

For immediate release: Friday 9 November

## Barbican December 2018 / January 2019 highlights

- Tenor **Ian Bostridge** and pianist **Sir Antonio Pappano** present a programme that reflects on the pity of war and the tragic loss of those called up from the fields to fight in *Requiem*, taking place in the Barbican Hall.
- A spirit of hopefulness characterises the third edition of CN Lester's *Transpose* at the Barbican, as trans voices come together to look to the future.
- The **London International Animation Festival** (LIAF 2018) returns to the Barbican for its fifteenth year with a ten-day celebration of events.
- The pioneering autumn exhibition *Modern Couples: Art, Intimacy and the Avant-garde* continues in Barbican Art Gallery.
- **You and AI** considers the big questions surrounding Artificial Intelligence today with Professor Brian Cox.

### CINEMA

#### [Comedy Couples](#)

Sat 8–Thu 13 Dec 2018, Cinemas 2 & 3

As the *Modern Couples* exhibition continues in Barbican Art Gallery, Barbican Cinema celebrates a trio of classics showcasing cinema's funniest romantic comedy duos from esteemed directors **Frank Capra**, **Vittoria De Sica** and **Édouard Molinaro**.

While the relationships of cinema's most famous double acts are platonic in nature, these films show that comedy and romantic chemistry make for a perfect match; they include: *It Happened One Night* (USA, 1934 dir Frank Capra), *Yesterday, Today and Tomorrow* (Italy 1963, dir Vittorio De Sica) and *La Cage aux Folles* (France 1978, dir Édouard Molinaro). These screenings, curated by the Barbican, are taking place as part of the BFI's Comedy Genius season.

#### **London International Animation Festival**

Fri 30 Nov–Sun 9 Dec 2018, Cinemas 1 & 2

The **London International Animation Festival** (LIAF 2018) returns to the Barbican for its fifteenth year with a ten-day celebration of events, screentalks and over 200 of the best recent and retrospective animated shorts and features from around the world. Over 100 films have been selected to screen in ten International Competition Programmes, including the British Showcase, Into the Dark (scary shorts), From Absurd to Zany (comedy shorts), Animated Documentaries and the Abstract Showcase.

#### [Gentlemen Prefer Blondes + introduction by Adrian Wootton](#)

USA 1953, Dir Howard Hawks, 91 mins

Tue 11 Dec 2018, Cinema 3, 8.30pm

**Marilyn Monroe** stars as showgirl Lorelei Lee in **Howard Hawks**'s classic musical comedy. A gorgeous Technicolor Hollywood glamour fest with classic comedy scenes and bravura musical numbers thrown in.

#### **Architecture on Film: The Dilapidated Dwelling + Patrick Keiller introduction and Q&A**

UK, 2000, Patrick Keiller, 78 mins

Tue 29 Jan 2019, Cinema 1

In **Patrick Keiller**'s (*London, Robinson in Ruins*) 'lost' film, a fictional researcher (**Tilda Swinton**) dissects Britain's relationship with its extraordinarily expensive and backward

housing. Past architectural innovations do battle with present day crises, through a narrative of facts, fiction and interviews. Curated by The Architecture Foundation.

### London International Mime Festival 2019

[The General\(U\) + live accompaniment by GSMD Jazz students - Silent Film and Live Music](#)

Sun 20 Jan 2019, Cinema 1, 4pm

**Buster Keaton** stars as Johnnie Gray, a locomotive driver in the American South during the civil war. When his favourite engine, 'The General', is stolen by Yankee spies with his on-again-off-again girlfriend Annabelle aboard, Keaton gives chase in another engine, 'The Texas'. Regarded by many as Buster Keaton's greatest achievement, and reportedly his own personal favourite, *The General* is equal parts comedy and action-adventure.

