4pm**

Germany 1913 Urban Gad 60min + Highlights from Make More Noise! (BFI National Archive)

***Returning the Colonial Gaze***

**Wed 2–Tue 29 May 2018, Barbican Cinemas**

Cinema has a long and unfortunate history of collusion with colonialism but, in the margins of the mainstream, there have been directors from colonising nations whose work challenged colonial logic. As former colonies gained their independence and established their own filmmaking infrastructures, new voices also emerged to offer a much-needed counter-narrative. This five-part season focuses on the relationship between French and Francophone African cinema with work by French and African directors that contests or deconstructs the colonial gaze. Some turn this gaze back on France itself, in the form of 'reverse-ethnography', as Africans travel to the capital of colonial power and undertake a study of the city and its inhabitants; Jean Rouch's playful yet provocative satire ***Little by Little*** (Jean Rouch, 1970); and ***Afrique sur Seine*** (France, 1955), considered by some to be the beginning of African cinema.

***Town Bloody Hall***

**Sat 23 Jun 2018, Barbican Cinemas**

To complement the theatrical run of *The Town Hall Affair* in the Barbican Theatre, Barbican Cinema screens the original ***Town Bloody Hall*** (US, 1979), the celebrated documentary by Chris Hegedus and D.A. Pennebaker, which follows an impassioned and often riotous evening of feminist debate with the likes of Norman Mailer and Germaine Greer in 1970s New York.

**Screenings complementing *The Town Hall Affair***

**Wed 6–Wed 27 Jun 2018, Barbican Cinemas**

A series of screenings curated by the New York Women in Film & Television **Women's Film Preservation Fund (WFPPF)**, the only programme in the world dedicated to preserving the cultural legacy of women in the film industry. Showcasing this unique archive of films made by women, the screenings at the Barbican will focus on American filmmaking and second-wave feminism, and frame a

broader topical conversation on the power and potential of archiving feminist movements and women's film in general.

***Generations: Russian Cinema of Change***  
**Wed 26–Sun 30 Sep 2018, Barbican Cinemas**

***Generations: Russian Cinema of Change*** brings together a selection of Russian and Soviet films, both cult and landmark, and is presented in partnership with **The New Social**, a London-based collective which looks across Eastern Europe, the Balkans, Baltic and Russia to uncover how new social, cultural and political identities are being played out on film.

Charting periods of profound change across 20<sup>th</sup> century Russia, these films range from 1930s Stalinism, to the dawn of perestroika and the glasnost period in the 1980s, before the anarchic turn to democracy in the 1990s.

The programme leads with films that were once banned for their supposed 'immoral' and 'anti-Soviet' portrayals of a liberated, independent youth, such as Abram Room's ***A Severe Young Man*** (1936). *Generations* will also showcase independent films such as Sergei Solovyov's ***Assa*** (1988), which achieved immediate cult status by bringing the underground subcultures of the perestroika-era into the mainstream.

While documenting the changing face of Russia during the course of the last century, the films in *Generations: Russian Cinema of Change* also stand by the shared principle of defying authority, whether parental or state, and upholding the struggle for self-expression as a catalyst for wider change.

***The Television Will be Revolutionised: Channel 4's Film Collectives***  
**Thu 13–Sat 15 Sep 2018, Barbican Cinemas**

A film series focusing on **Channel 4's Film Collectives** and the effects of the 1982 Workshop Declaration, which revolutionised the British film industry by enabling young filmmakers from diverse backgrounds to enter the industry. This enabled the work of such collectives as ***Black Audio Film Collective***, ***Amber Films***, ***Ceddo***, ***Red Flannel***, ***Frontroom Productions*** and the ***Belfast Film Workshop*** to be recognised via avenues that had previously been inaccessible.

**Human Rights Watch Film Festival**  
**Mar 2018**

As part of The Art of Change, Barbican Cinema is delighted to continue its longstanding partnership with the Human Rights Watch Film Festival. Bearing witness to human rights violations around the world, the Festival creates a forum for courageous individuals on both sides of the lens to empower audiences, with the knowledge that personal commitment can make a difference. The film festival brings human rights abuses to the fore through storytelling in a way that challenges each individual to empathise and demand justice for all. In addition to the screenings, films will be accompanied by a series of screen talks and panel discussions.

