

## **Barbican – Jan 2019**

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**This month...**

**Hello!**

Science and technology have captured artists' imaginations for centuries, but the pace of change and advances today feels unprecedented. So how are artists responding, and what does it mean to be human in the face of such rapid progress? These are some of the questions we're exploring in our 2019 season, *Life Rewired*, which looks at how our lives intersect with the latest developments at all stages of life, from birth to death.

What impact do these advancements have on us, our society and our environment? Are we really in control? And will our lives be made better or worse by these breakthroughs? Read on to find out more.

## **Girl Guides make their voices heard**

Over 200 Girl Guides and their group leaders can add a colourful new badge to their uniforms, after a day of working together with artists and musicians at the Barbican. Girls can, do and will featured pop-up performances, and workshops including singing, beat boxing and creative writing – all exploring how creativity can help you to express your ideas and amplify your voice.

The day was inspired by the annual Girlguiding's Girls' Attitudes Survey, and led by Jessie Maryon Davies, co-founder of Girls Rock London, and musical director of LIPS Choir.

A specially-commissioned Barbican X Girlguiding LaSER badge was created by visual artist and design educator Soofiya.

Find out more about the project including the new badge design at [barbican.org.uk/girlscandowill](http://barbican.org.uk/girlscandowill)

## **A podcast to focus on**

'Handel's Messiah is the only piece of music that I write in the score how many times I've done it and where I've performed it. I think I'm probably at 100 times now, since 2005.' In the first episode of our new Composer Focus podcast, countertenor Iestyn Davies tells us he never tires of performing George Frideric Handel's most famous work every year.

'Because I don't perform it from January-November, it's like seeing a best friend you don't need to talk to every day, but you sit down and remember old stories together,' he adds.

Discover more about the 18th-century musical titan, and his connections to Johann Sebastian Bach, as Davies and host Edward Seckerson delve into Handel's life and works.

Composer Focus is a five-part mini-series exploring the life, times and work of some of classical music's most famous composers, with the help of some of their greatest contemporary performers.

Subscribe on iTunes, Acast or Spotify

## **A lifelong love of Strauss**

Elektra, Salome, the Marschallin: Richard Strauss is renowned not only for writing exceptionally for the soprano voice, but also for the strong female characters in his operas.

For globally-acclaimed soprano Diana Damrau, these are why she's chosen to make the composer the theme of her Artist Focus. Over three performances she'll explore his love affair with the female voice, from his lieder to his final masterpiece, the Four Last Songs.

'He's always been a theme in my life as a singer,' she says. 'His work is paradise for a coloratura soprano. There's very light agility in your voice and there are beautiful melodies.'

'Strauss just adored the female voice,' adds Damrau. 'And when he collaborated with librettist and poet Hugo von Hofmannsthal it was a winning combination, showing womanhood in all its delicacy and beauty, but also all its strength.'

### **Diana Damrau in recital**

16 Jan

See page 22 for details

### **If you go down to the forest this year**

You're sure of a nice surprise – as Mercury Prize-winning producer Talvin Singh programmes Welcome to the Forest, the opening event of Waltham Forest's year as London's first Borough of Culture.

Singh, who was born in Leytonstone, will tell the story of the borough as seen through the eyes and experiences of its young people as part of the event, which sees a street party take over Forest Road.

We've had a long relationship with Waltham Forest, including attracting thousands to Walthamstow Garden Party since it launched in 2014, and education and development programmes with local creatives.

Among other events planned for Waltham Forest's year as Borough of Culture is the Barbican-programmed Leytonstone Loves Film weekender, celebrating the life of its famous son Alfred Hitchcock, and a digital installation on Walthamstow Marshes.

Discover what's happening at [wfculture19.co.uk](http://wfculture19.co.uk)

## **An emotional inheritance**

**Through her grandmother's diaries, artist Daria Martin explores trauma, migration, loss and resilience.**

Can the effects of terrible experiences be passed on to future generations?

Artist Daria Martin's new commission for The Curve explores the concept of transgenerational trauma through the dreams of her grandmother, Susi Stiassni, who fled the former Czechoslovakia to escape the Holocaust.

Over a period of 35 years her grandmother recorded more than 10,000 pages of dreams in a series of diaries, which Martin is reimagining.

Before she died, Stiassni gave her granddaughter permission to read the diaries after her death. The artist has selected five dreams and filmed reconstructions of the narratives using actors and her grandmother's former

childhood home in Brno, as a stageset. 'All are anxiety dreams of different kinds, often relating to intruders in the house and her needing to leave,' she says. The resulting 16mm film is screened as part of a series of encounters in the installation, alongside a second film which uses computer gaming technology to journey through a rendering of Stiasni's former home.

'Although there's an intrusive quality as well to my use of the diaries, what I want to do is to set in motion a form of repair of this transgenerational history,' says Martin. 'One of the after-effects of my grandmother's trauma was her tendency to withdraw from others as well as to disassociate from her own physicality. Her dream diaries are clinical, almost scientific. Her descriptions of even very emotional scenes don't use emotional language. By bringing the dreams to life using actresses, I'm restoring embodiment and affect to her story - and finding ways to connect to it consciously.'

While her grandmother didn't talk about these experiences in her lifetime, Martin's interpretation of the dreams opens up an understanding of the pathways between Stiasni's experience and her own.

'Studies have shown that even third generation Holocaust survivors have a feeling of investment in the history but also struggle with situating their often unconscious emotional inheritance - something that I very much identify with,' explains Martin. 'So for me, this is about getting an anchor in the history.'

## **Daria Martin: Tonight the World**

31 Jan – 7 Apr

See page 29 for details

Part of Life Rewired

### **Which film predicted today's tech best?**

**It's a tough question. For Barbican Cinema Curators Susie Evans and Sonia Zadurian, Minority Report was eerily prescient.**

'Minority Report predicted the way advertising would become personalised,' says Evans. 'At the time of release in 2002, the idea that your purchase history might follow you around would have been a dream to advertisers – but today one John Lewis buy can stalk your moves on the internet for the rest of time.'

Zadurian adds, 'It's not the first film to predict touch-screens – Blade Runner and 2001: A Space Odyssey also featured them, but the swiping movements Tom Cruise uses to operate the controls of a big glass screen computer are spookily like how we use tablets. In fact, Apple's iPad 1 was first announced in 2010 – eight years after the film was released.'

