

## **Barbican – May 19**

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## **Hello!**

This month the Barbican is exploding out onto the streets of Culture Mile – the area around the Centre which unites contemporary culture in the ancient heart of London. The free Sound Unbound festival (p11-15) will give you chance to discover new music, or hear music you know, but in unfamiliar surroundings.

We also have two major new exhibitions opening, AI: More than Human (p6), which explores the history and future of artificial intelligence, and Lee Krasner: Living Colour (p8) – the first retrospective of work by the pioneering abstract expressionist in Europe for 50 years.

Continuing this month, we welcome Maxine Peake for her debut on the Barbican stage for the premiere of a new play which aims to challenge society's understanding of fertility.

## **'Performing here feels very special indeed'**

**For a topic as universal as creating a family, our society is surprisingly bad at talking about it. The premiere of a play based on a courageous memoir about the experience of IVF – as part of Fertility Fest – hopes to change that.**

Maxine Peake says she felt an 'immediate connection' with *Avalanche: A Love Story*, a stark and powerful account of Australian novelist, director and screenwriter Julia Leigh's experiences with IVF. 'This was the person I wanted to go on this journey with: she wasn't trying to convince you she was perfect or a victim; just complicated, intelligent, funny, and flawed – like all the best characters.'

The prolific actress, whose career has included *Black Mirror*, *Funny Cow*, *Dinnerladies*, *The Theory of Everything* and the title role in *Hamlet* at Manchester's Royal Exchange, will star in the world premiere of the book's adaptation, directed by Anne-Louise Sarks, former artistic director of the Lyric Young Company at the Lyric Hammersmith.

'When I first read it, my initial response was how brutal and beautifully honest it was,' says Peake. 'How it isn't just a story about one woman's journey through IVF but through her life and loves, the complexity of relationships, and how we as women have to juggle so much emotionally and practically.'

And the actor says she's looking forward to her Barbican debut: 'I adore the Barbican not just as a theatre space but in its many incarnations as a space for all art forms. I find it a very inspiring building to be in...when I'm in London sometimes I just bob down to hang out. So to be actually getting the chance to perform here feels very special indeed.'

Written with honesty and moments of dark humour, *Avalanche: A Love Story* is a very personal and courageously-told story about a topic that isn't often on the public agenda.

It's the centrepiece of Fertility Fest, the world's first arts festival dedicated to exploring fertility, infertility, reproductive science and making modern families. The festival was created by activist and author Jessica Hepburn, and theatre producer Gabby Vautier, who met while undergoing IVF treatment.

'At the very core of the problem is that people aren't very good at talking about sex,' says Vautier. 'The science of creating a baby isn't really talked about when you're young, so it's something that comes to you when you start thinking about having a family, which could be too late. Adding to this is if you can't conceive you feel that it's a failing of your body. People don't like talking about it because it's an uncomfortable subject.'

Encompassing the voices of women, men, single people and same sex couples, Fertility Fest uses performance, art and talks to communicate a multitude of experiences. It's had an extraordinary response, growing exponentially in the last three years. 'I'm always struck with how Fertility Fest has affected people,' says Hepburn. 'They genuinely say it's changed their lives.' Part of Life Rewired

**Avalanche** - 27 Apr–12 May

**Fertility Fest** - 23 Apr–19 May

See page 28 for details

## **Dive into the world of the renegade artist**

Fela Kuti, the freedom-loving and provocative artist is celebrated through dance and Afrobeat in *Kalakuta Republik*, an intoxicating piece by Serge Aimé Coulibaly. It tells a story of modern Africa and the power of artists to bring about change.

### **Kalakuta Republik**

30 May–1 Jun

See page 29 for details

## **Can tech help us create?**

Explore the effects of technology on human creativity in a fascinating day of activities for all ages. *The Artist and the Machine* on Level G is an immersive day of discovery which will bring to life how the latest advancements are changing our approach to the arts. Hear from experts, get your hands on exciting activities and watch demonstrations of tech innovations that will inspire you to think more about ways machines can augment our creative abilities. As part of the event, work will be showcased by partners Crafts Council and the Institute of Making at UCL.

### **The Artist and the Machine**

26 May

See page 27 for details

Part of Life Rewired

## **Question the line between human and machine**

**Our major new interactive exhibition AI: More than Human looks at our relationship with artificial intelligence, and explores what the future might hold. Co-curator Dr Suzanne Livingston says the technology is already having a massive impact on our lives.**

'People will be surprised at how artificial intelligence (AI) is intertwined with our lives,' says Livingston who has worked with co-curator Maholo Uchida. 'We invite it into our lives through the products we buy, the media we consume, and it is good for us to be aware of the effects of our decisions. For example, through on-line dating, algorithms are helping us find our partners and are having effect on our demographics as a population.'

'AI is beginning to play a huge part behind the scenes shaping the big social frameworks of our lives – the stock market, the health system, justice and food production.'

But she adds the developments are not all good – areas such surveillance, war and fake news can be the sites of the most malign forms of power. 'We must keep talking about these developments,' she says, 'but I also would suggest that we are too quick to blame the technology when really, we should be taking a closer look at ourselves.'

Across four zones, *AI: More than Human* tells the story of AI, from its extraordinary ancient roots in Japanese Shintoism, through AI's major developmental leaps up to today, to show how this ancient dream of creating intelligence is already reality.

'The exhibition questions some of the basic assumptions we make about the line between humans and machines and encourages us to think about "what exactly is human?" "what is natural?" "what is intelligence?" and "what is consciousness and who or what can have it?"/', says Livingston. 'The fact that none of these questions can be definitively answered provides a rich seam for an exhibition.' Expect to be taken on a journey which weaves together science, history, religion, commerce and art.

