

A photograph of the Barbican Centre courtyard in London. The scene features large, cylindrical concrete pillars and a multi-story building with arched windows and balconies. A person with long red hair, wearing a red coat and carrying a yellow bag, is walking away from the camera on a brick-paved path. The sky is blue with scattered white clouds.

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#MyBarbican

Hello!

January is the start of a new year and we're starting 2022 with a bold new vision for the future. Read our interview with new Director of Arts and Learning Will Gompertz on pages 5-6 to find out about the exciting transformation that's ahead.

If you're into making resolutions, make one to see the London International Mime Festival here this month (see page 3). With unforgettable cutting-edge theatre, this is one promise to yourself you won't regret.

We're also looking at new beginnings in our Cinema, where an experimental film strand starts this month. Curator Matthew Barrington tells us all about it opposite.

Composer Unsu Chin and musician Klein have both decided to break the rules for their extraordinary new works – find out why Chin broke her own principle on page 4, and find out about Klein's fresh approach to her new album on page 14. Plus, singer Lise Davidsen is looking forward to bringing a flavour of Norway to London when she starts her Artist Spotlight this month (page 2), and it's your final chance to see our amazing *Noguchi* exhibition (see opposite).

Finally, as this is the first Guide being mailed to our Members since the start of the pandemic, we wanted to say a massive thank you for your support. It's really helped us get through the last 20 months. Know that as well as the great benefits you get, such as free entry to every exhibition, priority booking, savings on tickets, Shop and restaurant offers, and exclusive events, you're also doing good.

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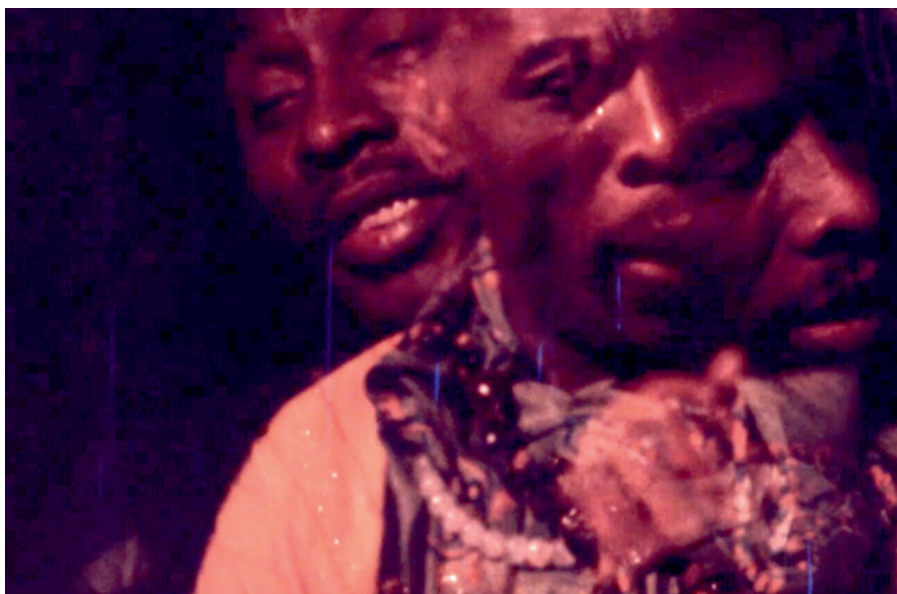
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Freedom through experimentation

Our brand new experimental cinema strand starts this month. Curator Matthew Barrington looks ahead to a mouth-watering prospect.



There's a freedom in experimental cinema for the viewer and the creator, says cinema curator Matthew Barrington who's explaining what excites him so much about the genre.

For audiences, the prevalence of screen culture 'means it can be more accessible than some other art forms because people feel more comfortable with a screen,' he says. 'So as a viewer, even when there might be things happening which are confusing or purposefully there to confound, you feel the freedom to navigate the space. It's not as prescribed as other art forms.'

And for creatives, it makes the medium accessible, opening it up to voices that don't usually get a platform or for younger people trying things out or honing their talents, he explains.

'There are lots of really interesting British experimental filmmakers right now who are engaging with questions relating to the African Diaspora and Britain's history, who are making fascinating work that's being shown in festivals around the world that weren't as visible as ten years ago.'

Barrington is behind a new bi-monthly strand of events dedicated to experimental cinema, which opens this month. He says each session will be either based on a theme or focussed on a particular filmmaker, but what links them all is a sense of 'liveness'. 'That can be showing a film and having a talk about the work, showing

films on celluloid, or sharing work that really speaks to being in a communal space,' he says. 'For example, showing a film that isn't available online, or sharing work-in-progress so audiences can see the artist's process.'

January's programme is dedicated to Edward Owens, a Queer African-American filmmaker working from 1966-70.

'His films haven't really been shown in London before,' says Barrington. 'I wanted to focus on someone who is important but not so well-known. Owens was associated with that New York scene of the time – a contemporary of Jonas Mekas and Andy Warhol, although he was younger than them. His films are reflective of that avant-garde, left-wing, experimental scene. But his identity as an African-American gay man also adds a certain element of difference to his engagement.'