The two say while The Truman Show – released two years before Big Brother first screened - certainly wasn't the first film to predict the rise of reality TV, it was one of the first mainstream films to delve into the idea that the audience

had a hunger for the type of live streaming that is now common.

As we open our season *Life Rewired*, which looks at how artists are responding to a time when technology is simultaneously enhancing our lives and challenging our identity, what films do you think predicted today's technology best? Let us know on Twitter @BarbicanCentre

## **Parental inspiration**

### **Creating a work about fathers was a very personal journey for *Peeping Tom* director Franck Chartier.**

A retirement home. An elderly man sits in the middle, contemplating the end of his life. But as the indifferent staff bustle around, we see the world through his eyes. What's reality and what's fantasy?

*Peeping Tom* explore what it means to be a father and draw a sympathetic portrait of ageing in *Father (Vader)* – the first part of the Belgian dance theatre company's trilogy with *Mother (Moeder)* in 2016 and *Child (Kind)*, which premieres this year.

Chartier and creative (and real life) partner Gabriela Carrizo took the unusual approach of working separately on *Mother* and *Father*, agreeing to collaborate again on *Child*.

'We decided to work separately on these pieces because we find creativity in restriction – we are always trying to find a challenge, or to push ourselves,' says Chartier. 'We supported each other through each work, but it was quite difficult to be fairly hands-off because we're used to collaborating.'

'However, this method allowed us to go deeper into each subject. We always start from a documentary concept, but as you progress you realise the themes that come out of it are very close to you.'

The concepts may be close to the creators, but they are universally relatable. Jumping from the present to memories and dream sequences, *Father* considers our expectations of dads, the lives of men before they become parents, deathbed regret, missed opportunities, loneliness. As anyone who saw *Mother* – performed at the Barbican in January last year as part of London International Mime Festival – will know, *Peeping Tom* create deeply affecting performances that stay with you for a long time.

It's the sort of quality Mimefest is renowned for. As usual, the programme at the Barbican is an international treat. Gecko's *The Wedding* uses physically emotive language to tackle community and isolation; a huge marionette made almost entirely of ice portrays blind king Oedipus abandoning his throne and taking to the road in *Anywhere*; while *Waltz of the Hommelettes* director Patrick Sims uses masked performers, puppets and sound to create a world based on *The Elves* by The Brothers Grimm.

## **Father (Vader)**

30 Jan–2 Feb

See page 27 for details

Part of London International Mime Festival

## **State of the art**

**Our 2019 season *Life Rewired* explores how artists are responding to the rapid pace of scientific and technological progress. What effect could these advancements have on how people create art? Three notes figures in the field look at whether there's a creative revolution on the horizon.**

Humans have a morbid fascination with imagining dystopian futures filled with dominant robots, so asking whether a machine will ever be truly creative is a narrative that frequently comes up.

It's an interesting question, but more pertinent for right now is to consider what our scientific and technological advancements will mean for how we create art. Is there a revolution on the horizon that'll radically alter our own creativity, or even our perception of what art is?

Composer and Royal Northern College of Music (RNCM) professor Emily Howard is a graduate in mathematics and computer science from Oxford University, and has combined her loves of maths and music as Director of the RNCM's Centre for Practice and Research in Science and Music.

'I've always been highly interested by algorithms,' she says. 'When I'm composing, I often use them to create a musical framework that I then mess around with to produce something much more pleasing aesthetically. Increasingly I'm working with more complex algorithms which produce results that are closer to where I want them to be. I wonder if in the future I will be writing algorithms for what I want the end result to be.'

While he doesn't believe there's one single piece of tech that'll transform art-making, theoretical chemist and Royal Society Research Fellow, Dr David Glowacki, says four key disciplines are likely to have an impact: 'Machine learning, VR, blockchain and epigenetics. This is the idea that environmental factors affect hereditary traits passed from generation to generation.'

He says what links these seemingly disparate developments is that they cause us to rethink our relationship to ourselves, our society and our environment.

Professor Chris Salter, Concordia University - Research Chair in New Media, Technology and the Senses is the Barbican's consultant on Life Rewired. He says, 'It's wrong to think technology comes before culture. Culture already embodies technological change and transition.'

'Technology is more evolutionary than revolutionary, despite the fact everyone wants to call it a revolution. Before a tech shift happens, there's already something going on in the social or economic fabric of our lives.'

He adds, 'AI will change some approaches to art, in particular the way we think about the agency of a machine system. This gives you ways of thinking about your own position in relation to the broader world.'

Glowacki also thinks AI will have a significant impact. 'One of the most interesting things about machine learning is the artistic consequences. It's causing us to imagine our brains using mechanistic vocabulary. People today are getting comfortable with the idea of their brain as a machine. Philosophically it could be very problematic to think of your brain as a deterministic thing, because once it becomes "a machine" where does that end up ethically? It raises all sorts of questions about agency.'

Salter agrees this is likely to be a rich source of inspiration for artists, especially as our understanding grows of how machines learn. 'I think we'll make some pretty radical understandings of human cognition in the next 15 years, not just from a neuroscience perspective. Computational models like AI and machine learning will help us discover more about brains and the sensory motor systems they're connected to.'

We'll be exploring the latest advancements in AI through our major exhibition, AI: More Than Human. Taking place across the Centre from 16 May–26 August, it presents new commissions and projects by artists, scientists and researchers, including Salter. It will consider: What does it mean to be human? What is consciousness? Will machines ever outsmart humans? And how can humans and machines work collaboratively?

This last question is something one of Howard's doctoral students, Robert Laidlow, is exploring with the BBC Philharmonic Orchestra, in a project to understand how human creativity can be enhanced by AI.

'We are investigating the use of algorithms to identify new ideas in compositions that the composer might not have thought of themselves,' says Howard. 'One of our aims is to see if a machine can discover interesting avenues to explore musically, in order to enhance creativity.'

And while our advancements seem to unlock creativity and new potential, Glowacki sounds a warning: 'The technical and scientific developments we're making today are brilliant but they're hurtling us towards what appears to be an unsustainable future in terms of ecosystem collapse.

'Those consequences may be the most important thing that will inform humans making art.'

He adds, 'When working with the latest tech, there's a responsibility on artists to open up space for critique. If technology is used, it should raise questions in people's minds so they continue to problematise their relationship to it.'

Are our advancements problematic or helpful? Could machines become conscious? We'll be exploring these topics and much more throughout 2019 in our season *Life Rewired*. Discover the highlights of the season on pages 34–36.

