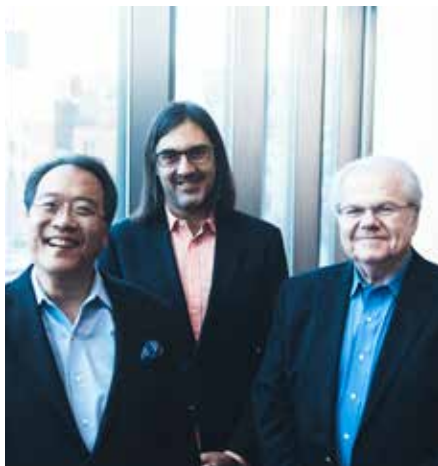


barbican

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This month...



Images left to right: World-leading soloists Yo-Yo Ma, Leonidas Kavakos and Emmanuel Ax come together as chamber musicians to play Brahms' Piano Trios; Vanessa Winship, *Untitled* from the series she dances on Jackson, 2011-2012 © Vanessa Winship; Francis Upritchard, *Makiko*, 2016, courtesy Kate MacGarry, London; *The Second Violinist* tells the tale of a musician whose life is crumbling © Patrick Redmond; some of the young people who wrote the *Tuning into Change* manifesto © Camilla Greenwell.



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Hello

Through our year-long theme *The Art of Change* we've been considering how artists respond to or even effect change in the social and political landscape. But when it comes to making a difference with something as enormous as global climate change, can the arts really have an impact? On pages 5 and 6, Zoë Svendsen, of performing arts organisation METIS, tells us how she approaches such significant matters, using science and a team of experts.

Science plays a major role in another work in our programme this month, as Professor Brian Cox updates Holst's *The Planets*, using the latest findings from NASA (see page 3).

Elsewhere, we're going back in time to explore Russia's turbulent 20th century (see page 4), taking a fresh look at the manufacturing process (page 4) and looking forward to a brand new installation in *The Curve* (page 2).

What impact will this month's programme have on you?

Last chance to see

Don't miss your chance to see the work of two extraordinary photographers: Dorothea Lange – one of the most influential photographers of the 20th century; and Henri Cartier-Bresson prize winner Vanessa Winship.

The first UK exhibition to span the full arc of Lange's creative career from the 1920s-1950s, *Politics of Seeing* includes powerful photography documenting the injustice and inequalities of Depression-era USA and the internment of Japanese American citizens during the Second World War.

The 150 images in the exhibition of Winship's work span Eastern Europe and the USA, as distilled through her poetic gaze.

The two exhibitions - described as 'unmissable' by *The Guardian* - are available on one ticket.

Dorothea Lange / Vanessa Winship

Until 2 Sep
See page 7 for details
Part of *The Art of Change*



'If you don't feel like you're taking risks or if you don't risk falling flat on your face, it's almost not worth doing.'

Composer Donnacha Dennehy tells us he's breaking the rules of opera for *The Second Violinist*. See page 9 for details.



A dream booking

Classical music programmer Paul Keene tells us why he got so excited about booking superstar trio, Leonidas Kavakos, Yo-Yo Ma and Emanuel Ax:

'Programming often falls into three categories: those rare projects you immediately know you have to present; the ones you immediately know you won't fly; and – most complicatedly – a large 'nice to have' category where you quite like a project, subject to many other factors. When Yo-Yo's manager told me about this project on the phone, I knew straightaway we had to have it here.

'Putting three superstars together can have a variety of results depending on the chemistry between the personalities. One of the things that's so exciting about this concert is that there's complete harmony not only between three great artists, but also between them and their chosen repertoire. It's an extraordinary proposition.'

Ax/Kavakos/Ma Trio

9 Sep
See page 13 for details

'It's a slow reveal'

A fan of architecture, artist Francis Upritchard has long been an admirer of the Barbican's striking look. So she admits to being very excited about her new commission for *The Curve*. *Wetwang Slack*, named after an Iron Age cemetery in East Yorkshire, has been influenced by the space, she says. 'I love that when you walk through there's not one spot you can stand and see the whole show, even though it is one room; it's a slow reveal – not exactly a narrative but there is a linear journey.'

The installation will take visitors through the artist's new works in a variety of media, including her distinctive small-scale figurative sculptures in polymer plastics and rubber, a collection of bronze objects, ceramics and hats. Defying categorisation, Upritchard's sometimes unsettling work is linked by a sense of curiosity and exploration.

Francis Upritchard: *Wetwang Slack*

27 Sep-6 Jan
See page 7 for details

A new arts manifesto

What do young people want to see change in the arts and how would they do it? That was the question behind the *Tuning into Change* manifesto, created by a group of young people from across the UK and LA.

Over six months, 42 people aged 14–25 brainstormed ideas around what the arts can offer young people, and the role that young artists hope to play in creating lasting change in our uncertain world. Then the participants, from Big Noise Raploch, Bristol Plays Music, Youth Orchestra Los Angeles (YOLA), National Youth Orchestra of Great Britain, Sage Gateshead and Barbican Guildhall Creative Learning, came together to create a manifesto.

Discover what they think the arts can offer, and the role young artists hope to play in creating lasting change in our world, by reading the manifesto at barbican.org.uk/tuningintochange.

Star sheds new light on *The Planets*

The latest research is informing the BBC Symphony Orchestra's performance of Holst's best-known work, 100 years after its premiere.



Brian Cox will present a new performance of Holst's most famous work.

Much has changed in our understanding of the planets in our solar system since Holst wrote his famous suite. And when the BBC Symphony Orchestra takes to the stage 100 years to the day since *The Planets* was first performed, the latest science will play a big role.

Before each of the movements is played, physicist Professor Brian Cox will tell the audience about our current understanding of each planet, and share some of the incredible images taken by probes over the decades. Beforehand, he'll work with conductor Ben Gernon and the players to inspire them with the science – and they'll use it to inform their performance.

Of course, Holst's interest was astrological rather than astronomical, so it'll be fascinating to see how work by NASA and the European Space Agency might influence the music, says BBC SO General Manager Paul Hughes.