'I think his films are important in terms of portraiture and presenting a different image of African-American identity, which wasn't so present or so seen at the time.'

Future *Experiments in Film* events will look at the work of London-based Katharine Fry, whose work explores questions of unconscious states particularly related to the home; and a programme dedicated to emerging artists.

Experiments in Film: Edward Owens
13 Jan
See page 10 for details

Bringing Norway to London

For the opening concert of her Artist Spotlight, fêted singer Lise Davidsen is joined by pianist Leif Ove Andsnes. The pair are excited to share some of their homeland with London audiences.



Lise Davidsen © Ray Burmiston

Two top Norwegian musicians performing the music of one of Scandinavia's most celebrated composers, Edvard Grieg: it's enough to conjure images of fjords and the smell of cinnamon rolls.

And while many people in Europe will be most familiar with Grieg's best-known works from *Six Songs*, there's a piece of music that will be performed at this concert that's better loved by Norwegians, Lise Davidsen explains. 'The *Six Songs* is more popular [outside Norway] because it's sung in German, but in Norway, the *Haugtussa* is more famous. I studied the poetry and the music when I was younger, but I kept away from it until now when I felt I was ready to record it.'

Hailing from the small village of Stokke, about 100km south of Oslo, Davidsen took the opera world by storm in 2015, winning major awards, including Plácido Domingo's Operalia. Yet she was a late starter – only seeing her first opera aged 19, although she'd been studying it before that ('I really started studying opera before I got to love it,' she confessed to the *Guardian* a few years back.)

As anyone who's seen her before will attest, Davidsen's performances are full of great

empathy – she really means what she's singing. Conductor Esa-Pekka Salonen captured the experience when he described the moment she first performed in rehearsal with the Philharmonia Orchestra for her first solo album. 'The moment Lise sang the first phrase, everybody's jaw dropped. I've never seen that before. It was like, "can this sound come out of a human?" because it was so round, so rich.'

For her first Artist Spotlight concert, she's performing with Lief Ove Andsnes. 'He is one of the most amazing pianists,' she says. 'It's something special performing with a solo pianist, but I think to do a recording and a tour with Leif-Ove is particularly special. We're both Norwegian; we come from the same sort of culture. But when you first meet someone, you never know if you're going to fit together, and we really do.'

And she says she's looking forward to being back on stage here, which she particularly likes. 'Because the Barbican offers so many different things, you get a broad range of audiences. People come just to try something new, and that's what made me fall in love with it.'

Lise Davidsen & Leif Ove Andsnes

13 Jan

See page 11 for details

With thanks

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Start the new year with cutting-edge theatre

Human curiosity, visually stunning dance, and the best of physical theatre: the London International Mime Festival sees a welcome return after the pandemic.



Shantala Shivalingappa in Compagnie 111's *aSH*. Photo © Aglae Bory

We're hosting an exciting array of performances that will have you talking about them for the rest of the year.

Among the productions taking place on our stages will be *Interiors*. Piquing that innate human nosiness, it invites you to watch through a window as a group of people gather for a meal. Although you can't hear what they're saying, a mysterious voice from outside provides clues about what's going on. Everything starts jovially, but sadness starts to thread its way through the group, marked by a mysterious stranger outside the window.

Inspiration for this unique work came from night-time Glasgow when the windows of tenement buildings are lit up, explains creator Matthew Lenton of Scotland-based company Vanishing Point. 'It's very beautiful; you see glimpses of people's lives in windows,' he says. 'I'd been beguiled by this on my journey home, especially in winter when it was dark and cold and atmospheric. When you look into people's windows (which you shouldn't do, of course), you can't hear what they're saying. And for me, that makes it richer. They become these little sealed worlds.'

Interiors has played all over the world, from Argentina to China, to great praise. Curiosity about others is clearly a human trait all cultures

share. Lenton agrees. 'I think most of the theatre I make is voyeuristic. I don't like the audience to come, sit down and "see a play". I like it when they become aware of their role in the play somehow. In *Interiors*, the audience are like benign voyeurs – they're watching, but in a kindly way.'

Another highlight of the festival comes from visionary director Aurélien Bory of Toulouse-based Compagnie 111, whose extraordinary shows have been highlights of the festival for decades, including Olivier-nominated *What's Become of You?* (*Questcequetudeviens?*) seen here in 2014. He draws his inspiration from physical spaces – which is perhaps unsurprising for a former physics student for whom mathematics is a key part of his practice.

We're hosting his production *aSH*, which sees dancer Shantala Shivalingappa perform on a stage floor covered in ash. A renowned artist with her own company, Shivalingappa has worked with Maurice Béjart, Peter Brook, Pina Bausch, and Amagatsu.

'Firstly, I was inspired by watching Shantala's incredible dancing,' says Bory, who first met the Madras-born, Paris-based artist in 2008 when she was dancing with Bausch. 'Shantala's dance is moulded by this journey between [Indian classical dance] Kuchipudi and Pina

Bausch, between India and Europe, between Shiva and Dionysus, who are said to be incarnations of the same deity.'