## Cinema

### New releases

#### From Fri 4 Jan

##### **The Favourite** 15

Yorgos Lanthimos (*The Lobster*, *The Killing of a Sacred Deer*) delivers this rollicking period tale of royal court life. With pitch perfect performances from Olivia Colman, Emma Stone and Rachel Weisz.

#### From Fri 11 Jan

##### **Colette** #

Keira Knightley and Dominic West star as Colette and Willy, the Belle-Époque literary couple whose relationship scandalised their society and upended gender norms.

#### From Fri 11 Jan

##### **Stan and Ollie** #

The beloved comedy duo of Stan Laurel (Steve Coogan) and Oliver Hardy (John C. Reilly) embark on one last variety hall tour in 1953, as their struggles threaten to overshadow their partnership.

#### From Fri 18 Jan

##### **Mary, Queen of Scots** #

Mary Stuart (Saoirse Ronan) attempts to overthrow her cousin Elizabeth I (Margot Robbie), only to find herself condemned to years of imprisonment before facing execution.

**From Fri 25 Jan****Vice #**

Christian Bale plays Dick Cheney as a bureaucratic Washington insider quietly becoming the most powerful man in the world as Vice President to George W Bush.

**Special events and seasons****Sun 20 Jan 4pm, Cinema 1****The General U****+ live music by Guildhall Jazz musicians**

Silent Film & Live Music

Buster Keaton stars as Johnnie Gray, a locomotive driver in the American South during the civil war, in this, the actor's personal favourite film. Presented in partnership with The London International Mime Festival.

**Tue 29 Jan 6.30pm, Cinema 1****The Dilapidated Dwelling PG\*****+ ScreenTalk with Patrick Keiller**

Architecture on Film

In Patrick Keiller's 'lost' film, a fictional researcher (Tilda Swinton) dissects Britain's relationship with its extraordinarily expensive, backwards housing. Curated by The Architecture Foundation in association with the Barbican.

## **Event cinema**

**Sat 12 Jan 5.55pm, Cinema 1**

**Adriana LeCourvreur #**

Met Opera Live in HD

For the first time at the Met, soprano Anna Netrebko sings the role of Adriana Lecouvreur, the eighteenth-century actress whose real-life intrigues inspired Cilea's tragic opera.

**Tue 15 Jan 7pm, Cinema 3**

**The Tragedy of King Richard the Second 12A**

NT Live

Simon Russell Beale plays William Shakespeare's Richard II in Joe Hill-Gibbins's visceral new production, broadcast live from the stage of the Almeida Theatre.

**Thu 17 Jan 2pm, Cinema 2**

**Stage Russia: Anna Karenina #**

Afternoon Arts

Moscow Operetta Theatre presents a spectacular production based on Leo Tolstoy's masterpiece. Amidst the luxury of Russian nobility, the dramatic love story between the married Anna Karenina and the dashing Alexey Vronsky unfolds.

**Tue 22 Jan 6.45pm, Cinema 2**

**The Queen of Spades** 12A

Royal Opera House Live

Based on a short story by Pushkin, Tchaikovsky's intense opera of obsession and the supernatural follows Gherman as he's caught between the woman he loves and a destructive fixation.

**Wed 30 Jan 6.45pm, Cinema 2**

**La Traviata** 12A

Royal Opera House Live

Richard Eyre's beautiful production provides the perfect setting for Verdi's opera about a courtesan who sacrifices all for love.

**Thu 31 Jan 2pm, Cinema 2**

**Salvador Dali: In Search of Immortality** #

Afternoon Arts

This documentary goes beyond the character of Salvador Dalí, to approach the painter and the man, and the work that has helped to shape his immortality.

**Thu 31 Jan 7pm, Cinema 2**

**I'm Not Running** 12A

NT Live

David Hare's new play follows Pauline, a doctor and the leader of a local health campaign. After crossing paths with her old boyfriend, a Labour party politician, she's faced with an agonising decision: should I run?

## **Families**

### **Every Saturday 11am, Cinema 2 Family Film Club**

The Barbican's family screenings continue every week from Sat 12 Jan. Plus, on the last Saturday of the month we have a free workshop inspired by the film. They're perfect for 3–8 year olds.

### **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](http://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.

For programme information and dates and times of new release films visit **[barbican.org.uk](http://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

## **Classical Music**

All concerts take place in the Barbican Hall unless otherwise stated

**Tue 1 Jan 2.30pm**

### **New Year's Day Prom**

Begin the New Year with some of classical music's most popular works and traditional British anthems including 'Nessun Dorma', Hornpipe and 'Land of Hope and Glory'.

**Fri 4 Jan 12.30pm, LSO St Luke's**

### **LSO Discovery: Futures**

Brighten up your lunchtime with chamber music, as Rachel Leach presents a free, informal, 45-minute concert performed by LSO musicians. Free event

**Sat 5 Jan 7.30pm**

### **National Youth Orchestra of Great Britain**

With bold and brilliant playing, the world's greatest orchestra of teenagers takes on John Adams's Doctor Atomic Symphony and Sibelius's Symphony No 2.

**Mon 7 Jan 7.30pm**

### **London Schools Symphony Orchestra/**

### **Wigglesworth**

London's premier youth ensemble presents the thrilling majesty of highlights from the final episode of Wagner's epic Ring Cycle, Götterdämmerung, where an entire world goes up in flames.

**Wed 9 Jan 7pm, Milton Court****Guildhall Studio Orchestra**

Guildhall Studio Orchestra is the first UK conservatoire band featuring musicians from every department, from classical to jazz. Tonight they perform alongside jazz saxophonist Mark Lockheart.

**Wed 9 Jan 6.30pm****LSO Half Six Fix: Sibelius Symphony No 7**

At this one-hour concert, Sir Simon Rattle conducts Sibelius's Seventh Symphony and Hans Abrahamsen's Ophelia-inspired Let me tell you, hauntingly realised by soprano Barbara Hannigan.

**Thu 10 Jan 7.30pm****London Symphony Orchestra/Rattle**

Sir Simon Rattle brings together Sibelius's Symphony No 7 with Nielsen's Symphony No 4, Inextinguishable, and Hans Abrahamsen's soaring masterpiece Let me tell you, featuring soprano soloist Barbara Hannigan.