'Brian and I have talked about the science that was available to Holst at the time he was writing *The Planets*. The pieces have certain characteristics that come from that knowledge. 100 years on, we have a much clearer understanding and a visual understanding of what these planets are really like.

'The differences in what we know is fascinating. Holst wrote of Venus as the bringer of peace,

but we now know it's a very violent planet with extremely high temperatures and an atmosphere of carbon dioxide and sulphuric acid – so it's not peaceful at all. It will be interesting to see whether this approach has an influence on how the audience perceives the music.'

Holst's *The Planets*
BBC Symphony Orchestra / Professor Brian Cox

29 Sep

See page 14 for details



MANUFACTORY explores processes © Marie Moran & Fabien Jupille/Mapping Festival

Industrial music

Luke Bennett from Transforma reveals the rhythmic qualities of the factory assembly line – the focus of their latest work with electronic musician Apparat.

On the face of it, factory work seems an unlikely source of inspiration for electronic music and experimental film. But Berlin-based trio Transforma are delving into this theme for their most ambitious work to date.

Called *MANUFACTORY*, it came about by looking at the processes involved with making and sorting, explains Luke Bennett from the group. It sees dancers carrying out tasks in shifts, such as working with wood, earth, plastics and other materials; video camera rigs capture their 'work' and close-ups of the way the material moves. The images are mixed live to screens, in time to a soundtrack created by long-time Transforma collaborator Sascha Ring, aka Apparat.

'Released from their operational context and logical outcome, the workers's actions become a set of codes,' says Bennett. 'Codes of human labour, which through repetition become recognisable by the audience as they allude to common and identifiable acts of work. In varying the speed and dynamic of these actions, the performers's acts will at times

appear sleight of hand, acts of magic and deft, while at others, cumbersome loads or repetitive spasms will define the articulation and quality of the movements.'

That the concept fits the current zeitgeist of thinking about labour, automation and the future of manufacturing is just coincidence. In fact, much of the trio's work over the last ten years has been about exposing the process of making.

'By re-contextualising work, it gives you a view of work or labour that you've not thought about before,' adds Bennett. 'It stylises it. Rather than demystifying it, it mystifies it. It makes you look at the idea of work and then draw your own ideas about how that's changing.'

MANUFACTORY: A Performance / Live installation by Transforma music by Sascha Ring

Tue 25 Sep
See page 8 for details
Part of *The Art of Change*

A film tour of Russia's turbulent 20th century

Take a journey through key moments in the history of 20th century Russia as seen through the eyes of filmmakers who were challenging the status quo, in our season *Generations*.

Featuring rare, cult and landmark films – some of which are being shown in the UK for the first time – the programme charts periods of profound change, from the early days of communism, through perestroika and glasnost to the anarchic early days of the post-Soviet era.

Among the films is the somewhat tongue-in-cheek comedic take on Soviet morality, *A Severe Young Man* (1935), which ponders how a 'good communist' should behave. Banned shortly after release, it was not to be seen again until the collapse of the Soviet Union.

Considered a landmark of 1960s Soviet cinema, *Lenin's Guard* (1965) started production in 1959 – a time of de-Stalinisation, when the Soviet Union enjoyed a period of openness and relative artistic freedom. It follows recently-demobilised soldier Sergei as he returns to his Moscow home. However, by the time the film was finished, that period of freedom was ending and the censors took the scissors to it because it openly questioned the regime's morality. We will show a third version of the film, recut by the director in 1989, allowing him to include previously censored scenes.

From the time of the aftermath of the Soviet Union's collapse comes *Brother* (1997), a crime drama which still has an influence in Russian popular culture today.

'All these films challenge authority and the status quo, and fight for self-expression as a catalyst for wider change,' says Olya Sova from our partner, New East Cinema, a London-based collective working to deliver contemporary auteur-driven cinema from the post-Soviet and post-socialist territories to the UK.

'It's important to remember when seeing them, that directors had to be careful about how they criticised the state – they used metaphor and other subtle ways of codifying their comments. Many were trying to deal with the censor's language, so their films shouldn't be taken literally – they should be interpreted in the context of the time.