**MUSIC**

**London Symphony Orchestra and Sir Simon Rattle**  
***Music of Exile: Genesis Suite & Bartók's Concerto for Orchestra***  
**Sat 13 Jan 2018, 7.30pm, Barbican Hall**

**Sir Simon Rattle** conducts the London Symphony Orchestra in ***Genesis Suite***, a musical interpretation of the first eleven chapters of the Book of Genesis. Consisting of seven movements, each written by a different composer, the work was conceived

in 1943 by film composer/conductor Nathaniel Shilkret. Shilkret wished to create an impactful musical gesture – one which alluded to the horrors of the Second World War by means of Biblical analogies, while also breaking boundaries between musical idioms.

Shilkret approached some of the most famous composers of his time for this composite project, including Schoenberg, Stravinsky, Milhaud, Toch, Castelnuovo-Tedesco and Tansman. Despite writing music in very different styles, these composers were all united in their experience of being European émigrés in America, displaced from their homelands by war and totalitarian regimes. Shilkret also asked Béla Bartók to take part but unfortunately Bartók was already gravely ill at that point and not able to participate. To acknowledge his planned involvement, the Barbican performance culminates with Bartók's Concerto for Orchestra. The production is devised and presented by creative director **Gerard McBurney**, with visuals by award winning projection designer **Mike Tutaj**. The narrators are **Simon Callow**, **Rodney Earl Clarke**, **Sara Kestelman** and **Helen McCrory**.

**Jake Heggie's *Dead Man Walking* (UK Premiere)**  
**Concert-staged performance**  
**Tue 20 Feb 2018, 7pm, Barbican Hall**

**Produced by the BBC Symphony Orchestra and the Barbican**

The Barbican and the BBC SO co-present the UK premiere of **Jake Heggie's** first opera ***Dead Man Walking*** (which had its world premiere in 2000) – one of the most political and most widely-performed operas in the US – in a performance directed by **Leonard Foglia**. The opera is based on the narrative book by Sister Helen Prejean, about the real-life journey of a nun who becomes the pen-pal and, later, spiritual advisor to a convicted murderer on Louisiana State Penitentiary's death row. The murderer Joseph De Rocher refuses to take responsibility, portraying himself as the victim. Through meetings with him, the heartbroken parents of the murder victims, and De Rocher's own family, Sister Helen, who went on to become one of America's leading advocates for the abolition of the death penalty, makes an extraordinary journey through pain, conflict and grief to help Joseph find his way to the truth, and to the redemptive power of love. **Joyce DiDonato** stars as Sister Helen in this concert-staged performance.

**Jazz at Lincoln Center Orchestra and Wynton Marsalis**  
**Mon 26 Feb–Thu 1 Mar 2018, Barbican Hall**  
**Barbican Associate Ensemble**

The world-renowned **Jazz at Lincoln Center Orchestra** with **Wynton Marsalis** returns to the Barbican for a residency in 2018. A highlight of their visit will be a re-creation of the famous Benny Goodman 1938 Carnegie Hall jazz concert – the first interracial concert at New York's prestigious Carnegie Hall, and a watershed moment in American music history.

Goodman was a classically trained Jewish clarinet prodigy from Chicago who became a jazz and swing musician and bandleader, known as the "King of Swing". In the mid-1930s, against a backdrop of racial segregation, Goodman led one of the first well-known racially integrated jazz groups. On 16 January 1938, Goodman's big band plus guest soloists were invited to play a jazz concert in New York's Carnegie Hall, which has been described by *AllMusic* as "the single most important jazz or popular music concert in history: jazz's "coming out" party to the world of "respectable" music".

The residency provides an opportunity to experience fifteen of America's finest soloists, ensemble players, and arrangers in jazz music today in concerts, workshops and masterclasses, and will also see an appearance by the Jazz at Lincoln Center Youth Orchestra (JLCYO).

