

**barbican**

**mar 19**

Hello!

Rapid developments in technology touch all aspects of our lives, from when we're born to our last days. But what does it mean to grow older in today's rapidly-changing world? This is something we're exploring with a fascinating installation which draws together personal stories from a diverse group of Londoners, plus cutting edge research by UCL. Discover what's behind the installation on page 5. Elsewhere, renowned author Peter Chadwick shares his favourite spots around the Centre (p18), actor Marieke Heebink gets to the bottom of complex character Medea (P12) and acclaimed conductor Simon Halsey explains the impact of a choir of 500 voices (P4). Bringing us into the future is Oxford Professor Marcus du Sautoy, who's exploring whether a machine could write music to rival Bach (P3). It's a technologically thought-provoking programme to get your teeth into.

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My favourite coming-of-age films

**Ahead of the Chronic Youth Film Festival, Young Programmer Meenu Sureshlal shares the movies that resonated with her.**

Run by and aimed at young people, *Chronic Youth Film Festival* is the culmination of work by the Barbican Young Programmers – a group of cinephiles aged 18-25 who are developing their film programming skills through mentorship with filmmaker Suzy Gillett.

Sureshlal, 23, is studying for a Masters in global cinema at SOAS, and is a particular fan of coming-of-age films, ‘although they can be quite male dominated and white,’ she notes.

‘Stand-out films for me are things like *Bullet Boy* (2014), which I think is a good representation of London. Also, *Pressure* (1975), which as well as dramatising the tensions between first and second generation West Indian immigrants in Notting Hill, is also a great coming-of-age story.

‘*Girlhood* (2014) really resonated with me because it’s about a young black teenager in the suburbs of Paris. Inner city films are really important to me because I grew up in London.’

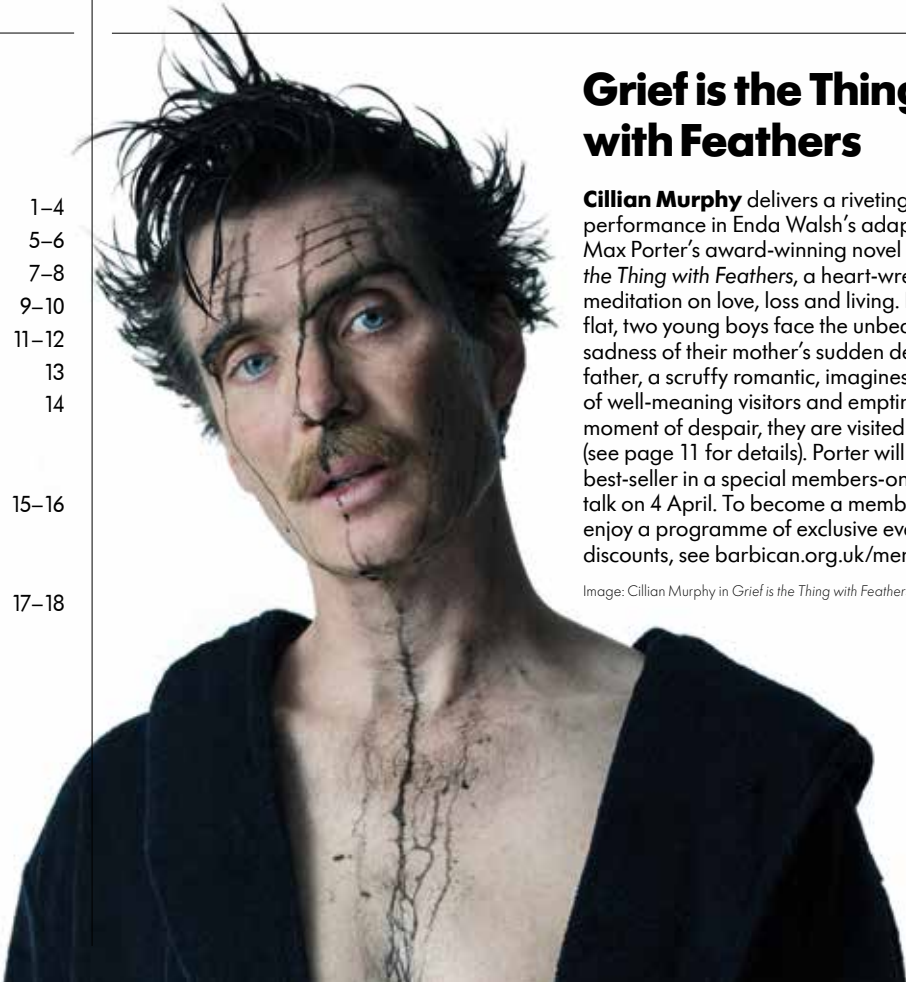
The festival focusses on telling young people’s stories. Sureshlal says the way young people are represented on film used to succumb to tropes, ‘but in recent years, as it’s become easier to make films whatever your age,



Girlhood

there are more young people telling their own stories. We live in a really interesting time for film because more and more people are allowed to make films and are getting funding, so there’s better representation. There’s still a long way to go – people of colour are still not well represented, but it’s improving and we’re seeing exciting new narratives, especially from America.’

**Chronic Youth Film Festival**  
23–24 Mar  
See page 8 for details  
Find out how to become a Young Programmer at [barbican.org.uk/take-part](http://barbican.org.uk/take-part)



Grief is the Thing with Feathers

**Cillian Murphy** delivers a riveting performance in Enda Walsh’s adaptation of Max Porter’s award-winning novel *Grief is the Thing with Feathers*, a heart-wrenching meditation on love, loss and living. In a London flat, two young boys face the unbearable sadness of their mother’s sudden death. Their father, a scruffy romantic, imagines a future of well-meaning visitors and emptiness. In this moment of despair, they are visited by Crow (see page 11 for details). Porter will discuss his best-seller in a special members-only pre-show talk on 4 April. To become a member and enjoy a programme of exclusive events and discounts, see [barbican.org.uk/membership](http://barbican.org.uk/membership)

Image: Cillian Murphy in *Grief is the Thing with Feathers* © Tim Walker

Gaming tech brings history full circle

**Why artist Daria Martin used computer game designers from her grandmother’s former home city to create a powerful opening for her exhibition in The Curve.**

*Tonight The World* takes inspiration from dream diaries written by Martin’s grandmother, who fled Brno to escape the Holocaust. The installation is made up of several elements, including atmospheric live action filmfilm but it starts with a computer game sited in the Czech home the family left behind.

Martin worked with Brno’s thriving gaming industry to create the experience. ‘The city used to be an industrial capital,’ she says. ‘My great-grandparents were textiles manufacturers there, but today it’s become what many call the Silicon Valley of Europe.’

‘The game encompasses a fast-forwarding of history, from my great-grandparents’ past to the IT culture that dominates now. But my decision to use this game design – in which the user is bodiless, without an avatar – was also a way to express my grandmother’s lingering dissociation from her body, a residue of her trauma. Of course, dreams and games both represent virtual worlds, and can be imagined as ways of processing lived experience.’



Daria Martin, *Refuge*, digital game, HD, time variable, 2019. Made in collaboration with Masaryk University.

Discover more about Jarman Award-winning Martin in a series of events to accompany the exhibition, including a discussion between the artist and feminist film theorist Laura Mulvey. Full details on page 14.

**Tonight The World**  
Until 7 Apr  
See page 14 for details  
Part of *Life Rewired*

Poetry powerhouse marks 10 year

**Over the last decade, the Barbican Young Poets programme has seen dozens of talented aspiring writers from a variety of disciplines hone their skills through mentoring from poet Jacob Sam-La Rose.**

While they may describe themselves as performance poets, page poets, spoken word artists, or even rappers, over each six-month course, they work with Sam-La Rose and other poets to push their creativity.