**Sat 12 Jan 7.30pm****Oxford Philharmonic 20th Anniversary Concert**

The Oxford Philharmonic Orchestra celebrates its 20th anniversary in a very special concert featuring three of the world's finest soloists, Martha Argerich, Maxim Vengerov and Anne-Sophie Mutter.

**Sun 13 Jan 10am–5pm Barbican and LSO St Lukes  
LSO Discovery Day: Bartók**

Discover the music of Hungarian composer Béla Bartók at an LSO rehearsal conducted by Sir Simon Rattle, before learning more through discussion and musical demonstrations.

**Sun 13 & Sun 20 Jan 7pm  
London Symphony Orchestra/Rattle**

Sir Simon Rattle conducts Bruckner's bold and original Symphony No 6 alongside Bartók's atmospheric Music for strings, percussion and celeste.

**Wed 16 Jan 7.30pm  
Diana Damrau in recital**

The German soprano launches her exploration of Richard Strauss in the most personal way – an evening of solo song taking her to the heart of the German Romantic repertoire.

**Thu 17 Jan 7.30pm, Milton Court  
HPSCHD: Music for Electronics and Harpsichord**

Put aside any casual assumptions about what a harpsichord can do or be. Mahan Esfahani obliterates those boundaries in music by John Cage, his contemporaries, and his spiritual successors.

**Thu 17 Jan 7.30pm**

**Britten Sinfonia:**

**Elder conducts Mahler and Brahms**

Sir Mark Elder joins Britten Sinfonia for Brahms's Symphony No 2, paired with Mahler songs and Britten's last completed orchestral work – the Suite on English Folk Songs.

**Fri 18 Jan 1pm, LSO St Luke's**

**ECHO Rising Stars: Peter Moore**

A solo showcase for the London Symphony Orchestra's brilliant young co-principal trombonist, who became the youngest ever winner of BBC Young Musician in 2008, triumphing at just 12 years old.

**Fri 18 Jan 7.30pm**

**BBC Symphony Orchestra/Koenigs**

A concert of musical darkness and light pairs Beethoven's sunny Violin Concerto with the atmospheric shadows of Schoenberg's expansive symphonic poem Pelleas and Melisande.

**Wed 23 Jan 7.30pm**

**BBC Symphony Orchestra/Oramo**

Two great Romantic works – Schumann's heart-on-sleeve Cello Concerto and Brahms's Third Symphony – celebrate the friendship and musical kinship between these two composers.

**Thu 24 Jan 7pm, Milton Court  
Guildhall String Ensemble**

Andrew Watkinson, first violinist of the Endellion Quartet, leads Guildhall string players and listeners through the despair of Shostakovich's Eighth Quartet to the joy of Tchaikovsky's Serenade.

**Fri 25 Jan 7.30pm  
Tristia: Requiems for Louis XVI and Marie Antoinette**

Masses for murdered royalty by Plantade and Cherubini make an unforgettable impact framing Berlioz's melancholic Tristia, performed by Le Concert Spirituel and Hervé Niquet.

**Sat 26 Jan 7.30pm  
Diana Damrau sings Strauss's Four Last Songs**

With its lustrous sound, the Bavarian Radio Symphony Orchestra is the perfect performer for Strauss's heroic tone poem Ein Heldenleben and partner to Diana Damrau in his final haunting masterpiece.

**Sun 27 Jan 2.30pm  
LSO Discovery Family Concert:  
Folksong and Fantasy**

Experience a live symphony orchestra up-close and be captivated by traditional tunes and tales of yore from northern lands. Particularly suitable for 7- to 12-year olds.

**Sun 27 Jan 7pm, LSO St Luke's**  
**LSO Eclectica: East meets West**

Chinese Silk Strings and an LSO String Quartet collaborate to perform traditional and contemporary music.

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 - LSO

## **Theatre & Dance**

**Until 18 Jan, 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.

**Until 19 Jan, Theatre**  
**Royal Shakespeare Company**  
**Romeo and Juliet**

Set in a world very like our own, this Romeo and Juliet is about a generation of young people born into violence and ripped apart by the bitter divisions of their parents.

**Until 5 Jan, Theatre**  
**Royal Shakespeare Company**  
**The Merry Wives of Windsor**

There's more than a hint of reality TV to this modern production of Shakespeare's hilarious comedy, directed by Fiona Laird and with David Troughton as Sir John Falstaff.

**12–13 Jan, Frobisher Rooms 2 & 3**  
**Weekend Lab: RSC**

Join RSC Director Fiona Laird for an intensive weekend workshop in response to her production of *The Merry Wives of Windsor*.

**15–19 Jan, The Pit**  
**Les Antliaclasses**  
**Waltz of the Hommelettes**

London International Mime Festival 2019

This magical cabinet of curiosities weaves together three intricate fairytales, with a shoemaker, a mother bird and a musket-toting rabbit playing the protagonists.

**22–26 Jan, The Pit**  
**Le Théâtre de L'Entrouvert**  
**Anywhere**

London International Mime Festival 2019

Follow the redemptive journey of Oedipus and his sole companion Antigone, featuring a puppet made almost entirely of ice and poetic visions of water and fire, shadow and light.

**24–26 Jan, Theatre**  
**Gecko - The Wedding**

London International Mime Festival 2019

Intricate choreography and physical theatre brings the union between state and individual into question amid a flurry of white wedding dresses.

**30 Jan–2 Feb, Theatre**  
**Peeping Tom - Father (Vader)**

London International Mime Festival 2019

Phenomenal choreography and enigmatic visual imagery transport viewers from fantasy to reality in this empathetic, swirling and surprising portrait of ageing.

For full programme information, including artist line ups, please visit **[barbican.org.uk](http://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

## **Art & Design**

### **Exhibitions**

**Until Sun 6 Jan, The Curve**  
**Francis Upritchard Wetwang Slack**

Don't miss your chance to see the unique visual world of Francis Upritchard, described as 'a joyful celebration' (Apollo Magazine), drawing on figurative sculpture, glassblowing, ceramics and more.

**Until Sun 27 Jan, Art Gallery****Modern Couples:****Art, Intimacy and the Avant-garde**

It's your last chance to see Modern Couples, shining a light on artists who lived, loved and created together, including Camille Claudel & Auguste Rodin and Varvara Stepanova & Alexander Rodchenko.

**Events****Sun 6 Jan, Art Gallery****Exhibition Tour with Coralie Malissard**

Get closer to the art and join curator Coralie Malissard for a guided tour of the exhibition, as she discusses the highlights of Modern Couples.