**Powerplant – *The Filthy Fifteen***  
**Tue 1 May 2018, 7.30pm, Milton Court**

**Nicole Lizée's *The Filthy Fifteen*** was commissioned by Joby Burgess in 2016 and is inspired by fifteen songs deemed too explicit by the committee of the Parents Music Resource Center (PMRC) in 1985. The committee made a playlist of what it deemed the most offensive music at the time, including songs by megastars like Madonna and Prince. The list, dubbed the "Filthy 15", was to serve as an example of how the PMRC thought albums should be "rated". But instead of issuing general "PG" and "R" designations, the committee suggested content-based ratings: "X" for profane or sexually explicit lyrics, "O" for occult references, "D/A" for lyrics about drugs and alcohol and "V" for violent content. Ultimately, the Record Industry Association of America convinced labels to affix potentially offensive albums with the warning stickers that are still in place now: "Parental Advisory: Explicit Lyrics." At the time, the stickers became such a talking point that the Senate's Committee on Commerce held a hearing on the "Contents of Music and the Lyrics of Records", at which Frank Zappa, John Denver and Twisted Sister's Dee Snider testified. The musicians were worried that the stickers would lead to record stores refusing to carry albums, a fact that came true with Walmart.

The Filthy Fifteen incident indicates how the arts can change society by challenging and redefining the boundaries of taste, thereby changing the limits of what is acceptable. It is an example of arts changing boundaries, and the record industry responding and changing by introducing its new Parental Advisory categories. Nicole Lizée's work, in turn, has its own artistic take on this historical episode, looking critically at it from the point of censorship.

The performance is part of a concert by dynamo percussionist **Joby Burgess** and his sound and video trio **Powerplant** – with **Matthew Fairclough** and **Kathy Hinde** – which celebrates bold new approaches to composition with works by **Nicole Lizée, Will Gregory, Graham Fitkin** and the world premiere of a Barbican commission by **Linda Buckley**.

**Los Angeles Philharmonic and Gustavo Dudamel**  
**Wed 2–Fri 4 May 2018, 7.30pm, Barbican Hall**  
**International Associate Residency**

The **Los Angeles Philharmonic** and **Gustavo Dudamel** arrive for an International Associate residency in May 2018 with a programme including the European premiere of American composer Ted Hearne's *Place*, which will receive its world premiere in LA in April 2018. Set in a country at a crossroads where the intersections of manifest destiny and gentrification meet history and personal experience, *Place* explores the complex and contentious map of the place we call home. The New York Times has praised Hearne for his "topical, politically sharp-edged works" and this performance is part of *Green Umbrella*, the LA Phil's acclaimed series of new music. It will be performed by the LA Phil New Music Group.

As part of the Los Angeles Philharmonic residency, 50 young people from across the UK and Los Angeles will be brought together to share ideas and create ***Tuning into Change***, a youth manifesto for the future of the arts. *Part of Sky Arts Art 50.*

**FOYERS AND PUBLIC SPACES**  
***Real Quick***  
**Throughout 2018**

Against the backdrop of a fast-changing social and political landscape, cultural institutions are now, more than ever before, grappling with the question of their own

civic responsibility. We believe part of this questioning requires us to experiment with new models of artistic production.

**Real Quick** is an ambitious attempt to build a new platform within an established arts institution for rapid responses to the state of the world, publicised no more than seven days in advance. Programmed directly in response to unfolding political and social issues, these informal talks, discussions and experiments will take place in the Barbican's public spaces intermittently throughout the year, and will involve a diverse range of contributors.

### **Gayle Chong Kwan**

#### ***The People's Forest: The Fairlop Oak***

13 Oct 2017 – 18 Mar 2018

**The People's Forest** is a new contemporary visual art project by London-based artist **Gayle Chong Kwan** which explores the forest, and in particular Epping Forest (described by Queen Victoria as 'The People's Forest'). Chong Kwan's new installation explores the forest as a site of shared resources and competing claims, as a threshold between the rural and the urban, the tensions between capital and common, private and public, as well examining local issues and the impact of globalisation on communities, providing a voice for the people of Epping Forest.

Through two years of research and running creative participatory activities, Chong Kwan is developing a significant new body of work, which explores the forest, its history, and its culture. Central to the project is the tree as a site for celebration and protest and Chong Kwan's ambitious new large-scale 11m high sculpture of a pollarded tree *The Fairlop Oak*, will form the centre-piece of the Walthamstow Garden Party in July 2017 before being installed in the Barbican as part of the Barbican's foyer commissions programme - a diverse range of adventurous arts and learning projects, all free and accessible to everyone.

The project is funded by William Morris Gallery, the Barbican, and public funding from the National Lottery through Arts Council England with additional support from Waltham Forest and The View, Epping Forest.