Alumni from the programme have gone on to have glittering careers, including Victoria Adukwei-Bulley, who has completed multiple residencies in the US, Brazil and at London’s V&A Museum; Travis Alazabanza, whose performance, writing and theatre work have made them one of the most exciting new queer artistic voices in London; Aisling Fahey, who became Young Poet Laureate for London (2014–2015); and Theresa Lola, whose debut full-length poetry collection is being published February 2019.

Discover some of the most exciting new voices of the future at a showcase of this year’s cohort of young poets.

**Barbican Young Poets Showcase**  
22 Mar  
See page 11 for details





# The mathematics of Bach’s music

In a fascinating fusion of maths, creativity and the mind, mathematician **Marcus du Sautoy** will examine the algorithmic qualities of the great composer’s work.

The music of Johann Sebastian Bach is often said to have a mathematical quality about it, but what does that mean?

Oxford University Mathematics Professor and Fellow of the Royal Society, Marcus du Sautoy has been fascinated by the link since he read Douglas Hofstadter’s influential book *Gödel, Escher, Bach: An Eternal Golden Braid*, as a student.

‘It really goes to the heart of my motivation in life which is to synthesise ideas from science, maths, art and philosophy,’ explains du Sautoy. ‘Hofstadter uses ideas linking the music of JS Bach, art of MC Escher and maths of Kurt Gödel to unlock what may be the key to making the brain conscious: the idea of the strange loop. This is the strange ability that the brain has that it can think about itself – what we call consciousness. Hofstadter’s idea is of a system of hierarchies that comes back to the beginning again. It’s like Escher’s pictures of a hand drawing a hand. You think you understand the hierarchy, but then you’re back to the beginning again.’

To explain the link between these three intellectual titans, consciousness, and artificial intelligence, du Sautoy has created a three-part series called *Strange Loops*. The first part, *The Eternal Golden Braid*, is a performance lecture with harpsichordist Mahan Esfahani and composer Robert Thomas. Together they’ll examine the algorithmic qualities of Bach’s work to try to understand machine learning and the nature of creativity.

‘The most famous example is Bach’s *The Musical Offering*. The story goes that Frederick the Great challenged Bach to improvise a three-part fugue based on a complicated royal theme,’ explains du Sautoy. ‘Bach is able to sit down and do it immediately because he applies little algorithms to a theme which sees it evolve into something more complex. The King then pushes him further and challenges him to improvise a six-voice fugue on the same theme. Bach goes away and comes back with a six-voice fugue, ten canons and a sonata.’

In the performance lecture, du Sautoy, Esfahani and Thomas will aim to unlock how the composer was able to do this so quickly, by showing Bach’s algorithms at work.



Strange Loops © Ben Kreukniet

‘Much of the human creative process is already algorithmic, but we’re not aware of it,’ says du Sautoy, whose forthcoming book *The Creativity Code* looks at how effective AI is at creating pieces of literature and music. ‘Music often depends on structural analysis and expansion, and the feelings comes out of that. Emotion emerges because of our love of structure.’

In *The Eternal Golden Braid*, Bach’s works will be fed into an algorithm which uses the structures it finds to compose its own version of Bach. Will you be able to tell the difference between a machine that’s learned from Bach, and Bach himself?

**Strange Loops**  
9–23 Mar  
See pages 11 and 13 for details  
Part of *Life Rewired*

# A chorus of inspiration

Ahead of an ambitious UK premiere, conductor **Simon Halsey** explains what it’s like corralling a mass choir of 500 voices.



Composer David Lang’s *the public domain* will see 500 people from all walks of life and differing abilities fill the Barbican foyers for a once-in-a-lifetime performance of the 30-minute work. ‘It’s hugely impressive for audiences,’ says Halsey. ‘You come into the space and discover a tremendous number of people there. After a while some of your neighbours start performing and you find yourself right in the middle of it.’

‘The extent of the piece is amazing. You’re really immersed in it. You can move around it, inside it, outside it and choose to experience it from any angle. It’s like an interactive experience.’

American composer Lang wrote the music in 2016, two years after his first piece for 1,000 voices called *Crowd Out*, inspired by a visit to an Arsenal football match. *The public domain* is about ‘what we share with each other, things we all have, that we all do, that we all need, and need from each other,’ the composer says in his programme note, explaining that the text is all from auto-completed search engine results to the sentence ‘one thing we all have is our...’.

But it’s much more than an impressive experience for audiences, says Halsey, one of the world’s leading conductors of choral music. He oversaw the two previous performances of the work (New York and Berlin) before this, its UK premiere as part of the London Symphony Orchestra’s *LSO Futures* concert. Those earlier performances produced some unexpected results, he notes.

‘Because some of the music is repetitive and quite simple, we found that audiences were joining in, and this can inspire them to discover singing for themselves,’ says Halsey. ‘I’m a great believer that if you can take part in something, you’re much more likely to want to have a second taste than if you simply sat and watched it. It’s a great way to inspire new people to enjoy singing and choral music,’ he enthuses.

The piece is written for singers of varying abilities, and people from across London are taking part. ‘We have fantastically experienced conductors involved and it will be immaculately organised, so people are welcome whatever their ability,’ says Halsey. ‘The notes are easy to learn, there’s quite a lot of speech, so you’ve just got to let your inhibitions go a bit and enjoy it. It’s the most fantastic treat.’

With 500 voices performing, the prospect could be considered daunting for a conductor. Not Halsey though, who says he’s overcome the potential pitfalls. Describing himself as ‘like a traffic policeman,’ he says organisation is key to the success of the work.

‘There are five groups, each of 100 people. They each have their own conductors and sub-conductors. I’m in the middle of it all, directing.’

**LSO Futures**  
24 Mar  
See page 10 for details



## Tune in to Access

Explore how technology and audience participation can re-imagine music performance as we celebrate Disabled Access Day. We’ll be premiering works by five emerging disabled artists from Drake Music, all of which experiment with the role of the audience in a performing environment. The day will end with a panel discussion on Accessible Music Technology for Performance. Founded by Euan’s Guide in 2015, Disabled Access Day focuses on highlighting access that already exists and creating opportunities for people to try something new. There will also be access screenings on in our cinemas throughout the day.

**Tune in to Access**  
Mar 16  
See page 13 for details

### Watch BarbicanSessions

Live after-hours gigs in our iconic architectural spaces from artists including Gazelle Twin, Keaton Henson and Soumik Datta – uploaded onto our YouTube channel monthly. Watch them at [youtube.com/barbicancentre](https://youtube.com/barbicancentre)



# The age-old question

**By 2040 a quarter of the UK will be aged over 60. As our population gets older, we often hear of this demographic change as being a cause for concern. But there's very little meaningful public discourse about what it means, or how it feels to grow old in our society. How do we experience and consider ageing in relation to our sense of self, each other and our wider society? And what impacts will technological and scientific changes have on the total experience of ageing in the future?**

A new installation on Level G invites us to explore this topic in a fascinating way. Combining personal stories of over-70s from diverse London communities, and leading academic research from UCL's gerontology team, it examines what it means to age in today's society.

*Unclaimed* takes inspiration from lost property offices. It's somewhere you can pick up items and discover the surprising, illuminating or 'unclaimed' stories that emerged from UCL's research, led by Dr Dan Davis. It's a blend of cultural, academic and public engagement practice that sheds new light on ageing.

Davis says, 'I've just turned 40. It's quite easy for me to look back and think about what I would say to my 20-year-old self. But it's much harder to project yourself forward and imagine what you'd say to 80-year-old you. Yet it's important that we think about these things and start making decisions now that will affect our future selves.'

'I would like people to go away from it giving deeper consideration to what they want from their own ageing,' says Sarah Douglas, director of The Liminal Space, the creative public engagement agency which led the project.