He adds: 'Shantala constantly travels back and forth between Madras where she was born and Paris where she lives. Her dance mirrors this perpetual swinging, somewhere between Hindu mysticism and quantum physics.'

Inspired by the idea of the Hindu god Shiva – who, as well as the deity of destruction and recreation, is a dancer – Bory hit upon the idea of Shivalingappa dancing on ash, with her feet creating marks as she performs. At the first rehearsal, they all realised that Shivalingappa's footsteps were marking out geometric patterns on the floor – reminiscent of a mandala. The effect is mesmerising.

Also at the festival of visual theatre this year, see nine new performances in Thick & Tight's jam-packed evening, *Short & Sweet*; and watch a graphic novel come to life in *Stellaire* by Stereoptik. In addition, our Cinema is screening a series of slapstick shorts to accompany the festival. It's an unbeatable way to get 2022 off to a great start.

London International Mime Festival Barbican

25 Jan–5 Feb

See page 8 for details

Inspired to break the rules

Composer Unsuk Chin's First Violin Concerto was hailed as 'the first masterpiece of the new century', so the excitement about her new work is immense. She tells us about what inspired it.



Chin has a principle of only writing one concerto per instrument. 'I feel that every new work should ideally have a *raison d'être*,' explains the Berlin-based musician. 'Given that there is such a great history with symphonic repertoire, it is always a challenge for a contemporary composer to try to add something to it that is new and yet in a way that is idiomatic for the ingenious 19th-century invention called a symphony orchestra. Besides, I want to write for many other instruments, ensembles, and set-ups, and every new project requires ample research time.'

So what – having written a modern classic for violin and orchestra 20 years ago – could have spurred her to break this tenet? It was her encounter with violinist Leonidas Kavakos's 'unique musicianship and artistic personality. I got new ideas for how to tackle the challenges of this genre.' She adds: 'His musicianship is burningly intense, and at the same time, impeccable and completely focused.'

Violin Concerto No.2, an LSO co-commission which premieres here with soloist Kavakos

under Sir Simon Rattle, is cast in one movement. Chin says 'The soloist leads throughout the work, triggering the orchestra's actions and impulses. The music is rich in contrast: the musical fabric emerges from utter silence but juxtaposed seamlessly with rough edges and incisive outbursts - hence why it's called *Shards of Silence*.'

Born in Seoul, Chin studied under György Ligeti and has won fans the world over, including Rattle, the LA Philharmonic's Gustavo Dudamel and Esa-Pekka Salonen. Working across genres from electronic to classical, vocal, orchestral and ensemble works, her musical style is modern in language, but lyrical and non-doctrinaire in communicative power. She was the subject of a Total Immersion Day here in 2011.

**London Symphony Orchestra
& Leonidas Kavakos: Unsuk Chin,
Sibelius & Bartók**

6 Jan

See page 11 for details



Supporting in more ways than one

'There's something to be said for investing in the things that you care about,' says trustee Tracey Harrison.

In a story that will be familiar to some, Tracey Harrison's earliest encounters with the Barbican were because it was a unique place near where she worked to have a drink and some food. Rarely would she attend a Barbican arts event. Occasionally she would accompany a friend to fringe theatre or attend an exhibition and she soon began to realise that her assumption of needing to be 'educated in the arts' was wrong. 'This allowed me to experiment and explore the different arts and to identify what I did and didn't enjoy.'

Her children (now teenagers) were taken to arts venues from a young age, sometimes with just a quick tour around a floor or two before the promised 'babychino' or to children's theatre and film. As a result, 'we are all very comfortable in these spaces and are frequent audience members'. She also encourages friends and mentees to come by buying an extra ticket or two.

Last year Harrison joined as trustee of the Barbican Centre Trust. As well as supporting the Centre with her time, she says she wanted to contribute financially. 'It's an arts centre that has a lot to offer and I wanted to play my part in its success,' she says. 'I loved it when I heard that Will Gompertz was joining because I knew he'd bring some great community ideas and make the Centre generally more inclusive.'

Harrison – a social inclusion champion – not only supports as a Patron but also buys Memberships for people who either wouldn't, or couldn't afford to. 'I've bought Memberships as thank-you and congratulations gifts, as well as birthday and Christmas presents. For those who lack confidence, or – worse – feel as I did in my earlier years, the idea that they can bring their friends and family and sit in the Members' Lounge before or after a performance, conferring a sense of "special guest of the Barbican Centre" makes me smile,' she says.

To find out how you can support our important work, see barbican.org.uk/support-us



Time for a transformation

Will Gompertz has an ambitious plan for the Barbican. And you're invited to be part of it.

'I've felt for a long time that the arts need to change,' says our new Director of Arts and Learning Will Gompertz – familiar to many people as the BBC's charismatic arts editor. 'The world has changed dramatically over the last 20 or 30 years and the arts have not. They're not diverse enough. They're not inclusive enough. They're not humble enough. I'm in the really privileged position of being a white middle-class male who's had the chance to work in these extraordinary places, and it's important to me to think: how do you use that privilege?'

