

barbican

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This month...

Hello

Who gets remembered by history can seem to be arbitrary. Sometimes it takes the arts to recognise forgotten pioneers – as Jason Moran is doing with his multimedia work based on the man who brought jazz to Europe (see page 5-6). We're also remembering the forgotten women instrumentalists of jazz with an exhibition in our Music Library (p2). Women's creative contributions to modern art are highlighted with our new exhibition, which debunks the myth that progress is the domain of a solitary (often male) genius. Plus, an unjustly ignored film is revived with a happy ending (p4). Discover a narrative less frequently told with us this month.

Images:
Students from Sydney Russell School perform in *Barking Nuns* © Camilla Greenwell
Shahid Parvez performs as part of the Darbar Festival. Photo © Arnhel De Serra
Lionel Shriver will be discussing free speech with Claire Fox at the *Battle of Ideas*. © Sarah Lee
Christopher Eccleston in the RSC production of *Macbeth*. Photo by Richard Davenport © RSC
Ella Fitzgerald. Image featured in Barbican Library's *Women in Jazz* exhibition. Photo: Brian Foskett

'What we do is like "Beam me up Scotty" – we bring some of the finest musicians from India and beam them to London.'

You don't need to be a connoisseur to appreciate the quality of the musicians at Darbar Festival, director Sandeep Virdee tells us. See page 12 for details.



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Bringing feminist history to life

The feminist history of Barking and Dagenham, from a 9th century abbess to the Ford workers strike in the 1970s, was the inspiration for a new play created by world-renowned theatre company Complicité and students from Sydney Russell School in Barking.

Supported by the Heritage Lottery Fund, *Barking Nuns* used historical research, carried out by the students with Dagenham's Valence House Museum and ancient music specialist Belinda Sykes, to look at the intersecting stories of religion, suffrage and women's lives in the borough.

It was part of *Change Makers*, our year-long artistic residency at the school which sees the Barbican Guildhall Creative Learning team bring world-renowned musicians, theatre companies and other artists in to unleash the creative potential of students and teaching staff.

Read about what the students thought of the programme, and watch an exclusive film made with award-winning artist Eelyn Lee at blog.barbican.org.uk

Break out of your echo chamber

Is democracy in crisis? Is social media bad for mental health? Are psychologists the new rock stars? Expect forthright, challenging discussions on these and other hot topics at the *Battle of Ideas*.

Whether it's tackling science, politics or culture, the weekend of debate aims to break people out of their echo chambers and bring those of different opinions together for frank exchanges. Unlike other ideas festivals and public debates, where audiences are expected to sit passively, the *Battle of Ideas* makes each session a 'public meeting' in its own right, where the audience's ideas and questions are central to the debate.

So whatever your opinions on plastic waste, or if you think we should be worried about sex robots, as long as you come with an open mind, this is the place to join the conversation.

Battle of Ideas
13-14 Oct



Playing a different tune

Singers such as Ella Fitzgerald, Nina Simone and Cleo Laine are household names, but many of jazz's female instrumentalists from across the decades are less visible. That's something the National Jazz Archive hopes to change with a new exhibition opening in the Music Library this month.

Coinciding with the EFG London Jazz Festival, *Women in Jazz* takes you on a 'stroll' from the 1930s to today, covering the likes of Valaida Snow (described by Louis Armstrong as 'the second best trumpeter in the world'), pioneering modern jazz pianist Barbara Carroll, and Grammy-award winning 33-year-old bassist Esperanza Spalding.

Sharing inspirational stories and highlights from today's thriving London scene, it's a walking bassline through some of the great contributors to the genre.

Women in Jazz
16 Oct–31 Dec
Barbican Music Library

Star cast opens RSC season

Christopher Eccleston and Niamh Cusack open the Royal Shakespeare Company's four-month London season, fresh from Stratford-Upon-Avon.

In the roles of Macbeth and Lady Macbeth, the pair are described as making 'a gripping central couple' by *The Stage* in this modern take on Shakespeare's darkest psychological thriller.

Romeo and Juliet (opens 2 Nov) and *The Merry Wives of Windsor* (opens 7 Dec) also get updated for today's society, exploring themes of gender, knife crime, and a wry look at reality TV.

And if you'd like to explore the works further, there's a programme of post-show talks, a workshop and a free exhibition on Level G (see page 18).

Macbeth
15 Oct–18 Jan
See page 13 for details

Be part of the action in a UK cinema first

Imagine being able to interact with a film in real time. That's the ground-breaking concept behind a new film looking at conscientious objectors during the First World War. Take your seats for *Bloodyminded*, which will be shot and broadcast live in one continuous take, with audience interaction.

As the film is shown on the Barbican cinema screen, viewers will use an app to interact with the performance and respond to questions from the narrator. Some responses will be shared in this unprecedented connection between the audience and the film's creators.

As we mark 100 years since the end of the First World War, *Bloodyminded* uses testimony from the Imperial War Museum's archive and contemporary interviews with ex-servicemen, to explore the moral questions of warfare today.

Bloodyminded
14 Oct
See page 7 for details
Part of 14–18 NOW



An intricate blend of performance and live cinema © Stephen Cummiskey

Who's watching whom?

Camera operator Nadja Krüger tells us about the artistic power of using live cinema in Katie Mitchell's latest work, *The Malady of Death*, and the technical challenges it presents.

A man and a woman are naked on a bed. Standing nearby, filming, are two camera operators – also one male, one female. How does who's filming whom affect how we interpret the scene?

This is one of the questions at the heart of Katie Mitchell and Alice Birch's multimedia reinterpretation of French novella, *La Maladie de la mort*, by Marguerite Duras.

Blending theatre and live cinema, it explores the relationship between the couple. She's paid to come to his seaside hotel room at night, and is not permitted to speak or resist. Anything he wants, she must do. The cost doesn't matter. He wants to learn how to love, what it is to feel again.

Director Mitchell and playwright Birch's feminist approach to Duras's work asks us to confront difficult questions about intimacy, gender, the impact of instantly accessible pornography on men and women, and the potential for the abuse of women within patriarchal structures.

Krüger says live production work like this requires a very different discipline compared to a film set.

'The first time we did this, I remember finding it interesting to watch how precisely the shots were thought about ahead in order to construct the scenes.

'Katie identifies which actions we have to cover, but as camera operators we have

to think not only about how we find the interesting angles, but also how we move without blocking the audience's view. It's a challenge. It's very different to being on a film set where you can shout "cut" before resetting.'

The physical presence of two people clad in black and carrying cameras is plainly visible to the audience. Although we assume we are meant to ignore them, it is part of the experience to acknowledge their presence and that we see the camera work at play. If it's an unusual experience for those watching, how does it make the camera operators feel, when they're more accustomed to being behind the action?

'I feel the presence of my body on the stage and I'm aware that first of all, I want to move as smoothly as possible and in a sense, be invisible,' says Krüger. 'But I'm also very aware of the fact that it makes a difference whether it's me or the male camera operator filming the female character when she's naked on stage, because it raises questions of the male gaze and the female gaze. It gives the action another layer.'

There will also be a screening of *Jeune Femme*, plus a talk by Laetitia Dosch on 2 Oct. See page 7 for details.

The Malady of Death
(La Maladie de la mort)

3–6 Oct

See page 13 for details

The power of couples

New exhibition, *Modern Couples*, challenges the myth of art's solitary genius.

There are two significant misconceptions in modern art this exhibition confronts: that major developments were the work of solitary visionaries, and that women's contributions were merely as the artist's muse.

By drawing together work by more than 40 couples from multiple disciplines, it becomes clear that relationships should be seen as a catalyst for creativity and change.