### MUSIC

[Jóhann Jóhannsson: Last and First Men](#)

Sat 1 Dec 2018, Barbican Hall, 8pm

Tickets £20–35 plus booking fee

*Last and First Men* is a multimedia work by Oscar-nominated Icelandic composer **Jóhann Jóhannsson**, combining film – featuring narration by **Tilda Swinton** – and music, with the score performed live by the **London Symphony Orchestra** under conductor **Dániel Bjarnason**, and vocal performance by **Theatre of Voices** (Else Torp, Kate Browton). Cinematography is by **Sturla Brandth Grøvlen** and lighting design by **Stuart Bailes**. Based on the cult science fiction novel by Olaf Stapledon, *Last and First Men* is a requiem for the last of humankind, using music, film and Tilda Swinton's mournful narration to form a poetic meditation on memory and loss. It sits somewhere between fiction and documentary, placing images of a decaying futuristic landscape – filmed in 16mm black and white in the former Yugoslav republics – against Jóhannsson's haunting orchestral score. Jóhann Jóhannsson – whose soundtracks have included *Arrival*, *The Theory of Everything* and *Sicario* – spent seven years crafting the work before its premiere at the Manchester International Festival in summer 2017.

Sadly, Jóhann Jóhannsson died in February 2018, shortly after this Barbican concert was announced. After consultation with Jóhann's family and estate, it has been agreed to go ahead with the performance, in tribute to him. Jóhann will not be replaced with another musician in this concert, but recordings that he made of his own parts will be used instead.

[Sheku Kanneh-Mason in recital](#)

Sun 2 & Tue 4 Dec 2018, Milton Court, 7.30pm

Tickets £15–30 plus booking fee

Cellist **Sheku Kanneh-Mason** has quickly become one of the most eloquent and charismatic presences on the UK concert scene following his triumph in BBC Young Musician in 2016. He will make his Milton Court Concert Hall debut in a performance to include Boccherini's Cello Sonata No 6 in A major – written when the composer was only a few years older than Kanneh-Mason himself. This work, defined by its 18<sup>th</sup>-century sensibility, provides striking contrast to the other three sonatas in this programme: Brahms' impassioned Cello Sonata No 2 in F major, Poulenc's playful sonata and the experimental cello sonata by Debussy. Sheku is accompanied on piano by his sister **Isata Kanneh-Mason**, an accomplished soloist in her own right.

[Ian Bostridge and Sir Antonio Pappano: Requiem](#)

Wed 5 Dec 2018, Barbican Hall, 7.30pm

Tickets £15–45 plus booking fee

In *Requiem*, tenor **Ian Bostridge** and pianist **Sir Antonio Pappano** present a programme that reflects on the pity of war and the tragic loss of those called up from the fields to fight. The concert centres on songs by George Butterworth and Rudi Stephan: British and German composers who both fell in battle. It also features songs by Mahler (from *Des Knaben Wunderhorn: Revelge, Der Tambour'sell* and *Wo die schönen Trompeten blasen*), Britten (from *Who Are These Children: Nightmare, Slaughter, Who are these children?* and *The Children*) and Kurt Weill (*Four Walt Whitman Songs*).

[Diana Damrau sings Strauss](#)

**Wed 16 & Sat 26 Jan 2019, Barbican Hall, 7.30pm**

**Tickets £15–65 plus booking fee**

The *Diana Damrau sings Strauss* series sees one of the world's leading coloratura sopranos in three concerts interpreting the music of Richard Strauss across the second half of the *Barbican Presents* 2018/19 season. The celebrated singer continues to thrill audiences with her voice and stage presence and she launches her exploration on Wednesday 16 January with an evening of solo song with pianist **Helmut Deutsch**. The recital includes Strauss's song cycle *Mädchenblumen Op. 22*, alongside further works by the composer and Lieder by Wolf and Liszt. For her second concert in the series, Damrau is joined by the **Bavarian Radio Symphony Orchestra** under **Mariss Jansons**. The programme comprises Strauss's final masterpiece the *Four Last Songs* as well as the composer's autobiographical work *Ein Heldenleben*. The series reaches its finale on Sunday 31 March with the **London Symphony Orchestra** under **Gianandrea Noseda**. The programme features the final scene of Richard Strauss' opera *Capriccio*, written at the end of his life, and also Strauss's *Don Juan* and *Till Eulenspiegel*.