The answer is a transformation of the Barbican 'into an extraordinary 21st century art centre, which looks and feels like the city it's in'.

What that means is as well as being an international arts centre, we will also become a centre for arts education and creative enterprise. 'I don't think it's enough for an arts institution to just show stuff. It has to have a genuine and profound value to society, its local communities and its staff,' he says.

'We will continue to show the best artists and performers of today, but we will also invest in the best of tomorrow. I want the Barbican to be a holistic organisation which is full of possibilities for everyone.'

The former Director at Tate Media's first encounter with our building was in 1984, just a few years after it opened. 'I've always loved the architecture – it's extraordinary. And I've seen so many amazing things over the years. But what I found attractive about the Barbican is that it's cross-arts, it's not one dimensional. Everything is of amazing quality – I don't mean just the artists on stage, but the technicians backstage, the work we're doing in communities, everything's done with so much dedication and care.'

And it was the prospect of this new role, bringing together the functions of the artistic director and the director of learning, that enticed him to leave the BBC's top arts job. 'Once you put those two pieces together, which are the institution's main function, you can affect change,' he says.

His appointment comes at a key moment for the Centre, as we prepare to mark our 40th birthday and launch a plan to revamp the building 'to meet the needs of 21st-century artists, audiences and communities'.

Gompertz paints a picture of a Barbican Centre in the future as somewhere that not only can you see the highest-quality art from around the world, but a place that offers its community training in the creative industries. For example, a three-year Barbican Masters programme that would give people a passport to the arts world, see them build a portfolio, then return to the Barbican with incredible art or as the institution's leaders.

The possibility of partners and individuals in the City of London means we'll be able to offer opportunities for growth and development to community creative or cultural businesses. This could be through financial investment, mentoring, the use of our facilities, providing somewhere to try a pop-up food business, or space in our Shop to showcase items made in the community by companies we've financially supported. It will see the Centre buzzing with hope, ambition and activity.

'If you take Manchester United at Old Trafford or Arsenal at the Emirates, for example, they have big international buildings, an international reputation, and stars from around the world coming to play within them – it's just like the Barbican,' he explains. 'But they're also really important to their communities. People are proud to look at that building and think "that's part of my life". There is a way into that building to be part of it, whether you become a player for the men's or women's team, work in the marketing department, or work in the box office. That is an institution belonging to the community, yet is world famous. That's the journey the Barbican has to go on. It's got the world famous bit; it's just got to do the bit that it's really important to the people within a two-mile radius, a 20-mile radius and an international radius.'

Gompertz has spent a lifetime in love with the arts. He recalls being ten years old and creating homemade radio programmes with a friend using a reel-to-reel tape recorder. That led to a stint at hospital radio before he got his first job as a shop assistant at record store Our Price. Leaving school at 16 he worked as a stagehand at Sadler's Wells, and from there he's never looked back.

By his mid-20s he'd launched Shots, a publishing company specialising in the moving image. And then he had a Damascus moment.

'I'd just started dating someone, and we'd decided to go away for the weekend to Amsterdam. She had a list of things she wanted to do, I said what I wanted to do, and they didn't correspond massively,' he smiles mischievously. 'But the Stedelijk museum had just opened and I reluctantly agreed to go there. I was walking around being a bit salty and rolling my eyes and then she showed me an abstract painting by Willem de Kooning, *Rosy-Fingered Dawn at Louse Point*. It was an epiphany. It overwhelmed me with its pinks and yellows and whites – it was just like visual poetry. And so I learned about him, then the door was ajar and that was that. I knew I wanted to be immersed in visual art.'

After selling his company he was offered a job at the Tate. 'I thought I'd be there for seven months, not seven years,' he laughs. 'And I loved every moment. I got myself an education there.'

While at the Tate, he was responsible for broadening the art gallery's work and appeal to new audiences, launching highly successful TV and digital projects, magazine publishing and events.

It's this passion for making the arts as accessible to everyone that seems to drive Gompertz, who's written two-and-a-half books (the third one is due for release in June), including *What Are You Looking At?*, an engaging guide to 150 years of modern art without all the "art speak" that so many people find intimidating.

But writing about and talking about the arts in a way that people can understand isn't enough. There needs to be widespread, systematic change, so everyone feels they can take part.

Gompertz says where we succeed, we can share what we've learned with other arts institutions in the UK and abroad, and that will create the sizeable change the arts needs to see.

'The arts have given me life. And an education. Because every artist, whoever they are, is communicating an idea and provoking you to look at the world differently. You could spend a lifetime with your blinkers on, but the arts takes them off. You're alive. You're engaged. Your synapses and your senses are tingling.'