'Many of these artists were in relationships with other creative people,' says Barbican Head of Visual Arts, Jane Alison. 'If you're in a relationship with somebody, you're besotted with them, passionate about them; together you're going to impact each other's work.'

Take Emilie Flöge and Gustav Klimt, for example. Although he had sexual relationships with many of his models, Flöge was different. She was his lifelong companion. But she was also an empowered businesswoman and designer. They shared an interest in ornamentation, which she introduced in her designs and he integrated into his work too. Their creativity was as linked as their personal lives.

Not only were the couples in the exhibition pushing the boundaries of art, they were also pushing the boundaries of

conventional society, explains Alison. 'They were often at the vanguard of change within the realm of how we think about relationships, sexuality and gender identity.'

'For example, Natalie Clifford Barney whose Academy for Women was a Friday evening salon which supported women writers. She lived an incredibly radical, sexually empowered life. Her longstanding partner, painter Romaine Brooks, explored female identity.'

'These artists were facilitating new ways of expressing yourself sexually.'

In many ways, the show is not just about modern art, but also about modern love, and how the combination of love and art has the power to change society.

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

See page 14 for details

Part of *The Art of Change*

Lead sponsor: Bupa Global. Supported by tp bennett. Discover how donations help us create exhibitions of this ambition on page 18



Emilie Flöge and Gustav Klimt, Collection Villa Pálffy, courtesy Klimt Foundation, Vienna.



St Wenceslas

Rewriting the story

The story of a 1930 film about St Wenceslas is as dramatic as its subject's. But it's finally getting a happy ending.

When it opened in 1930, the two-hour epic silent film of the story of Vaclav Duke of Bohemia (St Wenceslas) was the most expensive in Czech history. Costing over 4million crowns, it featured 100 actors and more than 5,000 extras.

But it bombed.

Due to be premiered in 1929 to coincide with the millennium of the death of St Wenceslas – the Czech patron saint – it missed its release date; by the time it did reach cinemas the following year, the sound revolution was in full swing and audiences were only interested in the 'talkies'. Sadly for everyone involved, it fell into obscurity.

Now, 90 years on, there's a rare chance to see this milestone in Czech cinema history.

The stats behind the film's creation are impressive. It was made on what was Europe's largest set. It required 35 trucks of wood, 6 tonnes of nails, 12 tonnes of paint, 170 tonnes of gypsum, 2 300 shields, 800 spears, 600 swords and 100 spurs. Involving film stars from around the world, its team of cinematographers included Jan Stallich (*Ecstasy*) and Otto Heller, who later worked with Laurence Olivier, and with Michael Caine on *The Ipcress File* and *Alfie*.

When it's screened here, it'll be accompanied by Cappella Mariana, the Prague-based early music ensemble specialising in medieval polyphony. Presented in partnership with the Czech Centre London and Czech National Film Archive, it is part of celebrations marking 100 years since the founding of Czechoslovakia (being commemorated jointly by the Czech Republic and Slovakia).

Finally getting the appreciation worthy of its grand intent feels like a fitting happy ending to the film's story.

St Wenceslas
Silent Film & Live Music
28 Oct

See page 8 for details

Restoring a jazz pioneer to his rightful place in history

When he landed in France during the First World War, Lieutenant James Reese Europe and his military band didn't know it, but they were about to conquer a continent – and the world – with their music.

For someone so important to music, James Reese Europe is woefully neglected in the story of jazz.

The man who brought ragtime to the continent bearing his surname during the First World War is nowhere near as familiar to us as those he inspired, such as George Gershwin, Noble Sissle and Eubie Blake.

But the impact of bringing African American music out of the ghettos and into mainstream acceptance, at a time when slavery was still within living memory, still resonates today.

Born in Mobile, Alabama in 1880, Europe was already an established musician when he joined up to fight in the war. His Clef Club Orchestra was the first African American group to play their own music at New York's hallowed Carnegie Hall, in May 1912. The achievement of winning over white audiences was just one success born out of Europe's conviction that black music was an art form that deserved respect in its own right. His activism included fighting for the rights of performers on issues such as pay and conditions, and setting up the Clef Club as a booking agency for black artists.

By the time he enlisted, he was a household name. Under Colonel Hayward he was ordered to put together the best band he could muster. The men he put together became the band of the 369th Regiment – the so-called Hellfighters.

This was a unit of African American soldiers, many of whom that joined up hoping to improve the political and social situation back at home, where racism was rife. Suffering terrible ignominy and injustice at the hands of US Generals, they were eventually 'given' to the French Army, where they fought on the Western Front and were lauded for their bravery. The Hellfighters became one of the most acclaimed fighting outfits in the

war, being awarded the prestigious French medal, the *Croix de Guerre* for their bravery.

The unit's military acclaim was matched by that of its regimental band.

In 1918 Europe and his men performed across France, winning over audiences wherever they went.

On their return to America, they immediately went on a national tour. But the final concert spelled disaster. Europe got into a fight with drummer Herbert Wright and was stabbed in the altercation. He died in hospital.

100 years later, the man hailed at the time of his death as 'the King of Jazz', has been pushed to the margins of the history books.

Even acclaimed jazz composer Jason Moran, whose upcoming concert *The Harlem Hellfighters* is a tribute to Europe, admits he learned of his story late.

'I was introduced to him by the great pianist, Randy Weston. He told me how James Reese Europe organised African American musicians in a way that didn't exist before. But the thing is, I can't recall Europe's name ever coming up when I was at the Manhattan School of Music.

'His importance is known, but he's kind of been wiped away from history.'

That's set to change through Moran's new multimedia work with filmmakers Bradford Young, (*Selma*, *A Violent Year* and *Arrival*) and John Akomfrah (whose work *Purple* was in *The Curve* in 2017), described by Moran as 'a god walking among humans'.

Moran is renowned for bringing his own perspective to these legends of the past. His works *In My Mind – Monk at Town Hall, 1959*, about Thelonious Monk, and *All Rise: A Joyful Elegy for Fats Waller*, are typical of his style. Balancing homage with disruption, he looks back and pays tribute, while bringing things up to date.



For this new work, he says he's not trying to make a documentary film, nor a historical concert. Instead, it's about mixing past and present, something he is working closely with Akomfrah on: 'John has a beautiful way of slipping between historic and contemporary footage, but blurring them so you can't see the lines between them.'

Europe's death marked the end of a career that transformed syncopated jazz music from being demonised as 'the way madness lies'



The Harlem Hellfighters brought jazz to Europe, and won acclaim for their bravery.

to one of the iconic sounds of the decade, leaving its mark on music ever since.

'I've been thinking about what syncopation is and how it feels as a musician,' says Moran. 'It's anticipation – you're anticipating the down beat but you're nudging it ahead. That's a sound of progress, a sound of movement, metaphorically speaking. For Europe, it demonstrated that this music – by people who had only really recently been freed from slavery – had something.

Syncopation suggests that we're edging ahead on the beat, but also in America – and that's a powerful sentiment.'

Jason Moran: The Harlem Hellfighters

Tue 30 Oct

See page 12 for details

Part of *The Art of Change*

Part of 14–18 NOW, the UK arts programme for the First World War Centenary

New releases

From Fri 5 Oct **Columbus**^{12A}

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

From Fri 12 Oct **Bad Times at the El Royale**[#]

Seven strangers, each with a secret, meet at a run-down hotel in Lake Tahoe in 1960s California. With an all-star cast including Jeff Bridges, Jon Hamm and Dakota Johnson.

From Fri 12 Oct **First Man**[#]

Damien Chazelle teams up with his *La La Land* leading man Ryan Gosling for the riveting story of NASA's mission to land a man on the moon.

