



Japan
Landscape

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Hello!

As school starts again, we take a look back at ten years of how Barbican Guildhall Creative Learning has been helping using the arts to help people of all ages and backgrounds express themselves (page 3).

Trevor Paglen's new installation in The Curve highlights the flaws in how we teach AI to experience the world – it's a fascinating and unsettling look at this pervasive technology. Learn more about it on page 2.

Human-machine interaction is also examined in our Cinema season *Anime's Human Machines* – an in-depth exploration of how Japanese animators have approached this relationship. Find out why anime is so provocative in Helen McCarthy's insightful exploration of this topic (pages 5-6).

Elsewhere, composer Mark-Anthony Turnage tells us why he's returned to the topic of refugees for his latest work (page 10), and head gardener Marta Lowcewicz reveals her favourite places around the Centre.

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Image © Benji Reid

Sometimes a fall is what you need

How we deal with irreversible loss – whatever form that takes – is still something of a taboo; especially in the western world where it often goes unspoken, or is smothered in clichés that enable us to avoid talking about it.

With their latest work, hip-hop dance theatre company Boy Blue want us to confront that. REDD invites us to consider the transformative powers irrevocable loss can have.

'That kind of energy is good energy for creativity,' says Boy Blue co-founder and choreographer Kenrick 'H2O' Sandy. 'Much as it can be seen as a dark space, there are also pixels of light, and that was the inspiration.'

The company's globally acclaimed production *Blak Whyte Gray* looked at the human experience and resilience. Now they're going even deeper with *REDD*, to explore the different ways people deal with loss.

'The thing about this subject matter is it's so nuanced,' explains music producer and fellow Boy Blue co-founder Michael 'Mikey J' Asante. 'Everyone has their own way of approaching it. We want people to look into themselves in that space. Everyone goes through loss differently. It can be liberating or it can be debilitating.'

'This is where the idea of the promo photo came from. You have an individual falling and they're holding on to something that's rising up. Falling is usually seen as the thing we don't want to happen but maybe that fall is what you need. They're holding onto this thing that's preventing their fall.'

He adds, 'We want to put people in a space where they can start to question the idea of this transformative process; to feel that it's something we should be discussing. We would like people to say "I need to discuss how I deal with the feelings and thoughts it brings out of me".'

'More than anything else we hope to enlighten and inspire, and show all is not lost when we find ourselves in this void.'

The score remains resolutely hip-hop, but unlike the more cinematic *Blak Whyte Gray*, Asante is drawing on a lo-fi vibe to connect the emotional quality of the theme.

'We want people to come in with an open mind and open heart,' he says. 'We want people to exhale, shut down the outside world and engage with what's happening on stage.'

REDD

26 Sep-5 Oct
See page 14 for details

A blockbuster weekend



Get ready for lights, camera and all the action at a celebration of Leytonstone's film legacy.

Alfred Hitchcock may be Leytonstone's most famous son, but this corner of east London has a rich and varied film history beyond the master of suspense. For years, Waltham Forest was an important centre of the silent film industry, and the first film distribution company in the UK was in Walthamstow.

Leytonstone Loves Film is a weekend-long celebration of this past and the future of filmmaking in the area, programmed and produced by residents and the Barbican. The programme includes indoor and outdoor screenings by local and international filmmakers, workshops, family activities, music and entertainment.

Among the highlights will be a screening of Buster Keaton's *The General* (1926) accompanied by a light installation and a new score by Haiku Salut, themed walks organised by the Hitchcock Society, and a collaborative live podcast and screening with *We Are Parable* and the team from *Cut the Chat*.

The history of the Apna Cinema Clubs – which showed films direct from the subcontinent for the South Asian diaspora – will be revived with the showing of 1957 Bollywood classic *Pyasa* (1957) along with a screentalk.

There will be workshops on intergenerational storytelling and how to make a film using only

your mobile phone by filmmaker Shazad Khalid of Makrooh, plus the team from Last Frame presents a smartphone film festival, a screening of *Tangerine* (2015) and a discussion of DIY culture and Queer cinema.

'With such an eclectic film heritage, Leytonstone is fertile ground for a film festival of this kind' says local photographer and artist Jake Green. 'The Barbican has a fantastic track record in the area, so it stands to reason that so many people are looking forward to producing work for the festival and seeing Leytonstone celebrated in such an inspiring way.'

Among those working on the event will be graduates of our Young Programmers scheme, a seven-month course for young people aged 14–25 who want to develop their film programming skills.

'A group of five alumni will programme their own screening, host a Q&A session, and run a series of short films,' explains Creative Learning Curator Lindsay O'Nions. 'It's important that once participants have completed the course, we continue to support them into opportunities and with contacts that enable them to develop further.'

The three-day extravaganza will take over the centre of Leytonstone, so look out for events in pubs, cafes, parks and pop-up spaces.

Leytonstone Loves Film

27-29 Sep

Supported by Waltham Forest London Borough of Culture 2019



Image © Trevor Paglen / courtesy of the artist

The dark side of AI

Artist Trevor Paglen's installation in The Curve exposes the ethical failure in the way AI is taught to perceive the world.

A complex mosaic of 30,000 images will cover the 90m walls of The Curve, as Paglen charts the development of AI.

The images have been drawn from a data set called ImageNet, which uses pictures scraped from the internet to train computers to encounter the world. It starts with simple pictures that have only one meaning, such as a cat, progressing through more complex concepts as the machine learns.

In the same way, Paglen's installation begins with a simple image of an apple, explains curator Alona Pardo. 'It recalls Magritte's painting *The Son of Man* (1964), which shows a man with his face obscured by a large green apple. It's the perfect jumping-off point for Trevor's show because everything he is exposing are things that are hidden concerning our interaction with the internet.'

As we move along the wall, the images become more complex in their themes and become classified by things such as tramp, associate professor and other abstract ideas. How does a computer learn to decide who is an associate professor just by looking at a photo? This is what Paglen is asking us to consider.

'This installation exposes the failure of ethics when it comes to AI,' says Pardo 'The technology is largely unregulated although it touches most spheres of our lives from the education system to criminal justice to transport, to our love lives.'

Trevor Paglen

Until 16 Feb

See page 11 for details

Part of Life Rewired

A decade of inspiration

For the last ten years Barbican Guildhall Creative Learning has been helping people of all ages and backgrounds express themselves through the arts. Director of Creative Learning Jenny Mollica explains why this work is so important.