**Thu 10 Jan, Frobisher Auditorium 1****Architecture on Stage****Forensic Architecture**

Director Eyal Weizman joins us from Forensic Architecture. This research group works with NGOs, activists and the media, using architecture and digital forensics to override 'official' findings, providing decisive legal evidence.

**Thu 24 Jan, Frobisher Auditorium 2****Beloved Muse, Maxi Blaha – Emilie Flöge**

Acclaimed Viennese actor Maxi Blaha presents a solo performance exploring the life of Emilie Flöge, the companion and muse of Gustav Klimt to accompany the major exhibition Modern Couples.

**31 Jan – 7 Apr, The Curve****Daria Martin: Tonight the World**

Artist Daria Martin revisits her grandmother's dreams and memories to create a complex portrait of migration, loss and resilience, using atmospheric film and gaming technology. Part of Life Rewired

**Throughout January****Modern Couples - Tours and Talks**

Get the inside track on Modern Couples with curator tours, talks and performances on selected Thursdays and Sundays throughout January.

See [barbican.org.uk/moderncouples](http://barbican.org.uk/moderncouples) for more information.

For full programme information, including opening times, visit **[barbican.org.uk](http://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.

**Contemporary Music****Sat 19 Jan 8.30pm****Pantha Du Prince: Conference of Trees**

The unheard communications of our ecosystem are the focus of this audio visual piece from avant-techno producer Hendrik Weber. Part of Life Rewired

**Fri 25 Jan 7.30pm, Milton Court****Martin Creed**

The Turner Prize-winning artist performs new pieces alongside recognisable works such as Music for the Singing Lift, in a performance which is as eccentric, thought-provoking and entertaining as his artworks.

**Wed 30 Jan 7.30pm****Imagining Ireland**

Martin Hayes leads an exploration of Irish life in London through music and words, with Iarla O'Lionaird, Radie, Lisa O'Neill and more.

**Can you speak 'tree'?**

**Techno producer Pantha Du Prince's latest work is inspired by the discovery that trees can communicate with one another. But what's the science behind it?**

People have been talking to their plants for decades, in the belief that it helps them grow better and stronger. It sounds a bit far-fetched, but there's a growing body of evidence in plant neurobiology research that shows that plants and trees can communicate with each other.

Contrary to our assumptions, trees don't stand in isolation in a forest, seizing opportunities to grow when taller neighbours fall. In fact, they have developed cooperative, interdependent relationships, often forming alliances with trees of other species.

Fine, hair-like root tips connect with an underground web of mycorrhizal fungi – nicknamed ‘the wood wide web’ – that spreads across the forest (and gardens). Scientists, such as University of British Columbia Professor Suzanne Simard Fine, have discovered that trees communicate by sending chemical, hormonal and slow-pulsing electrical signals through this network.

They also communicate through the air, using pheromones and other scent signals, and can share signals when they’re under attack from insects or animals. They even provide carbon, water and nitrogen to trees in need.

What would these conversations sound like, if we could make the messages audible? That’s what Hendrik Weber – aka Pantha Du Prince – and collaborator Bendik Hovik Kjeldsberg are exploring. Inspired by these findings, they’re using hand-crafted instruments to discover the sonic characteristics of different woods, allowing us to hear what the trees ‘sound’ like. The results combine experimental techno, visual poetics and an immersive stage setting to not only remind us of trees’ importance in our eco-system, but that we should consider them with more empathy.

You’ll never look at a forest in the same way again.

## **Pantha Du Prince: Conference of Trees**

19 Jan

See above for details

**With thanks**

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The Barbican Centre Trust, registered charity no. 294282

**soon**

## **Life Rewired**

### **Our 2019 highlights**

**From AI to Bach, conception to ageing, the Life Rewired programme features thought-provoking, moving, and stimulating stories that ask what it is to be human today. Here are some of the don't-miss moments.**

**9–23 Mar, various venues**

### **Strange Loops**

What does it mean to be human or machine? Our three-event series Strange Loops sees mathematician professor Marcus du Sautoy, musician Mahan Esfahani, composer Rob Thomas, visual artist Ben Kreukniet, and performer Victoria Gould explore this question.

The series opens with a performance lecture by du Sautoy, Esfahani and Thomas. The Eternal Golden Braid asks if it's possible to algorithmically create music. In The Pit, I is a strange loop sees du Sautoy partner with Gould and the creative ensemble behind Complicité's sensational A Disappearing Number for an intriguing take on mortality, consciousness and artificial life. On Level G, Kreukniet responds to Escher's seemingly impossible worlds for an installation that uses feedback loops to build a tangled hierarchy between human, machine and architecture.

**16 May–26 Aug**

**AI: More Than Human**

This major exhibition brings together immersive new commissions and projects by a wide variety of artists, scientists and researchers in order to allow visitors to experience Artificial Intelligence first-hand. In an unprecedented survey of creative and scientific developments, it explores the earliest days of AI, through its integral place in our lives today, and looks at its role in the future. How does this technology affect our lives, what benefits could it bring us, and will machines ever outsmart humans? Interact with this exhibition and find out.

**11–16 Apr, Cinema**

**Smart Robots, Mortal Machines:  
Stanislaw Lem on Film**

Polish author Stanislaw Lem is best known in the West for his science fiction, novels and stories which typically stage the encounter of human and artificial intelligence. This short season rounds up the best screen adaptations of his work, including a rare Russian TV adaptation of his most famous sci-fi novel, *Solaris*; *The Interrogation of Pilot Pirx* (1979), in which the commander of a flight to Saturn must work out which of his crew are human and which are androids; and stunning Quay Brothers animation *Maska* (2010), in which a beautiful killer robot discovers its true identity and tries to overcome its programming.

Be the first in line when it comes to booking

Become a Barbican Member today

Visit **[barbican.org.uk/membership](http://barbican.org.uk/membership)**

**11 Jul, Hall****Kronos Quartet and Trevor Paglen: Sight Machine**

How do machines and algorithms perceive us? Using technology from consumer-grade facial detection to advanced surveillance systems and guided missiles, artist Trevor Paglen and the Kronos Quartet will explore that question in this provocative concert. Cameras connected to artificial intelligence algorithms will monitor the quartet as they perform works by Terry Riley, Laurie Anderson and Steve Reich. Software turns the abstracted information back into images, which are projected behind the performers, showing us the concert through the machines' eyes. The discrepancy between man and machine is fascinating.

