

barbican

jun 19

Hello!

The Cunning Little Vixen is often considered a children's opera because of its cast of animals. But, as director Peter Sellars explains, there's another side to one of the most famous of Janáček's compositions. Discover a new way to look at the work on page 2.

Also this month we examine the impact of an over-looked group of French filmmakers. Often overshadowed by the more famous New Wave movement, they nevertheless made a significant contribution to the artform (page 3).

Nick Cave will give fans his perspective on life as a musician at a special concert which sees him answer questions from the audience as well as performing. What can we expect? Find out on page 11.

See the Barbican through the eyes of photographer Mark Allan who, through his regular photographing of our concerts, has a singular view of the Centre that others don't get (page 1).

American painter Lee Krasner was a master of colour, as our landmark exhibition – the first retrospective of her work in Europe for 50 years – shows. Go behind the works that show her understanding of colour with Exhibition Assistant Charlotte Flint on pages 5-6.

June's programme is packed with ways to get a different perspective on artists you thought you knew, or to discover those you don't. Read on to find out more.

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My Barbican: Mark Allan

The music photographer, whose exhibition is in the Library and has shot hundreds of our shows over the years, shares his unique view of the Centre.



Staircase by the Hall

Some of my favourite places are where you can see the beautiful features in the Barbican, such as at the bottom of the staircase leading to the Hall. If you look upwards you can see the concrete ceilings with rainbow-like colour effects, or installations in the walkways.



Walkway by the Lake

Another place I like is the walkway from the Centre to St Giles Cripplegate, where you can see the square and Lake behind the Barbican, a vista of green and brutalist architecture. (Pictured: Nils Frahm on the walkway overlooking the lake).



Photography booth

One place I spend a great amount of time is in the booth at the back of the stage. There are multiple booths for all the different technical tasks that go on during a performance such as radio continuity commentary, surtitling, slide shows or – in my case – photography. Here you get to see, hear and photograph the entire show with no interruptions. It can be strangely relaxing, even while concentrating on the imagery.



The Art Gallery

I am often inspired by the art gallery – I find its mixture of white walls and concrete immensely pleasing. It is a great setting for both art and performance.

It's Not (Only) Rock n Roll

The Music Photography of Mark Allan
Until 29 Jun
Barbican Library

Janáček's heart-breaking swan song

The Cunning Little Vixen is often regarded as a children's opera because of its cast of animals and fable-like story. But, as in nature, there's a darker side to Czech composer Leoš Janáček's masterpiece, says director Peter Sellars.



Peter Sellars © Ruth Walz

When he first encountered the serialised novella *Vixen Sharp Ears* in his local Brno paper in 1920, Janáček saw parallels with his own personal situation. Not only approaching the end of his life (he died four years after it premiered), he was also struggling to cope

with his unrequited love for a much younger, married, woman.

So, while Rudolf Těsnohládek's story ends as all good comedies do, with the cunning fox outwitting the humans and escaping, Janáček's 70 years' experience had taught him that life isn't that neat.

Yet, despite the tragic ending he wrote into the opera, it still has a hopeful feel about it, says Sellars: 'It's about the power of life to continue, that inextinguishable life-force that continues even when you think you've snuffed it out.'

For the acclaimed director, who teams up with Sir Simon Rattle and the LSO again for their third collaboration at the Barbican, 'The message of sheer joyous life force in the orchestral parts is incredible. But being an animal is not just fun all day. To be an animal is to be frightened every second that something will come and eat you. There's incredible tension moving under the surface of this material. You can hear that nature is a beautiful place but it's not a happy place – we're all here to make a sacrifice: your death means the life of another creature, you give your life so another creature can live, that's the cycle of nature.'

Because of this, he says, he has 'a problem' with cartoon versions of *The Cunning Little Vixen* – the music doesn't match a cartoon. He decries the 'Disney-fication' of the work, because in the music there's 'so much longing and an old man looking for love'.

'All the pain of his personal life is in this music – the idea that love isn't just this lovely innocent thing, it's dangerous. There's a lot of anguish in it.'

'It's a piece that has a poignancy and is full of the difficulty of ageing, which is put forward with an honesty that's almost unbearable.'

For Rattle, *The Cunning Little Vixen* is equally powerful and moving. He says it's one of his favourite pieces of music because it has a very personal meaning to him. 'It's the piece that made me want to become an opera conductor,' explains the LSO Music Director, 'and still one of the pieces that reduces me to tears more easily than any other.'

The Cunning Little Vixen

27 & 29 Jun

See page 10 for details

Dark comedy asks who's really controlling the story?

A play within a play that showcases a world where everyone can be famous and anyone can write the story, *The Knight of the Burning Pestle* remains as relevant today as it was when Francis Beaumont penned it in 1607. Cheek by Jowl reunite with the renowned Moscow Pushkin Drama Theatre to perform this subversive comedy. In Russian with English surtitles.

The Knight of the Burning Pestle

5–8 Jun

See page 12 for details



Image © Johan Persson

After The Wave



French cinema is dominated by the New Wave movement. But the directors that came immediately after were radical in their approach. Cinema Curator Tamara Anderson explains why this group of often-overlooked filmmakers were so important.

'We had the misfortune to come after the New Wave,' director Jacques Doillon confided to the *New Yorker* in 2015. 'Because of the New Wave, we remained marginal.' Starting around 1958, the Nouvelle Vague rolled in and rolled out over the course of roughly a decade. In that time, it made France the hottest of world cinema hotspots, its filmmaking a by-word for everything that was new and exciting.

Not, then, an easy act to follow, particularly as its figurehead directors did not disappear – they continued working for decades to come, dominating the cinematic landscape.

For this reason, the generation of exciting French filmmakers who emerged in the wake of the Nouvelle Vague have been somewhat overlooked, at least abroad. It is these names Barbican Cinema celebrates this summer, with an eight-part season, *After the Wave*.

In France, the stature of these directors is not in doubt. They are the subject of retrospectives; those still alive continue to make and release films in cinemas. Subsequent generations of directors from Claire Denis and Olivier Assayas down to Mia Hansen-Løve and Katell Quillévéré have cited them as key influences, rating them above even Truffaut and Godard.