[Part of Diana Damrau sings Strauss.](#)

[HPSCHD: Music for electronics and Harpsichord / Mahan Esfahani](#)

**Thu 17 Jan 2019, Milton Court, 7.30pm**

**Tickets £17.50–25 plus booking fee**

Since making his London debut in 2009, multi-award winning Iranian harpsichordist **Mahan Esfahani** has worked tirelessly to establish the harpsichord in the mainstream of concert instruments in classical and contemporary repertoire. His debut at Milton Court Concert Hall includes the **world premiere** of Faroese composer Sunleif Rasmussen's *Quadroforone* (a Barbican commission), alongside the **UK premiere** of a new work by Anahita Abbasi, an Iranian composer of acoustic and electro-acoustic music. These new works will complement three 20<sup>th</sup>-century works written specifically for the instrument: Berio's *Rounds*, Xenakis' *Khoai* and excerpts from John Cage's HPSCHD – scored for harpsichord and magnetic tapes.

[Pantha Du Prince – Conference of Trees](#)

**Sat 19 Jan 2019, Barbican Hall, 8.30pm**

**Tickets £17.50–22.50 plus booking fee**

*Conference of Trees* is a new audio-visual project by Berlin-based techno composer-producer Hendrik Weber, aka **Pantha Du Prince**, exploring the communication of trees and translating it into music with a live ensemble. In the work, Weber transforms this biochemical conversation into a musical performance: cell biological data of different trees is converted into sound and further into notation for acoustic instruments. Trees have been the topic of many musical compositions throughout history but here Weber lets the trees speak for the first time, wishing to remind audiences of the importance of trees for our ecosystem. The live ensemble on stage uses instruments that have been handcrafted by the composer during his exploration of the different sound characteristics of wood. *Conference of Trees* is part of the Barbican's 2019 season, *Life*

*Rewired*, which explores what it means to be human when technology is changing everything.

[\*\*Tristia: Requiems for Louis XVI and Marie Antoinette\*\*](#)

**Fri 25 Jan 2019, Barbican Hall, 7.30pm**

**Tickets £15–45 plus booking fee**

A special UK performance by renowned French Baroque ensemble **Le Concert Spirituel** and conductor **Hervé Niquet** in a programme featuring Berlioz's seldom performed *Tristia*, marking the 150<sup>th</sup> anniversary of the composer's death. The programme also includes two Requiem Masses – powerful choral works from post-Revolutionary France composed in memory of the guillotined King Louis XVI (Cherubini's Requiem in C minor – regarded as a masterpiece by Beethoven and Berlioz) and his Queen, Marie Antoinette (Plantade's Requiem in D minor).

Also coming up in December/January; Spitalfields Music and the Barbican present the **UK premiere of Richard Reed Parry's** (Arcade Fire) new folk project *Quiet River of Dust* on [\*\*Saturday 8 December\*\*](#); and on [\*\*Friday 18 January\*\*](#), **ECHO Rising Star, Peter Moore** - the LSO's brilliant young Co-Principal Trombone - will perform a new piece written and commissioned specially for him by Roxanna Panufnik.

### **LSO highlights**

Nearly 30 years since the LSO and Leonard Bernstein first performed *Candide* together in the Barbican Hall, the LSO gives two performances of the same work on **8 & 9 December**, with Bernstein protégé Marin Alsop on the podium and an all-star cast which includes Leonardo Capalbo as Candide, Jane Archibald as Cunegonde, Anne Sofie von Otter as The Old Lady and Thomas Allen as Dr Pangloss. Then on **12 December**, rounding off the LSO's Bernstein Centenary celebrations, Simon Rattle conducts a performance of Bernstein's *Prelude, Fugue and Riffs* in a *Half Six Fix* early-evening concert in a programme which also features the brilliant Labèque sisters as double piano soloists in music by Golijov, and Stravinsky's *Ebony Concerto*. These works are performed again in a main season concert the following evening at 7.30pm with an expanded programme featuring *Hungarian Peasant Songs* by Bartók and Szymanowski's *Harnesie*. Rattle returns on **16 & 18 December** with top-flight violinist Leonidas Kavakos as soloist in Brahms's *Violin Concerto* and performances of Debussy's *Images* and Enescu's *Romanian Rhapsody*.