**10–20 Apr, The Pit  
Collisions**

Using 360-degree vision, CGI animation and enveloping sound, this Emmy-winning documentary takes you on a journey to the Australian outback. Step into the shoes of indigenous elder Nyarri Nyarri Morgan for a rare insight into the hidden history of Britain's nuclear testing programme. Provided with virtual reality headsets, you'll be immersed in his world, and discover the day it was turned upside down. Pioneer of interactive digital technologies, Lynette Wallworth combines masterful storytelling and VR to share one man's fateful encounter with Western science.

**always**

## **Bright Barbican wear**

**Celebrate the geography of the Barbican estate with this collection of colourful jewellery from design studio Tom Pigeon.**

The Surface collection was created exclusively for the Barbican, and includes a striking geometric necklace, grid earrings in yellow and blue, stud earrings that are sure to get you noticed, and enamel pins to brighten a lapel.

There are also mugs, tea towels and a bright tote bag to pick from.

Discover the full range in our shop on Level G, or see [shop.barbican.org.uk](http://shop.barbican.org.uk)

## **A peek behind the scenes**

**If you've ever wondered what goes on backstage at the Barbican, take part in one of our special tours, where you'll discover the theatre's secrets.**

Get exclusive insight into how the Royal Shakespeare Company stages its productions, find out how the shows are devised, how set design works, and the technology behind them.

Uncover the hidden bits of the theatre, exploring the wings and fly tower, and learn about the history of one of London's most famous stages, in the company of our experts. Find out more at [barbican.org.uk/backstage](http://barbican.org.uk/backstage)

## **See cities in a new light**

**For the last ten years the Barbican in association with the Architecture Foundation has been screening some of the best films on architecture in its series Architecture on Film.**

Motivated by a desire to change the discussion around architecture and cinema, away from films which had dominated the conversation for a long time, such as Blade Runner, our partners the Architecture Foundation have been unearthing rarities and treasures from around the world.

'When the series started, there were important films that didn't get screened in London,' says Architecture on Film programmer Justin Jaeckle. 'But over the last 10 years we have shown over 30 UK premieres, and it's given people the opportunity to see works they wouldn't otherwise get to see.'

He says he aims to find architecture-driven films that offer something new about the way the city could be thought about. Expect treasures painstakingly dug out from archives plus the best new filmmakers from global festivals.

'We're interested in how shooting films on location preserves memories of how places looked, whether on purpose or by accident.'

Often accompanied by talks, the programmes span the decades to look at how buildings and film tell stories about cities and places. Past screenings have included Agnes Varda's *Mur Murs*, *In the Basement* by Ulrich Seidl, and Thom Andersen's *Los Angeles Plays Itself*.

To get more of your architecture fix, you can also hear architects discuss their practice at our Architecture on Stage series (see page 28), or discover the secrets of the Barbican's construction on one of our tours – see [barbican.org.uk/tours](http://barbican.org.uk/tours) for full details.

### **Architecture on Film: The Dilapidated Dwelling**

Plus Screen talk with Patrick Keiller

29 Jan

See page 16 for details

### **Healthy and good**

If you're on a health kick this month, make for the warmth of Barbican Kitchen where we have nourishing winter salads to keep you on the right track. The fruit and vegetables used in our salads are sourced from a cooperative of farms in Kent, and we only use those in season. This means you can know you're getting the freshest food, that's environmentally-friendly.

## **G**

### **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**

#### **Life Rewired Hub**

An experimental platform housing an exhibition of new writing and short films in addition to a full programme of talks, events, and residencies in response to our season.

#### **Troika: Borrowed Light**

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

#### **Francis Upritchard: Wetwang Slack**

Until 6 Jan

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

#### **Squish Space**

Weekdays 10am – 4pm

An experimental space for children under 5 and their parents and carers to explore sensory spectrums and play as tools for learning.

## **Jasmine Thompson: Love as a Revolution**

Until 20 Jan

Inspired by RSC's Romeo & Juliet in our theatre, 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 - Jan 2019**

| <b>Tue 1</b> | <b>event</b>                                      | <b>venue</b> | <b>tickets</b> | <b>page</b> |
|--------------|---|--------------|----------------|-------------|
| 12pm–6pm     | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery  | £16            | 28          |
| 12pm–8pm     | Francis Upritchard: Wetwang Slack                 | The Curve    | Free           | 27          |
| 2.30pm       | New Year's Day Prom                               | Hall         | £19.50-44.50*  | 20          |
| <b>Wed 2</b> |   |              |                |             |
| 10am–6pm     | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery  | £16            | 28          |
| 11am–8pm     | Francis Upritchard: Wetwang Slack                 | The Curve    | Free           | 27          |
| 7.15pm       | RSC: The Merry Wives of Windsor                   | Theatre      | £10-75*        | 26          |

**Thu 3**

|          |   |             |         |    |
|----------|---|-------------|---------|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16     | 28 |
| 11am–9pm | Francis Upritchard: Wetwang Slack                 | The Curve   | Free    | 27 |
| 1.30pm   | RSC: The Merry Wives of Windsor                   | Theatre     | £10-75* | 26 |
| 7.15pm   | RSC: Romeo and Juliet                             | Theatre     | £10-75* | 25 |

**Fri 4**

|          |   |               |         |    |
|----------|---|---------------|---------|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery   | £16     | 28 |
| 11am–9pm | Francis Upritchard: Wetwang Slack                 | The Curve     | Free    | 27 |
| 12.30pm  | LSO Discovery: Futures                            | LSO St Luke's | Free    | 20 |
| 7.15pm   | RSC: Macbeth                                      | Theatre       | £10-75* | 25 |

**Sat 5**

|                 |   |             |         |    |
|-----------------|---|-------------|---------|----|
| 10am–6pm        | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16     | 28 |
| 11am–8pm        | Francis Upritchard: Wetwang Slack                 | The Curve   | Free    | 27 |
| 1.30pm & 7.15pm | RSC: The Merry Wives of Windsor                   | Theatre     | £10-75* | 26 |
| 7.30pm          | National Youth Orchestra of Great Britain         | Hall        | £10-27* | 20 |

**Sun 6**

|          |   |             |      |    |
|----------|---|-------------|------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16  | 28 |
| 11am–8pm | Francis Upritchard: Wetwang Slack                 | The Curve   | Free | 27 |
| 12.30pm  | Modern Couples Curator Tour                       | Art Gallery | £16  | 29 |