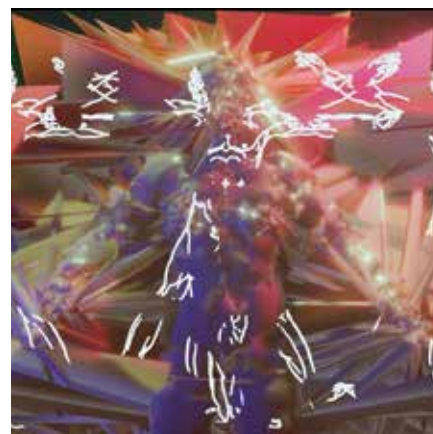
But in the Anglosphere beyond, fewer people have heard of them – though when they do, they inspire similar levels of devotion. In an interview, Wes Anderson urges readers to seek out and watch everything by Maurice Pialat, and Jim Jarmusch is known to have a photo of Jean Eustache on his writing desk at home.

Part of the problem has been availability: even today, these films are not so easy to see either online, on DVD, or on the big screen. This is just one reason our season is so special. 'These films offer all kinds of pleasures,' says season curator Tamara Anderson. 'There is an interest in protagonists from modest, regional backgrounds. And in women – not as things to be gazed at; in women's experience of work, friendship and sexuality.'

And there is the fun to be had in spotting well-known actors at the start of their careers: a fresh-faced Isabelle Huppert, Gérard Depardieu when he was still young and slim. Anderson concludes: 'There's a strong chance there's a film in here that'll be your cinephile discovery of 2019.'

After the Wave: Young French Cinema in the 1970s

6 Jun–25 Jul, Cinema 3
See page 7 for details



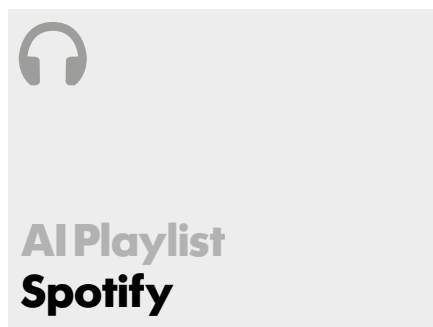
Creative technology

How technology can enhance creativity is being explored by a group of eight young artists from multiple disciplines, in a new project called *Design Yourself*.

Led by artist and curator Antonio Roberts, the group is working with guest artists to produce a series of short art films that unite their different art forms.

They are considering things such as how technology is changing how we connect and giving us new languages, such as emojis. The group is also looking at cyborgs, in particular the work of artist Moon Ribas, who has implanted an online seismic sensor in her elbow so she can feel earthquakes through vibrations, and is using this to inspire her work.

See the results of their work at barbican.org.uk/designyourself



Can a computer create its own score? Will bots replace DJs? Open your ears to music created using artificial intelligence to shape, enhance or inspire their output in our Spotify playlist, inspired by our major summer exhibition *AI: More than Human*

'Visconti was a master not only of film but theatre too'

Acclaimed avant-garde director Ivo van Hove has a reputation for adapting films for the stage – in particular the work of Italian filmmaker Luchino Visconti. He explains why he's so drawn to this work.

Ivo van Hove never wanted to direct a play about the Second World War. Born in 1958 he says he never had a close personal connection to the conflict, and his parents were not directly affected by it. But the screenplay for Luchino Visconti's 1969 film *The Damned* changed all that.

'When I read it, I was really shocked by the big theme that comes through: the link between the world of industry (where people earn a lot of money) and its close ties to the political world,' he says.

The parallels with today's society resonated with the renowned director. This is part of Visconti's attraction for van Hove – the ability to draw out universal themes that remain relevant decades later.

Centring on a debauched and corrupt family of German industrialists during Nazi rule, *The Damned* (*Les Damnés*) savagely depicts the disintegration of a society.

'Even the grandfather in *The Damned*, who hates Hitler so much he can't even bring himself to say his name, decides to go along with the Nazis for the sake of his business,' says the Belgian-born director. 'That idea of connecting yourself to a despicable ideological regime just because of money is something we can see today all over the world.'

Since he took the top job at Internationaal Theater Amsterdam (formerly Toneelgroep Amsterdam) in 2001, van Hove has established a reputation not only for adapting movies, but for groundbreaking theatre.

This is the fourth Visconti film he has adapted for the stage, and one of many movie adaptations he and partner, set designer Jan Versweyveld, have staged over the past 20 years.

'Visconti was a master of not only directing movies, but directing theatre and opera too,' says van Hove, whose other adaptations include *Obsession* with Jude Law at the Barbican in 2017. 'What draws me to his work is he always has to say something in his movies. Every one of them is a statement.'

'His four movies that I've adapted for the stage have many differences, but they always talk about something that's very important for a society. For example, *Rocco and his Brothers* (1960) [adapted by van Hove in 2008] is a story



Image © Jan Versweyveld - Coll. Comédie-Française

about migration. It tells the story of a family moving from the poor south of Italy to the rich city of Milan, but you see all the issues of today's discussion of migration reflected in the story.'

In *The Damned*, van Hove saw a number of themes that he felt resonated with today's world, in particular, a strong message about young people.

'The two young men in it, Martin and Günther, start off being completely apolitical. Martin just wants to be himself and Günther is into art, which his father hates. They both gradually develop into extreme right wing fascists – not for ideological reasons but for highly personal reasons: Martin because he wants revenge on his mother, and Günther because he wants to avenge his father.'

He says this gives it not only a very contemporary feel, but also harks back to much older literature. 'When you look at it, this story is a bit like a Greek tragedy, and the mother is clearly inspired by Lady Macbeth, so I feel it's about much more than the Second World War. Visconti places it in a universal context by using these mythical themes.'

Adapting film scripts for the stage is no easy task. You can't do things on stage that you can in movies. This creative and artistic challenge is a big draw for van Hove, who says, 'You have to be inventive to build the world on a stage. It's a team effort – costume, set design and music all come together to create it.'

For this production, he is working with the renowned Comédie-Française – the longest-running theatre in the world. The company's return to the UK after an absence of 19 years has been long-awaited, and is being celebrated with a film season at the Institut français, when it will be screening productions live from Paris.

For van Hove, working with the ensemble was 'one of the best experiences of my life,' he says, adding, 'This was the first time I had ever worked with them and it was like I was coming home.'