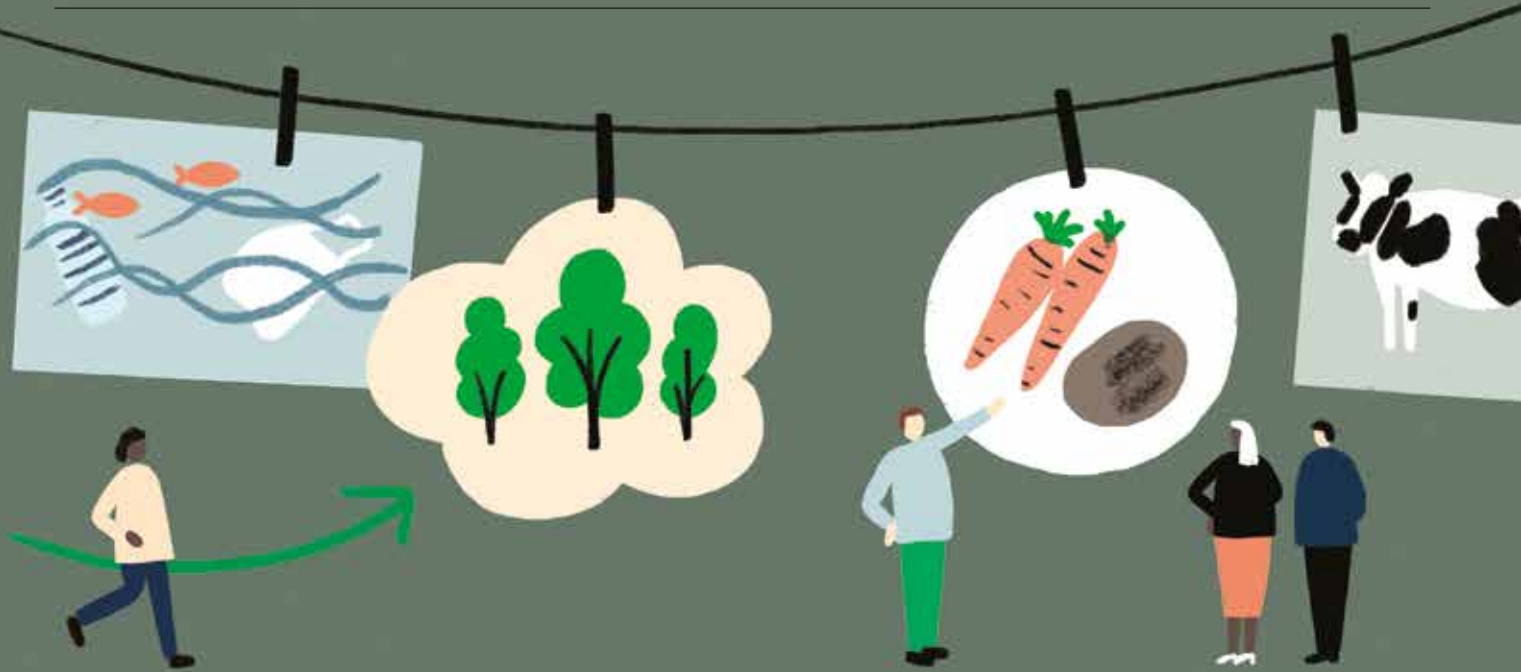
Generations: Russian Cinema of Change

26-30 Sep
See page 11 for details
Part of *The Art of Change*

How exploring alternative realities makes a difference

We can all agree that the arts have the power to alter lives, but how much impact can they really make on an issue as huge as global climate change?





More than you might think, says Zoë Svendsen, artistic director of performing arts organisation METIS. The group puts audiences at the heart of its interdisciplinary performances, which ask people to consider the challenges faced by our society. Backed by extensive research, past productions have looked at the global textiles trade through an interactive card game, and examined a human and environmental crisis by creating secret emergency planning cells in which audiences voted to decide what action to take.

Now, the group is turning its attention to how we live. Its latest work, *We Know Not What We May Be*, creates a ‘factory of the future’ – an entertaining installation for storytelling and experimentation. Following a short talk from one of 22 inspirational thinkers such as climate modeller Chris Hope, economist Kate Raworth, artificial intelligence expert Kriti Sharma and journalist Paul Mason, we’re invited to challenge what we think is possible, and find new ways of living together.

‘The arts can enlarge the space of imagination. It can invite us to take on ways of operating without having to commit to them yet,’ says Svendsen, who is also a University of Cambridge lecturer. ‘That’s what *We Know Not We May Be* aims to do – to imagine ourselves into another world.’

‘With lighting (Guy Hoare), sound (Carolyn Downing) and video (Chris Kondak) the audience is enveloped in an immersive experience. Everyone will have a sense of their part in our “factory” that we all need to contribute to if we are going to avert the fate climate change has in store for us.’

One of the things that feels overwhelming with something like climate change is its enormity - the scale of change required and the work

needed. The idea for *We Know Not What We May Be* is to break that down into each element, and to give participants the tools to imagine an alternative reality. By imagining it, it makes it seem more feasible and brings it closer to the truth.

‘For example, often you hear of visionary ideas such as Universal Basic Income, renationalisation, holding property in common, and co-operatives, but they get talked about in one specific framework; what we’re hoping

The arts can enlarge the space of imagination. It can invite us to take on ways of operating without having to commit to them yet.

is that if all these ideas come together, what would our world look like?’

Creating small change can be straightforward enough, but it’s more complicated to reframe our values about success. That’s where stories come in, says Svendsen.

‘You cannot take on board that kind of information in a really serious lecture. If you try to explain a complex system to anyone it’s hard to describe and it’s hard to listen to. No traditional theatre or exhibition will achieve that in the same way that taking part does.’

And the results are evident. After previous productions, METIS noticed audiences were leaving asking ‘what can we do about this?’ The outcome is this work, which shows people examples of what they can do to make a difference.

The piece has been developed in a typical METIS way – through collaboration and by putting the audience at the centre of the process. Research was carried out through publicly-held interviews with experts, asking them ‘what’s the best alternative economic structure to combat climate change?’

The production is part of our 2018 season, *The Art of Change*, which explores how artists respond to, reflect and can potentially effect change in the social and political landscape. The reflections have stimulated change within the Barbican itself, as we respond to themes raised by the season, including the environment. In partnership with our caterers, we’ve banned plastic straws from all our bars, restaurants and cafes. Last year we used 50,000 straws, so this cuts out a large number from circulation. Instead there will be paper straws, available on request.

Considering such weighty issues relating to global problems all the time, does Svendsen ever get demoralised? ‘It’s actually quite cathartic and comforting,’ she laughs. ‘Problems don’t go away just because you don’t think about them. There are serious levels of anxiety in our society because on every level there’s stuff that’s fearful, but getting together and talking about it really helps. That’s what I’ve found doing this – you find yourself in conversations with somebody you might not normally talk to, and end up in a really rich, intense but fun conversation. And you feel better afterwards. If you read newspapers or social media it’s like a hammer in your brain, but talking about it helps.’

METIS: We Know Not What We May Be
6-9 Sep
See page 9 for details
Part of *The Art of Change*

Art & Design



Francis Upritchard installation view of *A Long Wait*, 2012. Contemporary Arts Centre, Cincinnati. Photograph by Daylight Photo © Francis Upritchard, courtesy Kate MacGarry, London

Until 2 Sep, Art Gallery

**Dorothea Lange:
Politics of Seeing
Vanessa Winship:
And Time Folds**

The Art of Change

A double-bill celebrating documentary photographer Lange who used her camera as a political tool during the Great Depression; and award-winning contemporary photographer Winship who explores identity and memory in America and Eastern Europe.

27 Sep – 6 Jan, The Curve

**Francis Upritchard:
Wetwang Slack**

Specially conceived for The Curve, Upritchard's unique blend of figurative sculpture and craft transforms the 90 metre space. Playing with scale, colour and texture, the gallery is populated by a spectrum of different materials, vibrant figures and objects.