From October 2017, **Gayle Chong Kwan's** monolithic 11-metre high sculpture *The Fairlop Oak*, takes root in the Barbican, towering up through three floors into the ground floor foyers. The hybrid contemporary-historical installation draws together new, natural and man-made materials, with scores of small model houses created from waste packaging sitting atop felled branches from Epping Forest.

*The Fairlop Oak* is part of **The People's Forest**, an ambitious two-year investigation by Chong Kwan into the politics, history of protest, and people of London's ancient woodland, Epping Forest. Chong Kwan explores the forest as a site of shared and contested resources, conflict between capital and common, private and public, and as a threshold between rural and urban.

The original Fairlop Oak was a celebrated tree and also the site of a famous eighteenth century fair in Hainault Forest, and its destruction signalled a warning for the threats to nearby Epping Forest. Chong Kwan's installation references protests leading to the Epping Forest Act of 1878 when it was established as 'The People's Forest', the M11 Link Road protests of the 1990s, and contemporary issues relating to protest, politics, and place.

Chong Kwan initially presented *The People's Forest: The Fairlop Oak* in 6-metre form at Walthamstow Garden Party in July 2017 where visitors contributed models of their homes to the work.

Chong Kwan's research with diverse communities around Epping Forest has spanned walks, workshops, sensory feasts, and talks exploring the arboreal history, industries, politics, sounds, and personal memories of one of London's oldest and largest open spaces, as well as examining local issues and the impact of globalisation. The research will evolve into a significant new body of work to be shown at William Morris Gallery 3 March – 20 May 2018 and later in the year elements of the exhibition will be presented at The View exhibition centre in Epping Forest. William Morris grew up close to Epping Forest, which he credited as inspiring much of his work, and he campaigned to save the forest from enclosure.

***Panic! 2018***  
***It's an Arts Emergency!***  
**Symposium/talk, Mar–Jun 2018**

Who makes and consumes art? Who works in the arts? How do they get in, and get on? And what are the consequences for culture in the UK?

These questions form the basis of an ambitious research project led by sociologists from the Universities of Edinburgh and Sheffield, investigating artistic, workforce and audience inequalities within the creative economy and the arts and cultural sector. For the first time in a decade, researchers will compare large-scale national datasets on social mobility with industry-specific information, including almost 300 hours of interviews with creative professionals collected following a national survey in 2015 as part of the first Panic! project.

The Barbican is partnering with **Create London** and **Arts Emergency** to share the outcome of these investigations with the wider sector and the public. In the run up to a symposium and talk at the Barbican, a series of concise working papers will be shared, exploring a range of themes, including: beliefs of meritocracy; unpaid work; attitudes and values of cultural workers; and the meaning of class in the arts and cultural context, all of which aim to provide a timely opportunity for reflection and discussion on issues of exclusion and inequality.

Additionally, ***Panic! 2018*** will also comprise a creative careers project for young people, and a publication on research findings. *Panic! 2018* is a continuation of a nationwide survey and events programme in 2015. Find out more [here](#).

Delivered by Create London, Arts Emergency and the Barbican. Funded by the Arts and Humanities Research Council, with support from Arts Council England and Creative Scotland.

***Girls can, do and will***  
**Autumn 2018**

During the recent worldwide women's marches, many young girls had their first experience of campaigning and protest, some of them learning for the first time about the continued fight for gender equality, how it is relevant to their lives, and that it is not relegated to the past.

Given this, and inspired by the Girlguiding Girls Attitudes survey, ***Girls can, do and will***, is a creative and participatory event for Brownies and Guides, who will work with a range of artists, musicians, writers, and performers at the Barbican. They'll explore how art and culture can influence, affect and enhance the cause for gender equality and talk about what matters to them. Afterwards they will be able to undertake their own social action projects for which they will receive a new **Girlguiding London and South East England** and Barbican badge designed by a leading artist.

In partnership with Girlguiding London and South East England.



## CREATIVE LEARNING

### ***Subject to Change*** Throughout 2018

What do we know today, and what are the unknowns of tomorrow? ***Subject to Change*** invites twelve young poets to speak to our changing world, one for every month of 2018. The Barbican will issue a poem each month on its YouTube channel written and performed by young, emerging spoken word artists. In our fast changing times, *Subject to Change* aims to fleetingly capture the shifting landscapes of the present through the timeless art of poetry. The poets are **Anita Barton-Williams, Jeremiah Brown, Kareem Parkins-Brown, Bella Cox, Katie Hale, Annie Hayter, Gabriel Jones, Laurie Ogden, Leke Oso Alabi, Corey Peterson, Eleanor Penny** and **Zahrah Sheikh**.