The Damned (Les Damnés)

19–25 Jun

See page 12 for details

Four paintings that show Lee Krasner's relationship with colour

'Colour... bugs me and I bug it,' Lee Krasner said. Over the course of five decades, the pioneering abstract expressionist found that her approach to colour changed as her style evolved. Our landmark exhibition – the first retrospective of her work in Europe for 50 years – shows in fascinating detail the breadth of her art. Here, Exhibition Assistant Charlotte Flint discusses a number of paintings that showcase her innate ability as a colourist.



Lee Krasner, *Shattered Colour*, 1947, Courtesy: Guild Hall Museum, East Hampton, NY. © The Pollock-Krasner Foundation. Photo credit: Gary Mamay.

In 1945, Krasner and her husband Jackson Pollock moved from New York to Springs, Long Island. Leaving the city, Krasner immersed herself in her new idyllic environment and was greatly inspired by the bright colours found in nature, explaining: 'In 1946 what I call my "Little Image" began breaking through this gray matter of mine.'



Lee Krasner, *Blue Level*, 1955, Private Collection. © The Pollock-Krasner Foundation. Photograph by Diego Flores.

Krasner worked across a wide range of mediums and made a series of radical collages in the early 1950s. Presented in an exhibition at the Stable Gallery in New York in 1955, the show was a critical success with Clement Greenberg later heralding it as 'a major addition to the American art scene of that era'. Stuart Preston, a critic from the *New York Times*, described the exhibition as a 'dense jungle of exotic shape and color', referring to the raucous fuchsia, blue and orange hues and the blooming biomorphic shapes that jostled for the viewer's attention.



Lee Krasner, *Combat*, 1965, National Gallery of Victoria, Melbourne. © The Pollock-Krasner Foundation. Image courtesy of Copyright Agency, 2018.

After a period of working with a more muted palette, the 1960s saw colour explode back into Krasner's work with her monumental 'Primary Series'. *Combat* (1965) marks a new interest for Krasner in dissonant hues; the fierce combination of crimson and orange demonstrating an experimental relationship to colour shared with few other painters. The title could connect to this wrestling with paint, and to the two colours which violently combat across the canvas.



Lee Krasner painting *Portrait in Green* in her studio in Springs, 1969. Photograph by Mark Patiky.

Krasner had a reputation as a 'good noisy colourist', and her relationship with different colours played a significant role in her artistic practice – she explained: 'Let us assume I want to paint a blue picture. But instead the picture comes out alizarin or yellow. This is really the aspect of painting which interests me the most. Naturally, if I pick up a tube of blue paint, the painting will be blue, but that is not what interests me in a painting. Then I would be forcing it. The mystery in painting which I try to stay with, is the alizarin which comes out.'

Lee Krasner: Living Colour

Until 1 Sep

See page 13 for details

New releases

From Fri 7 Jun **Gloria Bell¹⁵**

Julianne Moore stars in Sebastián Lelio's English-language remake of his brilliant *Gloria*, the story of a middle-aged divorcee living her best life on the dancefloor.

From Fri 7 Jun **Late Night[#]**

Emma Thompson stars as a legendary late-night talk show host whose world is turned upside down when she hires her only female staff writer (Mindy Kaling).

From Fri 14 Jun **We the Animals[#]**

In Jeremiah Zagar's debut, three boys tear through their childhood in the midst of their young parents' volatile love that makes and unmakes the family many times over.

From Fri 21 Jun **Toy Story 4[#]**

Buzz Lightyear, Woody, Jessie and the gang are back for the next instalment of Pixar's immensely popular chronicles of the secret life of toys.

From Fri 28 Jun **Yesterday[#]**

Danny Boyle and Richard Curtis team up for a sure-fire summer hit. Jack wakes up to discover no one has ever heard of the Beatles, leading to his own rise to superstardom.



Gloria Bell

Special events and seasons

4–25 Jun, Cinema 1 & 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.

6 Jun–25 Jul, Cinema 2 & 3 **After the Wave**

While the directors of the Nouvelle Vague dominated French cinema in the 1970s, a younger, radical generation of filmmakers emerged in their wake – this season shows their work.

Sun 9 Jun 3pm Cinema 1 **Early Japanese Animation + live accompaniment by Guildhall Musicians**

Silent Film and Live Music

A compilation of early Japanese animation with live music accompaniment by composers and musicians of Guildhall School's Electronic Music Studio.

Fri 14 Jun 6.30pm, Cinema 2 **A Moon for My Father[#] + ScreenTalk with directors Mania Akbari and Douglas White**

We're pleased to host filmmaker Mania Akbari and her partner, sculptor Douglas White, to talk about their new film. A personal exploration of aspects of their lives together, it features filmed correspondence, archival footage and family photographs.

Sat 15 Jun 2pm, Cinema 1 **Barbican Archive Mixtape**

In celebration of the Barbican Estate's 50th anniversary, the Barbican Archive Mixtape tells the story of the Barbican on screen in a cut-and-paste journey through rare archive television, film and artists moving image.

Mon 17 Jun 6.30pm Cinema 2 **Unsettling^{15*} + ScreenTalk with director Iris Zaki**

Grierson Award-winner Iris Zaki joins us to discuss her documentary, in which she sets up a pop-up film studio in an Israeli settlement on the West Bank. A fresh cinematic insight into the long-lasting Israeli-Palestinian conflict.



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

Details of prices are available online
Barbican Members receive 20% off, Business Members receive 25% off
Join Young Barbican and get tickets to new releases for just £5

Tue 18 Jun 6.20pm, Cinema 2
AlphaGo[#] + presentation
by Thore Graepel

Science on Screen

In 2016, the worlds of the ancient Chinese game of Go and artificial intelligence collided in South Korea, as a legendary Go master took on an AI challenger. Thore Graepel presents the inside story.

21-25 Jun, Cinema 2 & 3
London Indian Film Festival:
Film, Power and Politics

Bagri Foundation London Indian Film Festival returns for its 10th anniversary with a handful of highly topical, independent films exploring the rapidly changing politics of South Asia.

Event Cinema

Wed 5 Jun 7pm, Cinema 3
The Taming of the Shrew^{12A}

RSC Live

Justin Audibert (*Snow in Midsummer*) turns Shakespeare's fierce, energetic comedy of gender and materialism on its head to offer a fresh perspective on its portrayal of hierarchy and power.