Free admission.

Until May 2019, Level G

Borrowed Light

This suspended mechanised structure slowly moves a 24m-long scroll of photographic film, immersing the Barbican's Lightwell in an infinite loop of gradually changing colours, informed by the colour shifts you witness at sunrise and sunset.

Until 11 Nov, Level G

**The Hull of a Large Ship
Barbican Display**

Five contemporary architecture firms have selected unpublished original drawings from Chamberlin Powell & Bon's initial proposals for the Barbican, presenting their own drawn interventions on the different spaces of this iconic building.

Tue 11 Sep, Auditorium 1

**Magnum Photos Now:
Collaborative Photography
with Carolyn Drake**

Carolyn Drake reveals how her collaborative approach to photography uncovers a multitude of perspectives to intimate narratives.

Tue 25 Sep, Auditorium 1

**Architecture on Stage:
Pascal Flammer**

Having worked in the office of Valerio Olgiati, the Swiss architect Pascal Flammer established his own practice in 2005 and has gone on to realise projects including the celebrated timber-framed House in Balsthal (2013).

Thu 27 Sep, Auditorium 1

Architecture on Stage: TED'A

The Mallorca-based TED'A is one of the most significant architectural practices to have emerged in Spain in recent years and is fast securing a global reputation through projects such as its competition-winning school in Orsonnens, Switzerland.



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

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

Contemporary Music



Ryojlkeda/Eklekto: Music for percussion © Raphaëlle Mueller



Watch Barbican Sessions

Live after-hours gigs in our iconic architectural spaces from artists including Laura Cannell, Black Top and Keaton Henson – uploaded to our YouTube channel monthly.

All concerts take place in the Barbican Hall unless otherwise stated

Wed 12 Sep 7.30pm
Gruff Rhys with the London Contemporary Orchestra

The Super Furry Animals frontman takes his psychedelic folk songs to another stratosphere as he plays new record *Babelsberg* with the London Contemporary Orchestra.

Thu 13 Sep 7.30pm
Joan Armatrading: 46

Celebrating a staggering 46 years in music, the incomparable Joan Armatrading performs a mixture of classics and new music.

Tue 25 Sep 7.30pm
Manufactory
Transforma & Sascha Ring (Apparat)
The Art of Change

Our stage becomes a factory floor, set to the sounds of Sascha Ring (Apparat)'s looping electronics, as performance artists Transforma perform the repetitive, rhythmic movements of manual labour.

Sun 30 Sep 7.30pm
Ryoji Ikeda: music for percussion + datamatics [ver 2.0]

Ikeda draws parallels between electronic and acoustic, unusually exploring percussion with Eklekto ensemble before a performance of his signature data manipulations.



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

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

Theatre & Dance



Boy Blue: Blak Whyte Gray © Carl Fox

6–8 Sep, Theatre
Landmark Productions and Irish National Opera
The Second Violinist

In this dazzling modern opera, Irish playwright Enda Walsh and composer Donnacha Dennehy have created an unnerving thriller, driven along by a haunting score.

6–9 Sep, The Pit
METIS
We Know Not What We May Be
The Art of Change

There's never been a greater urgency for change. Join the 'factory of the future' in this performance installation to question how we can restore our relationship to each other and the planet.

12–15 Sep, Theatre
Boy Blue
Blak Whyte Gray
The Art of Change

Fierce and affecting, this triple bill asks questions about identity, oppression and transcendence in a performance of pure physical poetry.

20–29 Sep, The Pit
Alan Fielden with JAMS
Marathon

Experimental storytelling, live music and pyrotechnics evoke the confusion felt by a generation living in the digital age. Winners of The Oxford Samuel Beckett Theatre Trust Award 2018.

27–30 Sep, Theatre
Brink Productions
Memorial

Adapted from Homer's *Iliad*, Alice Oswald's *Memorial* is an intense elegy for the dead soldiers named in the epic. Join Helen Morse and a 215-strong chorus as they bring this requiem to life.



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

A production of epic proportions



Memorial is a stunning tribute to all those who have died in combat. © Shane Reid

Director Chris Drummond gives us an insight into what it's like working with a cast of over 200 people on stage.

In 2012, Brink Productions Artistic Director, Chris Drummond, was in Foyles with playwright Bryony Lavery, looking for something to read on the long flight back to Australia. She handed him a copy of Alice Oswald's reimagining of Homer's *Iliad*, telling him, 'Somebody needs to turn this into a piece of theatre.'

Oswald's astonishing *Memorial* strips away Homer's narrative, getting back to what the ancient Greeks praised as the poem's *enargeia*, (which roughly translated means 'bright unbearable reality'). It's the word used when gods come to earth not in disguise, but as themselves.

Drummond was captivated.

'*Memorial* became a hook in my mind. It stayed with me over a couple of years, floating in the back of my imagination, looking for the right context in which to find a theatrical shape,' he says. 'Then in 2014 a series of conversations with Yaron Lifschitz, Artistic Director of [Australian performance company] Circa, about the theatrical possibilities of the text led us to an ambitious idea of working together,

with composer Jocelyn Pook, to stage *Memorial* internationally in 2018 to mark the centennial year of Armistice Day.'

The result is a beautiful, epic elegy to the war dead, combining music, poetry, movement and theatre, including a 215-strong community choir, each of whom represents one of the deaths in the *Iliad*.

Describing working with a cast of hundreds as 'an amalgamation of a rehearsal room and a film set', Drummond says rather than being a logistical headache, it was a joy.

'Because everyone has an ear piece, [Associate Director] Ben Knapton can organise all the movement in real time on stage. I can stop everything and move 30-40 people in a different direction.

'You have to find this marriage of precision and abandonment to the chaos.'

The impact on the audience is not about just the sheer impressiveness of the spectacle of so many people on stage; the combination

of Pook's music, Oswald's words spoken by Australian actor Helen Morse, the choreography and the theatre combine to create a memorial to all those who have died in combat.