Zooming in from UCL's large epidemiological study to a personal level enables the project to tell the complex personal stories of older people, who are often 'lumped together as one homogenous category,' says Douglas. 'That prevents us from thinking about our own ageing and what we might need to do as a society to make those longer lifespans richer and more enjoyable.'

Davis adds, 'I'm often asked to comment on what technology will do in the future to help us with ageing. In fact, what's more important is having a discussion about what social changes need to take place that mean the experience of old age is not a narrative of living in a nursing home, that it is in fact something much better. We're living longer, but are we living healthier? There's things we can do in our earlier lives that will effect this, but not talking or thinking about ageing can prevent us from taking action.'

Confronting societal taboos about growing older is familiar ground for performer and writer Ursula Martinez, whose *A Family Outing* was a huge success at the 1998 Edinburgh Festival. In a seemingly ramshackle (but actually tightly-structured) format she interviewed her parents. On one level it looked at families and their relationships, but on another it was about theatre and the boundaries of where real life ends and theatre begins. Now, 20 years on, she's reviving *A Family Outing*, and the intervening two decades highlight the passage of life.

'Now I'm in my 50s, my dad has passed away and my mum's memory isn't what it used to be. That's what can happen over 20 years – you get older, you might not function as well, or you might die,' says Martinez. 'I thought it would be interesting to revisit the show with that in play, because that's the reality of life.'

'The show is the same format as the first one – it's my mum and I chatting. However, it's not particularly about getting older, nor is it about grief. It's not about anything other than "this is us now".'

At the heart of *Unclaimed* is this 'ordinary' journey through life that everyone experiences as 'ageing', yet it's often not how we think about it.

One of the personal stories you can find in the lost property office is Eve's. She says: 'Sometimes I look at myself, and I just think, "God, I wonder how people see me". Other times, I'm just that child running round the park that I always was.'

'Nothing changes and everything changes. It's like there's this rock of who you are at the most elemental and it doesn't really change, but you think other people looking at you will think you're different because you're older.'

## Unclaimed

Until 3 May  
See page 14 for details  
Part of Life Rewired

## A Family Outing: 20 Years On

27-30 Mar  
See page 11 for details  
Part of Life Rewired

Nothing changes  
and everything changes



Illustration by Luke Best





Everybody Knows

## New releases

**From Fri 1 Mar**  
**Foxtrot<sup>15</sup>**

Samuel Maoz directs a devastating portrait of a couple as they discover their son has been killed in the line of duty as a soldier.

**From Fri 8 Mar**  
**Captain Marvel<sup>#</sup>**

Academy Award-winner Brie Larson stars in Marvel's first female superhero led film as Carol Danvers, who must step in when Earth is caught in a galactic war.

**From Fri 8 Mar**  
**Everybody Knows<sup>#</sup>**

Asghar Farhadi (*A Separation*) directs Penélope Cruz and Javier Bardem as a couple whose family trip is turned upside-down when unexpected events bring long buried secrets into the open.

**From Fri 8 Mar**  
**The Kindergarten Teacher<sup>#</sup>**

In Sara Colangelo's drama a teacher (Maggie Gyllenhaal) becomes obsessed with protecting her 5-year-old student's talent, believing him to be a child prodigy.

**From Fri 15 Mar**  
**Us<sup>#</sup>**

Jordan Peele's (*Get Out*) hotly anticipated second feature stars Lupita Nyong'o and Elisabeth Moss, in a beach holiday gone very wrong.

**From Fri 29 Mar**  
**Dumbo<sup>#</sup>**

The owner of a struggling circus enlists a man and his two children to care for a newborn elephant that can fly in Tim Burton's take on the Disney classic.

## Special events and seasons

**Tue 5 Mar 6.30pm, Cinema 2**  
**Adrian Wootton's Hollywood Legends: Sammy Davis Jr**

**Members' event**

Sammy Davis Jr was a legendary impressionist, singer and actor on stage and screen. Adrian Wootton OBE explores his life and career in the first of his dynamic talks for 2019.

**Tue 5 Mar 8.35pm, Cinema 2**  
**Ocean's 11<sup>PG</sup> + introduction by Adrian Wootton**

**Adrian Wootton's Hollywood Legends**

This is the original, super stylish 60's Rat Pack movie. Starring Frank Sinatra and his gang, including of course Sammy Davis Jr, they play a group of ex-army friends planning a heist.

**6–31 Mar, Cinema 1 & 2**  
**Love and Anarchy: The Films of Lina Wertmuller**

**Hidden Figures**

Our first focus in this new series, which shines a light on forgotten filmmakers, is Italian director Lina Wertmuller, a unique voice whose satires and black comedies deserve to be revisited.

**Tue 12 Mar 8.30pm, Cinema 3**  
**UK Premiere: Communion Los Angeles U\* + ScreenTalk**

**Architecture on Film**

Tracing the route of California's oldest freeway, stunning images in a tapestry of sound offer a different kind of road movie; a mesmeric, psychogeographic trip down 35 miles of blacktop into LA.

**14–21 Mar, Cinema 1 & 2**  
**Human Rights Watch Film Festival**

Human Rights Watch Film Festival returns for its 23rd edition, offering fresh perspectives and critical insights on human rights concerns impacting people around the world.

**23–24 Mar, Cinema 2 & 3**  
**Chronic Youth Film Festival**

The Barbican Young Programmers return with a selection of screenings and events that explore the concept of coming-of-age through the lens of 'escape'.

**Thu 28 Mar 6.30pm, Cinema 3**  
**Film-work as Dream-work**

Writer and art critic Dr Maria Walsh curates a programme of artists' films and speaks to filmmaker Daria Martin, whose installation *Tonight the World* is in The Curve, about translating dreams into film.

## Event Cinema

**Sat 2 Mar 5.55pm, Cinema 1**  
**La Fille du Régiment<sup>#</sup>**

**Met Opera Live in HD**

Full of wit and invention, Donizetti's comic opera is a delight. Bel canto stars Pretty Yende and Javier Camarena take on the challenging vocal fireworks in Laurent Pelly's hilarious staging.

**Thu 14 Mar 2pm, Cinema 2**  
**Stage Russia: Onegin<sup>15</sup>**

**Afternoon Arts**

Timofey Kulyabin brings a fresh perspective on Pushkin's classic, leaving its historical context behind and focusing on the love story at its heart.

**Thu 28 Mar 2pm, Cinema 2**  
**Exhibition on Screen: Young Picasso<sup>#</sup>**

**Afternoon Arts**

Three cities play a key role: Malaga, Barcelona and Paris. Young Picasso visits each and explores their influence on Picasso, focusing on specific artworks from these early years.

**Sat 30 Mar 5.55pm, Cinema 1**  
**Die Walküre<sup>#</sup>**

**Met Opera Live in HD**

The second of the four operas that comprise Richard Wagner's Ring cycle, this spectacular opera is a story of monsters, gods, and humans on a superhuman scale.

## Families

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

This month, we celebrate the best films adapted from and inspired by books. Plus, look out for our regular show and tell introductions and free monthly workshop.

**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)

## Access

**Relaxed Screenings**

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

**Access Screenings**

Every Tuesday or Wednesday we screen a new release film with both audio description for the visually impaired and captions for D/deaf and hard of hearing audiences.

# Highlighting forgotten filmmakers

This month we launch a new strand celebrating filmmakers who, despite directing ground-breaking films, have been neglected in the canon of world cinema. *Hidden Figures* opens with a celebration of the work of Italian director Lina Wertmuller, who made a string of brilliant satires and black comedies in the 1970s and was the first woman to be nominated for the Best Director Oscar®. Despite her early success, her work is almost unknown in the UK, and this is a rare opportunity to see some of her best films on the big screen.