From work in schools, colleges and with early years, to courses covering poetry, visual art and cinema programming, Creative Learning's programmes help participants reap the benefits of a creative life.

'The arts can help us all to fulfil our human potential,' says Mollica. 'We know that rich cultural learning experiences have the power to change and shape young people's lives, and that creativity is a hugely sought-after skill in our

world - no matter what sector you're working in. That's why our mission is "creative skills for life".

'One of the many things that cultural learning does is to provide the space for children and young people to be curious, to challenge and explore the "grey areas" in the world and to communicate their own ideas and imaginations through a range of creative forms.'

Among the successes is Barbican Box – a portable box filled with tools for creating original theatre, visual art or music. Launched in 2011 as a small theatre education programme in eight Hackney schools, it now runs across all art forms and is in 45 schools across London, with a national programme getting off the ground.

Over the last ten years, Creative Learning's work has even expanded internationally. In 2018, the Tuning Into Change programme brought young people together from across the UK and Los Angeles to talk about the change they want to see in the arts world – ultimately culminating in a manifesto that was launched at a concert with the Los Angeles Philharmonic and director Gustavo Dudamel.

Closer to home, the team also works in special educational needs (SEN) schools, and was recently recognised by the National Creative Learning Awards for its work with The Garden School in Hackney, an autism specialist school.

It is also organising a conference in association with the Royal Shakespeare Company called Towards a Creative Curriculum, which will help teachers develop their knowledge about how arts and cultural learning can support children and young people to develop resilience and creativity.

Creative Learning programmes have seen a number of people go on to have successful careers in the arts, including the current Poet Laureate for London, Theresa Lola.

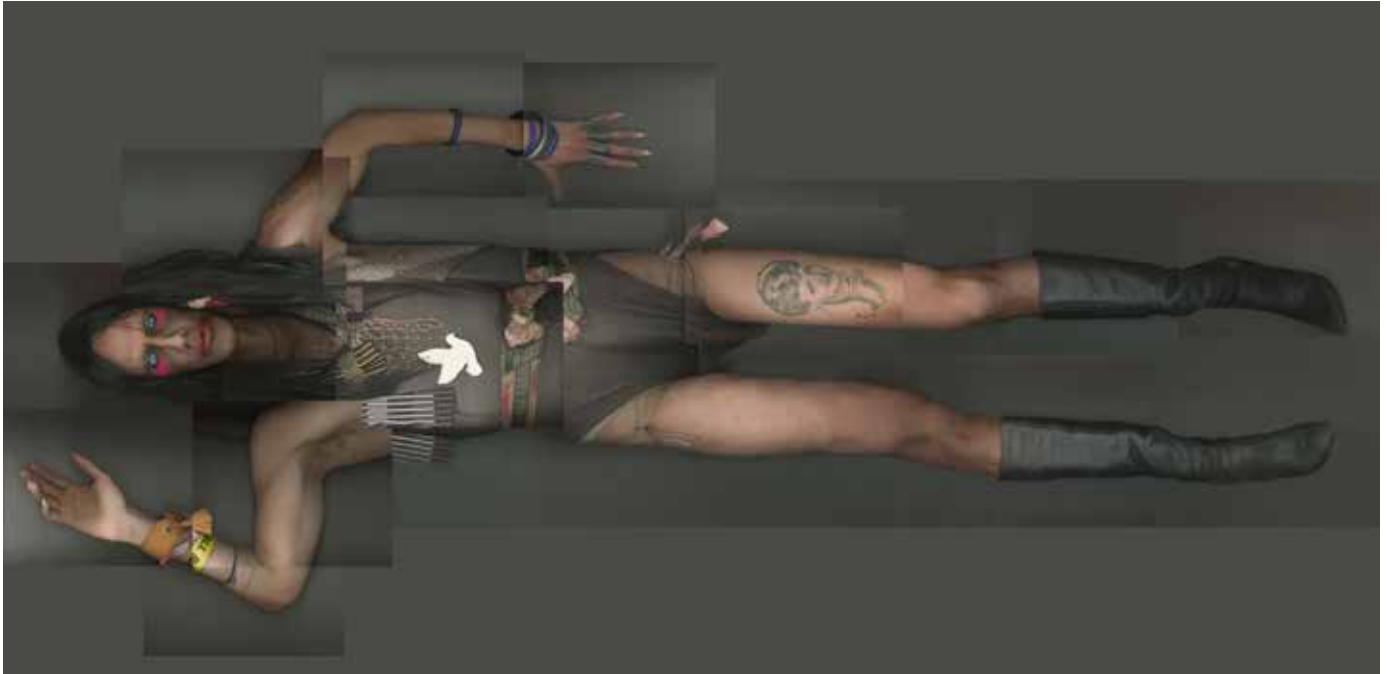
But whether or not participants go on to careers in creative industries, the programme has a lasting impact on participants, as Mollica says. 'We hear from past participants now working in a diverse range of sectors, who cite their experiences with Creative Learning as a transformative moment in their own personal and professional development.'

Discover the whole range of opportunities for young people at barbican.org.uk/takepart



This sure ain't Narnia

CHRISTEENE pays homage to Sinead O'Connor's debut album *The Lion and the Cobra* in a new show positioning O'Connor as an icon of female strength



CHRISTEENE FINAL CURTAIN CALL © Katerina Jebb

CHRISTEENE is staying in Florida when we call to talk about her Barbican show, and has just got in from a morning swim in the waters in front of the house she's staying at. 'I was just swimming in mother nature's toilet. It was wonderful,' she purrs in a deep south drawl. It's a typically confrontational opening statement from the provocative artist, who describes herself as a 'human pissoir of raw unabashed sexuality'.

With zombie-blue contact lenses, fluorescent make-up combined with streaks of dirt, and a wardrobe out of the devil's thrift store, CHRISTEENE cuts an intimidating figure. Yet she balances shock and provocation with great tenderness, wit and insight. The creation of Paul Soileau, she rails against our social and political climate by blowing up the boundaries in a world that she says repeatedly tries to 'compartmentalise, homogenise, and classify'.

Her latest show pays homage to Sinead O'Connor's debut album *The Lion and the*

Cobra, and sees CHRISTEENE joined by her band and special guest Fever Ray.

It was a television clip of O'Connor performing 'Mandinka' that planted the seed of the concept. 'She was raw, powerful and vulnerable, and it spoke to me of a woman who had a lot to say,' CHRISTEENE remembers. 'That created a lot of danger and the kinds of social repercussions that come about when people see a powerful woman.' The parallels with the effects of CHRISTEENE's own performances are obvious – strong, powerful, shocking, and forcing us to ask questions of ourselves and of society's unequal power structures.