### **Curator's highlights**

*AI: More than Human* is divided into four key sections. Here, Suzanne Livingston guides us through her highlights from each section.

#### **The Dream of AI**

'We have Shinto artefacts that demonstrate the beliefs of a vital animist religion that sees spirit in everything, animate or not.'

#### **Mind Machines**

'An installation created with the company DeepMind, to take visitors through the famous Go (an ancient game) tournament between master player Lee Sedol and the AI player AlphaGo. Here we see a computer that we don't fully understand but that I think we can call creative.'

## **Data Worlds**

'MIT researcher Joy Buolamwini's work has exposed the levels of racial bias in machine learning.'

## **Endless Evolution**

'Here we're looking at the wider field of artificial life and synthetic biology – areas of research which include gene editing and potentially new forms of life.'

## **AI: More than Human**

16 May–26 Aug

See page 27 for details

Part of Life Rewired. Conceived and curated by Barbican International Enterprises. Co-produced with Groninger Forum

## **Defying convention**

**Postwar New York saw a revolution in expression as artists sought out new ways of communicating. For a pioneering artist like Lee Krasner, it was the perfect place to create. Our landmark exhibition – the first retrospective of her work in Europe for 50 years – reveals the breadth of her talent, and an accompanying season in our Cinema shows how other creatives forged their path.**

By the time she was 14 years old, Krasner had made up her mind she wanted to be a professional artist. For 1920s New York, this was considered an unusual choice. But Krasner spent her whole life defying convention.

The fifth child of Russian-Jewish émigrés, she was accepted by the Washington Irving High School, the only public school in New York that allowed girls to study art. Her talent was obvious, although her independent streak often saw her at odds with her conservative teachers.

Later, under teacher and figurative artist Job Goodman, Krasner learned life drawing. Once again, she was going against cultural norms – drawing nude models as a woman in the early 20th century, especially one from her Orthodox Jewish background, was highly unusual.

Fuelled by a fierce intellect and a thirst for knowledge, Krasner changed style a number of times throughout her career. Falling in love with the work of Pablo Picasso and Henri Matisse after viewing them at the Museum of Modern Art in 1929, her interest in modern art was ignited, and she later studied analytical Cubism with the great teacher Hans Hofmann.

That she took on such a cutting-edge style in the male-dominated art world of the time was typical of Krasner's refusal to conform, says Barbican exhibition assistant, Charlotte Flint. She adds, 'This period sees a real shift in her life drawing. Krasner was one of the first women to be working abstractly.'

Krasner continuously produced work despite the financial challenges of the Great Depression (1929–1939). She was part of a flourishing avant-garde scene in New York City, who were also making art against this harsh economic climate.

Postwar America saw a transformation in the art world. For a long time, Paris had been the centre of art, but now the sphere of influence started to shift towards New York, as American artists created their own movement – abstract expressionism, of which Krasner and her husband, Jackson Pollock, were pioneers.

This revolution was not restricted to art. Our Cinema season, *Bebop New York*, which accompanies *Lee Krasner: Living Colour*, showcases how, like the abstract expressionists and beat poets, filmmakers were advocating for freedom from convention and the expression of real feeling.

‘We want to give people not only a sense of the New York inhabited by the abstract expressionists, but show the affinities that exist between what was happening in painting and in film in these years,’ says film curator Tamara Anderson.

Directors such as Stan Brakhage pioneered new levels of cinematic intimacy and immediacy, developing a battery of new techniques – jump cuts, flare outs, shaky hand-held shots, under/over-exposures, surface scratchings, visible splice lines – intended to convey his experiences, both external and subjective.

There is a sense of spontaneity and immediacy too in the feature films programmed as part of the season: *Shadows* (1959), *The Cool World* (1963) and *Echoes of Silence* (1964).

Krasner's reputation was somewhat overshadowed by her husband Jackson Pollock, but she was his avid champion. Second-wave feminism brought greater recognition of her work, although she eschewed being defined as a 'female artist', instead simply describing herself as 'an artist'. It feels like an understatement for someone whose contribution to art was as significant as Krasner's. But she never was one for conformity.

### **Lee Krasner: Living Colour**

30 May–1 Sep

See page 27 for details

### **BeBop New York**

23 May–25 Jun

See page 18 for details

## **Experience the unexpected**

**Go adventuring in the world of music at Sound Unbound, a free festival of discovery where unusual locations will change the way you see classical sounds.**

From medieval buildings such as Charterhouse or St Barts the Great, to the iconic modernism of the Barbican, putting musicians in spaces across Culture Mile creates a new way of thinking about classical music.

'It's about discovering music you didn't know, or experiencing familiar composers in new ways,' says Barbican Classical Programmer Paul Keene. 'It's adventurous, innovative and because it's free you can try all kinds of musical experiences.'

The festival offers the chance to hear music from the great composers to the cutting-edge artists of today in informal and novel settings – as well as opening up places the public isn't usually allowed into. The Academy of Ancient Music will perform Bach, rescored for marimbas and orchestra, and Belgian electric guitar quartet Zwerm will play Renaissance works.

One of the highlights will be a day programmed by Nonclassical in renowned nightclub, Fabric. Composer Gabriel Prokofiev's label and promoter has been running since 2004, since when it has a reputation for presenting exciting new classical, experimental and electronic music in unusual spaces.

'We've found that when you put on classical performances in clubs, audiences are generally completely silent and they tend to pay attention more, because they're not distracted by the formalities,' says Prokofiev. 'The fact they have the freedom to move about and get a drink when they want, means they are able to commit more to the performance.'