But there's something more, says Drummond. 'From the very first moment when the stage opens and you realise what you're looking at, you're taken by this big mass act of generosity in a very literal way – people have put themselves at the service of this work in a fundamental functional way, which opens the heart of the audience. The honesty of that exchange harmonises with these grander ideas in the poetry, Helen's performance, and the music. The simple presence keeps grounding what could be abstract or distanced by history or poetry, and instead creates its own harmonising poetry.'

Memorial

27-30 Sep

See page 9 for details

Part of 14-18 NOW

New releases

From Fri 31 Aug Cold War[#]

Pawel Pawlikowski (*Ida*) directs this bittersweet tale of a tempestuous relationship between a pianist and a singer-dancer in a Europe divided by the Iron Curtain.

From Fri 21 Sep Faces Places^{12A}

The perfect odd couple of nonagenarian director extraordinaire Agnès Varda and photographer JR take us on a life-affirming journey around France's villages and their inhabitants.

From Fri 21 Sep The Rider[#]

Chloe Zhao blurs fact and fiction to create a compelling and compassionate portrait of Brady Jandreau, a rising rodeo star who must give it all up following an accident.

From Fri 21 Sep Matangi/Maya/M.I.A.¹⁸

Drawn from a never before seen cache of personal footage spanning decades, Stephen Lovridge creates an intimate portrait of the Sri Lankan artist and musician known as M.I.A.

From Fri 28 Sep The Gospel According to Andre[#]

Kate Novack explores the life and career of fashion journalist André Leon Talley – from his childhood in the segregated South to his barrier-breaking work at *W* and *Vogue*.

Special events and seasons

Tue 11 Sep 6.30pm, Cinema 2 Gholam¹⁵

London Nights on Film

This haunting British-Iranian drama follows Gholam, a mysterious taxi driver, as he passes through life in London, haunted by his past.

13–16 Sep, Cinema 3 The Television Will Be Revolutionised The Art of Change

A film series focusing on the 1982 Workshop Declaration, which revolutionised the British film industry by enabling new and emerging filmmakers from diverse and regional backgrounds to enter the industry.

Tue 18 Sep 6.15pm, Cinema 2 Puzzle of a Downfall Child[#] + presentation by Elisabeth Bouchaud Science on Screen

A visit from an old friend reveals the cracks in an ex-top model (Faye Dunaway). Elisabeth Bouchaud presents on the science behind cracks. Presented in partnership with the London Mathematical Laboratory.

Wed 19 Sep 6.30pm, Cinema 3 Sauerbruch Hutton Architects + Counter Music[#] Architecture on Film

A double bill from late German filmmaker Harun Farocki, which use architecture to examine the world. *Counter Music* dissects the concept of 'the city', while Farocki's final film observes the architecture office.

Sun 23 Sep, Cinema 3 Japanese Avant-Garde and Experimental Film Festival

JAEFF 2018 examines youth culture in new wave and contemporary Japanese cinema. Expect drag queens (*Funeral Parade of Roses*), juvenile delinquents (*Bad Boys*), uprisings, and astonishing innovation.

26–30 Sep, Cinema 1&2 Generations: Russian Cinema of Change The Art of Change

Defiant, expressive and electric, this season of cult and landmark films explores the shifting forms of self-expression, independence and defiance through Russia's seismic cycles of reinvention.

Sun 30 Sep 4pm, Cinema 1 L'Hirondelle et la Mésange[#] + live musical accompaniment Silent Film & Live Music

The tranquil lives of a bargeman, his wife and sister-in-law are interrupted when they hire an ambitious new pilot. Introduced by Bryony Dixon. Presented in partnership with the British Silent Film Festival.



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)

Performance Cinema

Thu 6 Sep 7pm, Cinema 3

NT Live: Julie^{12A}

Vanessa Kirby and Eric Kofi Abrefa feature in the cast of this brand new production of August Strindberg's celebrated play, directed by Carrie Cracknell (NT Live: *The Deep Blue Sea*).

Thu 13 Sep 2pm, Cinema 2

Stage Russia: The Suicide[#]

Afternoon Arts

Sergey Zhenovach's adaptation of Nikolai Erdman's comedy centers around a young, unemployed man desperate enough to contemplate ending it all.

Thu 27 Sep 2pm, Cinema 2

Exhibition on Screen: Hockney^U

Afternoon Arts

Featuring intimate and in-depth interviews with David Hockney, this revealing film focuses on two blockbuster exhibitions held in 2012 and 2016 at the Royal Academy of Art in London.

Thu 27 Sep 7pm, Cinema 3

NT Live: King Lear^{12A}

Ian McKellen stars and Jonathan Munby directs this five-star contemporary retelling of Shakespeare's play.

Families

Every Saturday 11am, Cinema 2

Framed Film Club

We return with a magical bang on Sat 8 Sep with animé *Mary and the Witch's Flower*. This month we'll also have new adventure *The Giant Pear* and glorious animation *Zarafa*.

Sat 29 Sep 10am, Cinema 2&3 foyer

Framed Film Club Workshop

Come along for a free drop-in creative session from 10am on the last Saturday of each month.

Every Mon and Sat 11.15am, Cinema 2&3

Parent and Baby Screenings

Parent and Baby screenings return on Mon 3 Sep. From Sat 8 Sep, you'll have double the opportunity to sit back and enjoy the best new releases. So bring your little ones of twelve months and under along to our specially tailored screenings. Sign up to the mailing list at barbican.org.uk/parentandbaby

Access

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.



Cinema Podcast

Our cinema podcast brings you the inside scoop on the film industry every Wednesday, with exclusive interviews and insights from directors, screenwriters, actors and the leading artists from our programme.

Subscribe on iTunes, Acast or Spotify.



Tough Kids, 1983, part of *Generations: Russia Cinema of Change*.

now

Classical Music



Rattle and the LSO © Doug Peters

All concerts take place in the Barbican Hall unless otherwise stated

Fri 7 Sep 11.15 am, LSO St Luke's
LSO Discovery: Relaxed performance

Enjoy a 30-minute informal concert with LSO musicians and presenter Rachel Leach. Open to everyone, including young children, individuals with autism, sensory impairments and learning disabilities.