'At the same time, her nature is so delicate and fragile at times, and she is very open about her mental state of mind and the pressures she's come under. Can you imagine the strength she needed? That inner power is phenomenal and inspiring to me. And when you put that with the beautiful, strong music, it's incredibly uplifting.'

But this isn't only about celebrating the influential Irish musician. At the heart of it is a powerful message of collaboration and unity.

'I always produce something magical, terrible, dangerous, exciting and real. The space that has been provided through the kindness and energy of the Barbican has allowed this very interesting group of people to mix up together and that means we can send a feeling into the people's souls.'

CHRISTEENE: *The Lion and the Witch And The Cobra*
22 Sep

See page 12 for details

now

Anime that makes you think



Author and manga expert Helen McCarthy explores the themes in our season Anime's Human Machines.

2019 marks the 28th anniversary of regular anime screenings at the Barbican, so when you see anime at the Centre, it's no passing fad. You're part of a history of engagement with Japan's most provocative visual media products.

Why is anime so provocative? Because even 45 years after Ralph Bakshi's X-rated *Fritz the Cat* premiered, the West still hasn't quite shaken the notion that cartoons are for family viewing, safe for kiddies, nothing to frighten a maiden aunt. It's one reason why the films of Hayao Miyazaki and his team-mates at Studio Ghibli snuck in under the Disney-tuned radar: they look safe for kiddies. They are, of course, in some ways, but there's far more to them. In other anime forms the hidden depths are not so hidden. There is anime for everyone, of any age, any orientation, any taste. Extreme pornography, cinema of cruelty, hard-hitting documentary or history stories: anime is magic realism with a razor edge.

When the Barbican decided to make anime part of its Life Rewired season, I was thrilled to be asked to programme an anime season within the overall concept of the increasingly blurred lines between humanity and its creations.

It was a challenging brief. In an interview for the *Techworld* website, I told Tamlin Magee about the difficulties of selecting representative fictions from a medium that covers every format from epic long-running TV series to flash anime for smartphones. TV series episodes contain some of Japan's finest cyber-SF, but are not ideally suited to film festival programming. Because of changes in Japanese corporate ownerships and alliances, there are also sometimes major rights hurdles to overcome. Working with the team at Barbican Cinema smoothed out any difficulties and enabled us to put together a programme that nods to anime's links with tokusatsu – live action SFX film – and underground indie auteurs, but also to the major franchises that established anime's science fiction credentials, and to the groundbreaking work being done in Japanese tech companies that fuels and is reinforced by the visions on large and small screens across Japan.

Tetsuo: The Iron Man is a truly remarkable movie that takes the home-made aesthetic at the core of indie film and marries it to the monomaniacal obsession of a penniless director determined not to betray his vision. This live-action masterpiece still has the power to shock, and its influence reverberates through Japanese SF, amplifying its love-hate relationship with technology through a breadboard jury rig of glued-on SFX that parodies the Western world's opinion of 1960s Japan as a purveyor of cheap consumer electronics.

Macross Plus The Movie, a cinema edit of the series made for small screens, comes from the other end of the production spectrum, a glossy, polished artefact that was state-of-the-art in its day and still holds up superbly. It asks



Paprika

big, serious questions about our use of and relationship with technology, questions we are still avoiding.

Ghost In the Shell continues asking those questions. It will be especially interesting to anyone who has seen the recent Hollywood treatment starring Scarlett Johansson, which raised problematic issues of cultural colonisation and appropriation without presenting any new angles on the central question of the original.

Roujin Z is one of my own favourite films, taking a wry and unvarnished look at Japan's political and social situation in the 1990s and managing to find purpose, compassion and romance in a society obsessed with consumerism, aggrandisement and covert exploitation. Katsuhiro Otomo's follow-up to the iconic *Akira* was never going to fulfil public expectations; I find this charmingly offbeat and human story more engaging than the cyberpunk bombast of a potential *Akira* retread.

Summer Wars is a dazzling movie in every sense of the word – a stylistic tour de force by a director just as much at home with modern art movements as with animation, balancing cutting edge technology with teenage romance and family drama.

I love all these films, but for me, the unmissable gem of the season is *Metropolis*. A homage to Osamu Tezuka's manga by two of his greatest fans, his protégé Rintaro (who got his first job from Tezuka) and Katsuhiro Otomo, it is a masterpiece created by two fanboys for the

master who inspired them, an object of pure love. It also has one of the most beautiful scores in anime.

Satoshi Kon's *Paprika* is a fitting coda to the season. A meditation on mind, mindfulness and mind control, rooted deeply in Japanese folklore and contemporary psychology, it emphasises the key factor in the man-machine interface: feeling. How do we feel? How, if at all, do our creations feel? How do we check our assumptions? Can we accept ourselves, and should we accept the world we have made by laziness, avoidance and omission as much as by design?

The questions raised by the whole Life Rewired season are not simply academic speculation. They are questions whose answers are being negotiated every day in a billion tiny transactions – when we choose to text friends rather than visiting, when we check in with frail elders via an app with an alarm button, when we buy books online and download them, when we opt for this or that surgery or purchase based on what we Google, when we buy fake news, when we Instagram an intensely curated 'personal' experience.

I hope you enjoy the films we've chosen. But more than that, I hope they make you think about the human-machine interface in new and perhaps broader ways.

Anime's Human Machines

12–30 Sep

See page 7 for details

New releases

From Fri 6 Sep It: Chapter Two[#]

Twenty-seven years after their first terrifying encounter with Pennywise, the Losers club must reunite once more. From writer Stephen King, this second chapter is sure to terrify and amaze. (£12*)

From Fri 13 Sep Downton Abbey[#]

It's 1927 and a wave of excitement and nervousness overcomes Downton as the family receive word that the King and Queen are coming to stay, this is sure to be a visit to remember. (£12*)

From Fri 13 Sep For Sama[#]

This documentary explores the female experience of war in Syria. A rare and horrifying firsthand account of the conflict that destroys lives, from filmmaker Waad al-Kateab. (£12*)

From Fri 20 Sep The Day Shall Come[#]

Master satirist Chris Morris brings us his first film, since the critically acclaimed *Four Lions*, it's a wild, riotous farce exploiting the absurdities of post-9/11 FBI sting operations. (£12*)

From Fri 20 Sep The Kitchen[#]