'Putting classical music into unexpected venues changes people's mindsets. We programmed a 40-minute piece by Stockhausen at XOYO in Shoreditch a few years ago.'

It was completely sold out, but as it was about to start I had this sudden moment of doubt – it's a challenging piece of music and I was worried it would be a disaster. But it really worked. The music sounded different and had a new energy in the surroundings of the club.'

Over the festival there's chance to not only hear new music, but old music in a new setting. For example, at The Charterhouse, viol player Liam Byrne will be exploring new ways of looking at old work. He'll be performing Nico Muhly's Long Phrases for the Wilton Diptych – the composer's 2015 response to a portable altarpiece painted in 1395 for King Richard II and now hanging in the National Gallery.

For Prokofiev, it's this chance to experience new sounds and discover new artists in different environments that provides such an exciting feeling of discovery.

'People go to clubs to discover new sounds and new artists, or to get closer to the music they already know. Fabric is such a legendary club that when people see classical music there they will realise it's for them, and it's not hidden away in concert halls.' Sound Unbound is all about hunting out new sounds, or looking for a new musical experience. What will you discover?

## **Sound Unbound**

18–19 May

See page 24 for details

Part of Culture Mile

## **Sound Unbound Highlights**

Sound Unbound will introduce you to old music in new places and new music in old buildings.

It includes Gabriel Prokofiev's Nonclassical taking over legendary London club Fabric, with live music and DJs playing on the legendary sound system.

The **London Symphony Chorus** opens the whole weekend in the Hall with a performance of Carl Orff's always-impressive Carmina Burana, performed in collaboration with percussionists and vocal soloists from **Guildhall School**.

Uncover some of the stories from the area's past through a pop-up song cycle trail around Culture Mile. Stumble across performers hidden in the nooks and crannies, each of whom will sing about a historically significant event.

**Dither and Zwerm** will perform Steve Reich's Electric Counterpoint on the Lakeside.

**Britten Sinfonia** and **Thomas Adès** will play one of Beethoven's most popular works, the Eroica symphony; while **Wave Ensemble** and the **Academy of Ancient Music** present Bach in new arrangements for two marimbas and orchestra.

Other performances across the weekend include the **BBC Symphony Orchestra**, the **Chineke! Orchestra**,

Europe's first professional orchestra made up of Black and Ethnic Minority musicians; **the 12 Ensemble** with guitarist **Miloš**, and **Street Orchestra Live** playing pop-up performances across the City.

Special projects include Stalin's Piano by Australian composer Robert Davidson, which combines music with video and audio recordings of eminent artists and political figures from Le Corbusier to Shostakovich, Jackson Pollock to Ai Wei Wei, and Julia Gillard to Donald Trump.

Explore the full weekend programme at **[barbican.org.uk/soundunbound](http://barbican.org.uk/soundunbound)**

## Cinema

### New releases

#### From Fri 3 May

##### **Vox Lux** 15

Natalie Portman is Celeste, a child pop star created out of the trauma of surviving a school shooting. Eighteen years later, she's on a comeback tour trying to fight her demons.

#### From Fri 3 May

##### **Tolkien** #

Tolkien explores the formative years of the orphaned author (Nicholas Hoult) as he finds friendship, love and artistic inspiration among a group of fellow outcasts at school.

**From Fri 10 May**  
**Madeline's Madeline** 15

Josephine Decker, one of America's great independent filmmakers, returns with this story of a teenager whose life becomes inspiration for a theatremaker's work, blurring the lines between performance and reality.

**From Fri 10 May**  
**High Life** #

Claire Denis turns to sci-fi with this spectacular drama following a father (Robert Pattinson) and his daughter's struggle to survive in deep space where they live in isolation.

**From Fri 24 May**  
**Rocketman** #

An epic musical fantasy about the human story at the centre of Sir Elton John's (Taron Egerton) breakthrough years.

**From Fri 31 May**  
**Support the Girls** 15

Lisa (Regina Hall) is the ever-supportive and optimistic general manager of Double Whammies, a sports bar with skimpily dressed waitresses. Over one trying day her optimism is tested at every turn.

## **Special events and seasons**

**Tue 7 May 6.15pm, Cinema 2**

**Whiplash 15 + presentation by Elaine Chew**

Science on Screen - Life Rewired. A young drummer enrolls at a cut-throat music conservatory with a mentor who will stop at nothing in pursuit of perfection. Elaine Chew presents on how computers understand rhythms.

**Wed 8 May 6.25pm, Cinema 2**

**Adrian Wootton's Hollywood Legends:**

**Barbra Streisand**

Members' event. The showbiz legend gets the Adrian Wootton treatment in a characteristically animated discussion of the life and career of this great star.

**Wed 8 May 8.10pm, Cinema 3**

**Funny Girl U**

Adrian Wootton's Hollywood Legends. This lavish musical biopic marked the sensational screen debut of Barbra Streisand, as she brilliantly embodied the extraordinary vaudeville star Fanny Brice.

**Thu 9 May 6.20pm, Cinema 2**

**Giraffes on Horseback**

**Salad with a side of Animal Crackers U**

Giraffes on Horseback Salad is Josh Frank's new graphic novel adaptation of a lost Marx Brothers-Dalí screenplay. The author and illustrator will be in discussion, following a screening of Animal Crackers.

**Sun 12 May 3.50pm, Cinema 3**

**Salvador Dalí – In Search of Immortality** PG

David Pujol's documentary explores the life and work of Salvador Dalí and his muse Gala, from the height of his surrealist powers in 1929 to his death in 1989.

**Sat 18 May 11am, Cinema 1**

**Sound Unbound**

In this special free screening, Family Film Club explores how composers create music for films. Featuring a selection of short films and live introductions – perfect for budding film fans and musicians.