Thu 6 Jun 2pm, Cinema 2
The Australian Ballet:
Spartacus^{PG}

Afternoon Arts

Charting the journey of a man finding passionate love, his mission and freedom, the ballet showcases the company at their spirited and athletic best.

Tue 11 Jun 7.15pm, Cinema 2
Romeo and Juliet^{12A}

Royal Opera House Live

Shakespeare's star-crossed lovers encounter passion and tragedy in Kenneth MacMillan's 20th-century ballet masterpiece.

Sun 16 Jun 3.30pm, Cinema 3
All About Eve^{12A}

NT Encore

Ivo van Hove's staging of the classic Hollywood tale sees Gillian Anderson star as Margo Channing with Lily James as golden girl Eve.

Thu 20 Jun 2pm, Cinema 2
Exhibition on Screen:
Van Gogh and Japan[#]

Afternoon Arts

This film explores the importance of Van Gogh's study of Japan to the painter's work, revealing how the remarkable heritage affected him and made him the artist we know today.

Thu 20 Jun 7.20pm, Cinema 2
The Merry Wives of Windsor^{12A}

Live from Shakespeare's Globe

Double-meanings, disguises and dirty laundry abound as Sir John Falstaff sets about improving his financial situation by wooing Mistress Page and Mistress Ford.

Thu 27 Jun 7pm, Cinema 2
Small Island^{12A}

NT Live

Andrea Levy's Orange Prize-winning novel *Small Island* comes to life in an epic new theatre adaptation, following the journey from Jamaica to Britain, through the Second World War to 1948.

Sun 30 Jun 5.30pm, Cinema 3
Glyndebourne: Cinderella[#]

A brand new production directed by critically-acclaimed actor and director Fiona Shaw (*Harry Potter*, *Killing Eve*), the classic Cinderella story is told with composer Massenet's sensuous and lavish score. Glyndebourne favourite and international star Danielle de Niese plays the titular role.

Families

Every Saturday 11am, Cinema 2
Family Film Club

In June, FFC complements the Beasts of London exhibition held at the Museum of London, with animals running wild in urban adventures. Come to our weekly Show and Tell introductions and our 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

Access

Relaxed Screenings

One Friday afternoon and Tuesday evening 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 full programme information, including artist line ups, please visit barbican.org.uk

Full details of prices are available online
 Barbican Members and Business Members enjoy discounts on selected events
 Join Young Barbican and get tickets for selected events for just £5, £10 or £15

Classical Music

Sat 1 Jun 2.30pm

LSO Family Concert: What Do You Do With an Idea?

The LSO and composer-presenter Paul Rissmann tell the story of one child's brilliant idea, which grows and grows until one day something amazing happens.

Suitable for ages 7–12.

Sat 1 Jun 7.30pm, Milton Court

Il Pomo d'Oro/Edgar Moreau

Exuberant Baroque and Classical cello concertos with young French cellist Edgar Moreau are framed by orchestral music bursting with pageantry, invention and joy.

Sun 2 Jun 10am–5pm, Barbican Hall and LSO St Luke's

LSO Discovery Day: Charles Ives

Watch an LSO rehearsal with Michael Tilson Thomas, followed by an afternoon discovering Charles Ives's music, with discussion and live chamber music performances.

Sun 2 Jun 7pm

London Symphony Orchestra: Daniil Trifonov Artist Portrait

Daniil Trifonov takes on Beethoven's mighty *Emperor* Concerto as part of his LSO Artist Portrait series, in a concert conducted by Michael Tilson Thomas with Charles Ives's *New England Holidays*.

Mon 3 Jun 7.30pm

Murray Perahia in recital

'When Perahia is at his best, one can only wonder at the polish and luminous beauty of his playing' (*Guardian*). This recital including works by J S Bach, Beethoven and Chopin will no doubt leave you listening in wonder.

3–10 Jun 7pm, Milton Court Theatre

Handel's Aminta e Fillide & Blow's Venus and Adonis

Guildhall School's award-winning Opera department presents a double bill of early operatic works exploring romantic love: pursuit and passion, happiness and heartbreak.

Thu 6 Jun 7.30pm

LSO Discovery Showcase: One Night, One Thousand and One Stories

The London Symphony Orchestra are joined by LSO Discovery choirs and ensembles to perform re-imaginings of Rimsky-Korsakov's *Scheherazade* in this showcase conducted by rising star Elim Chan.

Sat 8 Jun 7.30pm

Britten Sinfonia/Opera Rara: Donizetti's Il Paria

A rare chance to hear *Il Paria*, one of Donizetti's most innovative and daring scores, conducted by Sir Mark Elder and featuring acclaimed Russian coloratura soprano Albina Shagimuratova.

Sun 9 Jun 7pm

London Symphony Orchestra/ Alice Sara Ott

With pianist Alice Sara Ott as the soloist in Tchaikovsky and Elim Chan conducting Rimsky-Korsakov, two artists making waves in music join forces for sumptuous Romantic masterpieces and a world premiere by Liam Mattison.

Mon 10 Jun 7.30pm

LSO Artist Portrait: Daniil Trifonov in recital

Described by *The Times* as 'the most astounding young pianist of our age', Trifonov plays Beethoven's lush Sonata No 18 in E-flat major and Prokofiev's fiercely challenging Sonata No 8.

Fri 14 Jun 7.30pm

Collegium Vocale Gent: Bach's Mass in B minor

For many, there's no mightier spiritual or artistic challenge than Bach's mother of all Mass settings – and few are better equipped to tackle it better than Philippe Herreweghe's pioneering ensemble.

Sun 16 Jun 7pm

London Symphony Orchestra: Daniil Trifonov Artist Portrait

Burning passion and cool introspection meet head-on in this concert featuring works by Beethoven and Berlioz, and Shostakovich's energetic Concerto No 1 for piano, trumpet and strings.

Thu 20 Jun 7.30pm

London Symphony Orchestra/ Guildhall Musicians

Sir Simon Rattle gathers a gargantuan orchestra of LSO and Guildhall School musicians for a rousing concert of classics by Vaughan Williams and Grainger, crowned with Bruckner's Fourth Symphony.