Melissa McCarthy, Elisabeth Moss and Tiffany Haddish take on the roles of 1970s New York gangsters when their husbands are sent to prison in this crime-drama. (£12*)

From Fri 27 Sep The Woman in the Window[#]

An agoraphobic woman spies on her neighbours and discovers dark secrets hidden beneath the surface in this thriller. Directed by Joe Wright and starring Amy Adams. (£12*)



Mishima A Life in Four Chapters

Special events and seasons

Tue 3 Sep 6.30pm, Cinema 2 New Towns, Our Towns: Stories on Screen^U + ScreenTalk

This collection of shorts explores the history and ideas behind new towns such as Stevenage, Hatfield and Basildon. This event gives a chance to reassess this architecture in the context of the contemporary housing debate. (£12*)

Sat 7 Sep 4.30pm, Cinema 3 The Smalls x Life Rewired + Q&A

Highlights from this year's Life Rewired themed shorts, commissioned by the Barbican in collaboration with The Smalls. These films explore what it means to be human in light of technological advancements.

Wed 11 Sep 6.30pm, Cinema 1 PUSH^{12A} + ScreenTalk

Architecture on Film

Skyrocketing prices. Faceless landlords. A global housing crisis. With devastating clarity, *PUSH* illuminates the shadowy transformation of the city into an epic financial instrument. Who and what are cities for, when we can't afford to live in them? (£12*)

12-30 Sep, Cinema 1 Anime's Human Machines Part of Life Rewired

This season considers the challenge of the man-machine interface through eight Japanese films, all featuring robotics, cybernetics and AI as major themes. Includes the classic *Ghost in the Shell*. (£12*)

14-21 Sep, Cinema 2 Underwire Festival

The UK's largest film festival celebrating female talent across the crafts returns, with short films, Q&As and talks that spotlight a range of female-made stories. Runs 13-22 Sep across London venues. (£12*)

Tue 17 Sep 6.30pm, Cinema 1 2001: A Space Odyssey^U

Science on Screen

Join Professor Peter Robinson to discuss the development of human-like machines and computer systems alongside a screening of Stanley Kubrick's ever-more-fascinating sci-fi masterpiece. (£10.50*)

20-22 Sep, Cinema 1 and 3 Japanese Avant-garde and Experimental Film Festival

JAEFF 2019: Nation examines national identity, cultural memory and perceptions of history in Japan with a programme of classic avant-garde cinema and contemporary experimental short form film. (£12*)



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, £10 or £15

*Booking Fees: 60p per online transaction, 70p by phone. No fee in person.

27–29 Sep, Leytonstone Leytonstone Loves Film

As a site of early film production and the celebrated birthplace of Hitchcock, Leytonstone has a rich cinema history which we want to celebrate with two days of film screenings and entertainment across the town centre. (Free)

Sat 28 Sep 4pm, Cinema 2 Chantal Akerman: *Là-Bas* + Short^{15*} + live readings

A screening of Chantal Akerman's *Là-bas* and *But elsewhere is always better* (Vivian Ostrovsky, 2016), to launch the publication of Akerman's memoir *My Mother Laughs* by Silver Press, programmed in collaboration with A Nos Amours. (£12*)

Event Cinema

Sun 1 Sep 2pm, Cinema 3 Small Island^{12A}

National Theatre Encore

Small Island embarks on a journey from Jamaica to Britain, through the Second World War to 1948 – the year the HMT Empire Windrush docked at Tilbury. (£20*)

Sun 8 Sep 2pm, Cinema 3 The Lehman Trilogy^{12A}

National Theatre Encore

Sam Mendes directs Simon Russell Beale, Adam Godley and Ben Miles in this vast and poetic play. The play recently transferred to London's West End, where this screening was filmed live. (£20*)

Tue 10 Sep 7.30pm, Cinema 1 Margaret Atwood: Live in Cinemas

National Theatre Encore

Join us for a live stream of author Margaret Atwood in conversation, ahead of the release of *The Testaments*; the highly-anticipated book sequel to *The Handmaid's Tale*. (£20*)

Thu 12 Sep 2pm, Cinema 2 Exhibition on Screen: Canaletto and the Art of Venice^U

Afternoon Arts

This season opens with an immersive journey into the life and art of Venice's famous view-painter. This remarkable display of over 200 paintings and drawings offers unparalleled insight into the artistry of Canaletto. (£10.50*)

Sun 15 Sep 3.30pm, Cinema 3 Verdi's Aida

Met Opera Summer Encore

Take the chance to see this stunning production from the 18–19 season, directed by Sonja Frisell and starring soprano Anna Netrebko. (£20*)

Thu 26 Sep 7pm, Cinema 1 One Man, Two Guvnors

National Theatre Encore

Featuring a Tony Award-winning performance from James Corden, the hilarious West End and Broadway hit *One Man, Two Guvnors* returns to cinemas to mark National Theatre Live's 10th birthday. (£20*)

Thu 26 Sep 2pm, Cinema 2 Oscar Wilde Encore: A Woman of No Importance^U

Afternoon Arts

Olivier award-winner Eve Best and BAFTA-nominated Anne Reid star in this production of Oscar Wilde's glittering and witty comedy, directed by Dominic Dromgoole. (£10.50*)

Families

Every Saturday 11am, Cinema 2 Family Film Club

We're back on Sat 14th September and with the nights drawing in, we'll be featuring the very best fairy tales, fantasy, myths and legends to get you in the mood for autumn. Look out for our free workshops and our monthly special show and tell introductions. (£2.50–3.80*)

Sat 14 Sep 1pm, Fountain Room Draw Your Own Avatar

Anime's Human Machines

Join professional manga artist Chie Kutsuwada and learn how to draw a robot-manga version of yourself. For 9–13 year olds, all materials provided and you can take your drawings home. (£5*)

Sat 14 Sep 3pm, Fountain Room Draw Your Own Robot Manga Sidekick

Anime's Human Machines

Join professional manga artist Chie Kutsuwada and discover how to transform an everyday gadget into your very own manga sidekick. For ages 14–19, all materials provided and you can take your drawings home. (£5*)

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

Information

Relaxed Screenings

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



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

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, £10 or £15

*Booking Fees: 60p per online transaction, 70p by phone. No fee in person.