### **2018 Reflective Conservatoire Conference: *Artists as Citizens*** Tue 20–Fri 23 Feb 2018, Milton Court Concert Hall

The 2018 Reflective Conservatoire Conference hosted by the Guildhall School brings together leading performers, teachers and researchers from all over the world to address the key issues in Higher Education within music and drama.

Economic, social and political landscapes are transforming in unparalleled ways across the globe. However, bewildering this may be, one thing is certain: we are living in a time where the arts and artists must realise their potential more fully as leaders in society.

The theme for this year's conference, *Artists as Citizens*, considers how artists, arts organisations, and specialist higher education institutions can and are already engaging with artistic citizenship within contemporary societies. Keynote speakers include: **Professor Geoffrey Crossick** (Distinguished Professor of Humanities, SAS, University of London), **Vikki Heywood CBE** (Chairman, RSA), whose speech will be followed by a response by **David Lan** (Artistic Director, Young Vic); and **Helen Marriage MBE** (Director, Artichoke).

### **Theatre Censorship: Still alive and kicking?** Wed 21 Feb, 7pm, Milton Court Concert Hall

On 26 September 1968 the Theatres Act abolished a censorship that had controlled plays in Great Britain since 1737: the next day the musical *Hair* opened in London with rock anthems and nude hippies signalling the new freedom of expression.

On Wednesday 21 February, Jodie Ginsberg (Index on Censorship) chairs a panel discussion with contributions from sector experts, asking the question: fifty years on, what are the forces at work that may be challenging this? How free are our performing arts?

This discussion launches Shakespeare's Globe series on *Shakespeare and Censorship* and forms part of the Guildhall School's Reflective Conservatoire Conference. Delegates to the Reflective Conservatoire Conference will be able to register for complimentary tickets to this event.

### ***Changing Dialogue*** Wed 21 – Thu 22 Feb, Chats Palace, Hackney; The Broadway, Barking

A festival of workshops, interventions and live music events from 50 Guildhall students and 200 community members in east London. Responding to The Art of

Change, *Changing Dialogue* explores how creative practice can kick-start a conversation and holds the potential to challenge and change. The festival is conceived, delivered and produced by students and staff from the Guildhall School's MMus Leadership, BA Performance & Creative Enterprise, and MA in Collaborative Theatre and Production programmes, with involvement from students across the School.

On Wednesday 21 February at Chats Palace Hackney, (Im)Possibilities, a 25-piece band inhabiting the land of experimentation, psychedelic grooves and exotic melodies provide live music. There are also guest performances from *Where Pathways Meet* and others. Following this, on the afternoon of Thursday 22 February at Broadway Theatre, Barking, there are drop in style workshops and performances featuring sound, interactions and games, platforming the work devised from *Changing Dialogue*.

Marking the end of the festival on Thursday 22 February at Broadway Theatre, Barking, the finale showcases The Messengers and Future Band, the Satellite Collective and other community groups from Barking and Dagenham.

***Tuning into Change***  
**Fri 4 May 2018, Barbican Centre**

Gustavo Dudamel rehearses 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.

Written by young people from across the UK and LA, *Tuning into Change* is the public-facing culmination of a six-month-long Barbican Guildhall Creative Learning project, which examines the role young artists hope to play in shaping society in our uncertain and fast-changing world.

Young people aged 14-18 will investigate ideas like what the arts can offer young people, what skills do they want to learn now and who should be providing them. Ideas will be captured through an interactive workshop process, ultimately resulting in a published book for distribution in the UK and the US. *Part of Sky Arts Art 50*.

***Change Makers***  
**Jan – Dec 2018**  
**Sydney Russell School, Dagenham**

A year-long artistic residency in one of Britain's largest secondary schools, Sydney Russell School in Barking and Dagenham.

Marking the 100 year anniversary of suffrage and the Representation of the People Act in 1918, the residency will celebrate the rich feminist heritage of Barking and Dagenham, exploring the female heroes that have come to define the borough's past and present - and boldly imagining how its young people will go on to define its future and become the change makers of tomorrow.