Visit our website for full programme information, including concerts from the Barbican Presents series, London Symphony Orchestra and our other associate orchestras, or contact the Box Office to be posted our current Classical Music brochure.



Resident
Orchestra



Alice Sara Ott © Jonas Becker

Fri 21 Jun 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 LSO Musicians.

Free event

Sun 23 Jun 10am & 11.30am, LSO St Luke's

LSO Discovery: Storytelling

LSO musicians retell the story *Elmer's Walk* through music – dance and sing your way through the concert as the instruments bring the tale to life.

Suitable for under-5s

27 & 29 Jun 7.30pm

The Cunning Little Vixen

Sir Simon Rattle, the LSO and director Peter Sellars bring together a new semi-staged production of Janáček's opera, with soprano Lucy Crowe in the title role.



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Contemporary Music

All concerts take place in the Barbican Hall unless otherwise stated

Fri 7 Jun 8pm

Topic Records 80th Anniversary

Celebrating the world's oldest independent record label, featuring artists from across the label's history, including Eliza Carthy, Martin Carthy, Olivia Chaney and more.

Thu 13 Jun 7.30pm

Andrew Bird

Combining whistling, improvisation and violin-looping with his signature tenor voice, Bird plays his influential tracks and explores the current state of cultural affairs with songs from his new album *My Finest Work Yet*.

Mon 17 Jun 8pm

Milton Nascimento

Fusing jazz with Latin-American and African influenced folk, one of Brazil's greatest stars demonstrates his melodic guitar-playing and astonishing vocal range.

Wed 19 Jun 8pm

Conversations with Nick Cave

Described as 'an exercise in connectivity', the iconic musician brings his intimate Q&A-style show to London, interspersed with some of his most cherished songs.

Four things we've learned from Nick Cave's latest tour

The prodigious polymath has opened himself up to be grilled by fans in a series of candid 'in conversation' sessions, including solo piano performances of his extensive back catalogue. Here's some of the things we've learned so far (with no plot spoilers).

He's incredibly honest

Cave has been asked questions ranging from the bizarre to the personal and answered most of them. He's clearly prepared himself for talking about the death of his son, and responds with heart-breaking openness. There's also deep dives into the creative process and the thrill he gets out of it, as well as memories from the road and tales of collaborators and former members of the Bad Seeds and The Birthday Party.

Sometimes he uses his music to answer questions

Asked about the meaning of 'Avalanche' at one event, Cave responded, 'I like it because it's dark and incomprehensible. The big problem with most songs is that the meaning is too clear. I can play it if you like?' He then played the Leonard Cohen track to the audience member's delight.

While he enjoys the Q&A format, he also finds it 'terrifying'

'With live performance the terror of standing in front of people...is incredibly addictive,' he told an audience in Sydney. 'But I grew to have a certain control over the outcome. These conversation events have brought back the terror. Because I don't really know what I'm doing.'

It's intimate

The whole evening of conversation and music feels more like a heart-to-heart with a friend. Except the friend is Nick Cave. It's not often you can say that.

Conversations with Nick Cave

19 Jun

See above for details



Image © David D Barajas



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Theatre & Dance

30 May–1 Jun 7.45pm, Theatre

Serge Aimé Coulibaly Kalakuta Republik

An intoxicating dance piece inspired by political activist Fela Kuti. Immerse yourself in dizzying movement, revolutionary ideas and the sounds of jazz-infused Afrobeat.

5–8 Jun, Theatre

Cheek by Jowl/Moscow Pushkin Drama Theatre The Knight of the Burning Pestle

Francis Beaumont's outrageous comedy is updated by Declan Donnellan and Nick Ormerod to prove its relevance in a modern world where everyone can be famous and anyone can write the story.

8–9 Jun 10.30am

Weekend Lab: Cheek by Jowl

Join Cheek by Jowl's associate Marcus Roche for an intensive weekend workshop in response to *The Knight of the Burning Pestle*.

19–25 Jun 7.45pm, Theatre

Comédie-Française The Damned (Les Damnés)

Ivo van Hove directs the illustrious French troupe for the first time, adapting Luchino Visconti's screenplay to investigate a family's deepening ties with a corrupted society.

Fri 21 Jun 11.30am

Masterclass with Guillaume Gallienne

Join award-winning actor, director and screenwriter Guillaume Gallienne for a Masterclass hosted by journalist and critic Matt Trueman, alongside Comédie-Française's production of *The Damned*.



Kalakuta Republik is inspired by Fela Kuti © Sophie Garcia



Cheek by Jowl Members' Talk

There's a special members-only pre-show talk between Cheek by Jowl Artistic Director Declan Donnellan and Barbican Head of Theatre Toni Racklin on 6 June. To become a Member, see barbican.org.uk/membership

Art & Design



Lee Krasner, *Desert Moon* (detail), 1955. Los Angeles County Museum of Art. © The Pollock-Krasner Foundation. © 2019, Digital Image Museum Associates/LCMA/Art Resource NY/Scala, Florence.

Lee Krasner: Living Colour

Until 1 Sep, Art Gallery
Lee Krasner: Living Colour

Celebrate the work and life of Lee Krasner, a key figure in American art. The exhibition tells the story of a formidable artist, whose importance has too often been eclipsed by her marriage to Jackson Pollock.

Thu 6 Jun 7pm, Art Gallery
The Art Of Love

Join art historian Kate Bryan and artist Sue Webster for an exhibition tour as they discuss the history of artist couples and the challenges and possibilities that working closely can create.

Thu 13 Jun 7pm, Art Gallery
Exhibition Tour: David Chipperfield Architects

Ines Gavelli and Billy Prendergast from David Chipperfield Architects lead a tour focused on their special exhibition design for *Lee Krasner: Living Colour*.

Thu 20 Jun 8pm, Frobisher Auditorium 2
Lee Krasner: A Biography

Lee Krasner's biographer Gail Levin explores the artist's remarkable life and discusses a biographical reading of her practice.

Thu 27 Jun 7pm, Sculpture Court / Art Gallery
Inner Voice

Join Naomi Annand, founder of east London's Yoga on the Lane, for a class designed to cultivate a deeper connection to inner voice.