Classical Music



Leila Josefowicz © Chris Lee

All concerts take place in the Barbican Hall unless otherwise stated

Fri 6 Sep 12.30pm, LSO St Luke's
LSO Discovery Free
Lunchtime Concert

Bohemia and Beyond: Make more of your lunchbreak as Rachel Leach presents a 45-minute concert of chamber music. (Free)

Sat 14 Sep 7.30pm
London Symphony
Orchestra/Rattle

The LSO's 2019–20 season explodes into life with an all-British programme including Walton's First Symphony, Colin Matthews's Violin Concerto with Leila Josefowicz, and a world premiere by Emily Howard. (£16–57*)

Sun 15 Sep 7pm
London Symphony
Orchestra/Rattle

Sir Simon Rattle conducts Messiaen's epic sonic monument *Éclairs sur l'au-delà* (Illuminations of the Beyond), the composer's final work and the culmination of an incomparable musical life. (£16–57*)

Wed 18 & Thu 19 Sep 7.30pm
London Symphony
Orchestra/Rattle

Distant horn calls open Brahms's irresistible Second Piano Concerto with soloist Emanuel Ax, before Sir Simon Rattle conducts Rachmaninov's Second Symphony. (£16–57*)

Fri 20 Sep 7.30pm, Milton Court
Britten Sinfonia: Refugee

Mark-Anthony Turnage's new song cycle sets texts by poets including Benjamin Zephaniah and Emily Dickinson exploring what it means to be a refugee, both now and through the ages. (£10–30*)

Sun 22 Sep 11 am, LSO St Luke's
LSO Discovery: Beethoven
Singing Day

Beethoven 250

Sing some of Beethoven's most theatrical music for voices in his oratorio *Christ on the Mount of Olives*, with the expert guidance of LSO Choral Director Simon Halsey. (£22*)

Mon 23 Sep 7.30pm
London Schools
Symphony Orchestra

London's premier youth orchestra present Jamaican composer Eleanor Alberga's exuberant take on Roald Dahl's comic fable *Snow-White and the Seven Dwarfs*, alongside Dvořák's *Scherzo Capriccioso* and Britten's *Sinfonia da Requiem*. (£9–26*)

Fri 27 Sep 12.30pm, LSO St Luke's
LSO Discovery Free
Lunchtime Concert

Bohemia and Beyond: Rachel Leach introduces an informal, 45-minute concert of chamber music performed by LSO Musicians. (Free)

Fri 27 Sep 7.30pm
Guildhall Symphony
Orchestra, Chorus
& Jazz Orchestra

Guildhall School musicians perform Rachmaninov's epic choral symphony *The Bells*, a jazz orchestra arrangement of Gershwin's *Rhapsody in Blue*, and selections from Duke Ellington's *Sacred Concerts*. (£10–15*)



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

Music with a message

Composer Mark-Anthony Turnage highlights the plight of refugees in his new work.

Well known for being comfortable with difficult subject matter, Turnage says it was a feeling of 'helplessness' that inspired him to highlight the refugee crisis for his new work, which premieres in Milton Court with Britten Sinfonia this month.

'It's the thing with everything I do. It has to be something that really matters. Especially at the moment with what's going on, it seems even more important. People are aware of [the refugee crisis] but it's important to keep the

subject alive, to remind people that this whole thing happens.'

The five-movement song cycle sets music to four poems, by WH Auden, Benjamin Zephaniah, Emily Dickinson and Brian Bilston. Turnage selected the poets after doing extensive research, which he says was a great help in discovering the breadth of writing.

'There was a richness of poetry out there, so I was spoiled for choice,' he says. 'I knew I wanted to set the Auden, and I wanted to have things that were modern and older.'

Regarded as one of the most relevant and forthright composers of today, Turnage often absorbs jazz elements into a contemporary classical style, making his work appealing to a broad range of listeners. It's an excellent vehicle for communicating his interest in 'outsiders who are treated badly', with sympathy and emotion.

Warm and engaging to talk to, Turnage's empathy for displaced people is evident as he gets heated about the way people are treating those in need. 'Imagine if that happened to you? You would hope other people would accept you, so why are people rejecting these people? It's really scary.'

'I've got four kids and when they're my age what is the world going to be like? These subjects are really important and that's what spurs me to want to create something. It's not about trivial things.'

The programme also includes works by composers Turnage counts as his major musical influences including his late teacher, Oliver Knussen, whom he remembers with great fondness. 'I know Olly worked with Britten Sinfonia a couple of times, so this concert is in memory of him, as well.'

Britten Sinfonia: Refugee

20 Sep

See page left for details



Mark-Anthony Turnage © Philip Gatward



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

*Booking Fees: £3 per online transaction, £4 by phone. No fee in person. Some events have reduced booking fees

Art & Design



Trevor Paglen, Paglen Studio Research Image, ImageNet Class "Anomaly, Unusual Person" © Trevor Paglen. Courtesy of the Artist.

Lee Krasner: Living Colour

Sun 1 Sep, Art Gallery
Lee Krasner: Living Colour

Join us on the final day of this exhibition, celebrating the work and life of the formidable artist Lee Krasner, a pioneer of Abstract Expressionism. (£15/17)

Trevor Paglen: From "Apple" to "Anomaly"

26 Sep 2019–16 Feb 2020, The Curve
Trevor Paglen: From "Apple" to "Anomaly"

Incorporating approximately 30,000 individually printed photographs, Trevor Paglen's new commission for The Curve investigates hidden politics, biases and stereotypes rife in AI networks. (Free)

Thu 26 Sep 7pm, Frobisher Auditorium 1
In Conversation: Trevor Paglen and Anthony Downey

Join artist Trevor Paglen as he discusses his practice and process, touching on themes of secrecy, surveillance and state with writer and academic Anthony Downey. (£10*)

Fri 27 Sep 7pm, The Curve
Emerge Festival: Trevor Paglen and Sarah Meyohas

Acting as a counterpoint to Trevor Paglen: From "Apple" to "Anomaly", this exclusive screening of artist Sarah Meyohas' *Cloud of Petals* contemplates a post-human reality and the future of labour. (£15/25**)

Events

Fri 13 Sep 7pm, Hall
Architecture on Stage: David Chipperfield

David Chipperfield founded David Chipperfield Architects in 1984 in London, and the practice has since become internationally renowned. Recent projects include the new James-Simon-Galerie on Berlin's Museum Island. (£15*)

Thu 19 Sep 7pm, Theatre
Architecture on Stage: Climate Change

As the UK Parliament and Royal Institute of British Architects declare a state of climate emergency, join architects, urbanists, academics and writers discussing radical design reforms for our buildings and cities. (£15*)

Wed 25 Sep 7pm, Frobisher Auditorium 1
Architecture on Stage: Dow Jones

British architect practice Dow Jones joins us to discuss projects new and old, as well as their focus on well-crafted and thoughtful design. (£15*)



For programme information and dates and times of new release films 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

*Booking Fees: 60p per online transaction, 70p by phone. No fee in person. **Available through DICE and the Emerge Festival website.