From Fri 19 Oct **Dogman**¹⁵

From Matteo Garrone (*Gomorrah*) comes an odyssey through the fringes of Italian society, where downtrodden dog groomer, Marcello, gets caught up with the local tough guy, Simone.

From Fri 26 Oct **Bohemian Rhapsody**[#]

A foot-stomping celebration of Queen, their music and their extraordinary lead singer Freddie Mercury, who shattered convention to become one of the most beloved entertainers on the planet.

Special events and seasons

2–4 Oct, Cinema 2 **Margarethe von Trotta Revisited**

New German Cinema pioneer Margarethe von Trotta comes to the Barbican with restorations of her iconic films. In association with the ICO, courtesy of Studiocanal, supported by the Goethe-Institut London.

Sat 6 Oct 2pm, Cinema 2 **Jeune Femme**¹⁵ + **ScreenTalk with Laetitia Dosch**

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

Tue 9 Oct 6.30pm, Cinema 2 **Night and the City**^{PG} London Nights on Film

Jules Dassin's seminal film noir tells the story of an ambitious London hustler attempting to corner the wrestling racket. Part of the programme inspired by Museum of London's *London Nights* exhibition.

Sun 14 Oct 4.30pm, Cinema 2 **Bloodyminded**[#]

The UK's first live, interactive feature film is broadcast into our cinema. Using testimonies from the Imperial War Museum's archives and of contemporary ex-servicemen, the film is part of 14-18 NOW.

Thu 25 Oct 6.45pm, Cinema 2 **Adrian Wootton's Hollywood Legends: Marlon Brando** Members only event

Fount of knowledge and CEO of Film London, Adrian Wootton OBE traces the life and career of Marlon Brando, through an animated and illustrated talk.

Thu 25 Oct 8.30pm, Cinema 3 **A Streetcar Named Desire**^{12A} + intro by Adrian Wootton Adrian Wootton's Hollywood Legends

Marlon Brando stars as Stanley opposite Vivien Leigh's Blanche DuBois in Elia Kazan's superb adaptation of Tennessee Williams' tale of the volatile Kowalski home.

Sun 28 Oct 3.30pm, Cinema 1 **St Wenceslas**^{PG*} + live music by Capella Mariana Silent Film & Live Music

This Czech historical epic follows the life of the patron saint of Czechoslovakia. A lavish and ambitious production, it had over 5,000 extras to reflect the scale of their history.

Wed 31 Oct 6.30pm, Cinema 2 **Would You Look At Her - Shorts Compilation** New East Cinema

Coming directly from this year's festival circuit, New East Cinema's selection of shorts (including Sundance's Best International Short) tracks the ways in which women's lives are affected by state ideologies.

Events

Thu 4 Oct 7.15pm, Cinema 3 **The Winter's Tale** live from **Shakespeare's Globe**^{12A}

From the iconic Globe Theatre comes Blanche McIntyre's production of Shakespeare's great play of the irrational and inexplicable, illustrating how uncontrollable emotions can range across gender, country, class and age.

Sat 6 Oct 5.55pm, Cinema 1 **Aida**[#] Met Opera Live

Superstar soprano Anna Netrebko makes her Met role debut as the Ethiopian slave, Aida, in this thirtieth-anniversary revival of Sonja Frisell's spectacular production.



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)



The Last Honour of Katharina Blum, part of Margarethe von Trotta Revisited

Thu 11 Oct 2pm, Cinema 2
The Australian Ballet:
The Merry Widow[#]

Afternoon Arts

Created especially for The Australian Ballet, this encore screening reveals the irresistibly frothy and lavishly theatrical story of tangled affairs, narrow misses and jealous lovers.

Mon 15 Oct 7.15pm, Cinema 2
Mayerling[#]

Royal Opera House Live

Dangerous desires, family secrets and political intrigues twist through every moment of faring choreography in Kenneth MacMillan's ballet inspired by true events.

Sat 20 Oct 5.55pm, Cinema 1
Samson et Dalila^{12A}

Met Opera Live

Soprano Elina Garanca and tenor Roberto Alagna take the leading roles in Tony Award-winning director Darko Tresnjak's take on Saint-Saëns's biblical epic – its first new Met production in twenty years.

Wed 24 Oct 7pm, Cinema 2
Funny Girl – The Musical^{12A}

Coming to the cinema after a sell-out West End run, Sheridan Smith gives an unforgettable star turn in the semi-biographical tale of the actress and comedienne Fanny Brice.

Thu 25 Oct 2pm, Cinema 2
Exhibition on Screen: Munch^{PG}
Afternoon Arts

Go beyond *The Scream* and behind-the-scenes of the Munch Museum & the National Museum, Oslo for their once-in-a-lifetime exhibition celebrating the 150th anniversary of the birth of Edvard Munch.

Sat 27 Oct 5.55pm, Cinema 1
La Fanciulla Del West[#]

Met Opera Live

Puccini's gunpowder western returns to the stage with soprano Eva-Maria Westbroek singing the role of the gunslinging heroine, alongside Jonas Kaufmann as the outlaw who steals her heart.

Sun 28 Oct 5pm, Cinema 2
Die Walküre[#]

Royal Opera House Live

Antonio Pappano, Music Director of The Royal Opera, conducts an international cast in the second opera of Richard Wagner's epic *Der Ring des Nibelungen*.

Families

Every Saturday 11am, Cinema 2
Framed Film Club

October is the month for spooky stop-motion. Our screenings for 4–11 year olds include Tim Burton's *The Nightmare Before Christmas*. Plus, on the last Saturday we'll have a free workshop for your little monsters.

Parent and Baby Screenings

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

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

Information

Relaxed Screenings

One Friday afternoon in every month, we screen a film, in a specially tailored environment for adults who may be on the autistic spectrum, have Tourette Syndrome, anxiety, sensory or other learning difficulties. Friends and carers go free.

Classical Music

All concerts take place in the Barbican Hall unless otherwise stated

Tue 2 Oct 7.30pm

Dido and Aeneas: A Funeral for the Queen of Carthage

Visionary director Thomas Guthrie presents a new semi-staged production of Purcell's poignant tale of love and loss, widely regarded as the greatest English opera of its time.

Fri 5 Oct 11.15am, LSO St Luke's

LSO Discovery: Relaxed performance

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

Free event

Fri 5 Oct 12.30pm, LSO St Luke's

LSO Discovery: Free Friday Lunchtime Concerts

Enjoy a 45-minute informal concert by Guildhall musicians of music inspired by landscapes.

Free event

Fri 5 Oct 7.30pm

BBC Symphony Orchestra/Măcelaru

Fantastical beasts prowl through a colourful concert featuring a Beethoven overture, the UK premiere of Mason Bates's *Anthology of Fantastic Zoology* and Beethoven's mighty 'Emperor' Concerto with pianist Jeremy Denk.

Sun 14 Oct 7pm

London Symphony Orchestra/Znaider

Nikolaj Znaider conducts Smetana's *Má Vlast (My Country)*, a symphonic love letter to the composer's Czech homeland – from the great river Vltava, to Bohemian countryside, and the legendary Blaník Mountain.



Australian Chamber Orchestra: *Mountain*

Wed 17 Oct 7.30pm

BBC Symphony Orchestra/Oramo

A programme of 20th-century greats composed in the shadow of the Second World War: Shostakovich's startlingly buoyant Ninth Symphony, Copland's jazz-infused Clarinet Concerto and Prokofiev's contemplative Sixth Symphony.

Fri 19 Oct 12.30pm, LSO St Luke's

LSO Discovery: Free Friday Lunchtime Concerts

Join presenter Rachel Leach with LSO and Guildhall musicians for a short informal concert featuring Dohnányi's *Serenade*, a piece imbued with his Hungarian homeland.