Lee Krasner Members' Private View

Members can enjoy the exhibition away from the crowds and with a complimentary drink at regular Members' Private Views. To access exclusive events, free gallery entry and more, join our Membership scheme at barbican.org.uk/membership



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.

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development@barbican.org.uk.

The Barbican Centre Trust, registered charity no. 294282

AI: More than Human

Until 26 Aug, across the Centre
AI: More than Human

Delve into the world of artificial intelligence in our major summer exhibition. Bringing together artists, scientists and researchers the show invites you to interact directly with exhibits to experience the capabilities of AI first-hand.

Thu 27 Jun 7pm, The Curve
Exhibition Introduction
from Anna Holsgrove

Join Assistant Curator Anna Holsgrove for an introduction to *AI: More than Human*, as she discusses some of the thinking behind this ambitious cross artform exhibition.

Sat 15 Jun, Barbican Hall
WIRED Pulse: AI

Open to experts and enthusiasts alike, this day of talks and demonstrations curated by WIRED looks at how far the artificial intelligence revolution has come so far and the places it may go to in the future.

Thu 6 Jun 6.30pm, Cinema 1
Ian McEwan in conversation
with Murray Shanahan

Bestselling author Ian McEwan and Murray Shanahan, Professor of Cognitive Robotics at Imperial College London, discuss the portrayal of artificial intelligence in literature and consider when fiction may become reality.

Events

Thu 6 Jun 7pm, Frobisher Auditorium 1
Architecture on Stage:
New Architects

Four of the UK's most exciting young architectural practices, OMMX, Gatti Routh Rhodes, Cooke Fawcett Architects and Office S&M talk to us about recent work and the nature of their practice.



Anna Ridler

Mon 10 Jun 7pm, Frobisher Auditorium 1
Architecture on Stage:
Anupama Kundoo

Hear from Berlin-based Anupama Kundoo, whose architectural practice focuses on providing socio-economic benefits through buildings and material research and experimentation.

Thu 20 Jun 7pm, Frobisher Auditorium 1
Architecture on Stage: New
Architects

David Leech Architects, APPARATA, Casswell Bank Architects and IF_DO, some of the UK's most thrilling young practices, join us to discuss their recent work and architectural practice.

Thu 27 Jun 7pm, Frobisher Auditorium 1
Architecture on Stage: Bruther

Paris-based Bruther, founded by Stéphanie Bru and Alexandre Theriot in 2007, join us to discuss their work in the fields of architecture, research, education urbanism and landscape.



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.

soon



Seun Kuti performs on the Barbican Music Stage at last year's Walthamstow Garden Party © Gar Powell-Evans

13 & 14 Jul, Lloyd Park

Walthamstow Garden Party

International musicians and east London organisations will come together for an inspiring weekend of arts when Walthamstow Garden Party returns for a sixth year. The free event sees a bursting line-up of music, theatre, dance, circus, spoken word, crafts, food and drink. Involving over 70 community groups, arts organisations and businesses from Waltham Forest (the first London Borough of Culture), this is a global event made locally.



The Philip Glass Ensemble © James Ewing

30 Oct, Hall

Philip Glass with the Philip Glass Ensemble

It's been 50 years since the first performance by the Philip Glass Ensemble and over the past half century, it has been at the forefront of minimalism. At this concert they will play 1970's *Music with Changing Parts*, which is rarely performed these days. The score is broken into modules, with Glass, conducting from his keyboard, indicating when to move to the next module. With no specific orchestration, it is regarded as coming as close to jazz as the composer ever got.



Celebrate female talent across filmmaking

12–30 Sep, Cinema 2

Underwire Festival

The UK's largest film festival celebrating female talent across the crafts returns, with a programme of features, documentaries and short films made by women, plus talks and workshops. Founded by Gabriella Apicella and Gemma Mitchell to address gender imbalance in film and change the industry from the inside out, it has awarded training and mentoring opportunities to over 50 filmmakers, and screened over 300 films.



Emily Howard © Sam Fairbrother

14 Sep, Hall

LSO/Rattle

Composer Emily Howard is a graduate in mathematics and computer science from Oxford University, and draws inspiration from science for her music. This opening concert of the London Symphony Orchestra's 2019–20 season will be the world premiere of Howard's latest work, *Antisphere*. Later this year Howard will curate an evening of music and talks inspired by computer pioneer Ada Lovelace.

Part of *Life Rewired*.



Trevor Paglen, "Fanon" (Even the Dead Are Not Safe) Eigenface, 2017 © Trevor Paglen, courtesy of the artist and Metro Pictures, New York

26 Sep–16 Feb, The Curve

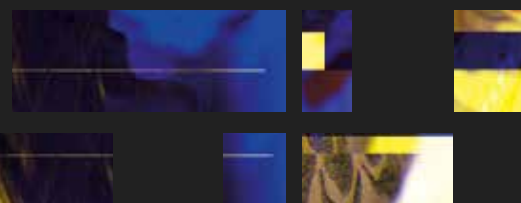
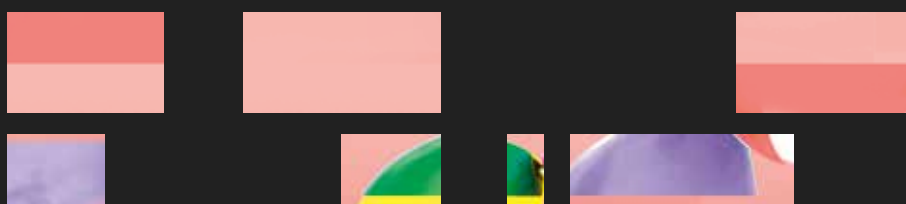
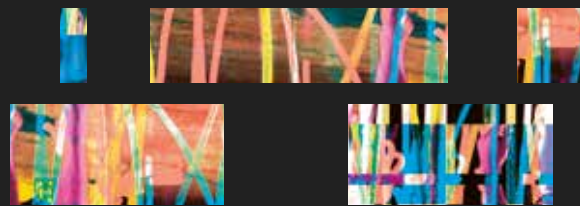
Trevor Paglen

Artist Trevor Paglen's new commission for The Curve takes as its starting point the way in which AI networks are taught how to 'see', 'hear' and 'perceive' the world through a multitude of image datasets. Incorporating approximately 30,000 individually printed photographs pinned in a complex mosaic of images along the length of the curved wall, Paglen highlights how the advent of autonomous computer vision and AI has developed alongside this new kind of media, rife with hidden politics, biases and stereotypes.