**Tue 21 May 6.30pm, Cinema 1**

**Daguerroéotypes + Diary of a Pregnant Woman + The So-Called Caryatids #**

Architecture on Film. A triple bill presenting Agnès Varda's rarely screened explorations of her Parisienne neighbours – from lovers and drifters to shopkeepers and statues.

**23 May–25 Jun, Cinema 2 & 3**

**Bebop New York**

Like the Abstract Expressionists and the Beats, filmmakers in 1950s and '60s New York advocated for freedom from convention. Inspired by Lee Krasner: Living Colour in the Art Gallery, this season showcases their work.

## Event Cinema

**Thu 9 May 2pm, Cinema 2**

**Oscar Wilde Encore: An Ideal Husband U**

Afternoon Arts. Filmed live at the Vaudeville Theatre, this encore screening shows Wilde's tale of an upper-class party gone drastically and hilariously wrong is as relevant today as it was in the 1890s.

**Sat 11 May 5pm, Cinema 1**

**Dialogues des Carmélites #**

Met Opera Live in HD. As the French Revolution begins, shy Blanche (Isabel Leonard) becomes a novice nun under an elderly (Karita Mattila), in Met Music Director Yannick Nézet-Séguin's production of Poulenc's masterpiece.

**Tue 14 May 7pm, Cinema 1**

**All My Sons 12A**

NT Live. Broadcast live from The Old Vic in London, Academy Award-winner Sally Field (Steel Magnolias) and Bill Pullman (The Sinner, Independence Day) star in Arthur Miller's blistering drama.

**Thu 16 May 7.15pm, Cinema 2**

**Within the Golden Hour/World Premiere/Flight Pattern 12A**

Royal Opera House Live. The contemporary face of The Royal Ballet is shown in works from three of today's leading choreographers: Christopher Wheeldon, Crystal Pite and Sidi Larbi Cherkaoui.

**Thu 23 May 2pm, Cinema 2****Exhibition on Screen:****Renoir – Revered and Reviled U**

Afternoon Arts. This is a fresh biography of the artistic giant that uncovers the rarely told story of his later years, placing Renoir as a critical link between the old and the new.

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

Our May screenings feature films with some of the greatest music across the ages. Don't forget to look out for our free monthly workshop, our regular show and tell introduction and an extra-special free screening on Sat 18 May as part of Sound Unbound.

**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.

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**

**Wed 1 May 7.30pm**

**London Symphony Orchestra/Rattle**

Rattle conducts Stravinsky's Symphonies of Wind Instruments, music by Sir Harrison Birtwistle and John Adams's Harmonielehre, a harmonious, symphonic epic inspired by dreams of an oil tanker launching into space.

**Fri 3 May 7.30pm**

**BBC Symphony Orchestra/Oramo**

An all-Russian programme including Stravinsky's arresting and rhythmically powerful ballet score The Rite of Spring, performed alongside his darkly beautiful Funeral Song.

**Sun 5 May 7pm**

**London Symphony Orchestra/Rattle: Berlioz 150**

Sir Simon Rattle celebrates 150 years of Hector Berlioz – composer, storyteller and innovator – conducting his diabolically impassioned *Symphonie fantastique* alongside John Adams’s epic *Harmonielehre*.

**Wed 8 May 7.30pm**

**London Symphony Orchestra/Rattle: Mahler 5**

Sir Simon Rattle conducts Mahler’s darkly dramatic Fifth Symphony paired with Britten’s *Sinfonia da Requiem*, a poignant warning about the cost of war.

**Wed 8 May 7.30pm, Milton Court**

**Measha Brueggergosman in recital**

Brueggergosman shows off her vocal versatility with a varied programme ranging from Debussy’s *Chanson Triste* to Cage’s *The Wonderful Widow of Eighteen Springs*.

**Thu 9 May 7.30pm**

**London Schools Symphony Orchestra: Fate**

Two works wrought by the constant suffering of their composers; the overture to Verdi’s *The Power of Fate* and Tchaikovsky’s tragic and haunting Sixth Symphony, with Barber’s *Violin Concerto*.

**Fri 10 May 7pm**

**The Gold Medal**

Guildhall School’s prestigious music prize returns. Four outstanding singers will each perform a short programme with piano accompaniment followed by arias with Guildhall Symphony Orchestra conducted by Richard Farnes.

**Fri 10 May 7.30pm, Milton Court**

**BBC Singers: Israel in Egypt**

Packed with a plague of frogs, flies, lice, locusts and hailstorms, *Israel in Egypt* is one of Handel's most dramatic works.

**Sat 11 May 7.30pm**

**BBC Symphony Orchestra & Chorus/Carneiro**

Standing on the shoulders of giants: a concert of 21st-century choral and orchestral music by John Adams, Augusta Read Thomas and Osvaldo Golijov looks to the past for inspiration.

**Wed 15 May 7.30pm**

**BBC Symphony Orchestra/Robertson**

A spirit of youthful exuberance and invention animates a diverse programme of Britten's *Serenade for Tenor, Horn and Strings*, Shostakovich's *First Symphony* and a recent work from Raymond Yiu.

**Thu 16 May 7.30pm**

**Benjamin Grosvenor in recital**

Grosvenor takes Schumann as his starting point for a musical journey through three very different conceptions of virtuosity.