We will continue to explore unjustly neglected voices in world cinema, including a selection of films from Israeli director Amos Guttman later this year.

**Love and Anarchy: The Films of Lina Wertmuller**  
6–31 Mar



Lina Wertmuller's Swept Away



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 Hall unless otherwise stated

**Sat 2 Mar**  
**BBC SO Total Immersion: Ligeti**

The BBC Symphony Orchestra explore the many moods of György Ligeti’s multifaceted, often disconcertingly beautiful music with a day of performances, talks and a film screening.

**Sat 2 Mar 7.30pm**  
**BBC Symphony Orchestra/Oramo**

A kaleidoscopic concert of shifting colours and shimmering textures explores some of Ligeti’s greatest orchestral works, plus his concertos for violin and piano.

**Sun 3 Mar 10am-5pm**  
**LSO Discovery Day: Italian Vocal Music**

Sir Antonio Pappano conducts an LSO rehearsal, followed by an afternoon discussion with Choral Director Simon Halsey and live chamber music.

**Sun 3 Mar 7pm**  
**London Symphony Orchestra/Pappano**

Sir Antonio Pappano conducts the LSO and Chorus in Puccini’s *Messa di Gloria*, along with rare and beautiful music by Ponchielli and Verdi – composers who taught Puccini his craft.

**Thu 7 Mar 7.30pm**  
**Arcadi Volodos in recital**

Russian pianist Volodos masterfully sets Schubert’s *Sonata in B-flat major* against the brooding passions of Scriabin and Rachmaninov in a recital to illuminate and astound.

**Fri 8 Mar 1pm, LSO St Luke’s**  
**ECHO Rising Stars: Josep-Ramon Olivé**

Spanish baritone Josep-Ramon Olivé is swiftly emerging as one of the finest lieder singers of his generation. His programme includes a new collaboration with composer Raquel García-Tomás.

**Sun 10 Mar 11am–4.30pm, LSO St Luke’s**  
**LSO Choral Singing Day: Vaughan Williams & Ireland**

Spend a day immersed in great music of the English choral tradition with the LSO’s Choral Director Simon Halsey. Some sight-singing ability required.

**Sun 10 Mar 7pm**  
**London Symphony Orchestra: Haitink at 90**

Bernard Haitink conducts Bruckner’s Fourth Symphony in a celebration of two decades conducting the LSO. Till Fellner joins the Orchestra as soloist in Mozart’s Piano Concerto No 22.



Bernard Haitink © Todd Rosenberg

**Thu 14 & Thu 21 Mar 7.30pm**  
**London Symphony Orchestra: Haitink at 90**

The LSO celebrate the conductor’s 90th birthday with music that has been at the heart of his 60-year career: Mahler’s Fourth Symphony and Dvořák’s Violin Concerto with violinist Isabelle Faust.

**Sun 17 Mar 7pm**  
**London Symphony Orchestra/Hannigan**

Barbara Hannigan is both conductor and soprano in this high-energy concert featuring Ligeti’s *Concert Românesc*, Berg’s *Lulu Suite* and Hannigan’s sharp-eared, swinging arrangement of Gershwin’s show tunes, *Crazy Girl*.

**Tue 19 Mar 7pm**  
**Les Arts Florissants: Bach’s St John Passion**

William Christie leads the vivacious and imaginative Les Arts Florissants in a Lent performance of J S Bach’s profound retelling of Christ’s passion.

**Wed 20 Mar 7.30pm**  
**Guildhall Symphony Orchestra/Sinaisky**

Russian conductor Vassily Sinaisky leads Guildhall musicians through Shostakovich’s Tenth Symphony – written shortly after the death of Stalin as a portrait of the dictator – and Dvořák’s spirited Eighth Symphony.

**Fri 22 Mar 12.30pm, LSO St Luke’s**  
**LSO Discovery: Free Lunchtime Concert**

A string quartet and virtuoso electric guitarist come together in this concert of new music curated by Daniel Kidane and presented by Rachel Leach.

Free event

**Sun 24 Mar 6pm**  
**LSO Futures: Poem of Ecstasy**

Hear the UK premiere of David Lang’s *the public domain* for 500 voices before Philippe Manoury’s *Ring* for scattered, ‘spatialised’ orchestra. The concert finishes with Scriabin’s Fourth Symphony.

**Mon 25 Mar 10am & 2.30pm, LSO St Luke’s**  
**LSO Futures: Panufnik Composers Workshops**

Witness a pivotal point in the creation of new orchestral music as the LSO work with early-career Panufnik Composers under the guidance of François-Xavier Roth.

**Wed 27 Mar 6.30pm**  
**LSO Half Six Fix: Shostakovich & Strauss**

A one-hour concert where Gianandrea Noseda introduces and conducts two tumultuous masterpieces by Richard Strauss and Shostakovich. Bring in your drink, sit back and enjoy the music.

**Thu 28 Mar 7.30pm, Milton Court**  
**Academy of Ancient Music: Spirit of Adventure**

Few make the cello’s uniquely human voice sing with more baritone warmth than Nicolas Altstaedt, who directs a programme of Haydn, Boccherini and C P E Bach from the cello.



Barbara Hannigan © Raphael Brand

**Thu 28 Mar 7.30pm**  
**London Symphony Orchestra/Noseda**

An all-Russian concert featuring Shostakovich’s First Symphony – written by the extravagantly gifted composer in his teenage years – alongside Balakirev’s *Islamey* and Rachmaninov’s Piano Concerto No 3 with soloist Seong-Jin Cho.

**Sun 31 Mar 7pm**  
**London Symphony Orchestra: Diana Damrau sings Strauss**

A journey from Strauss’s *Don Juan* to *Capriccio* – the opera written at the end of his life – in a concert also featuring Iain Bell’s evocative song cycle *The Hidden Place*.



# Theatre & Dance



Ballet Black © Mthuthuzeli November

**28 Feb—2 Mar 7.45pm, Theatre**  
**Charles Atlas/**  
**Rashaun Mitchell/Silas Riener**  
**Tesseract**  
**Life Rewired**  
This dance show explores the relationship between the human form and technology, with a 3D film and a live performance offering new perspectives on the intricate choreography.

**2—3 Mar 10.30am, Venue TBC**  
**Weekend Lab:**  
**Ursula Martinez**  
**Life Rewired**  
Join writer and performer Ursula Martinez for a weekend workshop in response to *A Family Outing – 20 Years On*.

**6—9 Mar 7.45pm, Theatre**  
**Internationaal**  
**Theater Amsterdam**  
**Medea**  
Simon Stone adapts Euripides’s Greek tragedy with the renamed Toneelgroep in this modern exploration of a mother trapped on the brink of losing everything.

**14—17 Mar, Theatre**  
**Ballet Black**  
**Double Bill**  
This *Double Bill* features *Ingoma*, a new piece by one of their leading dancers Mthuthuzeli November that images the struggles of black South African miners in 1946.

**21—23 Mar, The Pit**  
**Marcus du Sautoy/**  
**Victoria Gould**  
**I is a strange loop**  
**Life Rewired**  
One of three shows making up the *Strange Loops* project, this narrative focuses on two figures, X and Y, alone in a cube, to investigate consciousness, mortality and artificial life.

**Fri 22 Mar 7pm, Frobisher Auditorium 1**  
**Barbican Young Poets**  
**Showcase 2019**  
We celebrate 10 years of the Barbican Young Poets programme with an evening of poetry and spoken word from the 2019 cohort, plus special guests.

**25 Mar—13 Apr 7.45pm, Theatre**  
**Wayward Productions**  
**Grief is the Thing**  
**with Feathers**  
Cillian Murphy stars in Enda Walsh’s adaption of Max Porter’s award-winning novel, a heart-wrenching meditation on love, loss and living.