Art & Design



Noguchi, Installation view, Barbican Art Gallery © Tim Whitby / Getty Images

Noguchi

Until 23 Jan 2022

Noguchi

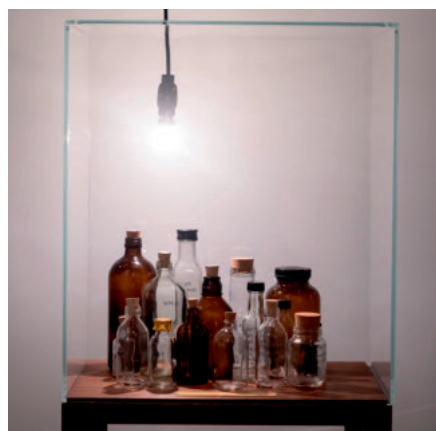
Enter the world of creative polymath Isamu Noguchi. Explore his work in sculpture, architecture, furniture design and dance in this multi-disciplinary exhibition. (£18)

Shilpa Gupta

Until 6 Feb 2022

Shilpa Gupta

Shilpa Gupta explores freedom of expression in her first major London exhibition. Here she presents her acclaimed project *For, In Your Tongue, I Cannot Fit* alongside a series of new sculptures and drawings. (Free)



Shilpa Gupta: *Sun at Night*, Installation view, The Curve © Tim Whitby / Getty Images



Noguchi Free for Members

Visit all our exhibitions for free with Membership. Plus, get priority booking and offers around the Centre.

Join now at
barbican.org.uk/membership



For full programme information, including opening times, please visit barbican.org.uk

Theatre & Dance



Short & Sweet © Darren Evans

25–29 Jan, The Pit
Thick & Tight: SHORT & SWEET
London International
Mime Festival

Dance, drag, lip-syncing and satire feature in this thoroughly modern take on the variety show from an award-winning dance theatre company. (£18*)

26–29 Jan, Theatre
Compagnie 111: aSH
London International
Mime Festival

Dazzling, otherworldly spectacle from the visionary director Aurélien Bory. This is a thrilling solo by award-winning performer Shantala Shivalingappa. (£16-28*)



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

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. Some events have reduced booking fees

New releases

Please note the new release schedule is subject to change

From Fri 7 Jan **Licorice Pizza**[#]

New from Paul Thomas Anderson (*There Will Be Blood*), a star-studded cast including Bradley Cooper, Sean Penn and Maya Rudolph stars debut performances from musician Alana Haim and Cooper Hoffman (son of the late Philip Seymour Hoffman) in this story of first love in the San Fernando valley. (£12*)

From Fri 7 Jan **The Lost Daughter**[#]

Based on Elena Ferrante's novel of the same name, Olivia Colman stars a Leda, a woman in middle age who while on a beautiful holiday, reflects on her unconventional choices. An accomplished debut feature from Maggie Gyllenhaal. (£12*)

From Fri 7 Jan **A Hero**[#]

Asghar Farhadi, director of the Oscar-winning *A Separation*, brings us this thriller, in which a young man (Amir Jadidi) has two days to reverse a malicious persecution – but things don't quite go to plan. (£12*)

From Fri 14 Jan **Cow**[#]

How often do you really consider cows? Andrea Arnold's new documentary gives us the lives of two cows in portrait, getting up close with the bovine outlook on life. (£12*)

From Fri 21 Jan **Nightmare Alley**[#]

This quasi-supernatural tale from Guillermo del Toro follows the dangerous combination of a carnival worker and psychiatrist, who are both very adept at manipulating the mind. With a brilliant cast including Cate Blanchett, Bradley Cooper, Rooney Mara, Toni Collette and David Strathairn. (£12*)

From Fri 21 Jan **Belfast**[#]

Kenneth Branagh's pean to his hometown follows the ups and downs of a family from the 1960s. Shot in beautiful black & white, Jamie Dornan, Judi Dench, Caitriona Balfe and Ciarán Hinds lead a great cast. (£12*)

From Fri 28 Jan **Parallel Mothers**[#]

Pedro Almodóvar's new drama explores the trajectories of two pregnant women due to give birth one the same day, creating a link that shapes their futures. Starring Penélope Cruz, Rossy de Palma and Aitana Sánchez-Gijón. (£12*)

Special events and seasons

Sat 1 Jan 5.55pm, Cinema 1 **Cinderella**^{12A}

Met Opera Live in HD

Maestro Emmanuel Villaume leads a delightful cast, which includes mezzo-soprano Emily D'Angelo as Cinderella's Prince Charming, soprano Jessica Pratt as her Fairy Godmother, and mezzo-soprano Stephanie Blythe and bass-baritone Laurent Naouri as her feuding guardians. (£37*)

Thu 13 Jan 6.15pm, Cinema 2 **The Cinema of Edward Owens** Experiments in Film

The first event in our new strand, this session showcases the work of Edward Owens (1949 – 2009) whose work creates dreamlike portraits made up from familial encounters, dreams and memories. (£12*)

Mon 17 Jan 6.30pm, Cinema 1 **UK Premiere: Property**[#] + **ScreenTalk with Penny Allen**

Architecture on Film

A prize winner at the first ever Sundance in 1978, activist-director and independent cinema trailblazer Penny Allen's satirical docudrama tackles gentrification through an eccentric, ragtag collective's attempts to save their neighbourhood by purchasing a residential Portland block. (£12*)

Tue 18 Jan 6.10pm, Cinema 2 **The Conformist**¹⁵

Science on Screen

Bernardo Bertolucci's classic adaptation of Alberto Moravia's novel stars Jean-Louis Trintignant as a government official under Fascist rule, charged with enabling a political assassination under the cover of his honeymoon in Paris. (£12*)