**Fri 17 May 12.30pm, LSO St Luke's**

**LSO Discovery: Free Lunchtime Concert**

Make more of your lunchbreak as Rachel Leach presents a 45-minute concert of chamber music performed by young artists from the Guildhall School. Free event

**18–19 May**

**Sound Unbound**

Discover unexpected music in unexpected places, as 800 years of music and architecture collide at our free weekend music festival in the heart of the City. Free event

**Mon 20 May 7.30pm**

**Magdalena Kožená and Yefim Bronfman in recital**

Both performers have a way of letting their own personalities amplify and elucidate the composer's vision, and this recital of Brahms, Mussorgsky, Shostakovich and Bartók will be no different.

**Tue 21 May 7.30pm**

**Britten Sinfonia/Adès:**

**Beethoven Symphony Cycle**

Thomas Adès and Britten Sinfonia's performances of Beethoven were described in The Times as 'dazzling' and 'impassioned'. This concert sees them take on Beethoven's Symphonies 7 and 8.

**Thu 23 May 8pm**

**Lasso: Lagrime di San Pietro**

Orlando di Lasso's beautiful renaissance madrigals of sorrow and remorse are given a contemporary setting of quietly shattering power in this haunting dramatisation from Peter Sellars.

**Fri 24 May 7.30pm**

**BBC Symphony Orchestra/Oramo**

An all-Viennese programme closes the BBC SO season with a UK premiere by Thomas Larcher and Mahler's powerful Seventh Symphony – an orchestral 'Night-Song' of luminous intensity and beauty.

**Sat 25 May 7.30pm**

**Orchestra of Santa Cecilia/Sir Antonio Pappano**

Pappano and the Orchestra of Santa Cecilia enjoy an intense rapport: 'flamboyant, fiery, and thrillingly full-on' (Guardian). Perfect for tackling Mahler's massive, tragic Sixth Symphony.

**Sun 26 May 7.30pm, Milton Court**

**Benjamin Grosvenor with the Doric Quartet**

The Doric Quartet shows their musicianship with Janáček's String Quartet No 1, and Dvorák's Piano Quintet makes a revealing companion to a chamber version of Chopin's Second Piano Concerto.

**Sun 26 May 7.30pm**

**Britten Sinfonia/Adès: Beethoven Symphony Cycle**

Britten Sinfonia's Beethoven Symphony Cycle, conducted by Thomas Adès, concludes with Beethoven's mighty Choral symphony and Gerald Barry's feverish The Eternal Recurrence.

**Mon 27 May 1pm & 4pm**

**Wallace and Gromit's Musical Marvels**

Join everyone's favourite plasticine duo as Wallace performs his musical masterpiece My Concerto in Eee Lad (with help from Gromit) plus a screening of The Wrong Trousers with live orchestra.

**Thu 30 May 7.30pm**

**London Symphony Orchestra/Tilson Thomas**

The LSO's Conductor Laureate directs a vivid programme featuring John Cage's The Seasons and Bartók's Concerto for Orchestra, with Julia Fischer as soloist in Beethoven's Violin Concerto.

**Fri 31 May 6.30pm**

**Il Pomo d'Oro/Joyce DiDonato: Handel's Agrippina**

Agrippina is a woman on a mission: the stakes are love, death, and supreme power. Joyce DiDonato stars in Handel's first operatic masterpiece.

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.

LSO – Resident Orchestra

## **Art & Design**

### **Exhibitions**

**Until 26 Aug, across the Centre**

#### **AI: More than Human**

Life Rewired

Journey into the ever-evolving world of artificial intelligence in our highly interactive exhibition, that weaves together newly commissioned artworks, ground-breaking research projects and forgotten histories.

**30 May–1 Sep, Art Gallery**

#### **Lee Krasner: Living Colour**

This timely retrospective celebrates the work and life of Lee Krasner, a pioneer of Abstract Expressionism and a formidable artist.

### **Events**

**Sun 26 May, Location**

#### **The Artist and the Machine**

Life Rewired

A day of activities suitable for the entire family, including talks, hands-on demonstrations and more. Inspired by AI: More than Human, the programme explores whether technology directly impacts our creativity.

**Tue 7 May 7pm, Concert Hall****Architecture on Stage - Hans Kollhoff**

Hans Kollhoff's practice is characterised by a focus on the reconstruction of the European city. His key projects include Amsterdam's monumental Piraeus apartment building and Berlin's Daimler Chrysler high-rise building.

**Thu 30 May 7pm, Frobisher Auditorium 1****Architecture on Stage - Fala Atelier**

The celebrated Porto-based Fala Atelier works extensively on residential conversions and new builds. The practice joins us to discuss recent projects.

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

**Theatre & Dance****23 Apr–18 May, Venues vary****Fertility Fest**

Life Rewired

Performances and panel discussions from medical professionals, artists and the public provide a rare opportunity for an open conversation about fertility, infertility, reproductive science and modern families.

**From 27 Apr, Theatre**

**Avalanche: A Love Story by Julia Leigh**

Life Rewired

Maxine Peake stars in this adaptation of Julia Leigh's memoir, which follows the emotionally-powerful journey one woman takes through IVF treatment.

**22–25 May 7.45pm, Theatre**

**Pam Tanowitz/Kaija Saariaho/Brice Marden**

**Four Quartets**

TS Eliot's poem is transformed into an image-rich performance, combining dance, music and visual art with narration by Broadway star Kathleen Chalfant.

**30 May–1 Jun 7.45pm, Theatre**

**Serge Aimé Coulibaly**

**Kalakuta Republik**

An intoxicating dance piece that embodies the spirit of Fela Kuti through decadent movement and the sounds of jazz-infused Afrobeat.