**27—30 Mar 7.45pm, The Pit**  
**Ursula Martinez**  
**A Family Outing –**  
**20 Years On**  
**Life Rewired**  
Twenty years after its opening in Edinburgh, Ursula Martinez attempts to recreate the show, without her father, and with a mother who struggles to remember her lines.

## Guildhall School of Music & Drama

**22—27 Mar, Silk Street Theatre**  
**Orestes**  
A brother and sister face a death sentence for the murder of their mother. Disenfranchised and without shelter, they hatch a terrible plot to alter their fate.

# Can we ever find empathy for Medea?

**Actor Marieke Heebink admits she had to overcome an inner conflict when she was asked to play the lead role in Simon Stone’s rewrite of the Greek tragedy.**

The climax of Euripides’ notorious play sees Medea murder her own sons, as well as the woman her husband Jason has run off with, leaving him without a partner nor any children. ‘Before I was asked to do this part I begged the universe that I would never have to play Medea because I thought it would be impossible for me to play her,’ says Heebink. ‘I have two children of my own and I didn’t want to go into that mental space. I felt a lot of fear about playing her because what she does is awful. I couldn’t kill anybody, and it’s even

more wrong to kill your own children, because you’re supposed to nurture them, look after them, and bring them up in safety. ‘But when I was asked, I thought: OK, I have to do it. I will see what happens. ‘When you dig very deep you find a way to understand her. In the end I think I’ve found the reason why she does it: she’s excluded from her children, from her job which is very important to her identity, and excluded from her life. She panics and the rage comes over her about all the things she’s given up.’

Stone’s rewriting of the play for Internationaal Theater Amsterdam (formerly Toneelgroep Amsterdam) relocates the action from 431 BC Greece to modern times. Drawing on the true story of an American doctor who killed her two children after setting fire to her own house following a difficult divorce, the parallels with Euripides’ tragedy are obvious. And it makes it just as relatable two and a half millennia later, asking us if we can find any empathy for such a shockingly tragic act. ‘The thing about Medea is she stands up for herself,’ says Heebink, who won a Theo D’Or award for her portrayal of the tragic anti-heroine. ‘She is much more intelligent than Jason, but he takes her away from her children, rejects all the sacrifices she’s made for him and all the things they had together, and just throws them away. He doesn’t think what it means to her.’

**Medea**  
Internationaal Theater Amsterdam  
6–9 Mar  
See left for details



Medea © Sanne Peper

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

Full details of prices are available online  
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# Contemporary Music



Rizwan-Muazzam Qawwali

All concerts take place in the Barbican Hall unless otherwise stated

**Fri 1 Mar 7.30pm, EarthH**  
**Late Junction Festival Day Two**

The experimental BBC Radio 3 programme now hosts a festival with the Barbican, featuring some thrillingly innovative talents. The second day features art punks This is Not This Heat, Mica Levi’s CURL and Seb Rochford’s Pulled By Magnets.

**Fri 1 Mar 8pm**  
**The Branford Marsalis Quartet**

Reinventing jazz classics or whipping up new sounds in their whirlwind live performance, Marsalis’s Quartet is made up of masters of improvisation, Joey Calderazzo, Eric Revis and Justin Faulkner.

**Sat 9 Mar 8pm**  
**Marcus du Sautoy:**  
**The Eternal Golden Braid**

**Life Rewired**  
Can an algorithm write better music than Bach? The British mathematician hosts a remarkable performance lecture with harpsichordist Mahan Esfahani and composer Robert Thomas. Let the audience decide between man and machine.

**Wed 13 Mar 7.30pm**  
**Tangerine Dream**

The long-standing and influential electronic ensemble reference a 50-year career in this dynamic live show, performing a mix of old classics and new compositions.

**Fri 15 Mar 8pm**  
**Anouar Brahem**

With pianist Django Bates, bassist Dave Holland and drummer Nasheet Waits, Brahem takes his oud playing across genres and continents as the group perform their acclaimed record, *Blue Maqams*.

**Sat 16 Mar 7.30pm**  
**Brad Mehldau**  
**with Britten Sinfonia**

One of the great improvisers of jazz piano premieres his new piano concerto and improvises around a famous classical piece, finding new joy in the music.

**Sat 16 Mar, on Level G**  
**Tune in to Access**

Artists from Drake Music premiere new works, overcoming the boundaries to music-making, alongside performances from the Britten Sinfonia Academy and a talk about accessible music technology.

Free event

**Mon 18 Mar 7.30pm**  
**Phantom of the Opera**

Jazz pianist Roy Budd’s original symphonic score to the 1925 silent horror *The Phantom of the Opera* is performed by the Docklands Sinfonia live to a screening of the film.

**Sat 30 Mar 8pm**  
**Rizwan-Muazzam Qawwali**

Pioneering a hypnotising and sacred sound using traditional instruments, Rizwan and Muazzam – tutees and nephews of the great Nusrat Fateh Ali Khan – bring the Qawwali music of the Sufi mystics to the world.

# Art & Design

## Exhibitions

**Until Sun 7 Apr, The Curve**  
**Daria Martin**  
**Tonight the World**

**Life Rewired**  
Drawing upon dream diaries kept by her grandmother over a 35 year period, London-based artist Daria Martin creates a new installation for The Curve using atmospheric film and gaming technology.

## Events

**Thu 7 Mar 7pm, Frobisher Auditorium 2**  
**In conversation:**  
**Daria Martin with**  
**Laura Mulvey**

Daria Martin discusses her Curve commission *Tonight the World* with celebrated feminist film theorist Laura Mulvey. Both share an interest in psychoanalysis, experimental filmmaking and challenging the male gaze.

**Mon 18 Mar 7pm, Frobisher Auditorium 1**  
**Architecture on Stage**  
**Lütjens Padmanabhan**

Oliver Lütjens and Thomas Padmanabhan established their Zurich-based practice in 2007. They have gone on to realise a series of residential projects, most recently an apartment building in Zurich (2018).

**Thu 28 Mar 7pm, Frobisher Auditorium 1**  
**Architecture on Stage**  
**Benson + Forsyth**

Having worked on pioneering 60s housing projects for the London Borough of Camden, Gordon Benson & Alan Forsyth formed their practice in the 1980s. Subsequent projects include the National Gallery of Ireland’s extension.

## Installations

**Until Fri 3 May, Level G**  
**Unclaimed**

**Life Rewired**  
Uncover surprising, insightful and ‘unclaimed’ stories exploring the future of aging through everyday objects.



Daria Martin, *Tonight the World*, film still, 2019. © Daria Martin, courtesy Maureen Paley, London.

## With thanks

The City of London Corporation, founder and principal funder

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If you’re interested in supporting the Barbican Centre Trust, visit [barbican.org.uk/supportus](http://barbican.org.uk/supportus), or contact us on 0207 382 6185 or [development@barbican.org.uk](mailto:development@barbican.org.uk).