### **BBCSO highlights**

On the **7 December** the BBC Symphony Orchestra will be joined by dynamic young conductor Raphael Payare for a concert of contemporary classics. Distinguished German soprano Dorothea Röschmann makes her much anticipated debut with the BBC Symphony Orchestra in Berg's *Seven Early Songs*. The concert opens with R. Strauss' *Till Eulenspiegels lustige Streiche* and concludes with Shostakovich's Symphony No. 5. Other highlights include Bob Chilcott and John Rutter conducting their own Christmas carols, alongside festive favourites on **Saturday 15 December** and the opening concert of 2019 where the BBC Symphony Orchestra and Lothar Koenigs are joined by Canadian violinist James Ehnes for Beethoven's Violin Concerto followed by Schoenberg's expansive symphonic poem *Pelleas und Melisande* on **Friday 18 January**.

### **THEATRE AND DANCE**

[\*\*CN Lester – Transpose: The Future\*\*](#)

**Thu 6–Sat Dec 2018, The Pit**

**Press performance: Thu 6 Dec 2018, 7.45pm**

*Transpose* returns to The Pit for its third edition this December, as multi-talented performers and leading lights from the trans community come together to look to the future. *Transpose: The Future* is curated by **CN Lester** and directed by **Kate O'Donnell** and all three performances are BSL-interpreted.

Featuring artists from across the generations collaborating in performances of opera, poetry, video art and electronica, this show considers, in a celebratory atmosphere, what gender, identity and individuality might look like tomorrow.

The cast is **Daniel Brathwaite-Shirley, Robin Gurney, Jamie Hale, CN Lester, Holden Madagame** and **Rebekah Ubuntu**.

*Transpose: The Future* is part of our 2018 season *The Art of Change*.

[Royal Shakespeare Company – \*The Merry Wives of Windsor\*](#)

Fri 7 Dec 2018–Sat 5 Jan 2019, Barbican Theatre

Press night: Wed 12 Dec 2018, 7pm

There's more than a hint of reality TV to this modern production of Shakespeare's hilarious comedy, directed by **Fiona Laird**.

Down on his luck in the suburbs, Sir John Falstaff plans to hustle his way to a comfortable retirement by seducing the wives of two wealthy men. Unknown to him, it's the women of Windsor who really pull the strings, orchestrating his comeuppance amid a theatrical smorgasbord of petty rivalries, jealousies and over-inflated egos.

For a fat Englishman, a Welshman and a Frenchman, the only way is Windsor... RSC Associate Artist **David Troughton** takes on the role of Sir John following his masterful performance in *Titus Andronicus* last year.

[Circa – \*Wolfgang\*](#)

Wed 12–Sat 22 Dec 2018, The Pit

Press performance: Thu 13 Dec 2018, 5pm

Straight from the score and onto the stage, the man known as Mozart appears amid a storm of powder, tumbling and twirling, as musical mayhem and movement fuse in this family show with a circus twist.

To those who know him, he is Wolfgang, the dart-playing, pun-loving ratbag. To those who are watching and listening, he is the wiggled genius Mozart. His irrepressible spirit is exposed as he rediscovers his own vibrant compositions, the notes lifting off the page through physical comedy and mischievous antics.

*Wolfgang's Magical Musical Circus* is a skilful and playful show for audiences aged three and upwards, featuring two of **Circa's** dexterous daredevil artists and real-life spouses **Kathryn** and **Paul O'Keeffe**. Joined by musician **Gareth Chin** on the accordion, the production is directed by **Circa's** Artistic Director **Yaron Lifschitz**.

**London International Mime Festival 2019**

[\*Les Antliaclasses – Waltz of the Hommelettes\*](#)

Tue 15–Sat 19 Jan 2019, The Pit

Press night: Tue 15 Jan, 7.45pm

In this magical cabinet of curiosities, with hints of *Alice in Wonderland* and Brothers Grimm, events are controlled by a giant, Black Forest cuckoo clock, supernatural in its keeping of time.

A shoemaker, a mother bird who spins wool and a menacing, musket-toting rabbit are the protagonists in three interwoven tales filled with striking imagery, surprises, twists and turns. When the clock strikes thirteen, elves and goblins appear from its mechanical gears and wheels. They manipulate time and rearrange the notion of natural order so that humans are no longer in charge. Then the fun begins.