Free event

Fri 19 Oct 7.30pm, Milton Court

BBC Singers/Sofi Jeannin

BBC Singers Chief Conductor Sofi Jeannin conducts a programme of early French repertoire, including a vibrant interpretation of Rameau's dances with the Academy of Ancient Music and dancer Aakash Odedra.

Sun 21 Oct 7pm

London Symphony Orchestra/Martín

Jaime Martín makes his LSO debut, exploring works inspired by his native Spain, including De Falla and Lalo's *Symphonie espanogle* with violinist Christian Tetzlaff, as well as Stravinsky's *The Firebird*.

Mon 22 Oct 7.30pm, Milton Court

Australian Chamber Orchestra: Mozart's Last Three Symphonies

Three symphonies portraying three universes of emotion, beauty and uncompromising artistic truth, performed by 'one of the wonders of the musical world today' (*Guardian*).

Tue 23 Oct 8pm

Australian Chamber Orchestra: Mountain

A nature documentary like you've never heard before: picture the soaring heights and superhuman terrors of the world's great mountain ranges, as live music accompanies breath-taking imagery.

Wed 24 Oct 7.30pm, Milton Court

Australian Chamber Orchestra: Bach, Beethoven and Bartók

Soprano Nicole Car joins Richard Tognetti's ACO and Guildhall musicians for a typically inventive programme, bringing together music by the unlikelyst of bedfellows, from Bach and Verdi to Sufjan Stevens.



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

'These are dark and dangerous times for humanity'

Wed 24 Oct 7.30pm

Crouch End Festival Chorus: *Romeo and Juliet*/*West Side Story*

Celebrating 100 years since the birth of Leonard Bernstein, Crouch End Festival Chorus showcase works which are all connected to the great composer.

Thu 25 Oct 7.30pm

London Symphony Orchestra/Jordan

Surrender to the dramatic landscapes, folk-tales and sweeping romantic melodies of Szymanowski's Second Violin Concerto and Tchaikovsky's Fifth Symphony, with conductor Philippe Jordan and violinist Nikolaj Znaider.

Fri 26 Oct 6.30pm

Il Pomo d'Oro: Handel's *Seerse*

Superstar countertenor Franco Fagioli stars as the hot-blooded Persian tyrant Xerxes – one of Handel's most compelling dramatic creations – in this gloriously colourful opera, featuring the sublime aria 'Ombra mai fu'.

Sat 27 Oct 2.30pm

LSO Discovery: Family Concert

Presto and Zesto are in search of cake and find themselves lost in Limboland. Bring your family to follow this zany tale with popular selections from the classical repertoire.

Sat 27 Oct 7.30pm, St Giles' Cripplegate

Il Pomo d'Oro play *Bach and Handel*

Distinctive Baroque violinist Shunske Sato bring his virtuosity and sheer joie de vivre to Bach Violin and Brandenburg Concertos with Maxim Emelyanychev's livewire period instrument ensemble.

Wed 31 Oct 7.30pm

London Contemporary Orchestra: *Other Worlds*

Witness the self-destruction of an ancient civilisation and our planet engulfed by the vastness of the ocean in massive audio-visual portrayals of Scelsi's *Uaxuctum* and John Luther Adams's *Become Ocean*.

Composer John Luther Adams's work about the oceans swallowing the earth has been described as the loveliest apocalypse in musical history. He tells us he's still worried about humanity's chances of survival.



Become Ocean looks to a future when sea levels rise and eventually cover the planet. This gloomy-sounding prospect is incredibly beautiful in the hands of composer John Luther Adams. The music swells and grows, crashing around us and subsiding, giving us a sense of crashing waves, rippling water, eerie silence and calm.

Adams was an environmental activist in the 1970s and 80s; living in Alaska he could see the destructive effects of man's activity on the planet. But there came a time when he had to choose between life as an activist and life as an artist. He decided 'someone else could take my place in politics, no-one else could make the music I imagined in me'.

Despite his campaigning background, his work is not political. He told *Slate*, shortly after *Become Ocean* won the Pulitzer Prize for Music, 'As a composer, I believe that music has the power to inspire a renewal of human consciousness, culture, and politics. And yet I refuse to make political art. More often than not political art fails as politics, and all too often it fails as art.'

Yet his concerns about human impact on the planet have not diminished. From his

current home in New York, he tells us that since the work premiered in 2014, 'things have only continued to deteriorate. We've already passed the point of no return with the melting of the Arctic and the rising of the seas. And it's not only climate change. It's ocean acidification, plastics and toxic wastes in our air and water. It's desertification. It's the widespread and accelerating extinction of plant and animal species. Every day that goes by without meaningful change brings us closer to global catastrophe.'

But he remains hopeful of the power of art to make a difference to this gloomy-looking future. 'Change always originates in culture, not in politics. Our so-called leaders rarely lead. They resist change, and eventually they follow.'

'These are dark and dangerous times for humanity. We need new ideas, and we need them fast. Art is the expression of creative thought. And the ideas that we need will come from science, and from art.'

Other Worlds

31 Oct

See left for details

Contemporary Music



Lisa Hannigan

All events take place in Barbican Hall unless otherwise stated

Wed 3 Oct 7.30pm

They Might Be Giants

They might be giants but we'll work out a way to get them into the building as they return to London with an augmented line-up of musicians, new tunes and all the hits.

Thu 4 Oct 7.30pm

Lisa Hannigan with *stargaze*

The Irish vocalist teams up with André de Ridder's contemporary classical ensemble to reimagine her back catalogue for the concert hall.

Sat 6 Oct 7.30pm

Tim Hecker with the Konoyo Ensemble + Kara-Lis Coverdale

Hecker takes Japanese musical tradition as his inspiration for this project, which sees his widescreen electronic compositions intertwined with the acoustic instrumentation of a Gagaku ensemble.

Sun 7 Oct 7.30pm

New Rituals: Aïsha Devi feat. Asian Dope Boys + Pan Daijing

Two figures at the forefront of contemporary electronic production present new performances exploring identity and spirituality, through sound, dance, vocals and video art.

Fri 12 Oct 8pm

RY X with the London Contemporary Orchestra

The Australian singer-songwriter's fragile, yearning songs, including his breakaway hit 'Berlin', are enhanced by the full power of an orchestra.

Sat 13 Oct 8.30pm

Havasi: Pure Piano

Performing in London for the first time, the imaginative Hungarian pianist plays a rare solo show.

Sun 14 Oct 7.30pm, Milton Court

Keren Ann with Debussy String Quartet

Keren Ann takes influence from chanson, jazz and bossa nova and turns it into something uniquely her own. For this performance she injects some classicism into her work performing with the Debussy String Quartet.

Mon 15 Oct 7.30pm

Andy Irvine & Paul Brady

Former Planxty members and Irish folk icons Andy Irvine and Paul Brady reunite to play their eponymously titled 1976 record.

Tue 16 Oct 7.30pm

Richard Thompson

The man *Rolling Stone* dubbed 'a dark-horse contender for the title of greatest living rock guitarist' performs music from his forthcoming new album.

Sat 20 Oct 4pm & 8pm

Mew: Frengers

Fifteen years after the release of their landmark album *Frengers*, the Danish trio play the whole thing live, backed by additional members and a string section.



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

23 Oct–25 Oct, Milton Court
Autumn Jazz Showcase

Guildhall students, alumni and professors from the jazz department celebrate the very best of jazz today, including concerts with Jason Rebello Trio, Iain Ballamy's Molecatcher, Simon Purcell and Yazz Ahmed.