Contemporary Music

All concerts take place in the Barbican Hall unless otherwise stated

Thu 12 Sep 8pm

Respect to Aretha

Afrobeat ensemble Antibalas pay honour to the Queen of Soul with collaborations from Bettye Lavette, Zara McFarlane, Alice Russell and Nona Hendryx and José James. (£20–30*)

Tue 17 Sep 8pm

LHASA

A musical homage to the life and work of Mexican-American musician Lhasa de Sela with Bryce Dessner, Dustin O'Halloran, Leslie Feist and more. (£20–30*)

Sat 21 Sep 8pm, LSO St. Luke's

Third Coast Percussion

With wood blocks, tambourines and snare drums, the Chicago-based group premiere new works by two musical visionaries – Philip Glass and Devonté Hynes (Blood Orange, Lightspeed Champion). (£20*)

Sun 22 Sep 8pm

CHRISTEENE: The Lion The Witch And The Cobra

The performance artist and musician pays homage to Sinéad O'Connor performing her album *The Lion and The Cobra* in this world premiere featuring special guests including Fever Ray. (£20–25*)

Tue 24 Sep 8pm

Eleftheria Arvanitaki

A global ambassador for Greek music around the world, the treasured performer mixes traditional rebetiko with contemporary influences for a night of impressive vocals and emotive instrumentation. (£23–60*)

Sat 28 Sep 8.30pm

Max Cooper: Yearning For The Infinite

Data, loops and human comprehension; the electronic and techno producer captures the essence of infinity in this new audio visual project. (£17.50–22.50*)



Third Coast Percussion © Saverio Truglia

Sun 29 Sep 7.30pm

Marcel & Rami Khalifé

Like father, like son – the celebrated Lebanese musicians are joined by French jazz drummer Aymeric Westrich to play the oud master's music in a new stripped-back trio performance. (£20–40*)

Sun 29 Sep 7.30pm, Milton Court

Jenny Hval: The Practice of Love

A night of experimental musicians, vocalists, dancers and video artists as the multi-talented writer and performer creates a new soundscape inspired by 90s trance music. (£20*)



Barbican Recommends Angel-Ho: Like a Girl

Already established as a DJ and producer, Angel-Ho describes her first release on Hyperdub as a new genre she calls neo-pop. 'Like a Girl' pulses with kwai-to influences (think the ubiquitous DJ Mujava's 'Township Funk'), a catchy vocal track and a seismic sensor-testing bassline.

Subscribe to our Barbican Recommends Spotify playlist for up to 40 new tracks each month.



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 selected events. Join Young Barbican and get tickets for just £5, £10 or £15

*Booking Fees: £3 per online transaction, £4 by phone. No fee in person.

Upcoming artists to look out for

The Pit is our platform for performance makers who subvert the status quo and build unfamiliar worlds. Hear from some of the people performing in the space, and discover how you can help support the next generation of boundary-pushing artists.

Jamie Hale, Barbican Open Lab artist, poet and performer

'While writing poetry has allowed me to see how language can take you into the emotional fabric of someone's being, theatre is a multidimensional experience with the potential to fully immerse audiences into a life different than their own. That's why I wanted to develop my written poetry into a narrative-based theatre show. My performance in *NOT DYING* says so much about my life as a disabled person in a raw and revealing way. I didn't only want to represent my life, however, so I am curating an accompanying showcase of other artists that highlights the joyful, complex, frustrating and rich experiences of D/deaf and disabled people – which many of us wouldn't change for the world.'

CRIPtic Pit Party
11–12 Oct

Jamila Johnson-Small, artist and dancer, who works under the name Last Yearz Interesting Negro

'Dancing has always felt good – like hard work, interesting, rewarding, confusing, difficult, relevant and specific to each body that undertakes it. I've always liked the simultaneous openness and specificity in physical expression.'

'Representation is another thing – I didn't feel like I ever saw 'myself' represented anywhere so, while not so consciously, it felt important to articulate myself publicly somehow, to be taking space.'

'For my Barbican commission, *Heavy handed*, we *crush the moment*, I'll be collaborating with Studio Augmenta and AGF Hydra to work on the set/space/costume design at a larger scale than I've previously had the opportunity to do.'

Heavy handed, we crush the moment
28 Nov–1 Dec

Ellie Dubois and Pete Lannon, SUPERFAN, The Oxford Samuel Beckett Theatre Trust Award 2019 winners

'We don't think of ourselves as loud performance makers, we don't shout, rather we try to playfully subvert the status quo and challenge audiences in a gentle way, making work between circus and contemporary theatre that is accessible and can exist on many levels. You can come for beautiful tricks and the wonderful skills of acrobats but you can also see something a bit more thoughtful.'

Nosedive
7–16 Nov



Last Yearz Interesting Negro (Jamila Johnson-Small). *Heavy handed, we crush the moment*, 2019. Commissioned by Barbican, London. Image: Katarzyna Perlak © Jamila Johnson-Small

The Barbican's reputation as a place to see exceptional talent on stage is achieved in part through the investment we make each year in new artists. You can help us find and nurture them by naming a seat in our Theatre, or by making a donation. Your gift will enable training and mentoring for artists to develop skills, take risks and showcase work in a supportive environment.

Find out more at barbican.org.uk/nameaseat, and hear more from these creative talents in our Theatre brochure.



For full programme information, including artist line ups, please visit barbican.org.uk

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*Booking Fees: £3 per online transaction, £4 by phone. No fee in person. Some events have reduced booking fees

26 Sep–5 Oct, Theatre

Boy Blue REDD

Following the international triumph of *Blak Whyte Gray*, Boy Blue are back with a new dance show exploring life's irreversible moments. (£16-30*)

28–29 Sep, Level G

Guerilla Science Flavour Feast – Eat Yourself Better

Part of Life Rewired

Step up to the Flavour Feast booth and be astounded by colourful, interactive experiments to challenge your sensory perception. Free, drop-in event



Image © Richard Eaton

With thanks

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The Barbican Centre Trust, registered charity no. 294282



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4 Oct-19 Jan, Art Gallery
Into the Night: Cabarets and Clubs in Modern Art

This landmark exhibition celebrates the role of cabarets, cafés and clubs in modern art across the world from the 1880s to the 1960s. Immerse yourself in the spaces in which artists, performers, designers, musicians and writers congregated to push the boundaries of artistic expression. Explore the 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 electrifying performances of the Mbari clubs in 1960s Nigeria, and more.