**Mon 7**

|          |   |             |         |    |
|----------|---|-------------|---------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16     | 28 |
| 7.15pm   | RSC: Macbeth                                      | Theatre     | £10-75* | 25 |
| 7.30pm   | LSO/Wigglesworth                                  | Hall        | £9-26*  | 20 |

**Tue 8**

|          |   |             |         |    |
|----------|---|-------------|---------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16     | 28 |
| 7.15pm   | RSC: Macbeth                                      | Theatre     | £10-75* | 25 |

**Wed 9**

|          |   |              |         |    |
|----------|---|--------------|---------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery  | £16     | 28 |
| 6.30pm   | LSO Half Six Fix                                  | Hall         | £12-36* | 21 |
| 7pm      | Guildhall Studio Orchestra                        | Milton Court | £15*    |    |
| 7.15pm   | RSC: Romeo and Juliet                             | Theatre      | £10-75* | 25 |

**Thu 10**

|          |   |                        |         |    |
|----------|---|------------------------|---------|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery            | £16     | 28 |
| 1.30pm   | RSC: Romeo and Juliet                             | Theatre                | £10-75* | 25 |
| 7pm      | Architecture on Stage: Forensic Architecture      | Frobisher Auditorium 1 | £15*    | 28 |
| 7.15pm   | RSC: Macbeth                                      | Theatre                | £10-75* | 25 |
| 7.30pm   | LSO/Rattle  | Hall                   | £16-56* | 21 |

**Fri 11**

|          |   |             |         |    |
|----------|---|-------------|---------|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16     | 28 |
| 7.15pm   | RSC: Macbeth                                      | Theatre     | £10-75* | 25 |

**Sat 12**

|                |   |                     |             |    |
|----------------|---|---------------------|-------------|----|
| 10am–6pm       | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery         | £16         | 28 |
| 10.30am-4.30pm | Weekend Lab: RSC                                  | Frobisher Rooms 2+3 | £85*        | 26 |
| 11am           | Family Film Club                                  | Cinema 2            | £2.50–3.50* | 19 |
| 1.30pm         | RSC: Macbeth                                      | Theatre             | £10-75*     | 25 |
| 5.55pm         | Met Opera Live in HD: Adriana LeCouvreur          | Cinema 1            | £37*        | 17 |

|                |   |                            |         |    |
|----------------|---|----------------------------|---------|----|
| 7.15pm         | RSC: Romeo and Juliet                             | Theatre                    | £10-75* | 25 |
| 7.30pm         | Oxford Philharmonic 20th Anniversary Concert      |                            | £15-50* | 21 |
| <b>Sun 13</b>  |   |                            |         |    |
| 10am-5pm       | LSO Discovery Day: Bartók                         | Barbican and LSO St Luke's | £20*    | 22 |
| 10am-6pm       | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery                | £16     | 28 |
| 10.30am-4.30pm | Weekend Lab: RSC                                  | Frobisher Rooms 2+3        | £85*    | 26 |
| 7pm            | LSO/Rattle  | Hall                       | £16-56* | 22 |
| <b>Mon 14</b>  |   |                            |         |    |
| 10am-6pm       | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery                | £16     | 28 |
| 7.15pm         | RSC: Romeo and Juliet                             | Theatre                    | £10-75* | 25 |
| <b>Tue 15</b>  |   |                            |         |    |
| 10am-6pm       | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery                | £16     | 28 |
| 7pm            | NT Live: The Tragedy of King Richard the Second   | Cinema 3                   | £20*    | 17 |
| 7.15pm         | RSC: Romeo and Juliet                             | Theatre                    | £10-75* | 25 |

|        |  |         |      |    |
|--------|--|---------|------|----|
| 7.45pm | Les Antliacastes:<br>Waltz of the<br>Hommelettes | The Pit | £18* | 26 |
|--------|--|---------|------|----|

**Wed 16**

|          |   |             |     |    |
|----------|---|-------------|-----|----|
| 10am–6pm | Modern Couples: Art,<br>Intimacy and the<br>Avant-garde | Art Gallery | £16 | 28 |
|----------|---|-------------|-----|----|

|        |              |         |         |    |
|--------|--------------|---------|---------|----|
| 7.15pm | RSC: Macbeth | Theatre | £10-75* | 25 |
|--------|--------------|---------|---------|----|

|        |                            |      |         |    |
|--------|----------------------------|------|---------|----|
| 7.30pm | Diana Damrau in<br>recital | Hall | £15-50* | 22 |
|--------|----------------------------|------|---------|----|

|        |  |         |      |    |
|--------|--|---------|------|----|
| 7.45pm | Les Antliacastes:<br>Waltz of the<br>Hommelettes | The Pit | £18* | 26 |
|--------|--|---------|------|----|

**Thu 17**

|          |   |             |     |    |
|----------|---|-------------|-----|----|
| 10am–9pm | Modern Couples: Art,<br>Intimacy and the<br>Avant-garde | Art Gallery | £16 | 28 |
|----------|---|-------------|-----|----|

|                  |              |         |         |    |
|------------------|--------------|---------|---------|----|
| 1.30 &<br>7.15pm | RSC: Macbeth | Theatre | £10-75* | 25 |
|------------------|--------------|---------|---------|----|

|     |  |          |         |    |
|-----|--|----------|---------|----|
| 2pm | Afternoon Arts: Stage<br>Russia – Anna<br>Karenina | Cinema 2 | £10.50* | 17 |
|-----|--|----------|---------|----|

|        |        |              |                |    |
|--------|--------|--------------|----------------|----|
| 7.30pm | HPSCHD | Milton Court | £17.50-<br>25* | 22 |
|--------|--------|--------------|----------------|----|

|        |                                |      |         |    |
|--------|--------------------------------|------|---------|----|
| 7.30pm | Britten Sinfonia/Mark<br>Elder | Hall | £15-40* | 23 |
|--------|--------------------------------|------|---------|----|

|        |  |         |      |    |
|--------|--|---------|------|----|
| 7.45pm | Les Antliacastes:<br>Waltz of the<br>Hommelettes | The Pit | £18* | 26 |
|--------|--|---------|------|----|