Free event

Fri 7 Sep 12.30pm, LSO St Luke's
LSO Discovery: Landscapes

Discover Shostakovich's Piano Trio in an informal performance with LSO musicians, presented by Rachel Leach.

Free event

Sun 9 Sep 3pm
Ax/Kavakos/Ma Trio

Three of the world's pre-eminent soloists – Emanuel Ax, Leonidas Kavakos and Yo-Yo Ma – come together as chamber musicians to perform all three of Brahms's Piano Trios.



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



Resident
Orchestra

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Sun 16 Sep 7pm

London Symphony Orchestra/Rattle

The LSO and Sir Simon Rattle perform an all-British programme – featuring works by Sir Harrison Birtwistle and Mark-Anthony Turnage, Holst's *Egdon Heath* and Britten's *Spring Symphony*.

Sun 16 Sep 7.30pm, Milton Court

12 ensemble: Reborn

12 ensemble present a programme of fresh sounds inspired by old voices, from Mahler's arrangement of Schubert's *Death and the Maiden* to a new multimedia performance of Woolrich's *Ulysses Awakes*.

Mon 17 Sep 7.30pm

London Schools Symphony Orchestra: Concertos and Rhapsody

London's premier youth orchestra presents works by Enescu and Bartók, inspired by the folk music of Romania and Hungary respectively, and are joined by Aleksandar Madzar for Schumann's Piano Concerto.

Tue 18 Sep 7.30pm

London Symphony Orchestra/Rattle

Sir Simon Rattle begins his Roots and Origins series with three works steeped in history and folk tradition: Dvořák's *Slavonic Dances*, Janáček's *Sinfonietta*, and Britten's *Spring Symphony*.

Wed 19 Sep 7.30pm

London Symphony Orchestra/Rattle

Rattle conducts Janáček's *Sinfonietta*, Szymanowski's Violin Concerto with Janine Jansen and Sibelius's Fifth Symphony – works which transform myth and folklore into soaring musical effigies – as Roots and Origins continues.

Thu 27 Sep 7.30pm

Guildhall Symphony Orchestra and Chorus

James Blair conducts Verdi's choral masterpiece, his powerful *Messa da Requiem*, with acclaimed Guildhall alumni as the four soloists: Gweneth-Ann Rand, Susan Bickley, Gwyn Hughes Jones and Derek Welton.

Fri 28 Sep 1pm, LSO St Luke's

ECHO Rising Stars: Amatis Piano Trio

The award-winning chamber group perform trios by Shostakovich, Ravel, and a new commission by Andrea Tarrodi in the series showcasing the very best of Europe's up-and-coming young musicians.

Sat 29 Sep 7.30pm

BBC Symphony Orchestra: Professor Brian Cox presents The Planets

100 years since its premiere, the BBC SO, conductor Ben Gernon and Professor Brian Cox take a fresh look at *The Planets* and cast new light on Holst's atmospheric masterpiece.

Sun 30 Sep 11am–4.30pm, LSO St Luke's

LSO Choral Singing Day

Come and spend the day getting to know Haydn's *Nelson Mass* with the LSO's Choral Director Simon Halsey, culminating in an informal performance.

Details of times and prices are available at barbican.org.uk

Discounts are available to Barbican Members, Business Members and Young Barbican members

Check for multibuy discounts online

soon

16-25 Nov

EFG London Jazz Festival

A highlight on any jazz fan's calendar, the eclecticism of the EFG London Jazz Festival's line-up is matched by its ability to draw some of the genre's biggest and most exciting names. As always, we'll be hosting some of the headline gigs, including legendary jazz saxophonist Archie Shepp performing with a gospel choir led by Carleen Anderson, Bobby McFerrin and his ground-breaking cappella Voicestra, and poet Anthony Joseph celebrating Caribbean culture in the UK since the Windrush.



Archie Shepp © Monette Berthomier



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Framed Film Festival 2017, courtesy of Matthew Kaltenborn

Date, Cinema

Framed Film Festival

London's only showcase of the best new international cinema for families features new and unseen releases you won't find in the multiplexes, plus workshops and creative activities to inspire young film fans. Discover adventure, animals, magic and more from around the globe and get lost in a world of fun and imagination.



Sing along with festive favourites



Michail Kaufman Alexander Rodchenko and Varvara Stepanova in the workshop (in front of Kino-phot magazine covers), 1923. Courtesy Rodchenko and Stepanova Archives, Moscow.



© Jeff Busby

20 Dec-1 Jan, Hall
Raymond Gubbay Christmas Festival

Christmas is a time for classics, so join the celebrations with over a week of festive favourites. Hear seasonal music and songs – modern and traditional – from the London Concert Orchestra, enjoy carols, or hum along to the music of timeless film scores by John Williams (*ET, Star Wars, Harry Potter*) and Hans Zimmer (*Gladiator, Pirates of the Caribbean*). One of the visual highlights is a performance of Mozart masterpieces in full period costume, and in a candle-lit style setting. It's a cracker of a season.

10 Oct-27 Jan, Art Gallery
Modern Couples: Art, Intimacy and the Avant-garde

This major interdisciplinary exhibition features the work of 40 diverse artist couples working across painting, sculpture, design, photography and literature. It counters the idea that developments in modern art were purely the result of solo genius. From Auguste Rodin and Camille Claudel in the 1880s through to Marcel Duchamp and Maria Martins in the 1940s, *Modern Couples* includes the work of legendary couples such as Claude Cahun and Marcel Moore, Salvador Dalí and Federico García Lorca, Barbara Hepworth and Ben Nicholson, Dora Maar and Pablo Picasso and Lee Miller and Man Ray.