Thu 25 Oct 6.30pm, Milton Court
Rupak Kulkarni + Meeta Pandit

A two-part show featuring an entrancing bansuri performance from Rupak Kulkarni and a khayal vocal showcase by Meeta Pandit.

Fri 26 Oct 6.30pm, Milton Court
Soumik Datta + Malladi Brothers

An evening of virtuosic Indian classical music that sees Soumik Datta showing his sarod chops and the Malladi Brothers demonstrate their Carnatic vocals.

Sat 27 Oct 10am, Milton Court
Ustad Wasifuddin Dagar

Experience a performance of India's most complex music as the legendary Ustad Wasifuddin Dagar gives a dhruwad singing recital.

Sat 27 Oct 2pm, Milton Court
Sanju Sahai

The spontaneous and electrifying tabla playing of Sanju Sahai confounds, creating soundscapes one might not think possible from percussion alone.

Sat 27 Oct 6.30pm, Milton Court
Lalgudi GJR Krishnan & Lalgudi Vijayalakshmi + Omkar Dadarkar

Transport yourself to India with a double bill concert that brings together Hindustani vocals with Carnatic violin.

Sun 28 Oct, FreeStage
Darbar Festival

Get a taste for Indian classical music with free performances from Kaviraj Dhadyall, Jasdeep Degun and Chakardar Ensemble.

Sun 28 Oct 5.30pm
Ustad Shahid Parvez + Parveen Sultana

Closing Darbar Festival 2018 are two of India's most acclaimed musicians, sitar maestro Ustad Shahid Parvez and the 'Queen of Indian classical music', Parveen Sultana.

Mon 29 Oct 7.30pm
Peter Cetera

A seminal figure in pop rock, the former Chicago frontman performs music from his diverse career with his live band The Bad Daddies.

Tue 30 Oct 8pm
Jason Moran: The Harlem Hellfighters

Multifaceted artist Jason Moran performs a new work inspired by one of the pioneering figures in the popularisation of jazz at the start of the 20th century – James Reese Europe.

Part of *The Art of Change*

Part of 14–18 NOW



Aisha Devi © Emile Barret

Theatre & Dance

3–6 Oct, Theatre

Théâtre des Bouffes du Nord The Malady of Death (La Maladie de la mort)

Katie Mitchell intricately blends performance and live cinema to explore themes of gender and intimacy. Adapted from Marguerite Duras' novella, this show investigates the impact of pornography on the human psyche.

13–14 Oct, Venue TBC

Weekend Lab: Katie Mitchell

The innovative director leads an intensive weekend workshop in response to her production of *The Malady of Death*.

15 Oct 2018–18 Jan 2019, Theatre

Royal Shakespeare Company Macbeth

Christopher Eccleston makes his RSC debut in the title role of Shakespeare's psychological thriller, opposite Niamh Cusack as Lady Macbeth and with Edward Bennett as Macduff.

Guildhall School of Music & Drama

Wed 3 Oct, Milton Court

Ethel Smyth: Grasp the Nettle

This play weaves together suffragette, writer and composer Ethel Smyth's music, with anecdotes from her confidants and her own writings, with music by contralto Lucy Stevens and pianist Elizabeth Marcus.

Fri 12 Oct, Milton Court

Hansel and Gretel (A nightmare in eight scenes)

A reimagining of the famous tale, with specially commissioned poetry and animations, all projected live on to a large screen.

15–20 Oct, Milton Court

Mercury Fur

Philip Ridley's apocalyptic vision of the future in dystopian London. Two brothers, struggling to survive, plan parties where the guests live out their wildest fantasies.

22–27 Oct, Milton Court

The Last Days of Judas Iscariot

A court in downtown Purgatory deliberates over the ultimate fate of Judas Iscariot. This exuberant, witty and irreverent play challenges perceptions about faith and forgiveness.

Dancing the impossible

How do you dance to music that people describe as undanceable? That's the question facing *Riverdance* star Colin Dunne in his latest work.

Colin Dunne is undertaking something of a mission impossible. He's preparing to take on the music of Irish fiddle virtuoso Tommie Potts – described as 'undanceable' because of its irregular rhythms.

Even for the nine-time World Irish Dance Champion, this is going to be a challenge.

'What interests me about this is Colin is coming from this very formal tradition, but he's been on this journey and is now looking at the world differently, questioning where he's come from,' says Emma Gladstone, artistic director of flagship London festival Dance Umbrella, which is bringing the show to the Barbican.

That Dunne is taking on something so challenging is attractive to Gladstone, who admits she's especially drawn to 'ridiculous ideas'.

'What links all our work is we like to look as widely as we can at what is considered choreography,' she says. 'The freedom of not having a theatre allows us to do different types of work in many different spaces. We choose a work and pick the best space for it, so we're not limited by a particular venue.'

Dance Umbrella has commissioned over 80 new works and presented at 81 different venues ranging from Smithfield Market, the British Library and canal long boats to Alexandra Palace Ice Rink, car park rooftops and outer London parks.

'I like introducing people to different stages and different places,' says Gladstone. 'I bring names people don't know yet.'

Part of the fun is trying to create a different ecology to what's currently in the city. It's a different kind of choreography.'

Colin Dunne: Concert

17–20 Oct, The Pit

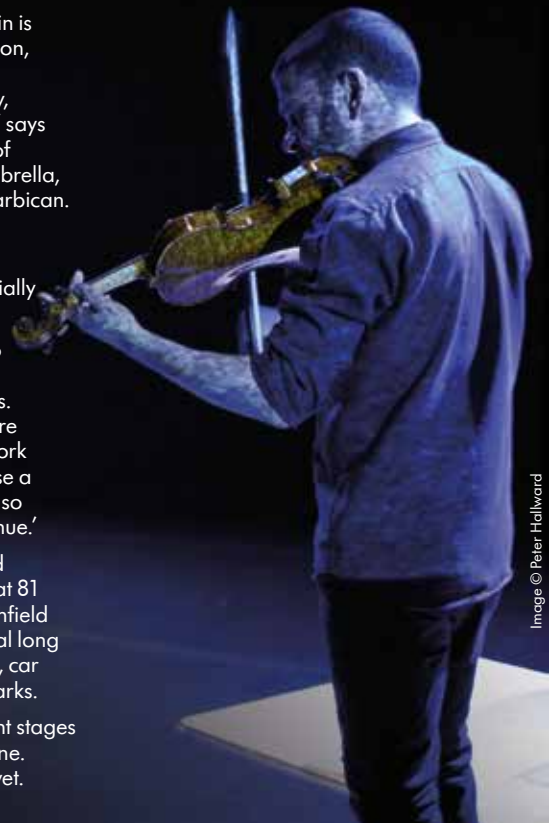


Image © Peter Hallward



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Art & Design



Dorothea Tanning and Max Ernst with his sculpture, *Capricorn*, 1947 © John Kasnetsis

10 Oct 2018 – 27 Jan 2019

Modern Couples: Art, Intimacy and the Avant-garde

The Art of Change

This rich exploration of intimate and artistic relationships, from the obsessional and fleeting to the life-long, reveals a wealth of work across painting, sculpture, poetry and music, including personal photographs, diaries and letters.

27 Sep 2018 – 6 Jan 2019, The Curve

Francis Upritchard: Wetwang Slack

For The Curve's 30th commission, artist Francis Upritchard has populated the gallery with a vibrant collection of materials, expertly blending figurative sculpture and design to transform the 90 metre space.

Mon 15 Oct, Frobisher Auditorium 1

Architecture on Stage: Marina Tabassum

Born in Dhaka, Bangladesh, architect Marina Tabassum established her practice in the city in 2005. She's best known for designing the Bait ur Rouf Mosque, which won the Aga Khan Award for Architecture in 2016.