Part of *Life Rewired*

always

The Life Rewired Hub



An experimental year-long pop-up venue on Level G is a focal point that invites you to delve deeper into our season, Life Rewired.

Throughout 2019, we're looking at how artists are responding to a time when technology is simultaneously enhancing our lives and challenging our identity.

With all the creative investigation of these topics, it can be useful to zoom out and remember the scientific and sociological ideas underpinning the work.

'Artists and scientists aren't all that different from one another – both require experimentation, creative thinking and a willingness to leap into the unknown,' says programme co-ordinator, James Upton. 'Life Rewired tackles topics from almost all scientific disciplines: AI, cyborgs, climate change, surveillance, creating a family.'

'The Hub gives the opportunity to resurface the ideas underlying the Life Rewired season, but it also provides an opportunity for researchers and designers to conduct public experiments to reveal how people interact with new technologies. For example, Richard Beckett – architectural researcher at the Bartlett, has designed ceramic tiles that foster a certain type of "good" bacteria that could help control the spread of harmful bacteria like MRSA. He will

be installing his tiles in the Hub to discover how the public reacts knowing the tiles are covered in bacteria – even if it is beneficial bacteria.'

In addition to the free programme of events and talks, the Hub has a library of accessible science books curated by Concordia University Research Chair in New Media, Technology and the Senses, Professor Chris Salter. There's also essays to take home (see below), plus our series of specially-commissioned short films, *Life Rewired Shorts*, is being shown on screens.

'This is about doing things that wouldn't otherwise fit neatly on an arts programme,' concludes Upton. 'From immersive experiences and live experiments to reading more about the big topics being explored, the Life Rewired Hub is somewhere people can keep returning to, and discover something new each time.'



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.

Big Barbican Adventure

Explore the Barbican in this do-it-yourself adventure trail for families. Maps available from the Advance Ticket Desk.

AI: More than Human

Experience a series of free installations from the likes of Es Devlin and Lawrence Lek that invite us to dance with avatars, play in a futuristic Barbican, interact with an AI poet and more. See page 15 for details.

Pick up a Level G map from the Advance Ticket Desk

What's going on?

There's a packed programme of free activities taking place in the Hub, from talks to demonstrations, exhibitions to experiments.

Renowned photographers' agency Magnum Photos has curated one of the exhibitions, which opens this month. Called *The Medium is the Message*, it uses photography to examine the dialogue about humanity and technology, as the pace of change in our society reaches critical level.

In September, we'll host *Figuring*, an immersive virtual reality/dance experience created by Dr David Glowacki's research group from the University of Bristol. You're invited to reimagine your own body and environment, in a journey through a mix of virtual and real spaces. Also that month, artist Nina Wakeford will revisit feminist critiques of science, technology and

"progress" from the 70s and 80s, to interrogate our own perceptions of the future, in *We Will Replace all Men with Machines*.

Professor Liz Tunbridge – a geneticist from the University of Oxford – joins us in October with textile artist Eleanor Minney to explore the links between our genes and our mental health, in *Switching Perceptions*.

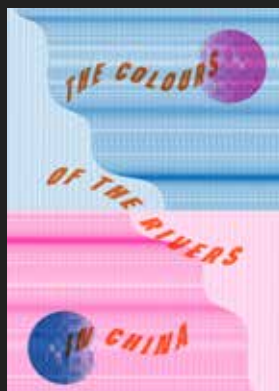
We'll also host engineering consultancy Buro Happold, to investigate the ways in which visitors to the Barbican use the public spaces by bringing together a diverse set of data feeds being generated live by the Centre. They'll be exploring things from individual movements around the space, to ambient noise, light and temperature levels, to local atmospheric pollution and how many flat whites have been bought.

Find the programme at barbican.org.uk/liferewired

Essays

We've invited ten thinkers who are navigating some of the complex topics being explored by the season to write short essays on a variety of topics. These fascinating works cover vital topics such as net neutrality, the future of work, online harassment and what social media does to our understanding of the present. A3 prints of the works are easy to spot in the Hub from their distinctive artwork created by designer Catalina Velásquez.

Pick one up, or read them at barbican.org.uk/liferewiredreads.



calendar

June 2019

Sat 1	event	venue	tickets	page
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17*	14
11am	Family Film Club: 101 Dalmatians	Cinema 2	£2.50	8
2.30pm	LSO Family Concert: What Do You Do With an Idea?	Hall	£5–16*	9
7.30pm	Il Pomo d'Oro/Edgar Moreau	Milton Court	£15–30*	9
7.45pm	Serge Aimé Coulibaly Kalakuta Republik	Theatre	£16–28*	12
Sun 2				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17*	14
10am–5pm	LSO Discovery Day: Charles Ives	Hall and LSO St Luke's	£20*	9
7pm	London Symphony Orchestra: Daniil Trifonov Artist Portrait	Hall	£16–56*	9
Mon 3				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–6pm	Al: More than Human	The Curve	£15*	14
7pm	Handel's Aminta e Filide & Blow's Venus and Adonis	Milton Court Theatre	£25*	9
7.30pm	Murray Perahia in recital	Hall	£15–50*	9
Tue 4				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–6pm	Al: More than Human	The Curve	£15*	14
7pm	Bebop New York: Echoes of Silence + Pestilent City	Cinema 3	£12	7
Wed 5				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–6pm	Al: More than Human	The Curve	£15*	14
7pm	Handel's Aminta e Filide & Blow's Venus and Adonis	Milton Court Theatre	£25*	9
7pm	RSC Live: The Taming of the Shrew	Cinema 3	£20	8
7.45pm	Cheek by Jowl/Moscow Pushkin Drama Theatre: The Knight of the Burning Pestle	Theatre	£25–45*	12
Thu 6				
10am–9pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–9pm	Al: More than Human	The Curve	£15*	14
2pm	Afternoon Arts: The Australian Ballet: Spartacus	Cinema 2	£10.50	8
7pm	The Art Of Love	Art Gallery	£15	11
7pm	Architecture on Stage: New Architects	Auditorium 1	£15*	11
7pm	After the Wave: L'enfant secret	Cinema 3	£12	3
7pm	Ian McEwan in conversation with Murray Shanahan	Cinema 1	£20	14
7.30pm	LSO Discovery: One Night, One Thousand and One Stories	Hall	£10–16*	9
7.45pm	Cheek by Jowl/Moscow Pushkin Drama Theatre: The Knight of the Burning Pestle	Theatre	£25–45*	12
Fri 7				
10am–9pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–9pm	Al: More than Human	The Curve	£15*	14
7pm	Handel's Aminta e Filide & Blow's Venus and Adonis	Milton Court Theatre	£25*	9
7.45pm	Cheek by Jowl/Moscow Pushkin Drama Theatre: The Knight of the Burning Pestle	Theatre	£25–45*	12
Sat 8				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17*	14
10.20am	Weekend Lunch: Cheek by Jowl	Venue TBC	£9.5*	12