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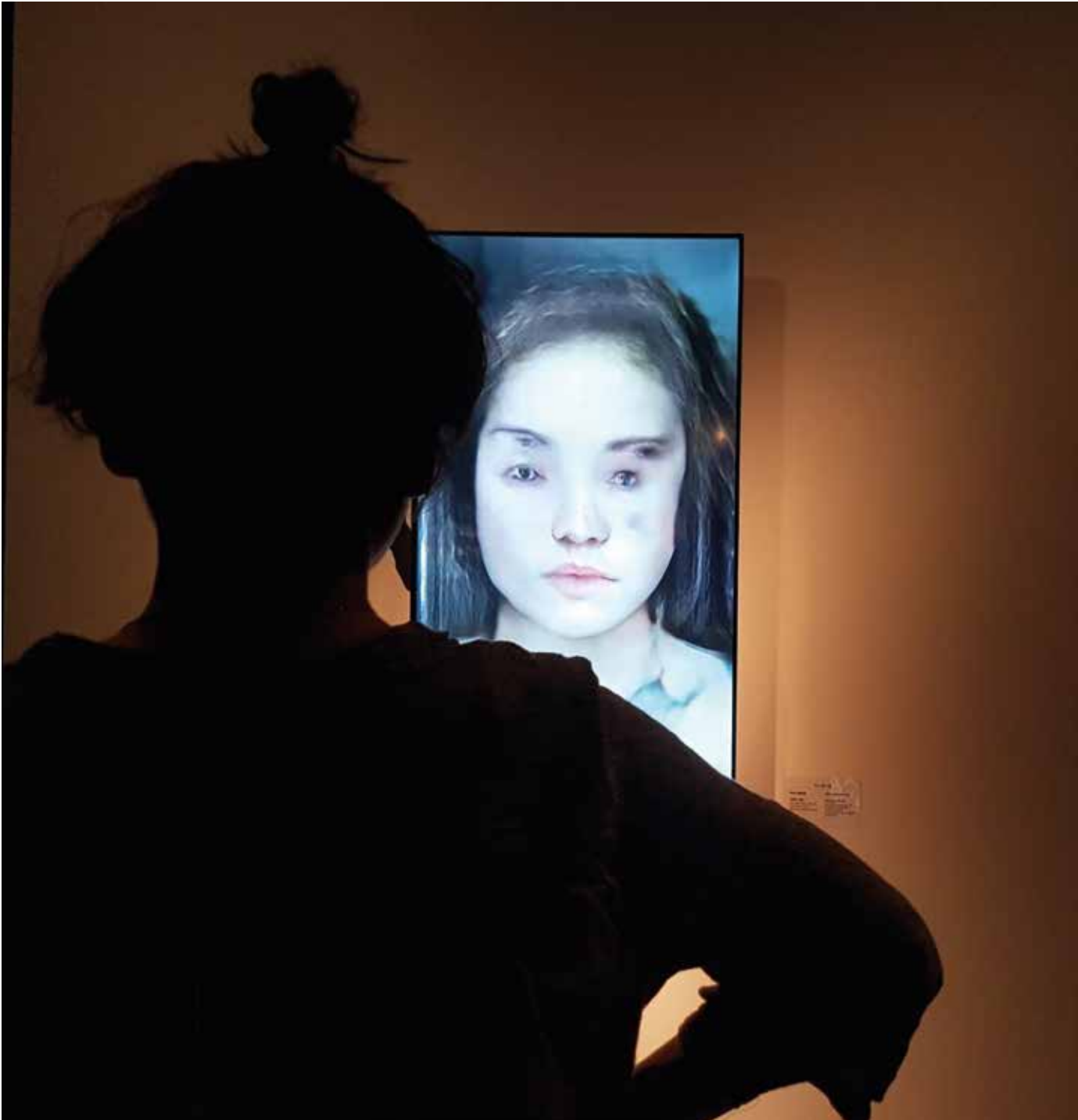
For programme information and dates and times of new release films visit **barbican.org.uk**

Details of prices are available online  
Barbican Members receive 20% off, Business Members receive 25% off  
Join Young Barbican and get tickets for selected events for just £5, £10 or £15

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 selected events for just £5.





Mario Klingemann, *Uncanny Mirror*, 2018, Media City Biennale Seoul

16 May–26 Aug  
**AI: More Than Human**  
Life Rewired

How does artificial intelligence learn? That’s one of the questions being explored in our major summer exhibition – an unprecedented survey of creative and scientific developments in the relationship between humans and technology. One of the highlights of the exhibition is *Circuit Training*, a new interactive installation by German artist Mario Klingemann. It will capture images of participants to create a dataset used to train a neural network. Visitors select from the visuals produced by the network, teaching it what they find interesting. The machine constantly learns from this human interaction to create an evolving artwork that it understands to be a composition of the most appealing images.



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Become a Barbican Member today  
Visit [barbican.org.uk/membership](http://barbican.org.uk/membership)



Sound Unbound © Mark Allan

18–19 May  
**Sound Unbound**

Spilling out of the Barbican for the first time, *Sound Unbound* is the free festival for classical music discovery. Performances take place in all sorts of intriguing spaces across Culture Mile, from the Barbican itself to a 14th-century almshouse. If you’re new to classical music and want to see your first performance, or you’re looking for some weird and wonderful sounds, this weekend is your passport to a new musical experience.



Shadows

20 May–25 Jun  
**Bebop New York**

Like Abstract Expressionists, like the Beat writers, filmmakers in 1950s New York were breaking free of convention in search of real feeling. They demanded a cinema liberated from professionalism, from Hollywood, from ‘the system’, and for films that were, in the words of director and film critic Jonas Mekas, ‘less perfect, but more free’. This season, responding to the Lee Krasner exhibition in the Gallery, presents a selection of this work, including John Cassavetes’ landmark indie *Shadows* (1959).



Jesus Christ Superstar © Johan Persson

4 Jul–24 Aug  
**Jesus Christ Superstar**

Following two sell-out seasons at Regent’s Park Open Air Theatre, Tim Rice and Andrew Lloyd Webber’s rock opera comes to the Barbican for a limited summer run. Whether you’re a JCS fan or have never seen this giant among musicals, discover why this revival was so acclaimed by the critics as you enjoy hits such as *I Don’t Know How to Love Him*, *King Herod’s Song* and the anthemic *Superstar*.



© Angela Battrra

12 May, LSO St Luke’s  
**Daniel Blumberg: Vagabond**

Agnès Varda’s award-winning 1985 film *Vagabond*, tells the powerful story of Mona, a young female drifter whose non-conformist life unsettles all she encounters. The film was revived last year as part of a retrospective to mark the director’s 90th birthday, proving that it’s lost none of its potency. Now, musician and composer Daniel Blumberg, who found renown with *Cajun Dance Party* and *Yuck*, has written a new soundtrack for the film. We’ll be showing the film with Blumberg playing the Varda-approved work live.





## Celebrate concrete creativity

**Call us biased, but we think Brutalism is brilliant. To celebrate our love of the movement, a spring season of workshops and events will explore how it has influenced everyday life in more ways than we realise.**

Highlights of *Make! The New Brutal* include a course on sculptural ceramics with Matthew Raw, workshops on vase casting and lino printing, a series of book clubs on the novels of author JG Ballard, and photography and walking tours looking at the architecture of the Barbican and the surrounding area.

There will also be a range of items inspired by the season available in our shop on Level G, including homeware, clothing and accessories. A selection of books on the topic will help you to find out more about the Barbican itself, its architecture, and the movement that shaped it.

**Make! The New Brutal**  
Until 18 May  
Find the full list of events at [barbican.org.uk/newbrutal](http://barbican.org.uk/newbrutal)



## New perspectives

Photographer Sam Boyle (@sakribo) shared this architectural detail of the Barbican on Instagram.

Sam says, 'This photo to me, captures the colour and strong lines of the Barbican Centre. The overlapping lines make people think and use their imagination to interpret the image as they want.'

Discover the history of the area and find out the design themes that run through the Centre for yourself on one of our Architecture Tours

Start your journey at [barbican.org.uk/tours](http://barbican.org.uk/tours)



## Exploring a treasure trove

This photo by Peter Bloomfield of the Barbican's Lakeside being built is just one of a rich collection of items about the history of the Centre and estate in our Archive. As part of a long-term plan to make the Archive accessible to the public, we're running a one-year project that will see young people from east London and older people from the City learning about our heritage through exhibitions and workshops. Funding has come from the Heritage Lottery Fund. The Archive is expected to open to the public in 2022.