Using masked performers, extraordinary music and sound, automatons and sculptural puppets to achieve his fantastical universe, *Waltz of the Hommelettes* is an eerily delightful folklorish adventure.

#### London International Mime Festival 2019

[Le Théâtre de L'Entrouvert – Anywhere](#)

Tue 22–Sat 26 Jan 2019, The Pit

Press night: Tue 22 Jan 2019, 7.45pm

King Oedipus, a marionette made almost entirely of ice, sets out on a redemptive voyage accompanied by his daughter Antigone, their long passage punctuated by poetic visions of water and fire, shadow and light.

Rejected, hurt and alone, the blind king abandons his throne and takes to the road with his guide Antigone - a puppeteer in human form dressed in a protective felt cloak. As they walk across misty landscapes, his metamorphosis is conveyed by his melting physical state until they reach the crossroads of the world and he disappears from sight.

Featuring a wondrous, luminous ice puppet made anew for each performance, *Anywhere* is freely adapted from the book, *Oedipus on the Road*, by Belgian author Henry Bauchau.

#### London International Mime Festival 2019

[Gecko – The Wedding](#)

Thu 24–Sat 26 Jan 2019, Barbican Theatre

Press night: Thu 24 Jan 2019, 7.45pm

Seducing audiences with intricate choreography, provocative narratives and vivid symbolism, *The Wedding* brings the union between state and individual into question amid a flurry of white dresses.

From a chute the performers emerge giddy as newborns, expectantly clutching teddy bears. But things soon turn business-like. Doubt, regret and a creeping sense of dislocation enter the physically emotive language of the faultless nine-strong ensemble, their thrillingly tribal and rhythmic finale suggesting revolution and hope.

Led by Artistic Director **Amit Lahav**, physical theatre company **Gecko** meld heightened movement with spectacular staging and minimal dialogue to confront big themes.

#### London International Mime Festival 2019

[Peeping Tom – Father \(Vader\)](#)

Wed 30 Jan–Sat 2 Feb 2019, Barbican Theatre

Press night: Wed 30 Jan 2019, 7.45pm

The phenomenal choreography and enigmatic visual imagery of **Peeping Tom** see fantasy and reality collide in this empathetic and surprising portrait of ageing.

Towering walls surround the visiting room of a care home where an elderly father counts his final days. Shifting scenes speak of isolation, divinity, ridicule and melancholia as his complex identity and lived experiences are revealed. People and objects move around him whilst memories make way for hallucinatory, less lucid moments.

Astonishing dance, song and live music are interwoven in this incisive and compassionate piece. *Father*, directed by **Franck Chartier**, is part of the company's surreal trilogy about families. *Mother*, was critically acclaimed here in January 2018, whilst an earlier show, *32 rue Vandenbranden*, presented here in 2015, won an Olivier Award.

## VISUAL ARTS

### [Modern Couples: Art, Intimacy and the Avant-garde](#)

Barbican Art Gallery

Until Sunday 27 January 2019

Barbican Art Gallery's pioneering autumn exhibition *Modern Couples: Art, Intimacy and the Avant-garde* showcases the creative output of over 40 artist couples active in the first half of the 20<sup>th</sup> century. Drawing on loans from private and public collections worldwide, this major interdisciplinary show features the work of painters, sculptors, photographers, architects, designers, writers, musicians and performers, shown alongside personal photographs, love letters, gifts and rare archival material. Among the highlights are legendary duos such as: **Jean Arp** and **Sophie Taeuber-Arp**; **Camille Claudel** and **Auguste Rodin**; **Barbara Hepworth** and **Ben Nicholson**; **Frida Kahlo** and **Diego Rivera**; **Dora Maar** and **Pablo Picasso**; **Lee Miller** and **Man Ray**; **Varvara Stepanova** and **Alexander Rodchenko**; **Virginia Woolf** and **Vita Sackville-West**; as well as lesser known pairings such as **Emilie Flöge** and **Gustav Klimt**, **Federico García Lorca** and **Salvador Dalí**, **Romaine Brooks** and **Natalie Clifford-Barney** and **Lavinia Schulz** and **Walter Holdt**.

*Modern Couples* is part of our 2018 season, *The Art of Change*.