Sun 16	event	venue	tickets	page
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17*	14
3.30pm	NT Encore: All About Eve	Cinema 3	£20	8
7.30pm	London Symphony Orchestra: Daniil Trifonov Artist Portrait		£16–56*	9
Mon 17				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
7.30pm	Milton Nascimento		£30–85	11
10am–6pm	Al: More than Human	The Curve	£15*	14
6.30pm	Unsettling + ScreenTalk with director Iris Zaki	Cinema 2	£13.50*	7
Tue 18				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–6pm	Al: More than Human	The Curve	£15*	14
6.20pm	Science on Screen: AlphaGo + presentation by Thore Graepel	Cinema 2	£10.50	7
Wed 19				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–6pm	Al: More than Human	The Curve	£15*	14
6.30pm	Bebop New York: The Cool World	Cinema 1	£12	7
7.45pm	Comédie-Française: The Damned (Les Damnés)	Theatre	£16–50*	12
8pm	Conversations with Nick Cave	Hall	£75–95	11
Thu 20				
10am–9pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–9pm	Al: More than Human	The Curve	£15*	14
2pm	Afternoon Arts: Exhibition On Screen: Van Gogh and Japan	Cinema 2	£10.50	8
7pm	After the Wave: Je, Tu, Il, Elle	Cinema 3	£12	3
7pm	Lee Krasner: A Biography	Auditorium 2	£7*	13
7pm	Architecture on Stage: New Architects	Auditorium 1	£15*	14
7.20pm	Live from Shakespeare's Globe: The Merry Wives of Windsor	Cinema 2	£20	8
7.30pm	London Symphony Orchestra/Guildhall Musicians	Hall	£16–41*	9
7.45pm	Comédie-Française: The Damned (Les Damnés)	Theatre	£16–50*	12
Fri 21				
10am–9pm	Lee Krasner: Living Colour	Art Gallery	£15	13
10am–9pm	Al: More than Human	The Curve	£15*	14
11.30am	Masterclass with Guillaume Gallienne	Venue TBC	£8*	12
12.30pm	LSO Discovery Free Lunchtime Concert	LSO St Luke's	Free	10
6.15pm	London Indian Film Festival: Gadhvi + Intro	Cinema 2	£12	8
7.45pm	Comédie-Française: The Damned (Les Damnés)	Theatre	£16–50*	12
Sat 22				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17*	14
11am	Family Film Club: Paddington	Cinema 2	£2.50	8
2pm	London Indian Film Festival: Reason + Intro	Cinema 2	£12	8
7.45pm	Comédie-Française: The Damned (Les Damnés)	Theatre	£16–50*	12
Sun 23				
10am–6pm	Lee Krasner: Living Colour	Art Gallery	£17	13
10am–6pm	Al: More than Human	The Curve	£17	14
10am & 11.30am	LSO Discovery: Elmer's Walk	The Curve	£5–£7	10
4pm	London Indian Film Festival: Wednesday of Silence	Cinema 2	£12	8

10am–6pm 10am–6pm 7:45pm	Lee Krasner: Living Colour At: More than Human Comédie-Française: The Damned (Les Damnés)	Art Gallery The Curve Theatre	£15 £15* £16-50*	13 14 12
Mon 24				
10am–6pm 10am–6pm 7:45pm	Lee Krasner: Living Colour At: More than Human Comédie-Française: The Damned (Les Damnés)	Art Gallery The Curve Theatre	£15 £15* £16-50*	13 14 12
Tue 25				
10am–6pm 10am–6pm 7pm 7:45pm 8:30pm	Lee Krasner: Living Colour At: More than Human Bebop New York: In The Street Comédie-Française: The Damned (Les Damnés) London Indian Film Festival: Saturday Afternoon + Screen Talk	Art Gallery The Curve Cinema 3 Theatre Cinema 3	£15 £15* £12 £16-50* £12	13 14 7 12 8
Wed 26				
10am–6pm 10am–6pm 10am–6pm	Lee Krasner: Living Colour At: More than Human	Art Gallery The Curve	£15 £15*	13 14
Thu 27				
7pm 10am–9pm 10am–9pm 7pm 7pm 7pm 7:30pm	Inner Voice Lee Krasner: Living Colour At: More than Human After the Wave: A Real Young Girl Architecture on Stage: Bruther NT Live: Small Island Exhibition Introduction from Anna Holsgrove The Cunning Little Vixen	Art Gallery Art Gallery The Curve Cinema 3 Auditorium 1 Cinema 2 The Curve Hall	£15 £15 £15* £12 £15* £20 £15 £25–75*	13 13 14 3 14 8 14 10
Fri 28				
10am–9pm 10am–9pm	Lee Krasner: Living Colour At: More than Human	Art Gallery The Curve	£15 £15*	13 14
Sat 29				
10am–6pm 10am–6pm 11am 7:30pm	Lee Krasner: Living Colour At: More than Human Family Film Club: The Princess and the Frog The Cunning Little Vixen	Art Gallery The Curve Cinema 2 Hall	£17 £17* £2.50 £25–75*	13 14 8 10
Sun 30				
10am–6pm 10am–6pm 5:30pm	Lee Krasner: Living Colour At: More than Human Glyndebourne 2019: Cinderella	Art Gallery The Curve Cinema 3	£17 £17 £20	13 14 8

*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.

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By telephone 0845 120 7511

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Ticket Information Desk

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12 noon–9pm, Sun and bank holidays

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

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