Sat 27 Oct, Barbican Hall

Architecture on Stage: O'Donnell & Tuomey

Sheila O'Donnell and John Tuomey met as students at University College Dublin and went on to establish RIBA Gold Medal winning O'Donnell Tuomey Architects. Projects include the forthcoming expansion of the V&A Museum in east London.

With thanks

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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 *Modern Couples* for just £5.

soon



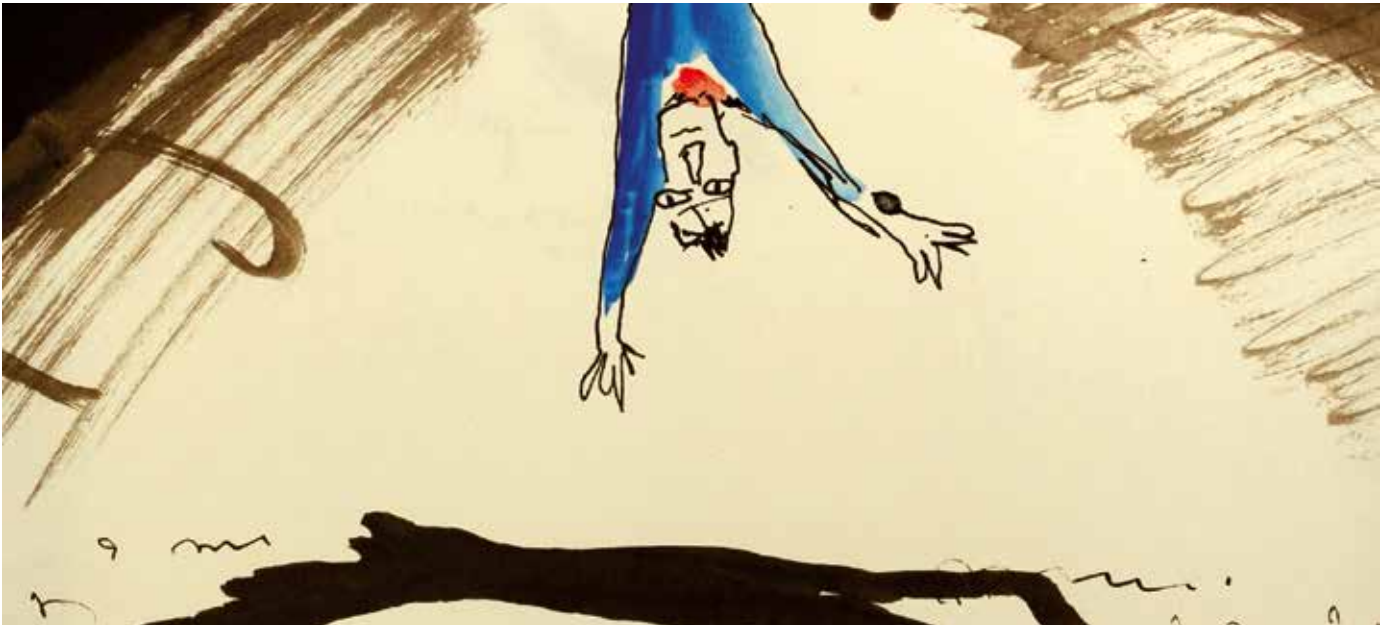
12–22 Dec, The Pit
Wolfgang's Magical Musical Circus

To his friends, he's Wolfgang, to the rest of us, he's the musical genius, Mozart. With a puff of powder and a wave of the baton, you'll be whisked into a world of physical comedy, tumbling, acrobatics and mischievous antics, as famed Australian circus ensemble Circa bring their latest show to the Barbican. Wolfgang reinvents the maestro's great works for a family-friendly show that'll strike a chord with everyone aged three and upwards.

Discover Mozart's great works in a new way through family show, *Wolfgang's Magical Musical Circus*.



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Visit barbican.org.uk/membership



I'm OK

30 Nov-9 Dec, Cinema

London International Animation Festival

The UK's largest animation festival is back for a 15th year, with shorts, features, international showcases, talks and retrospectives. Proving that animation isn't just for children, the LIAF highlights cutting-edge work, thought-provoking topics and a breath-taking depth of techniques and production, from CGI to cut-outs.



1 Dec, Hall

Jóhann Jóhannsson: Last and First Men

Icelandic composer Jóhann Jóhannsson's incredible multimedia work is a meditation on memory, loss and the idea of utopia. Based on the cult British sci-fi novel by Olaf Stapledon, it uses images of decaying landscapes, against a backdrop of Jóhannsson's haunting score, with Tilda Swinton's narration. Following his tragic death in February, this concert will go ahead in tribute to Jóhannsson; recordings that he made of his own parts will be played live alongside the London Symphony Orchestra.

15 Nov, Milton Court

The City Without Jews A dystopian prophecy of intolerance

This prescient, satirical film from 1924 tells the story of a town that expels its Jewish population, only to regret the decision because of the loss of culture and business. Lost during the Second World War, the film was found in a flea market in Paris in 2015 and has been restored, with a hitherto lost ending and a new score by Austrian composer Olga Neuwirth, a cinephile who says the film's message is as relevant today as it was in a pre-Holocaust world.

Part of *The Art of Change*

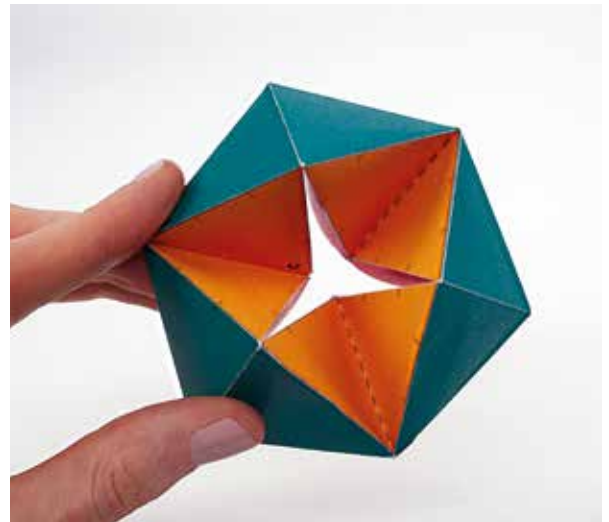
26 Jan, Hall

Diana Damrau sings Strauss's Four Last Songs

Pairing Strauss supremo, Damrau, with the equally qualified Bavarian Radio Symphony Orchestra will make quite the combination for the composer's final masterpieces. Written in 1948, shortly before he died the following year, they're based on poems which explore death in a reflective, calm manner. This concert is part of a series Damrau is performing here, which explore Strauss's lifelong love of the female voice.

Fold-it- yourself

Designer/maker Kate Colin works with paper to create striking wall art, installations and handmade lighting. Ahead of her Paper Folding workshops here this month – part of our ongoing series of craft workshops in the Barbican Shop – she shares a DIY cut-out-and-fold project, to get you in the mood...