## My Barbican: Peter Chadwick

**The author of *This Brutal World* shares his favourite spots around the Centre.**

'Of the three towers, I have a real soft spot for Lauderdale Tower. It feels more dynamic with its position right on the corner and there's a wonderful triangular view if you stand in the underpass and look up.

'You can find an old original map of the Barbican if you go to the end of the walkway at Mountjoy House. It's made out of metal. If you don't know it's there you'd never see it.

'The walkway by Wood Street has great views of the old Roman wall, as well as the modern buildings, plus you can see across St Giles Cripplegate church to the City of London School for Girls.'

Chadwick will be leading a photography walk as part of *Make! The New Brutal*. See left for details.



**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.

**Squish Space** Various dates, 10am–4pm

A sensory launch pad for children under five and their families to play, touch and think with tactile objects.

**Unclaimed**

What will be strange and familiar about us living longer lives? Everyday objects collide with unexpected stories in this installation exploring the future of ageing.

**INSULAE (Of the Island)**

Nye Thompson's video contemplates the impact of island geography on national identity in a perpetually looping virtual tour of the British coastline.

**Behind a Façade of Order** From 7 Mar

Influenced by M C Escher, Ben Kreukniet's installation responds to the Barbican's architecture and the movements of passers-by in a continual loop of feedback.

**We Will Replace All Men With Machines**

9–16 Mar

A reflective platform for conversation which draws upon the aesthetics and politics of 1970s and 80s feminism and feminist art.

**Pick up a Level G map from the Advance Ticket Desk**



# calendar

## March 2019

| <b>Fri 1</b>                 | <b>event</b>  | <b>venue</b>                                | <b>tickets</b>                     | <b>page</b> |
|------------------------------|---|---|------------------------------------|-------------|
| 11am–9pm<br>7:30pm           | Daria Martin: Tonight the World<br>Late Junction Festival:<br>This is Not This Heart + CURL + O Yama O<br>Tesseract<br>Branford Marsalis        | The Curve                                   | Free                               | 14          |
| 7:45pm<br>8pm                |   | EarH<br>Theatre<br>Hall                     | £22.50<br>£16-30*<br>£15-35*       | 13          |
| <b>Sat 2</b>                 |   |   |                                    | 13          |
| 10:30am–4:30pm               | Weekend Lab: Ursula Martinez  | Frobisher Rooms                             | £85*                               | 11          |
| 11am                         | Family Film Club  | Cinema 1                                    | £3.50*                             | 8           |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 11am–9:30pm                  | BBC SO Total Immersion: Ligeti  | Hall  | £37–60                             | 9           |
| 5:55pm                       | Met Opera: La Fille du Régiment   | Cinema 1                                    | £37*                               | 8           |
| 7:30pm                       | BBC SO/Oramo  | Hall  | £12–40                             | 9           |
| 7:45pm                       | Tesseract   | Theatre                                     | £16-30*                            | 11          |
| <b>Sun 3</b>                 |   |   |                                    | 11          |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 10am–5pm<br>7pm              | LSO Discovery Day: Italian Vocal Music<br>LSO/Pappano   | Hall & LSO St Luke’s<br>Hall                | £20*<br>£16–56*                    | 9           |
| <b>Mon 4</b>                 |   |   |                                    | 9           |
| 11am–8pm<br>7:30pm           | Daria Martin: Tonight the World<br>London Concert Choir – Brahms: A German Requiem  | The Curve<br>Hall                           | Free<br>£16-35*                    | 14          |
| <b>Tue 5</b>                 |   |   |                                    | 14          |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 8:35pm                       | Adrian Woolton’s Hollywood Legends: Sammy Davis Jr<br>Adrian Woolton’s Hollywood Legends: Ocean’s 11  | Cinema 2<br>Cinema 3                        | £9<br>£10.50*                      | 7           |
| <b>Wed 6</b>                 |   |   |                                    | 7           |
| 11am–8pm<br>6:10pm<br>7:45pm | Daria Martin: Tonight the World<br>Lina Wertmüller: Seven Beauties + ScreenTalk<br>Internationaal Theater Amsterdam: Medea                      | The Curve<br>Cinema 1<br>Theatre            | Free<br>£13.50*<br>£16-40*         | 14          |
| <b>Thu 7</b>                 |   |   |                                    | 14          |
| 11am–9pm<br>7pm              | Daria Martin: Tonight the World<br>In conversation: Daria Martin with Laura Mulvey  | The Curve<br>Frobisher Auditorium 2<br>Hall | Free<br>£10*<br>£15–40             | 14          |
| 7:30pm<br>7:45pm             | Arcadi Volodos in recital<br>Internationaal Theater Amsterdam: Medea  | Theatre                                     | £16-40*                            | 11          |
| <b>Fri 8</b>                 |   |   |                                    | 11          |
| 11am–9pm<br>1am              | Daria Martin: Tonight the World<br>ECHO Rising Stars: Josep-Ramon Olivé   | The Curve<br>LSO St Luke’s<br>Theatre       | Free<br>£12<br>£16-40*             | 14          |
| 7:45pm                       | Internationaal Theater Amsterdam: Medea   |   |                                    | 9           |
| <b>Sat 9</b>                 |   |   |                                    | 9           |
| 11am                         | Family Film Club  | Cinema 2                                    | £3.50*                             | 8           |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 7:45pm<br>8pm                | Internationaal Theater Amsterdam: Medea<br>The Eternal Golden Braid: Gödel Escher Bach  | Theatre<br>Hall                             | £16-40*<br>£1750-22.50*            | 11          |
| <b>Sun 10</b>                |   |   |                                    | 11          |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 11am–4:30pm<br>6:20pm        | LSO Choral Singing Day<br>Lina Wertmüller: Behind the White Glasses + Screen Talk<br>LSO: Halinik at 90   | LSO St Luke’s<br>Cinema 2<br>Hall           | Free<br>£20*<br>£13.50*<br>£16–56* | 14          |
| 7pm                          |   |   |                                    | 9           |
| <b>Mon 11</b>                |   |   |                                    | 9           |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| <b>Tue 12</b>                |   |   |                                    | 14          |
| 11am–8pm<br>7:30pm           | Daria Martin: Tonight the World<br>City of London School for Girls:<br>125th Celebration Concert<br>Architecture on Film: Communion Los Angeles | The Curve<br>Hall<br>Cinema 3               | Free<br>£10-20*<br>£12*            | 14          |
| 8:30pm                       |   |   |                                    | 7           |
| <b>Wed 13</b>                |   |   |                                    | 7           |
| 11am–8pm<br>6:20pm<br>7:30pm | Daria Martin: Tonight the World<br>Lina Wertmüller: The Seduction of Mimi<br>Tangerine Dream  | The Curve<br>Cinema 2<br>Hall               | Free<br>£12*<br>£25-35*            | 14          |
| <b>Thu 14</b>                |   |   |                                    | 13          |
| 11am–9pm<br>2pm              | Daria Martin: Tonight the World<br>Afternoon Aris: Stage Russia: Onegin   | The Curve                                   | Free                               | 14          |
| 8:30pm                       | LSO: Halinik at 90  | Cinema 2<br>Hall                            | £10.50*<br>£16–56                  | 14          |
| 7:45pm                       | Ballet Black: Double Bill   | Theatre                                     | £16-30*                            | 9           |
| <b>Fri 15</b>                |   |   |                                    | 11          |
| 11am–9pm<br>7:45pm<br>8pm    | Daria Martin: Tonight the World<br>Ballet Black: Double Bill<br>Anouar Brahem: Blue Maqams  | The Curve<br>Theatre<br>Hall                | Free<br>£16-30*<br>£20-30*         | 14          |
| <b>Sat 16</b>                |   |   |                                    | 14          |
| 11am                         | Family Film Club  | Cinema 2                                    | £3.50*                             | 8           |
| 11am–8pm                     | Daria Martin: Tonight the World   | The Curve                                   | Free                               | 14          |
| 7:30pm                       | Brad Mehldau with Britten Sinfonia  | Hall  | £25-35*                            | 13          |
| 7:45pm                       | Ballet Black: Double Bill   | Theatre                                     | £16-30*                            | 11          |
| <b>Sun 17</b>                |   |   |                                    | 11          |
| 11am–8pm<br>3pm<br>7pm       | Daria Martin: Tonight the World<br>Ballet Black: Double Bill<br>LSO/Hannigan  | The Curve<br>Theatre<br>Hall                | Free<br>£16-30*<br>£16–56          | 14          |