Part of *The Art of Change*

7-11 Nov, The Pit
Jodee Mundy Collaborations: Imagined Touch

How would you experience the arts if you couldn't see or hear? This immersive event, part of SPILL Festival of Performance shares the humour, grief, beauty and profound isolation of the lives of its creators, deafblind artists Heather Lawson and Michelle Stevens. After a short introductory film, you'll be provided with individual headphones and goggles, then guided through to an unseeable promenade installation. The result reframes disability as an opportunity for untapped human potential. Recipient of Melbourne's Green Room Award for Innovation in Experiential Performance.

Part of *The Art of Change*

The story behind the architecture



Architecture Tours guide Stefania Donini tells us about a little-known design element at the Barbican.

'This ventilation vent shows off the architects' attention to detail when it came to the material. The 130,000 cubic metres of concrete used in the building's construction was all poured on site and pick-hammered by hand, using pneumatic drills. Men came from all across the UK, Ireland, Eastern Europe and the Commonwealth to work here, and they were trained to tool the surface in order to expose the coarse granite aggregate.

'The shape of the vents is a motif repeated across the estate – you can find the semi-circle shape on door handles, windows, inside the Centre and many other places – even the Barbican logo featured it. The crenelated motif is a reference to nearby St Giles Cripplegate Church – you can find it on the outside walls of the church.'

Discover more about the building of the Barbican on one of our Architecture Tours. Book your place at barbican.org.uk/tours

A wonderful work spot

Enjoy the last of the summer with a spot of outdoor working at our Lakeside. Grab a coffee from Benugo Kitchen on Level G and head outside, where you'll find a peaceful spot to be productive, plus free Wi-Fi. If your power is running low there are plug sockets at the tables inside, and if your energy is running low there are freshly baked cakes, sandwiches, salads and snacks close at hand.



What impact do legacies have?

Remember a Charity Week takes place this month, when people are reminded they can leave a gift to organisations in their will. Legacies, as they're known, help us maintain our ambitious programme and make it as accessible as possible for young people. But how specifically do we use legacies?

One initiative that's directly helped by these gifts is the Young Barbican scheme, which provides discounted tickets to Barbican events to 14-25 year olds.

Jenny Mollica, head of Creative Learning, says, 'This pioneering programme has provided access to over 50,000 discounted tickets a year since it launched in 2014. It's meant that we can inspire a new generation to love the arts, whatever their age or background.'

Our Creative Learning programme also provides opportunities for young people to gain skills and find their creative voice through workshops, events and talent development schemes. And it's thanks to people leaving a legacy in their will that we can work with so many people.

Find out more about how you can leave a gift in your will at barbican.org.uk/supportus or call 020 7382 6185.



G

Everyone's journey starts on Level G, where you can relax, meet, eat and enjoy our iconic building. Our Level G programme offers free installations and events in our public spaces, all year round.

This month

Troika: Borrowed Light

An artificial infinite loop of sunset and sunrise inspired by moving panoramas.

The Hull of a Large Ship

Explore original drawings of the Barbican Centre with contributions by five architecture firms.

Rachel Ara: American Beauty (a Trump L'oeil)

Watch as an orange hairpiece dances in the wind around the Barbican Estate, echoing the iconic scene from *American Beauty*.

Francis Upritchard: Wetwang Slack

Francis Upritchard's site-specific installation in The Curve draws from ceramics, tapestry, glassblowing and more.

Big Barbican Adventure

Explore the Barbican in this do-it-yourself adventure trail for families. Maps available from the Advance Ticket Desk.

Soundhouse: The Listening Body

A collective listening space and event series, curated by Nina Garthwaite (*In The Dark*) and Eleanor McDowall (*Falling Tree Productions*).

Pick up a Level G map from the Advance Ticket Desk

The activities and installations on Level G are funded by visitor donations. Help keep our public spaces open by making a donation when you next visit or online at barbican.org.uk/donate

Double the chance for a Baby's Day Out

If you fancy taking your little one for *Baby's Day Out* at our cinema, there's double the chance, as our Parent and Baby screenings are now twice a week. Enjoy the latest films on the big screen in a relaxed environment, without having to worry about making *The Big Noise*. *The Kids Are Alright* as long as they're under twelve months old; the lights are turned up higher

and the sound lowered to make a comfortable environment for your *Million Dollar Baby*. Plus, you can take drinks and food into the cinema; if you fancy a treat, Benugo offers £3.50 for any hot drink and a cake. Now, that's a wrap.

See page 12 for details.

See how to solve a hull of a problem

It was a tight squeeze fitting the Barbican Centre onto its site, so architects Chamberlin, Powell & Bon resorted to an ingenious solution: excavating below ground level and putting the majority of the building below the walkways. The architects compared the arts centre to 'the hull of a large ship in which much is contained below the water'.

Inspired by this concept, our free exhibition *The Hull of a Large Ship* on Level G features CP&B's unpublished drawings from 1968, selected by five contemporary architects who have responded to the plans with their own drawings and models. How have today's architects responded 50 years on? Set sail for Level G to find out.