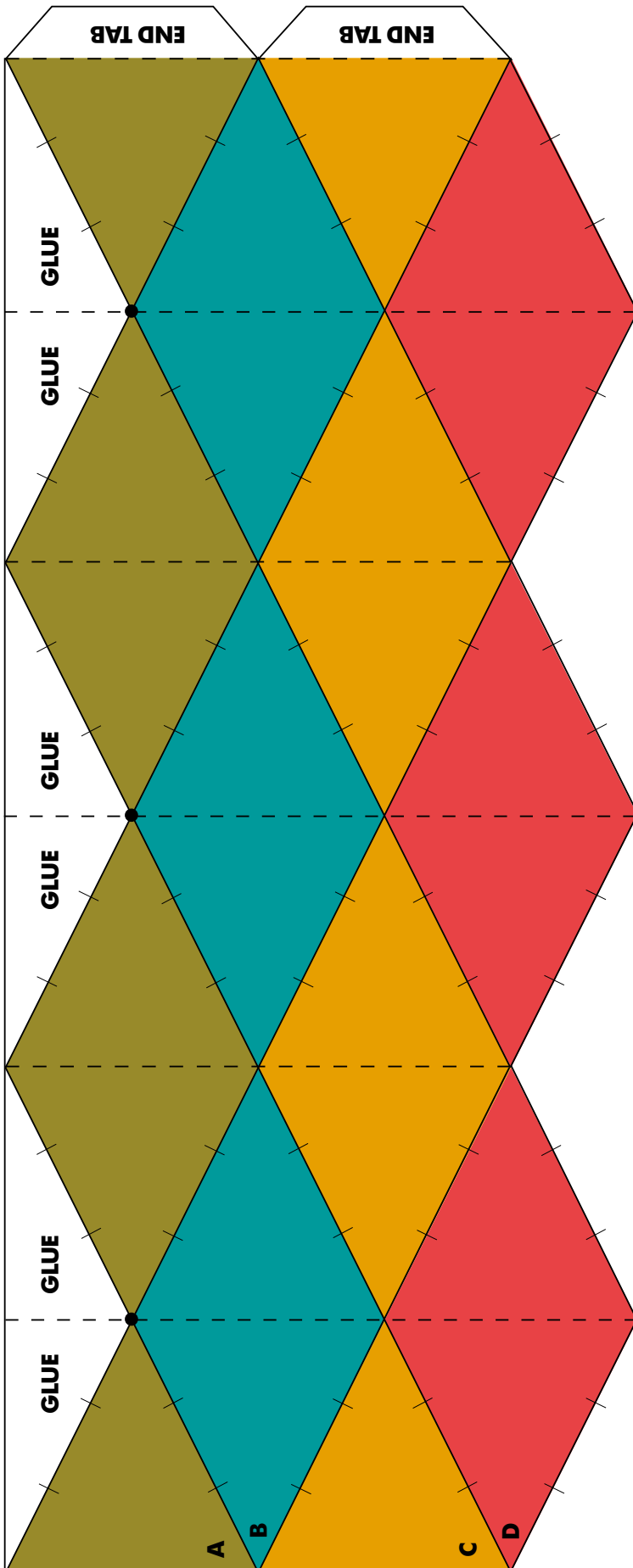


Instructions

1. Cut out shape
2. Crease dashed lines face to face. Unfold
3. Crease diagonal lines back to back. Unfold
4. Gently fold paper to form a tube
5. Stick panels marked 'glue' to the underside of the red diamonds
6. Add glue on end tabs and tuck into open end of tube. Press to seal
7. Allow to dry
8. Twist and play

Introduction to Paper Folding Workshop

Live demo: 19 Oct / workshops: 20–21 Oct
Book at barbican.org.uk/make





Elisa creates eye-catching wooden items using a lathe

Meet the maker

Woodturning artist Elisa McLaughlan tells us how the Barbican inspired her new collection, available in our shop

'The Barbican was always a huge source of inspiration for me during my time at university and a haven from London living. It was an inspiration in the sense that being there allowed me to further develop and focus design ideas. A quiet, calm and design focused space that redirected my thoughts and ideas. I was always my most productive, relaxed and creative self behind the backdrop of the Barbican.

'For that reason I refer to the Barbican as my happy place. An easy escape from London in London, beyond peaceful, even when it's

heaving. This is the focus behind my Barbican range. A handmade wooden tea set that forces the user to transport it and themselves to a relaxing peaceful state of mind. The process of having everything you would need on one tray forces you to take yourself out of everyday situations and just have some 'you' time. Each piece is handmade on the lathe - one of the most relaxing, meditative pieces of machinery with a uniquely hypnotic process that adds to the design behind the collection.'

Find Elisa's exclusive collection in the shop on Level G

What difference do donations make?

You've seen the list of supporters for our exhibitions, but have you ever wondered how this support makes an impact to our work? Head of Visual Arts Jane Alison explains:

'As you can imagine, with an exhibition like *Modern Couples*, there are 80 different artists featured and that doesn't come cheap. Philanthropic support and sponsorship play a vital role in upholding the ambition of what we're doing. It allows us to maintain high standards and bring work from far flung places to London. Sponsorship from Bupa

Global and tp bennett is crucial for *Modern Couples*, as are the significant gifts we receive from individuals, trusts and foundations. It means we can run a wide ranging events programme and ensures young people can be offered free or subsidised tickets.

'Another example of support are relationships with companies that provide equipment and expertise. For example, Christie Digital lend us their world-class projectors and equipment which means we can support ambitious artists like Richard Mosse and John Akomfrah in making important new works.'

Find out more about donating to the Barbican or becoming an exhibition sponsor at barbican.org.uk/supportus or call 020 7382 6185.



**Always open
Always free**

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 infinite loop of gradually changing colours inspired by the shifts you can witness at sunset and sunrise.

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, sculpture, 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.

Jasmine Thompson:

Love as a Revolution From 15 Oct

Inspired by Royal Shakespeare Company's production of *Romeo and Juliet* opening in our theatre in November, Thompson's mural depicts scenes of courage and revolution. Visitors are invited to add their own messages.

Pick up a Level G map from the Advance Ticket Desk

calendar

October 2018

Day	Time	Event	Venue	Tickets	Page
Mon 1	11am-8pm	Francis Upritchard: <i>WeiWang Slack</i>	The Curve	Free	14
Tue 2	11am-8pm 6.30pm 7.30pm	Francis Upritchard: <i>WeiWang Slack</i> Rosa Luxemburg + ScreenTalk with Margarethe von Trotta Dido and Aeneas: A Funeral for the Queen of Carthage	The Curve Cinema 2 Hall	Free £5-13.50* £10-50*	14 7 9
Wed 3	11am-8pm 6.30pm	Francis Upritchard: <i>WeiWang Slack</i> The Lost Honour of Katharina Blum + intro by Margarethe von Trotta	The Curve Cinema 2 Hall	Free £5-10.50* £20-35*	14 7 11
	7.30pm 7.45pm	They Might Be Giants The Malady of Death	Theatre	£16-35*	13
Thu 4	11am-9pm 6.30pm	Francis Upritchard: <i>WeiWang Slack</i> The Second Awakening of Christa von Klages	The Curve Cinema 2	Free £5-10.50*	14 7
	7.15pm 7.30pm 7.45pm	The Winter's Tale live from Shakespeare's Globe Lisa Hannigan with s t r a g e The Malady of Death	Cinema 3 Hall Theatre	£5-15* £20-30* £16-35*	8 11 13
Fri 5	11am-9pm 11.45am 12.30pm 7.30pm 7.45pm	Francis Upritchard: <i>WeiWang Slack</i> LSO Discovery: Relaxed Performance LSO Discovery Lunchtime Concert BBC Symphony Orchestra/Mecelaru The Malady of Death	The Curve LSO St Luke's LSO St Luke's Hall Theatre	Free Free Free £12-40* £16-35*	14 9 9 9 13
Sat 6	11am-8pm 2pm 5.55pm 7.30pm 7.45pm	Francis Upritchard: <i>WeiWang Slack</i> Jeune Femme + ScreenTalk with Laetitia Dosch Met Opera Live in HD: Aida Tim Hecker + Kara-Lis Coverdale The Malady of Death	The Curve Cinema 2 Cinema 1 Hall Theatre	Free £5-13.50* £15-37* £17.50-22.50* £16-35*	14 7 8 11 13
Sun 7	11am-8pm 7.30pm	Francis Upritchard: <i>WeiWang Slack</i> Aisha Devi + Pan Daijing	The Curve Hall	Free £15-20*	14 11
Mon 8	11am-8pm	Francis Upritchard: <i>WeiWang Slack</i>	The Curve	Free	14
Tue 9	11am-8pm 6.30pm	Francis Upritchard: <i>WeiWang Slack</i> London Nights on Film: Night and the City	The Curve Cinema 2	Free £5-10.50*	14 7
Wed 10	10am-6pm 11am-8pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i>	Art Gallery The Curve	£16 Free	14 14
Thu 11	10am-9pm 2pm 11am-9pm	Modern Couples: Art, Intimacy and the Avant-garde Afternoon Arts: The Australian Ballet: The Merry Widow Francis Upritchard: <i>WeiWang Slack</i>	Art Gallery Cinema 2 The Curve	£16 £5-10.50* Free	14 8 14
Fri 12	10am-9pm 11am-9pm 8pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> RY with the London Contemporary Orchestra	Art Gallery The Curve Hall	£16 Free £17.50-25*	14 14 11