Thu 19 Jan 6.15pm, Cinema 3 **Dear Elnaz** + **ScreenTalk**¹⁵

Javad Soleimani's wife, Elnaz Nabiyyi, was killed aboard a passenger flight, which was shot down by Iran's Revolutionary Guard Corps in 2020. Like a traumatherapist, the camera accompanies Javad. Renowned filmmaker Mania Akbari joins us for a post screening conversation. (£13.50*)

Sun 23 Jan 10.30am, Cinema 1 **The Music Of Terezin**[#] + **Introduction by director** **Simon Broughton**

BBCSO Total Immersion: Music for the End of Time

The BBC Symphony Orchestra's Total Immersion in music written in the prisons and ghettos of the Second World War opens with a film in testament to the acts of creativity from the musicians of Terezin. Made by Simon Broughton for the BBC in 1993 this award-winning documentary is the definitive film on Terezin and its music. (£8*)



Barbican Members enjoy discounts on selected events, including 20% off cinema tickets. Join Young Barbican and get tickets for selected events for just £5, £10 or £15.

*Booking Fees: £3 per online transaction. Some events have reduced booking fees. Barbican Members don't pay booking fees.



Courage

Tue 25 Jan 8.45pm, Cinema 2
Courage^{15*} + ScreenTalk

New East Cinema

In the course of the presidential elections in Belarus in the summer of 2020, three actors from an underground theatre in Minsk get caught up in the maelstrom of mass protests. (£12*)

Wed 26 Jan 6.15pm, Cinema 2
But Where Are You Really From? Call Me By My Name^{15*}

T A P E Collective Presents

It's an experience common within a diaspora to have your name subject to clumsy mispronunciation. This film programme will look at the wider ideas of labels and definitions of identity and heritage. (£12*)

Thu 27 Jan 6.10pm, Cinema 1
Leopoldstadt[#]

National Theatre Live

This first recorded broadcast of Tom Stoppard's Olivier Award-winning play, which follows the stories of a Jewish family from the beginning of the 20th century through Nazi Germany and the Holocaust. (£20*)

Sat 29 Jan 5.55pm, Cinema 1
Rigoletto^{12A}

Met Opera Live in HD

Tony Award-winning director Bartlett Sher creates a bold take on Verdi's tragedy, resetting the action in 1920s Europe, with Michael Yeagan's Art Deco sets and Catherine Zuber's elegant costumes. (£37*)

Sun 30 Jan 2pm, Cinema 1

Abel & Gordon & Friends^{12A*}
+ Q&A

London International Mime Festival

Brussels-based comedy duo Fiona Gordon and Dominique Abel present this trio of their short films, in which they play three sets of delightfully odd couples, which give a perfect opportunity to enjoy their physical comedy in the grand French tradition. (£12*)

Families

Every Saturday 11am, Cinema 2
Family Film Club

We'll be back with amazing international films for young film fans. Plus, we have our regular Show & Tell introduction at the beginning of the month as well as a free hour-long workshop on the last Saturday of the month. (£2.50–3.50*)

Parent and Baby Screenings

Enjoy the best new films every Saturday and Monday 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 film in a specially tailored environment for adults who may be on the autistic spectrum, have Tourette Syndrome, anxiety, sensory or other learning difficulties. A companion or carer may attend for free. (£8*)



Most new releases have a captioned and audio-described screenings. There are also two relaxed screenings every month. See online for details

Classical Music



Mahan Esfahani © Kaja Smith

All concerts take place in the Hall unless otherwise stated

Sat 1 Jan 2.30pm New Year's Day Prom

Includes:

Edward Elgar 'Nimrod' from *Enigma Variations*

Thomas Arne *Rule, Britannia!*

Giacomo Puccini 'Nessun Dorma' from *Turandot*

Enjoy a feast of classics for the close of the Raymond Gubbay Christmas Festival, as the London Concert Orchestra start the New Year with a bang. (£18.50–48.50*)

Mon 3 Jan 7pm National Youth Orchestra of Great Britain

The world's greatest orchestra of teenagers present their latest thrilling concert. (£10–27*)

Thu 6 Jan 7pm London Symphony Orchestra/ Rattle & Leonidas Kavakos

Unsuik Chin Violin Concerto No 2, *Scherben der Stille* (world premiere)

Jean Sibelius Symphony No 7

Béla Bartók *The Miraculous Mandarin – Suite*
The 2020s meet the 1920s: the world premiere of Unsuik Chin's new Violin Concerto paves the way for a musical journey back to Sibelius and Bartók, conducted by Sir Simon Rattle. (£18–60*)

Sun 9 Jan 7pm LSO/Rattle

Includes:

Julian Anderson Suite from *Exiles*

Anton Webern *Six Pieces for Orchestra* (1928 version)

Antonín Dvořák Symphony No 7

The curtain is raised on a programme of music that's bursting to say something new. Alongside Gustav Mahler and Hans Rott, the stories of these different voices are universal. (£18–60*)