**Fri 18**

|          |   |               |         |    |
|----------|---|---------------|---------|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery   | £16     | 28 |
| 1pm      | ECHO Rising Stars: Peter Moore                    | LSO St Luke's | £12*    | 23 |
| 7.15pm   | RSC: Macbeth                                      | Theatre       | £10-75* | 25 |
| 7.30pm   | BBC SO/Koenigs                                    | Hall          | £12-40* | 23 |
| 7.45pm   | Les Antliacastes: Waltz of the Hommelettes        | The Pit       | £18*    | 26 |

**Sat 19**

|                 |   |             |               |    |
|-----------------|---|-------------|---------------|----|
| 10am–6pm        | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16           | 28 |
| 11am            | Family Film Club                                  | Cinema 2    | £2.50–3.50*   | 19 |
| 1.30pm & 7.15pm | RSC: Romeo and Juliet                             | Theatre     | £10-75*       | 25 |
| 2.30pm & 7.45pm | Les Antliacastes: Waltz of the Hommelettes        | The Pit     | £18*          | 26 |
| 8.30pm          | Pantha Du Prince: Conference of Trees             | Hall        | £17.50-22.50* | 29 |

**Sun 20**

|          |   |             |     |    |
|----------|---|-------------|-----|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16 | 28 |
| 12.30pm  | Modern Couples Curator Tour                       | Art Gallery | £16 | 29 |

|     |  |          |         |    |
|-----|--|----------|---------|----|
| 4pm | Silent Films & Live Music: The General | Cinema 1 | £12.50* | 16 |
| 7pm | LSO/Rattle                             | Hall     | £16-56* | 22 |

**Mon 21**

|          |   |             |     |    |
|----------|---|-------------|-----|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16 | 28 |
|----------|---|-------------|-----|----|

**Tue 22**

|          |   |             |      |    |
|----------|---|-------------|------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16  | 28 |
| 6.45pm   | Royal Opera House Live: The Queen of Spades       |             | £21* | 18 |
| 7.45pm   | Le Théâtre de L'Entrouvert: Anywhere              | The Pit     | £18* | 26 |

**Wed 23**

|          |   |         |         |    |
|----------|---|---------|---------|----|
| 10am–6pm | Modern Couples: Art, Intimacy and the Avant-garde Art | Gallery | £16     | 28 |
| 7.45pm   | Le Théâtre de L'Entrouvert: Anywhere                  | The Pit | £18*    | 26 |
| 7.30pm   | BBC SO/Oramo  | Hall    | £12-40* | 23 |

**Thu 24**

|          |   |             |     |    |
|----------|---|-------------|-----|----|
| 10am–9pm | Modern Couples: Art, Intimacy and the Avant-garde | Art Gallery | £16 | 28 |
|----------|---|-------------|-----|----|

|                 |   |                              |                 |    |
|-----------------|---|------------------------------|-----------------|----|
| 7pm             | Beloved Muse –<br>Emilie Flöge                          | Frobisher<br>Auditorium<br>2 | £10*            | 28 |
| 7pm             | Guildhall String<br>Ensemble                            | Milton Court                 | £15*            | 24 |
| 7.45pm          | Le Théâtre de<br>L'Entrouvert:<br>Anywhere              | The Pit                      | £18*            | 26 |
| 7.45pm          | Gecko: The Wedding                                      | Theatre                      | £16-28*         | 27 |
| <b>Fri 25</b>   |   |                              |                 |    |
| 10am–9pm        | Modern Couples: Art,<br>Intimacy and the<br>Avant-garde | Art Gallery                  | £16             | 28 |
| 7.30pm          | Le Concert Spirituel:<br>Tristia                        | Hall                         | £15-45*         | 24 |
| 7.30pm          | Martin Creed  | Milton Court                 | £10-20*         | 30 |
| 7.45pm          | Le Théâtre de<br>L'Entrouvert:<br>Anywhere              | The Pit                      | £18*            | 26 |
| 7.45pm          | Gecko: The Wedding                                      | Theatre                      | £16-28*         | 27 |
| <b>Sat 26</b>   |   |                              |                 |    |
| 10am–6pm        | Modern Couples: Art,<br>Intimacy and the<br>Avant-garde | Art Gallery                  | £16             | 28 |
| 11am            | Family Film Club  | Cinema 2                     | £2.50–<br>3.50* | 19 |
| 2pm &<br>7.45pm | Le Théâtre de<br>L'Entrouvert:<br>Anywhere              | The Pit                      | £18*            | 26 |

|                    |   |             |         |    |
|--------------------|---|-------------|---------|----|
| 2.30pm &<br>7.45pm | Gecko: The Wedding  | Theatre     | £16-28* | 27 |
| 7.30pm             | Diana Damrau sings<br>Four Last Songs                           |             | £15-65* | 24 |
| <b>Sun 27</b>      |   |             |         |    |
| 10am–6pm           | Modern Couples: Art,<br>Intimacy and the<br>Avant-garde         | Art Gallery | £16     | 28 |
| 2.30pm             | LSO Discovery Family<br>Concert                                 | Hall        | £10-16* | 24 |
| <b>Tue 29</b>      |   |             |         |    |
| 6.30pm             | Architecture on Film:<br>The Dilapidated<br>Dwelling+ScreenTalk | Cinema 1    | £12*    | 16 |
| <b>Wed 30</b>      |   |             |         |    |
| 6.45pm             | Royal Opera House<br>Live: La Traviata                          | Cinema 2    | £12*    | 18 |
| 7.30pm             | Imagining Ireland   | Hall        | £25*    | 30 |
| 7.45pm             | Peeping Tom: Father<br>(Vader)                                  | Theatre     | £16-28* | 27 |
| <b>Thu 31</b>      |   |             |         |    |
| 11am               | Daria Martin: Tonight<br>the World                              | The Curve   | Free    | 29 |
| 2pm                | Afternoon Arts:<br>Salvador Dalí: In<br>Search of Immortality   | Cinema 2    | £10.50* | 18 |
| 7pm                | NT Live: I'm Not<br>Running                                     | Cinema 3    | £20*    | 18 |
| 7.45pm             | Peeping Tom: Father<br>(Vader)                                  | Theatre     | £16-28* | 27 |

\*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.

## **Booking**

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

24th closed

25th closed (bank holiday)

26th closed (bank holiday)

## **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](http://barbican.org.uk/membership)**

## **Young Barbican**

**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 **[barbican.org.uk/youngbarbican](http://barbican.org.uk/youngbarbican)**

### **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](http://barbican.org.uk)