For information and images please visit:

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

Related events:

Curator tours of the exhibition will take place on Sunday 9 and Sunday 16 December and 6 January. For more information, please visit the related events page [here](#).

### [Rachel Mars: Your Sexts are Shit](#)

Thursday 13 December 2018, 7pm, Frobisher Auditorium 2

How do we write ourselves and for whom? In this solo show, Rachel Mars triangulates the sex and love letters of long dead artists, contemporary sexts and a meditation on the construction of the queer female body. Includes letters from James Joyce, Frida Kahlo, Georgia O'Keeffe, Mozart, Charles Bukowski, Radclyffe Hall and others.

### [Maxi Blaha: Beloved Muse - Emilie Flöge](#)

Thursday 24 January 2019, 7pm, Frobisher Auditorium 2

Acclaimed Viennese actor Maxi Blaha presents a solo performance exploring the life of Emilie Flöge, the companion and muse of Gustav Klimt. Written by Penny Black, the piece imagines the life and loves of Flöge, who was an integral part of Vienna's cultural scene.

### [Francis Upritchard: Wetwang Slack](#)

The Curve

Until 6 January 2019

Free Admission

This autumn, marking the 30<sup>th</sup> Curve commission at the Barbican, New Zealand-born and London-based artist **Francis Upritchard** has created a new, site-specific installation. Drawing from figurative sculpture, craft traditions and design, blended with references from literature and history, Upritchard pushes these practices into new directions, bringing them together to create a striking and original visual language of her own.

For full press release and images please visit:  
[www.barbican.org.uk/FrancisUpritchardNews](http://www.barbican.org.uk/FrancisUpritchardNews)

## NEW EXHIBITION

[Daria Martin: \*Tonight the World\*](#)

The Curve

Thursday 31 January – Sunday 7 April 2019

Free Admission

Barbican Art Gallery presents London-based artist and filmmaker **Daria Martin**'s first solo commission for a major London public gallery, in The Curve. Martin stages a series of intimate encounters with an extensive archive of dream diaries. Combining computer gaming technology and anamorphic optics, the artist aims to create an atmospheric film environment, in which visitors can explore the unconscious and vivid memories of her grandmother who fled from the Holocaust. These forensically recorded accounts created over a 35 year period, initially for the purposes of psychoanalysis, frequently return to the curious and traumatic history of her childhood home, a modernist villa in the city of Brno, then Czechoslovakia. Martin envisages that the installation will become simultaneously a portrait of the artist's ancestor, a self-portrait and an exploration of intolerance, migration, loss, and resilience.

*Tonight the World* is part of the Barbican's 2019 season, *Life Rewired*, which explores what it means to be human when technology is changing everything.

For full press release and images please visit: [www.barbican.org.uk/DariaMartinNews](http://www.barbican.org.uk/DariaMartinNews)

## Architecture on Stage

Eric Lapiere, Tue 4 December 2018, Frobisher Auditorium 1, 7pm

Amin Taha, Monday 17 December 2018, 7pm, Milton Court

Forensic Architecture, Thu 10 Jan 2019, Frobisher Auditorium 1, 7pm

The Architecture Foundation and the Barbican in partnership, present **Architecture on Stage** – a programme of talks by the world's leading architects. In December, **Éric Lapiere** joins the Barbican to discuss ELEX, his organisation coordinating architectural practice and writing. **Amin Taha**, alumni of the office of Zaha Hadid, joins the Barbican to discuss his practice, Groupwork+Amin Taha and in January, research agency **Forensic Architecture** discusses their latest projects.

## LEVEL G

### [You and AI](#)

Tue 11 Dec, Barbican Hall, 7.30pm

Can AI tell a joke? Consider this and some of the other big questions surrounding Artificial Intelligence today with Professor Brian Cox in this exploratory event organised by The Royal Society.

Throughout 2018 The Royal Society have presented a series of events that have brought leading AI researchers together to examine how AI has, is, and will alter the day to day lives of human beings. For this particular event Professor Brian Cox will lead a panel of AI experts as they consider and question what challenges and opportunities AI will present us with in the next decade.