The Hull of a Large Ship
Until 11 Nov

calendar

September 2018

Sat 1	event	venue	tickets	page
10am-6pm	Dorothea Lange and Vanessa Winship	Art Gallery	£13.50	7
Sun 2	Dorothea Lange and Vanessa Winship	Art Gallery	£13.50	7
Thu 6	METIS: We Know Not What We May Be NT Live: Julie Landmark Productions & Irish National Opera: The Second Violinist	The Pit Cinema 3 Theatre	£12* £10-20* £16-40*	9 12 9
Fri 7	LSO Discovery: Relaxed Performance LSO Discovery: Landscapes METIS: We Know Not What We May Be Landmark Productions & Irish National Opera: The Second Violinist	LSO St Luke's LSO St Luke's The Pit Theatre	Free Free £12* £16-40*	13 13 9 9
Sat 8	METIS: We Know Not What We May Be Landmark Productions & Irish National Opera: The Second Violinist	The Pit Theatre	£12* £16-40*	9 9
Sun 9	METIS: We Know Not What We May Be Ax/Kavakos/Ma Trio	The Pit Hall	£12* £20-75*	9 13
Tue 11	London Nights on Film: Gholam Magnum Photos Now: Collaborative Photography with Carolyn Drake	Cinema 2 Auditorium 1	£5-10.50* £8-10*	11 7
Wed 12	RSC Live: The Merry Wives of Windsor Gruff Rhys with the London Contemporary Orchestra Boy Blue: Blak Whyte Gray	Cinema 2 Hall Theatre	£10-20* £17.50-25* £15-25	12 8 9
Thu 13	Afternoon Arts: Stage Russia: The Suicide The Television Will Be Revolutionised: Acceptable Levels + panel discussion Joan Armatrading: 46 Boy Blue: Blak Whyte Gray	Cinema 2 Cinema 3 Hall Theatre	£5-10.50* £5-10.50* £37.50* £15-25	12 11 8 9
Fri 14	Boy Blue: Blak Whyte Gray	Theatre	£15-25	9
Sat 15	The Television Will Be Revolutionised: Farewell to the Welfare State + Welcome to the Spiv Economy Boy Blue: Blak Whyte Gray	Cinema 3 Theatre	£5-10.50* £15-25	11 9
Sun 16	The Television Will Be Revolutionised: Handsworth Songs + Shorts London Symphony Orchestra/Rattle T2 ensemble: Reborn	Cinema 3 Hall Milton Court	£5-10.50* £16-56* £20	11 14 14

Fri 21	event	venue	tickets	page
7:45pm	Alan Fielden with JAMS: Marathon	The Pit	£18	9
Sat 22	JAEFF: Panel Discussion JAEFF: Bad Boys + Studio Sunrise JAEFF: Funeral Parade of Roses + Looking for Jiro Alan Fielden with JAMS: Marathon	Cinema 3 Cinema 3 Cinema 3 The Pit	Free £5-10.50* £5-10.50* £18	11 11 11 9
Mon 24	Alan Fielden with JAMS: Marathon	The Pit	£18	9
Tue 25	Architecture on Stage: Pascal Flammer Manufactory: Transforma & Sascha Ring (Apparat) Alan Fielden with JAMS: Marathon	Auditorium 1 Hall The Pit	£12-15* £17.50-£22.50* £18	7 8 9
Wed 26	Generations: Goodbye, Boys + live musical accompaniment Alan Fielden with JAMS: Marathon	Cinema 1 The Pit	£5-13.50* £18	11 9
Thu 27	Francis Uprichard: WeiWang Slack Generations: The Student + intro NT Live: King Lear Architecture on Stage: Ted/A Guildhall Symphony Orchestra and Chorus Brink Productions: Memorial Alan Fielden with JAMS: Marathon	The Curve Cinema 2 Cinema 3 Auditorium 1 Hall Theatre The Pit	Free £5-10.50* £10-20* £12-15* £10-15* £16-40 £18	7 11 12 7 14 9 9
Fri 28	Francis Uprichard: WeiWang Slack ECHO Rising Stars: Amatis Piano Trio Generations: Tough Kids + intro Brink Productions: Memorial Alan Fielden with JAMS: Marathon	The Curve LSO Luke's Cinema 2 Theatre The Pit	Free £12* £5-10.50* £16-40 £18	7 14 11 9 9
Sat 29	Francis Uprichard: WeiWang Slack Generations: A Severe Young Man + intro Generations: Brother + ScreenTalk BBC SO: Brian Cox presents The Planets Brink Productions: Memorial Alan Fielden with JAMS: Marathon	The Curve Cinema 2 Cinema 2 Hall Theatre The Pit	Free £5-10.50* £5-10.50* £12-48* £16-40 £18	7 11 11 14 9 9
Sun 30	LSO Choral Singing Day Francis Uprichard: WeiWang Slack Generations: Lenin's Guard Silent Film & Live Music: L'Hirondelle et La Mésange Ryoji Ikeda: music for percussion + datamatics [ver. 2.0] Brink Productions: Memorial	LSO St Luke's The Curve Cinema 2 Cinema 2 Hall Theatre	£20* Free £5-10.50* £5-12.50* £15-£25* £16-40	14 7 7 11 8 9

*Booking fees apply

The following booking fees are applicable per transaction: £3 online, £4 by telephone. There is no booking fee when tickets are purchased in person from the box office. For certain shows - and all film screenings - reduced booking fees of 60p online, 70p by telephone apply.

Mon 17 7:30pm	event London Schools Symphony Orchestra	venue Hall	tickets £9–26*	page 14
Tue 18 6:15pm 7:30pm	Science on Screen: Puzzle of a Downfall Child + presentation London Symphony Orchestra/Rattle	Cinema 2 Hall	£5–10.50* £16–56*	11 14
Wed 19 6:30pm 7:30pm	Architecture on Film: Sauerbruch Hutton Architects + Counter Music London Symphony Orchestra/Rattle	Cinema 3 Hall	£5–10.50 £16–56*	11 14
Thu 20 7:45pm	Alan Fielden with JAMS: Marathon	The Pit	£18	9

Booking

Online booking with seat selection and reduced booking fee

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

Ticket Information Desk

Open 10am–9pm, Mon–Sat;

12 noon–9pm, Sun and bank holidays

New release films

On Wednesdays, new release film screenings are announced for the following week.

Visit our website or sign up to our email newsletters to be the first to know about new release films and additional special events.

Membership

Barbican Members get free entry to our art gallery, priority booking across our programme and enjoy discounted tickets to cinema screenings and selected concerts, gigs and theatre shows (subject to availability) among many other benefits.

To find out more visit

barbican.org.uk/membership

Young Barbican

Aged 14 – 25

Be there when it happens

Get discounted tickets to unmissable art and entertainment

Make it happen

Cultivate your creativity and join a growing network of young creatives

Join for free at

barbican.org.uk/youngbarbican

Booking

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

By telephone 0845 120 7511

Open 10am–8pm, Mon–Sat;
11am–8pm, Sun and bank holidays

In person

Barbican Centre
Silk Street, London
EC2Y 8DS

Ticket Information Desk

Open 10am–9pm, Mon–Sat;
12 noon–9pm, Sun and bank holidays

Stay in touch

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



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