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

Mon 10 Jan 7.30pm

**Maxim Vengerov
& Simon Trpčeski**

Wolfgang Amadeus Mozart Violin Sonata in E minor

Sergei Prokofiev Sonata No 1 in F minor

César Franck Violin Sonata

Maurice Ravel *Tzigane*

Sit back and watch the fireworks as two bona fide stars come together to perform three of the great violin sonatas and Ravel's enduringly popular party piece. (£15–65*)

Thu 13 Jan 7.30pm

**Lise Davidsen
& Leif Ove Andsnes**

Indulge in a feast of Norwegian culture as two of the country's finest musicians champion the beautiful music of their compatriot, Edvard Grieg, alongside popular lieder from Strauss and Wagner. (£15–50*)

Fri 21 Jan 6.30pm, LSO St Luke's

**ECHO Rising Stars: Lucie
Horsch and Thomas Dunford**

Includes:

John Dowland *Flow, my tears*

Isang Yun 'Visitor of the Idyll' from *Chinese Pictures*

Louis Andriessen *Ende* - for one player and two treble recorders

Lucie Horsch shines a light on the instrument we've all tried but few have mastered: the recorder. She and lutenist Thomas Dunford cover from Baroque to the modern day, with a new commission by Lotta Wennäkoski. (£12*)

Sun 23 Jan, Across the Centre

**BBC Symphony Orchestra
Total Immersion: Music for the
End of Time**

Art created in unimaginable conditions – a BBC Symphony Orchestra Total Immersion day presenting music of the ghettos and camps of Nazi-occupied Europe. (£48*)

Sun 23 Jan 7.30pm

**BBC SO Total Immersion:
Music for the End of Time**

Viktor Ullmann *Der Kaiser von Atlantis*

Olivier Messiaen *Quartet for the End of Time*

The BBC SO's Total Immersion day culminates in two extraordinary works from Nazi concentration camps – an opera and a string quartet that dare to offer hope amid despair. (£12.50–42*)

Thu 27 Jan 7pm

**LSO/Stutzmann
& Alina Ibragimova**

Maurice Ravel *Le tombeau de Couperin*

Wolfgang Amadeus Mozart Violin

Concerto No 5

Pyotr Ilyich Tchaikovsky Symphony No 5

Sunlight, shadows and unbridled passion: Alina Ibragimova plays Mozart and Nathalie Stutzmann brings a sense of theatre to the light and shade of both Ravel and Tchaikovsky. (£18–60*)

Fri 28 Jan 1pm, LSO St Luke's

**ECHO Rising Stars:
Vanessa Porter**

Includes:

Vanessa Porter *Folie*

Vinko Globokar *Corpo*

David Lang *Anvil Chorus*

Be enchanted, energised, and entertained by percussionist Vanessa Porter; a virtuoso performer who strikes sparks off everything she touches, from luminous nocturnal soundscapes to urban rhythms. (£12*)

Fri 28 Jan 7.30pm

BBC SO/Oramo: Journey's End

Jean Sibelius *Nightride and Sunrise*

Brett Dean Piano Concerto: *Gneixendorf*

Music – A Winter's Journey (UK premiere)

Kaija Saariaho *Vista*

Ludwig van Beethoven *Grosse Fugue* Op 133, arr for orchestra (arr Manuel Hidalgo, UK premiere)

Hear evocative musical journeys by composers past and present – a sleigh-ride through frozen Finland, a road-trip from LA to San Diego and a fateful Austrian carriage-ride. (£12.50–42*)

Sun 30 Jan 2pm, Milton Court

**Domenico Scarlatti: The
Mirror of Human Frailty**

Explore a genius without limits in this afternoon celebration of Scarlatti's keyboard with Mahan Esfahani on harpsichord, Daria van der Bercken on piano and Aline Zylberajch on fortepiano, and by a panel discussion with the performers. (£15–40*)



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

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. No fee in person. Some events have reduced booking fees

Contemporary Music

All events take place in the Hall unless otherwise stated

Sat 15 Jan 6pm

London Contemporary Orchestra: 24

The London Contemporary Orchestra perform a continuous 24-hour concert, with audience members invited to come and go as they please. Relax into the night with ambient, meditative long-form pieces. (£15–20*)

Thu 20 Jan 7.30pm

DakhaBrakha

In a theatrical and unexpected clash of roots and rhythms, DakhaBrakha play Ukrainian folk music blended with the sounds of Indian, Arabic and African instruments. A truly dramatic spectacle. (£17.50–22.50*)

Fri 21 Jan 8pm

London African Gospel Choir: Graceland

Performing an astounding rendition of Paul Simon's iconic *Graceland*, the richness and harmony of the London African Gospel Choir's voices create an incomparably joyful and uplifting event. (£25–35*)

Sat 29 Jan 7.30pm

Maria Schneider Orchestra

Maria Schneider returns to the Barbican with her eighteen-piece jazz orchestra, performing their heart-stoppingly beautiful and unexpected album, the Pulitzer Prize in Music Finalist, *Data Lords*. (£20–35*)

Sun 30 Jan 7.30pm

Klein

Klein playfully experiments and pushes boundaries, inviting you into her unique sound universe. Uncanny vocals and distorted sonic artifacts collide to create a dizzying tapestry of surreal experimental electronics. (£12.50–15*)



© Vitaliy Vorobyov



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*Booking Fees: £3 per online transaction. Some events have reduced booking fees. Barbican Members don't pay booking fees.