**Four Quartets - Talk**

Discover more about the creation of Four Quartets at a special talk which goes behind the creative process. Head of Theatre Toni Racklin will be in conversation with Gideon Lester, Artistic Director for Theatre and Dance at Bard Fisher Center, which commissioned the work, at a special members-only event on 23 May. To join this exclusive discussion, and others like it, plus discounts, priority booking and more, join our Membership scheme at [barbican.org.uk/membership](http://barbican.org.uk/membership)

## **Contemporary Music**

All concerts take place in the Barbican Hall unless otherwise stated

**Thu 2 May 7.30pm**

### **Maravillas de Mali**

Formed from a group of Malian students who studied music in Havana, founding member, Boncana Maïga is joined by Mory Kanté to revive their mix of Latin American charangas and traditional West African sounds.

**Sat 4 May 8pm**

### **Antonio Sánchez: Birdman**

Showcasing his improvised score of intense, vigorous drumming, the jazz musician and composer performs the award-winning score to a live screening of the Oscar-winning Birdman.

**Sun 12 May 7.30pm, Milton Court**

### **Manana//Cuba x Jazz re:refreshed**

Born out of a shared passion for breaking the constraints of traditional genres, the two London promoters join forces in an evening featuring Yussef Dayes, Space Afrika, Ariwo's Hammadi Valdes and more.

**Sun 12 May 7.30pm**

### **Chilly Gonzales**

A double set from the master pianist, firstly performing from his Solo Piano album before being joined by Stella Le Page (Beau Corbeau) on cello and Joe Flory on drums to delve into his back catalogue.

**Thu 16 May 7.30pm, Milton Court**

**Erland Cooper**

Bringing the sounds of the Orkney Islands to concrete London, the producer and composer performs music from his Solan Goose record and his upcoming new album. A dreamy combination of piano, strings, electronics and bird calls.

**Wed 22 May 7.30pm**

**Saint Etienne: Tiger Bay**

**with the London Contemporary Orchestra**

Combining post-acid house beats with moving orchestration, the indie dance pioneers play their seminal album Tiger Bay with a full orchestra alongside songs from their back catalogue.

**Wed 29 May 8pm**

**The Milk Carton Kids**

The Grammy-award nominated indie-folk duo from Eagle Rock, California, perform their latest record, a collection of modern Americana songs exploring personal and political change.

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

## **Iconic album earns its orchestral stripes**

**25 years after its release, Saint Etienne will perform their landmark album Tiger Bay with full orchestra for the first time.**

1994 saw something of a left turn for Saint Etienne. With two critically-acclaimed albums under their belts, their trademark of using found sounds and samples was proving too costly to continue. So, they decamped to the Forest of Dean to create something new.

Tiger Bay was a ground-breaking mix of electro-folk and orchestral arrangement that is widely regarded as their greatest album.

The orchestration, written by David Whitaker (one of the unsung heroes of 1960s rock music, having worked with the Rolling Stones, Serge Gainsbourg, Marianne Faithfull and others) is as integral to the aesthetic of the album as Bob Stanley and Pete Wigg's sophisticated electronic hooks, and Sarah Cracknell's cut-through vocals.

When they play with the London Contemporary Orchestra, it will be the first time the band has played live with a full ensemble. And it's a prospect Stanley is relishing. 'Hearing an orchestra play something you've written is overwhelming, it sounds like it's coming alive,' he says.

That it's taken a quarter of a century to realise this dream is down to the changing nature of the music industry, suggests Stanley. 'Music business economics means

playing with an orchestra has become much more commonplace these days. When we released Tiger Bay in 1994, bands always lost money touring so no-one contemplated this sort of thing. Now, especially with the likes of the London Contemporary Orchestra, there's less of a barrier between classical or light music, and pop.'

**Saint Etienne: Tiger Bay  
with the London Contemporary Orchestra**

22 May

See p31 for details

**soon**

**5-8 Jun, Theatre**

**The Knight of the Burning Pestle**

The London Merchant, a drama about the betrothed families begins. But suddenly, from the audience, a grocer and his wife clamber onto the stage, explaining to the astonished actors that while they quite like the play, it could be a bit better – more exciting. Visual comedy, singing and dancing, and the appearance of a Knight are just the things to cheer the evening up. Cheek by Jowl unite with Moscow Pushkin Drama Theatre to show us why theatre should be for everyone, more than 400 years after Francis Beaumont wrote this outrageous comedy. Performed in Russian with English surtitles.

**27–29 Jun, Hall**

**The Cunning Little Vixen**

The full power of Janáček's most famous opera, written at the end of his life, is brought to full effect through this extraordinary semi-staging by maverick director Peter Sellars and the London Symphony Orchestra. Exploring the cyclical nature of life, it is wrought with the emotion of the composer's own tale of unrequited love, told through the story of a clever fox and her compatriots.

**9 Jul, Hall**

**The Trace of the Butterfly**

**A Tribute to Rim Banna**

A year after the death of Palestinian singer and activist Rim Banna, a line-up of musicians including singer-songwriter Tania Saleh, pianist Faraj Suleiman and MC Bu Kolthoum celebrate her life. Mixing pop, poetry and traditional Arabic sounds, Banna became a voice for peace and equality, collaborating with the likes of jazz pianist Bugge Wesseltoft, Norwegian choir Skruk and Arabic electronica collective Checkpoint 303 in a career spanning twelve records. This tribute will see re-orchestrated versions of her songs, new collaborations and moving intimate solos.