Day	Time	Event	Venue	Tickets	Page
Fri 19	10am-9pm 11am-9pm 12.30pm 7.15pm 7.30pm 7.45pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> LSO Discovery Lunchtime Concert RSC: Macbeth BBC Singers/Sofi Jeannin Colin Dunne: Concert	Art Gallery The Curve LSO St Luke's Theatre Milton Court The Pit	£16 Free Free £10-75* £12-25* £18*	14 14 9 13 9 13
Sat 20	11am-8pm 10am-6pm 1.30pm 4pm 5.55pm 7.15pm 7.45pm 8pm	Francis Upritchard: <i>WeiWang Slack</i> Modern Couples: Art, Intimacy and the Avant-garde RSC: Macbeth Mew: Frengers Met Opera Live in HD: Samson et Dalila RSC: Macbeth Colin Dunne: Concert Mew: Frengers	The Curve Art Gallery Theatre Hall Cinema 1 Theatre The Pit Hall	Free £16 £10-75* £20-27.50* £15-37* £10-75* £18* £20-27.50*	14 13 13 11 8 13 13 11
Sun 21	10am-6pm 11am-8pm 7pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> London Symphony Orchestra/Martin	Art Gallery The Curve Hall	£16 Free £16-56*	14 14 9
Mon 22	10am-6pm 11am-8pm 7.15pm 7.30pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> RSC: Macbeth Australian Chamber Orchestra: Mozart	Art Gallery The Curve Theatre Milton Court	£16 Free £10-75* £15-35*	14 14 13 9
Tue 23	10am-6pm 11am-8pm 7.00pm 8pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> RSC: Macbeth Australian Chamber Orchestra: Mountain	Art Gallery The Curve Theatre Hall	£16 Free £10-75* £25*	14 14 13 9
Wed 24	10am-6pm 11am-8pm 7pm 7.15pm 7.30pm 7.30pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> Funny Girl - The Musical RSC: Macbeth Australian Chamber Orchestra: Bach, Beethoven and Bartók Crouch End Festival Chorus	Art Gallery The Curve Cinema 3 Theatre Milton Court Hall	£16 Free £15-20* £10-75* £15-30* £9-28*	14 14 8 13 9 10
Thu 25	10am-9pm 11am-9pm 1.30pm 2pm 6.30pm 6.45pm	Modern Couples: Art, Intimacy and the Avant-garde Francis Upritchard: <i>WeiWang Slack</i> RSC: Macbeth Rupak Kulkarni + Meeta Pandit Adrian Woofon's Hollywood Legends: Marlon Brando (Members only)	Art Gallery The Curve Theatre Cinema 2 Milton Court	£16 Free £10-75* £5-10.50* £20-50*	14 14 13 8 11
	8.30pm 7.15pm 7.30pm	A Streetcar Named Desire + intro by Adrian Woofon RSC: Macbeth London Symphony Orchestra/Jordan	Cinema 2 Cinema 3 Theatre Hall	£9 £5-9.50* £10-75* £16-56*	8 8 13 10

event	venue	tickets	page
Sat 13			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
8.30pm Havasi: Pure Piano	Hall	£27–100*	11
Sun 14			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
4.30pm Bloodyminded	Cinema 2	£5–10.50*	7
7pm London Symphony Orchestra/Znaider	Hall	£16–56*	9
7.30pm Keren Ann with Debussy String Quartet	Milton Court	£20–30*	11
Mon 15			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
7pm Architecture on Stage: Marina Tabassum	Frabisher Auditorium	£15*	14
7.15pm RSC: Macbeth	Theatre	£10–75*	13
7.15pm Royal Opera House Live: Mayerling	Cinema 2	£16.80–21*	8
7.30pm Andy Irvine & Paul Brady	Hall	£25–35*	11
Tue 16			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
7.15pm RSC: Macbeth	Theatre	£10–75*	13
7.30pm Richard Thompson	Hall	£39.50–49.50*	11
Wed 17			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
7.15pm RSC: Macbeth	Theatre	£10–75*	13
7.30pm BBC Symphony Orchestra/Oramo	Hall	£12–40*	9
7.45pm Colin Dunne: Concert	The Pit	£18*	13
Thu 18			
10am–9pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–9pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
1.30pm RSC: Macbeth	Theatre	£10–75*	13
7.15pm RSC: Macbeth	Theatre	£10–75*	13
7.45pm Colin Dunne: Concert	The Pit	£18*	13

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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.

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Young Barbican 14–25

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event	venue	tickets	page
Fri 26			
10am–9pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–9pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
6.30pm Soumik Datta + Malladi Brothers	Milton Court	£20–50*	12
6.30pm Il Pomo d'Oro: Handel's Serse	Hall	£15–55*	10
7.15pm RSC: Macbeth	Theatre	£10–75*	13
Sat 27			
10am Ustad Wasifuddin Dagar	Milton Court	£20–50*	12
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
1.30pm RSC: Macbeth	Theatre	£10–75*	13
2pm Sanju Sahai	Milton Court	£20–50*	12
2.30pm LSO Discovery: Family Concert	Hall	£10–16*	10
5.55pm Met Opera Live in HD: La Fanciulla Del West	Cinema 1	£15–37*	8
6.30pm Lalgudi GJR Krishnan & Lalgudi Vijayalakshmi + Omar Dadarkar	Milton Court	£20–50*	12
7pm Architecture on Stage: O'Donnell & Tuomey	Hall	£15	14
7.15pm RSC: Macbeth	Theatre	£10–75*	13
7.30pm Il Pomo d'Oro play Bach and Handel	St Giles' Cripplegate	£17.50*	10
Sun 28			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
3.30pm Silent Film & Live Music: St Wenceslas	Cinema 1	£5–£12.50*	8
5pm Royal Opera House Live: Die Walküre	Cinema 1	£16.80–21*	8
5.30pm Ustad Shahid Parvez + Parveen Sultana	Hall	£18–75*	12
Mon 29			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
7.30pm Peter Celera	Hall	£35.70*	12
Tue 30			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
8pm Jason Moran: The Harlem Hellfighters	Hall	£15–20*	12
Wed 31			
10am–6pm Modern Couples: Art, Intimacy and the Avant-garde	Art Gallery	£16	14
11am–8pm Francis Upritchard: Weiwang Slack	The Curve	Free	14
6.30pm New East Cinema: Would You Look At Her – Shorts Compilation	Cinema 2	£5–10.50*	8
7.30pm London Contemporary Orchestra: Other Worlds	Hall	£15–25*	10

Booking

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