Elfriede Lohse-Wächter. *Lissy*, 1931. Watercolour and pencil on paper. Private collection. Courtesy Städel Museum, Frankfurt. Photo: akg-images



Art Ensemble of Chicago © Sadi Güran

15-24 Nov, Hall EFG London Jazz Festival

From the cutting edge to the masters, the breadth of the EFG London Jazz Festival is why people have been returning to the ten-day extravaganza for over two decades. With performances across the city, we're once again hosting a broad programme. Highlights include composer Nik Bärtsch and visual artist Sophie Clements' project 'When The Clouds Clear' which fuses solo piano with sculpture, film and installation design; the pioneering Art Ensemble of Chicago celebrating 50 years with some special guests; and a performer who needs no introduction: Herbie Hancock.



23-24 Nov, Cinema Family Film Weekender

Celebrating the best in children's film and creative events, our annual film festival for young cinema fans returns with a busy weekend of screenings and activities. Taking inspiration from Life Rewired, our year-long season exploring what it means to be human in the face of fast-changing technology, this weekend is packed with lots of weird and wonderful films about robots, machines and maybe even some magic.



Ivanov (Evgeny Mironov) and Sasha (Elizaveta Boyarskaya) image credit Sergey Pertov

7-12 Oct, Theatre Theatre of Nations

The renowned Moscow-based company presents two big hits this autumn. *Shukshin's Stories* immerses you in the world of writer and filmmaker Vasily Shukshin's pithy short stories, which portray everyday life in the Soviet Union of the 1970s. The vignettes performed during this ingenious and award-winning production build layer upon layer to create a very human tapestry of existence. Then, Evgeny Mironov takes the title role in Anton Chekhov's *Ivanov*, described as 'a spectacle of mind and sight'.



Alison Balsom © Jason Joyce

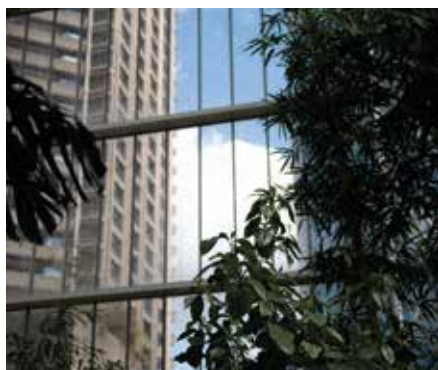
21 Oct, Milton Court Alison Balsom: Gabriel

The sights, sounds and stories of 17th-century London are brought to life in this theatrical celebration of Baroque music. Weaving the music of Purcell, Handel and contemporaries with a cast of characters, we meet princes and actors, watermen and drinkers in a rich portrait of the city. And through it all, Balsom's 'simply divine' (*Sunday Telegraph*) performance shines. First performed at The Globe, this five-star performance is reimaged for Milton Court as part of Balsom's artist residency.

always

My Barbican: Marta Lowcewicz

Our head gardener reveals her favourite places around the centre



The Conservatory

I couldn't help but include this one. The second largest conservatory in London, it's home to 1,800 species of temperate and succulent plant species, and has been my home for the past nine years. With such abundance of plants, it's difficult to tell which one is my favourite. I have the privilege of admiring them every day, and each time I look at them, I notice something new and exciting, from the minute leaves of *soleirolia* to spectacular flowers of *epiphyllum*. This place never disappoints.



Lakeside

I love the Lakeside, especially on early Sunday mornings when it's just me and nature. Glistening water, sun shining through pillars of Gilbert House, peregrines teaching their young to hunt. Little ducklings jumping from residents' window boxes, and learning to fly. And that silence...



Beech Gardens

This is a relatively new addition to the Barbican Estate. Designed a few years back by Nigel Dunnett, the naturalistic planting is like a breath of fresh air. It's been carefully designed so every few weeks it explodes with new colour. From vibrant reds and yellows in spring, through the purples and energetic oranges of late summer, to the more settled coppers and silvers of autumn and winter.

My Barbican - new standfirst: Our head gardener reveals her favourite places around the Centre barbican.org.uk/tours

New perspectives

This photo was taken on one of our architecture tours. No matter how many times you've been here, there are always new things to discover – like this lonely red chair. Where did it come from? Who is it for? How long has it been there? It's not just your feet that wander at the Barbican, your imagination is taking a trip of its own too. Find out more about our tours at barbican.org.uk/tours



Image © Silje Begum

Tasty and brutiful

With a buzzy ambience and a menu for all times of the day, Barbican Kitchen is a flexible spot whether you want to while away some time overlooking the Lakeside, grab a quick bite, or get some work done. From the large, open-plan interior you can see the chefs prepare the freshly-made meals (kids love finding out how they make pizzas), or sit outside with a coffee and cake while watching the waterfowl go about their daily business.



A spirited occasion

We've partnered with East London Liquor Company to produce a Barbican London Dry Gin. This distinctive-tasting tippie takes British wheat spirit and infuses it with juniper berries, fresh lemon and grapefruit peel, coriander, angelica root, cubeb berries and cardamom. You can try it for yourself in the Martini Bar, where our head mixologist has created the Barbican Gin and Elderflower Martini. Or take home a beautiful bottle, featuring the bold architectural lines of the Centre, from the Shop on Level G. Cheers!



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.

Trevor Paglen From 26 Sep

Explore the underbelly of our digital world in this exhibition revealing the powerful, and often hidden forces at play

Pick up a Level G map from the Advance Ticket Desk

Animated art



From Rupert the Bear to Paul McCartney's *The Frog Song*, the animations of Geoff Dunbar will be familiar to many. Now there's chance to see these wonderful works and find out what went into creating them, at an exhibition of his work here for the first time.

Explore the many levels and structures that went into his hand-crafted art, created at a time before CGI and digital animation. His work also

included the exceptional interpretation of Beatrix Potter's famous stories, and the outrageous *UBU ROI*. This exhibition showcases the prodigious talent behind these unforgettable classics.