Working with different classes from Sydney Russell School for a whole academic year, artists/companies including leading theatre company **Complicité**, beatboxer **Bellatrix** and award-winning filmmaker **Eelyn Lee**, will work with students and teaching staff at the school to deliver an ambitious and wide-ranging programme of creative projects.

Change Makers is unique edition in our work supporting creative arts practice in schools and colleges

## **Barbican Theatre Box Sep 2017–Jul 2018**

Flagship schools project Barbican Box returns in 2018 with a Theatre Box curated by **Tamasha**, one of the UK's leading theatre companies putting the diversity of the 21st century centre stage.

This year's Box revolves around two characters, Leila and Justice, two 18 year olds who set up a detective agency in their local community. Students will receive a range of cases for Leila and Justice to solve and instructions for creating their own cases. Like the best detective stories in literature – from *Sherlock Holmes* to *Chinatown* – the heroes don't only investigate mysteries, but also the society they take place in.

Led by Artistic Director **Fin Kennedy**, this year's Box will be developed by the culturally diverse Tamasha Playwrights group and be accompanied by a unique package of learning resources, teacher training, artist mentor visits and theatre tickets.

The programme will work with 22 east London, south Essex and Manchester schools and colleges, culminating in performances at the Barbican.

## ***Young Creatives On Change* Wed 3–Mon 29 Oct 2018**

Work by young creatives from our Barbican Guildhall Creative Learning programmes will be presented in a new exhibition at the Barbican Library from 3 – 29 October 2018. Tying in with National Poetry Day for the month of October, the exhibition will include work by our Young Poets and Young Visual Artists on the theme of change.

## **ENDS**

### **Notes to Editors**

#### **Press Information**

For further information, images or to arrange interviews contact:

#### **Jess Hookway, Senior Communications Officer**

+44 20 7382 7237 / +44 7803 377 406

[jess.hookway@barbican.org.uk](mailto:jess.hookway@barbican.org.uk)

#### **Public information**

Box office: 0845 120 7511

[www.barbican.org.uk](http://www.barbican.org.uk)

#### **Barbican newsroom**

All Barbican Centre press releases, news announcements and the Communications team's contact details are listed on our website at [www.barbican.org.uk/news/home](http://www.barbican.org.uk/news/home)

#### **About the Barbican**

A world-class arts and learning organisation, the [Barbican](http://www.barbican.org.uk) pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. Its creative learning programme further underpins everything it does. Over 1.1 million people attend events annually, hundreds of artists and performers are featured, and more than 300 [staff](#) work onsite. The architecturally renowned centre opened in 1982 and comprises the Barbican Hall, the Barbican Theatre, The Pit, Cinemas One, Two and Three, Barbican Art Gallery, a second gallery The Curve, foyers and public spaces, a library, Lakeside Terrace, [a glasshouse conservatory](#), conference facilities and three

restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre.

The Barbican is home to Resident Orchestra, [London Symphony Orchestra](#); Associate Orchestra, [BBC Symphony Orchestra](#); Associate Ensembles the [Academy of Ancient Music](#) and [Britten Sinfonia](#), Associate Producer [Serious](#), and Artistic Partner [Create](#). Our Artistic Associates include [Boy Blue Entertainment](#), [Cheek by Jowl](#), Deborah Warner, [Drum Works](#) and [Michael Clark Company](#). International Associates are [Royal Concertgebouw Orchestra of Amsterdam](#), [New York Philharmonic](#), [Los Angeles Philharmonic](#), [Gewandhaus Orchestra Leipzig](#) and [Jazz at Lincoln Center](#).

Find us on [Facebook](#) | [Twitter](#) | [Instagram](#) | [YouTube](#) | [Spotify](#)

### **Sky Arts' Art 50**

A number of projects in The Art of Change will form part of *Art 50*, a landmark project to commission 50 artworks that will explore what it means to be British in a post-Brexit Britain. *Art 50* is a partnership between Sky Arts, the Barbican, Sage Gateshead, BALTIC Centre for Contemporary Art and Storyvault Films.

There will be staggered commissioning rounds over the next two years, with an open call out for submissions across all disciplines including the visual arts, theatre, music, dance and spoken word. More information and details of how to submit a project can be found through the dedicated Art 50 website: <http://www.skyartsart50.tv/>