**12-30 Sep, Cinema**

**Anime's Human Machines**

Japanese animation has long embraced robots and artificial intelligence. Interestingly, it uses these themes to explore complex moral and social issues such as what it means to be human, the consequences of not caring for the ecosystem, our response to those who are different to us,

and short-termism. Through eight films, including Tetsuo The Iron Man, Ghost in the Shell, Summer Wars and Paprika, we will explore humanity's response to technological change. Part of Life Rewired

#### **4 Oct–19 Jan, Art Gallery**

#### **Into the Night: Cabarets and Clubs in Modern Art**

This landmark exhibition explores the electri-fying history of cabarets, cafés and clubs in modern art across the world. Spanning the 1880s to the 1960s, Into the Night celebrates the creativity of the spaces in which artists, performers, designers, musicians and writers congregated to push the boundaries of artistic expression. The exhibition offers insight into the immersive Cabaret Fledermaus in turn-of-the-century Vienna; the heady atmosphere of Berlin clubs in Weimar Germany; the pulsating energy of the jazz scene in Harlem, New York; the vibrant context of the Mbari clubs in 1960s Nigeria; and more.

**always**

#### **Explore Life Rewired through filmmakers' lenses**

**What does our year-long season Life Rewired mean to you? We asked twelve filmmakers to respond to this question with a short film.** The results are a fascinating mix of documentary, animation and narrative shorts covering themes including ageing, technology and food, relationships, connectivity, online communities and gaming.

Enter Gary Dumbill's strange-yet-familiar animated world in *Uncanny Valley*, or explore what it means if you can live forever, but don't want to, in the short by Ollie Wolf. The Doc Collective meet Saskia Hendriks, the scientist on the frontline of the most radical revision in reproduction technology – the creation of human sperm and eggs using ordinary skin cells.

Forthcoming shorts include a look at one of the last communities in Britain without the internet, and meet transhumans – people who're enhancing their own bodies with super-human senses.

You can see the Life Rewired Shorts on our YouTube channel, where each month a new film will be released, and in the Life Rewired Hub on Level G.

## **Discover Sicilian wine**

Find out about the wines of Sicily in a two-month season celebrating the island's oenological diversity. We have invited the Rapitalà vineyard, one of the most prestigious wineries, to share some of their delicious wines with us, all available at our modern Italian restaurant, Osteria. We will be serving specially-created dinners, matching the distinctive flavours of the wines with food that evokes the Italian Mediterranean island.

## **My Barbican: Martha Pailing**

**The Barbican host shares her unique perspective on parts of the Centre you may not have noticed.**

### **The foyers of Auditorium 2**

Between late morning and early afternoon, the sun comes through the shutters and drapes, casting huge shadows across the carpet. It forms a stretched pattern display. This space normally has an office-type feel but these hours of leaked light are quite striking.

### **Over the walkway to St Giles Cripplegate**

There's a few benches that overlook the lake and you can see the Barbican from a different perspective (quite literally) every single layer of it: a vast, all-encompassing building. Actually, after spending many an hour both inside and out, it doesn't really feel that 'brutal' at all.

### **The empty theatre after a performance**

Once the show has ended and the audience have left, the Iron Curtain is brought in. From above and below, its mouth envelops the stage and its set. The Iron Curtain largely exists as a safety mechanism but there's something satisfyingly final about its presence. Sometimes years of rehearsals, weeks of shows and thousands of spectators fly past and 50 tonnes of iron closing in is, unsurprisingly, an apt end to the night.

## **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.

#### **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.

#### **Behind a Façade of Order**

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.

#### **INSULAE (Of the Island)** Ends 5 May

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

## Unclaimed Ends 3 May

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.

Pick up a Level G map from the Advance Ticket Desk

## Calendar - May 2019

<b>Wed 1</b>	<b>event</b>	<b>venue</b>	<b>tickets</b>	<b>p</b>
11am	Unclaimed	Level G	Free	27
1.30pm	Fertility Fest: Race Religion and Reproduction	The Pit	Free	28
6pm	Fertility Fest: The Big Fertility Questions	The Pit	£10*	28
7.30pm	London Symphony Orchestra/Rattle	Hall	£16-56*	21
7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29
<b>Thu 2</b>				
11am	Unclaimed	Level G	Free	27
7pm	Fertility Fest: Fertility Freedom Scratch Night	The Pit	£5*	28
7.30pm	Las Maravillas de Mali	Hall	£20-30*	30
7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29

**Fri 3**

10am	Fertility Fest: Big Fat Festival Day	The Pit	£20*	28
11am	Unclaimed	Level G	Free	27
7.30pm	BBC Symphony Orchestra/Oramo	Hall	£12-40*	21
7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29

**Sat 4**

11am	Family Film Club	Cinema 2	£3.50*	20
11.30am	Fertility Fest: To Parent or not to parent	The Pit	£10*	28
1.15pm	Fertility Fest: Egg Freezing	The Pit	£10*	28
2.30pm & 7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29
3pm	Fertility Fest: Solo Motherhood	The Pit	£10*	28
8pm	Antonio Sanchez: Birdman	Hall	£20-30*	30

**Sun 5**

11am	Unclaimed	Level G	Free	27
11am	Fertility Fest: The Gift	The Pit	£10*	28
3pm	Avalanche: A Love Story	Theatre	£16-60*	29
7pm	London Symphony Orchestra/Berlioz 150	Hall	£16-56*	22

**Tue 7**

6.15pm	Science on Screen: Whiplash + presentation	Cinema 2	£10.50*	17
7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29

**Wed 8**

6.25pm	Adrian Wootton's Hollywood Legends: Barbra Streisand	Cinema 2	£9	17
7.30pm	London Symphony Orchestra/Rattle	Hall	£16-56*	22
7.30pm	Measha Breuggergosman in recital	Milton Court	£15-30*	22
7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29
8.10pm	Funny Girl + introduction	Cinema 3	£12*	17