Geoffrey Dunbar: Art into Animation

Until 30 Sep
Barbican Music Library

calendar

September 2019

Sun 1 Sep 10am–6pm 2pm	event Lee Krasner: Living Colour NT Encore: Small Island	venue Art Gallery Cinema 3	tickets £15-17 £20	page 11 8
Tue 3 Sep 6.30pm	New Towns, Our Towns: Stories on Screen + ScreenTalk	Cinema 2	£12	7
Fri 6 Sep 12.30pm	LSO Discovery Free Friday Lunchtime Concert	LSO St Luke's	Free	9
Sat 7 Sep 11am 4.30pm	Family Film Club The Smalls x Life Rewired + Q&A	Cinema 2 Cinema 3	£3.50 £12	8 7
Thu 10 Sep 7.30pm	Margaret Atwood: Live in Cinemas	Cinema 1	£20	8
Wed 11 Sep 6.30pm	Architecture on Film: PUSH + ScreenTalk	Cinema 1	£12	8
Thu 12 Sep 2pm 8pm	Afternoon Arts: Canaletto and the Art of Venice Respect to Aretha	Cinema 2 Hall	£10.50 £20-30	8 12
Fri 13 Sep 6.30pm 7pm	Anime's Human Machines: Teisuo, the Iron Man + Panel Architecture on Stage: David Chipperfield	Cinema 1 Hall	£12 £15*	7 11
Sat 14 Sep 11am 1pm	Family Film Club Anime's Human Machines: Draw Your Own Avatar Workshop	Cinema 2 Fountain Room	£3.50 £5	8 8
2pm 3pm	Underwire Film Festival: Programme 1 Anime's Human Machines:	Cinema 2 Fountain Room	£12 £5	7 8
6pm 7.30pm	Draw Your Own Robot Manga Sidekick Workshop Anime's Human Machines: Macross Plus The Movie LSO/Rattle: Season Opening	Cinema 1 Hall	£12 £16–57*	7 9
Sun 15 Sep 2pm 3.30pm 4pm 7pm	Underwire Film Festival: Programme 2 MET Opera Summer Encore: Aida Anime's Human Machines: Patlabor The Movie LSO/Rattle	Cinema 2 Cinema 3 Cinema 1 Hall	£12 £20 £12 £16–57*	7 8 7 9
Mon 16 Sep 6.30pm	Underwire Film Festival: Programme 3	Cinema 2	£12	7
Tue 17 Sep 6.30pm 8pm	Science on Screen: 2001 A Space Odyssey LHASA	Cinema 1 Hall	£10.50 £20-30	8 12
Wed 18 Sep 6.30pm 7.30pm 8.45pm	Underwire Film Festival: Programme 4 LSO/Rattle: Rachmaninov Anime's Human Machines: Ghost in the Shell	Cinema 2 Hall Cinema 1	£12 £16–57* £12	7 9 7

Mon 23 Sep 7.30pm	event London Schools Symphony Orchestra	venue Hall	tickets £9–26*	page 9
Tue 24 Sep 6.45pm 8pm	Anime's Human Machines: Roujin Z Eleftheria Arvanitaki	Gnema 1 Hall	£12 £23-40	7 12
Wed 25 Sep 7pm	Architecture on Stage: Dow Jones	Frobisher Auditorium 1	£15*	11
Thu 26 Sep 11am–9pm 2pm 6pm 7pm 7.45pm	Trevor Paglen: From "Apple" to "Anomaly" Afternoon Arts: A Woman of No Importance NT Live: One Man, Two Guvnors In Conversation: Trevor Paglen and Anthony Downey Boy Blue: REDD	The Curve Gnema 2 Gnema 1 Frobisher Auditorium 1 Theatre	Free £10.50 £20 £10 £16–30*	11 8 8 11 14
Fri 27 Sep 11am–6pm 12.30pm 7pm 7.30pm 7.45pm	Trevor Paglen: From "Apple" to "Anomaly" LSO Discovery Free Friday Lunchtime Concert Emerge Festival: Sarah Meyohas & Trevor Paglen Guildhall Symphony Orchestra and Chorus Boy Blue: REDD	The Curve LSO St Luke's The Curve Hall Theatre	Free Free £15–25 £10–15* £16–30*	11 9 11 9 14
Sat 28 Sep 11am–8pm 11am 12noon–5pm 4pm 6pm 7.45pm 8.30pm	Trevor Paglen: From "Apple" to "Anomaly" Family Film Club Guerilla Science: Flavour Feast – Eat Yourself Better Silver Press: Chantal Akerman: La-Bas Anime's Human Machines: Summer Wars Boy Blue: REDD Max Cooper: Yearning For The Infinite	The Curve Gnema 2 Level G Gnema 2 Gnema 1 Theatre Hall	Free £3.50 Free £12 £12 £16–30* £1750-22.50*	11 8 14 8 7 14 12
Sun 29 Sep 11am–8pm 4pm 12noon–5pm 7.30pm	Trevor Paglen: From "Apple" to "Anomaly" Anime's Human Machines: Osamu Tezuka's Metropolis Guerilla Science: Flavour Feast – Eat Yourself Better Marcel & Rami Khalifé Jenny Hval: The Practice of Love	The Curve Gnema 1 Level G Hall Milton Court	Free £12 Free £20-40* £20*	11 7 14 12 12
Mon 30 Sep 11am–8pm 8.45pm	Trevor Paglen: From "Apple" to "Anomaly" Anime's Human Machines: Paprika	The Curve Gnema 1	Free £12	11 7

Thu 19 Sep			
6.30pm	Underwire Film Festival: Programme 5	Cinema 2	£12
7pm	Architecture on Stage: Climate Change	Theatre	£15*
7.30pm	LSO/Rattle: Rachmaninov	Hall	£16–57*
Fri 20 Sep			
6pm	JAEFF: Opening Gala Mishima + Patrolism	Cinema 1	£12
7.30pm	Britten Sinfonia: Refugee	Milton Court	£10–30*
Sat 21 Sep			
11am	Family Film Club	Cinema 2	£3.50
4pm	Underwire Film Festival: Programme 5	Cinema 2	£12
8pm	Third Coast Percussion	LSO St Luke's	£20*
Sun 22 Sep			
11am–4.30pm	LSO Discovery Singing Day	LSO St Luke's	£22*
1.45pm	JAEFF: Round-table discussion	Cinema 3	Free
3.30pm	JAEFF	Cinema 3	£12
6pm	JAEFF: Closing Gala	Cinema 3	£12
8pm	CHRISTEENE: The Lion The Witch And The Cobra	Hall	£20-25*

*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

By telephone 0845 120 7511

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

Ticket Information Desk

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

New release films

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

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

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

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