## Booking

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

**By telephone** 0845 120 7511

Open 10am–8pm, Mon–Sat;

11am–8pm, Sun and bank holidays

**Ticket Information Desk**

Open 10am–9pm, Mon–Sat;

12 noon–9pm, Sun and bank holidays

## New release films

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

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

| <b>Mon 18</b>             | <b>event</b>   | <b>venue</b>                                | <b>tickets</b>          | <b>page</b> |
|---------------------------|--|---|-------------------------|-------------|
| 11am–8pm<br>7pm           | Daria Martin: Tonight the World<br>Architecture on Stage: Lijlens Podmanabhan<br>Roy Budd’s Phantom of the Opera                   | The Curve<br>Frobisher Auditorium 1<br>Hall | Free<br>£15*<br>£29-39* | 14          |
| 7:30pm                    |  |   |                         | 13          |
| <b>Tue 19</b>             |  |   |                         | 13          |
| 11am–8pm<br>7pm           | Daria Martin: Tonight the World<br>Les Arts Florissants  | The Curve<br>Hall                           | Free<br>£15–65          | 14          |
| <b>Wed 20</b>             |  |   |                         | 9           |
| 11am–8pm<br>7:30pm        | Daria Martin: Tonight the World<br>Guildhall Symphony Orchestra  | The Curve<br>Hall                           | Free<br>£10–15          | 14          |
| <b>Thu 21</b>             |  |   |                         | 9           |
| 11am–9pm<br>7:30pm        | Daria Martin: Tonight the World<br>LSO: Halinik at 90  | The Curve<br>Hall                           | Free<br>£16–56<br>£18*  | 14          |
| 7:45pm                    | Marcus du Sautoy & Victoria Gould: I is a strange loop   | The Pit                                     |                         | 11          |
| <b>Fri 22</b>             |  |   |                         | 11          |
| 11am–9pm<br>12:30pm       | Daria Martin: Tonight the World<br>LSO Discovery: Free Lunchtime Concert<br>Marcus du Sautoy & Victoria Gould: I is a strange loop | The Curve<br>LSO St Luke’s<br>The Pit       | Free<br>Free<br>£18*    | 14          |
| 7:45pm                    |  |   |                         | 10          |
| <b>Sat 23</b>             |  |   |                         | 10          |
| 11am                      | Family Film Club   | Cinema 2                                    | £3.50*                  | 8           |
| 11am–8pm                  | Daria Martin: Tonight the World  | The Curve                                   | Free                    | 14          |
| 2:30pm & 7:45pm           | Marcus du Sautoy & Victoria Gould: I is a strange loop   | The Pit                                     | £18*                    | 11          |
| <b>Sun 24</b>             |  |   |                         | 11          |
| 11am–8pm<br>6pm           | Daria Martin: Tonight the World<br>LSO Futures: Poem of Ecstasy  | The Curve<br>Level G & Hall                 | Free<br>£16–56*         | 14          |
| 7:45pm                    |  |   |                         | 10          |
| <b>Mon 25</b>             |  |   |                         | 10          |
| 11am–8pm<br>10am & 2:30pm | Daria Martin: Tonight the World<br>LSO Futures: Composers Workshops<br>Wayward Productions: Grief is the Thing with Feathers       | The Curve<br>LSO St Luke’s<br>Theatre       | Free<br>Free<br>£16-60* | 14          |
| 7:45pm                    |  |   |                         | 11          |
| <b>Tue 26</b>             |  |   |                         | 11          |
| 11am–8pm<br>6:20pm        | Daria Martin: Tonight the World<br>Lina Wertmüller: Love and Anarchy   | The Curve<br>Cinema 2<br>Theatre            | Free<br>£12*<br>£16-60* | 14          |
| 7:45pm                    | Wayward Productions: Grief is the Thing with Feathers  |   |                         | 7           |
| <b>Wed 27</b>             |  |   |                         | 7           |
| 11am–8pm<br>6:30pm        | Daria Martin: Tonight the World<br>LSO Half Six Fix  | The Curve<br>Hall                           | Free<br>£12–36*         | 14          |
| 7:45pm                    | Ursula Martinez: A Family Outing–20 Years On   | The Pit                                     | £18*                    | 11          |
| 7:45pm                    | Wayward Productions: Grief is the Thing with Feathers  | Theatre                                     | £16-60*                 | 11          |

| <b>Thu 28</b>      | <b>event</b>   | <b>venue</b>                  | <b>ickets</b>   | <b>page</b> |
|--------------------|--|-------------------------------|-----------------|-------------|
| 11am–9pm<br>2pm    | Daria Martin: Tonight the World<br>Afternoon Aris: Exhibition on Screen: Young Picasso | The Curve<br>Cinema 2         | Free<br>£10.50* | 14          |
| 7pm                | Architecture on Stage: Benson + Forsyth  | Frobisher Auditorium 1        | £15*            | 8           |
| 7:30pm             | Academy of Ancient Music   | Milton Court                  | £16–56          | 14          |
| 7:30pm             | LSO/Naseda   | Hall                          | £16–56*         | 10          |
| 7:45pm             | Ursula Martinez: A Family Outing–20 Years On   | The Pit                       | £18*            | 11          |
| 7:45pm             | Wayward Productions: Grief is the Thing with Feathers                                  | Theatre                       | £16-60*         | 11          |
| 8:45pm             | Film-work as Dream-work  | £10.50*                       | Cinema 3        | 8           |
| <b>Fri 29</b>      |  |                               |                 | 8           |
| 11am–9pm<br>7:45pm | Daria Martin: Tonight the World<br>Ursula Martinez: A Family Outing–20 Years On        | The Curve<br>The Pit          | Free<br>£18*    | 14          |
| 7:45pm             | Wayward Productions: Grief is the Thing with Feathers                                  | Theatre                       | £16-60*         | 11          |
| <b>Sat 30</b>      |  |                               |                 | 11          |
| 11am               | Family Film Club   | Cinema 2                      | £3.50*          | 8           |
| 11am–8pm           | Daria Martin: Tonight the World  | The Curve                     | Free            | 14          |
| 5:55pm             | Met Opera: Die Walküre   | Cinema 1                      | £37*            | 8           |
| 7:45pm             | Ursula Martinez: A Family Outing–20 Years On   | The Pit                       | £18*            | 11          |
| 7:45pm             | Wayward Productions: Grief is the Thing with Feathers                                  | Theatre                       | £16-60*         | 11          |
| 8pm                | Rizwan-Muazzam Qawwali   | Hall                          | £20-2750*       | 13          |
| <b>Sun 31</b>      |  |                               |                 | 13          |
| 11am–8pm<br>6pm    | Daria Martin: Tonight the World<br>Lina Wertmüller: Swept Away                         | The Curve<br>Cinema 2<br>Hall | Free<br>£12*    | 14          |
| 7pm                | LSO: Diana Damrau sings Strauss  |                               | £16–56*         | 7           |

\*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.

## 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.

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# Booking

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

**In person**

Barbican Centre  
Silk Street, London  
EC2Y 8DS

**Ticket Information Desk**

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

**Stay in touch**

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