**Thu 9**

2pm	Afternoon Arts: An Ideal Husband	Cinema 2	£10.50*	19
6.20pm	Giraffes on Horseback Salad with a side of Animal Crackers	Cinema 2	£13.50*	17
7.30pm	London Schools Symphony Orchestra: Fate	Hall	£9-26*	22

7.45pm	Avalanche: A Love Story – captioned performance	Theatre	£16-60*	29
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**Fri 10**

7pm	The Gold Medal	Hall		22
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7.30pm	BBC Singers: Israel in Egypt	Milton Court	£12-25*	23
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7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29
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**Sat 11**

11am	Family Film Club	Cinema 2	£3.50*	20
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2.30pm & 7.45pm	Avalanche: A Love Story	Theatre	£16-60*	29
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5pm	Met Opera Live in HD: Dialogues des Carmélites	Cinema 1	£37*	19
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7.30pm	BBC Symphony Orchestra & Chorus/Carneiro	Hall	£12-40*	23
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**Sun 12**

3pm	Avalanche: A Love Story	Theatre	£16-60*	29
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3.50pm	Salvador Dalí: In Search of Immortality	Cinema 3	£10.50*	18
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7.30pm	Manana//Cuba x Jazz re:freshed	Milton Court	£20*	30
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7.30pm	Chilly Gonzales	Hall	£25-39.50*	30
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**Tue 14**

7pm	NT Live: All My Sons	Cinema 1	£20*	19
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**Wed 15**

7.30pm	BBC Symphony Orchestra/Robertson	Hall	£12–40*	23
7.15pm	Royal Opera House Live: Within the Golden Hour	Cinema 2	£21*	19

**Thu 16**

10am–9pm	AI: More than Human	The Curve	£17*	27
7.30pm	Benjamin Grosvenor in recital	Hall	£15–40*	23
7.30pm	Erland Cooper	Milton Court	£20	31

**Fri 17**

10am–9pm	AI: More than Human	The Curve	£17*	27
12.30pm	LSO Discovery: Free Friday Lunchtime Concert	LSO St Luke's	Free	23

**Sat 18**

10am–6pm	AI: More than Human	The Curve	£15*	27
11am	Family Film Club	Cinema 2	Free	20
12pm onwards	Sound Unbound	Culture Mile	Free	24

**Sun 19**

10am–6pm	AI: More than Human	The Curve	£15*	27
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12pm onwards	Sound Unbound	Culture Mile	Free	24
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**Mon 20**

10am– 6pm	AI: More than Human	The Curve	£15*	27
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7.30pm	Magdalena Kožená and Yefim Bronfman in recital	Hall	£15–45*	24
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**Tue 21**

10am– 6pm	AI: More than Human	The Curve	£15*	27
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6.30pm	Architecture on Film: Agnès Varda Triple Bill	Cinema 1	£12*	18
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7.30pm	Britten Sinfonia/Adès: Beethoven Symphony Cycle	Hall	£15–35*	24
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**Wed 22**

10am– 6pm	AI: More than Human	The Curve	£15*	27
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7.30pm	Saint Etienne: Tiger Bay	Hall	£25-40*	31
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7.45pm	Four Quartets	Theatre	£25-45*	29
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**Thu 23**

10am– 9pm	AI: More than Human	The Curve	£15*	27
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2pm	Afternoon Arts: Exhibition on Screen – Renoir	Cinema 2	£10.50*	20
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7pm	Bebop New York: Shadows	Cinema 3	£12*	18
7.45pm	Four Quartets	Theatre	£25-45*	29
8pm	Lasso: Lagrime di San Pietro	Hall	£15-45*	24
<b>Fri 24</b>				
10am- 9pm	AI: More than Human	The Curve	£15*	27
7.30pm	BBC Symphony Orchestra/Oramo	Hall	£12-40*	25
7.45pm	Four Quartets - captioned performance	Theatre	£25-45*	29
<b>Sat 25</b>				
10am- 6pm	AI: More than Human	The Curve	£17*	27
11am	Family Film Club	Cinema 2	£3.50*	20
7.30pm	Orchestra of Santa Cecilia/Sir Antonio Pappano	Hall	£15-55*	25
7.45pm	Four Quartets	Theatre	£25-45*	29
<b>Sun 26</b>				
10am- 6pm	AI: More than Human	The Curve	£17*	27
7.30pm	Benjamin Grosvenor with the Doric Quartet	Milton Court	£15-30*	25
7.30pm	Britten Sinfonia/Adès: Beethoven Symphony Cycle	Hall	£15-35*	25

**Mon 27**

12pm– 6pm	AI: More than Human	The Curve	£17*	27
1pm & 4pm	Wallace and Gromit's Musical Marvels	Hall	£16–28*	26

**Tue 28**

10am– 6pm	AI: More than Human	The Curve	£15*	27
7pm	Bebop New York: Stan Brackage	Cinema 3	£12*	18

**Wed 29**

10am– 6pm	AI: More than Human	The Curve	£15*	27
8pm	The Milk Carton Kids	Hall	£20-25*	31

**Thu 30**

10am– 9pm	Lee Krasner: Living Colour	Art Gallery	£15-17	27
10am– 9pm	AI: More than Human	The Curve	£15*	27
7pm	Architecture on Stage: Fala Atelier	Frobisher Auditorium1	£15*	28
7.30pm	London Symphony Orchestra/Tilson Thomas	Hall	£16–56*	26
7.45pm	Kalakuta Republik	Theatre	£28*	29

**Fri 31**

10am– 9pm	AI: More than Human	The Curve	£15*	27
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6.30pm	Il Pomo d'Oro/Joyce DiDonato: Handel's Agrippina	Hall	£15-75*	26
7.45pm	Kalakuta Republik	Theatre	£28*	29

\*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

### **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

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### **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)