This is the first collaboration between the Royal Society and the Barbican ahead of our 2019 season *Life Rewired*, which explores what it means to be human when technology is changing everything.



## **Nina Wakeford – We Must Make All Men Into Machines Throughout 2019, Level G**

With a series of performances in the Barbican's public spaces, **Nina Wakeford** will revisit and redeploy radical critiques of scientific and technological development from the 1970s and 80s, uncovering alternative feminist and anti-consumerist visions on technological development.

Based on her own research in the public spaces of the Barbican, Nina Wakeford will create a set of performances and interventions throughout the Centre which invite the audience to be able to see, or even inhabit, a different vision of technological change. The performances will emerge out of a residency in the Barbican's Level G Studio, in which a collective 'jury' has been convened, re-enacting and improvising with scripts developed from these alternative technological visions. Wakeford's project forms part of the Barbican's 2019 season, *Life Rewired*, which explores what it means to be human when technology is changing everything.

## **Life Rewired Hub Jan–Dec 2019, Level G**

Motivated by the need to develop and test new models of public engagement, the Barbican is constructing a temporary new venue for public programming on Level G. The Life Rewired Hub will explore the key ideas in our 2019 programme, inviting audiences to encounter the voices who are witnessing and revealing some of the elusive forces shaping our lives today.

Architects **Dyvik Kahlen** will design the flexible new space, which will be a platform for a year-long programme of talks, workshops, research, and residencies. These events will stem from the themes in the Life Rewired programme, and a significant strand of activity co-programmed in partnership with the Royal Society and the British Council.

The Life Rewired Hub will also house an exhibition which presents curated content from the complex, vast, and all-too-often confusing discourse taking place around the impact of technology on our lives. This will feature newly-commissioned contributions from writers and thinkers including **Jaron Lanier** and **James Bridle**.

## **Troika – Borrowed Light Jun 2018–May 2019 Free**

Borrowed Light is a suspended mechanised structure that moves a 20m-long scroll of photographic film, thereby resembling an artificial infinite loop of sunset and sunrise. The installation was formally inspired by moving panoramas and the potential these offered to blur the boundaries between experience and physical spheres, natural and man-made spaces.

Borrowed Light is a site-specific installation commissioned by the Barbican Art Gallery to activate the unique architectural features of the Lightwell at the centre of the Barbican's public spaces.

## **TOURING**

Barbican acts and exhibitions touring to other venues across the world include:

**John Akomfrah: *Purple***  
Museu Colecao Berrado, Lisbon  
Oct 2018–Jan 2019

## [The World of Charles and Ray Eames](#)

Oakland Museum of California  
Sat Oct 13 2018–Sun Feb 17 2019

## ENDS

### Press Information

For further information, images or to arrange interviews contact:  
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### Public information

Box office: 020 7638 8891 [www.barbican.org.uk](http://www.barbican.org.uk)

### Barbican press room

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

### About the Barbican

A world-class arts and learning organisation, the [Barbican](#) pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. Its creative learning programme further underpins everything it does. Over 1.1 million people attend events annually, hundreds of artists and performers are featured, and more than 300 [staff](#) work onsite. The architecturally renowned centre opened in 1982 and comprises the Barbican Hall, the Barbican Theatre, The Pit, Cinemas 1, 2 and 3, Barbican Art Gallery, a second gallery the Curve, foyers and public spaces, a library, Lakeside Terrace, [a glasshouse conservatory](#), conference facilities and three restaurants. The City of London Corporation is the founder and principal funder of the Barbican Centre.

The Barbican is home to Resident Orchestra, [London Symphony Orchestra](#); Associate Orchestra, [BBC Symphony Orchestra](#); Associate Ensembles the [Academy of Ancient Music](#) and [Britten Sinfonia](#), Associate Producer [Serious](#), and Artistic Partner [Create](#). Our Artistic Associates include [Boy Blue](#), [Cheek by Jowl](#), Deborah Warner, [Drum Works](#) and [Michael Clark Company](#). The [Los Angeles Philharmonic](#) are the Barbican's International Orchestral Partner, the [Australian Chamber Orchestra](#) are International Associate Ensemble at Milton Court and [Jazz at Lincoln Center Orchestra](#) are International Associate Ensemble.

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