Creating a unique soundworld

Klein's latest album is her most ground-breaking to date. She says being forced by Covid to make it almost entirely herself was hugely empowering.



A couple of years ago, music journalist Simon Reynolds coined the phrase 'concepttronica' to describe how electronic music's 'conceptual bent had gone into overdrive'. He posited that artists' press releases were increasingly sounding like heavy art theory, as the musicians strove to share their music's concept.

That's something Klein says kept coming back to her while she was recording new album *Harmattan* – named after the West African season.

'For a large part of the record I felt like there was no "concept" – it was a lack of concept – and that's what made the record feel so free. The tracks can have so many different meanings to different people, like when you see a painting and two people can see different things in it.

'I just wanted to make a record I've always wanted to make. I had this idea of getting the biggest orchestra and asking all these people to help me make the record because I felt like I couldn't do it. But then Covid happened and I had to make 99.9% of everything myself. Making the record made me realise all these things I thought I couldn't do... it made me realise that everything is possible and you just have to figure things out.'

Switching off the metronome on music production software Ableton gave her even more freedom, she explains. 'It enabled me to take things in another direction that even for me, I'm not used to hearing.'

Harmattan starts with jazz-inspired piano improvisations and transforms classical musical inspirations into Klein's unique sound universe.

While the album's foundations retain a deep reverence to grime, R&B and drone, the fact it's released by classical music label Pentatone shows just how cross-genre it is.

And her live show will be something to behold, she promises: 'For the past few years I've been working with a lot of wearable instruments; developing and modifying instruments that I can trigger on stage. I want to treat [the Barbican concert] like a one-woman-band solo show, although I'm sure I will have some friends intertwined into it, because I always do. I always treat every show like it's my last.'

Klein

30 Jan

See page 13 for details



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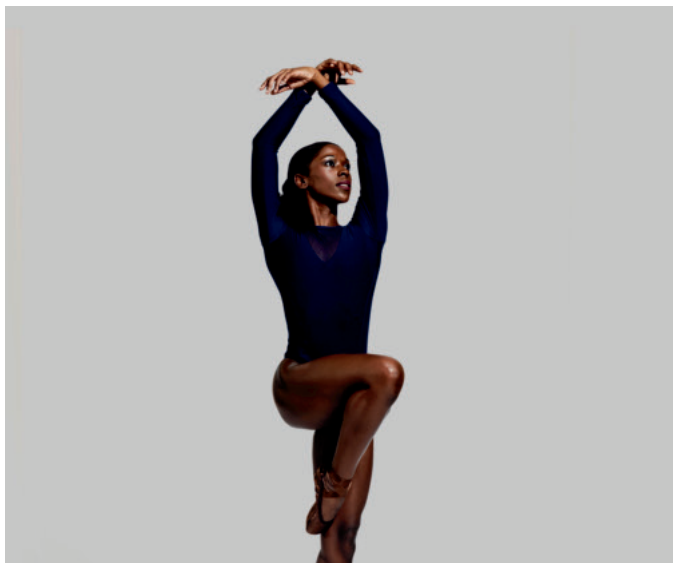
Roger Mayne, *Handstand*, Southam Street, London, 1956, J. Kasmin, © Roger Mayne Archive

3 Mar–26 Jun, Art Gallery

Postwar Modern: New Art in Britain 1945-65

The 20-year period after the end of the Second World War saw a dynamic change in art. This major exhibition marking the 40th anniversary of the Barbican Centre's opening will explore this explosion of radical forms and use of materials, celebrating a rich diversity of artists and artistic approaches. Naturally, *Postwar Modern* will include celebrated figures you'll have heard of such as Francis Bacon, David Hockney and Eduardo Paolozzi, but it also highlights lesser-known figures such as Anwar Jalal Shemza, Eva Frankfurter, Lucian Freud, Francis Newton Souza, Franciszka Themerson, Magda Cordell and Peter King.

The exhibition is generously supported by Cockayne – Grants for the Arts, The London Community Foundation, The Clare McKeon Charitable Trust, and The Henry Moore Foundation.



Ballet Black, Cira Robinson © Rick Guest

24–27 Mar, Theatre Ballet Black Double Bill

Cassa Pancho's Ballet Black celebrates its 20th anniversary with a programme featuring a new piece for the full company by acclaimed South African choreographer Gregory Maqoma, with an original score by Michael 'Mikey J' Asante from Barbican Artistic Associates Boy Blue Entertainment, and lighting design by long-term collaborator David Plater. As anyone who's seen this pioneering company before will attest, their shows are renowned for cutting-edge and exciting new works, and are always popular. Two decades since the company was formed, they continue to reach new heights.



Semyon Bychkov © Petra Hajska

15 & 16 Mar, Hall Czech Philharmonic

Prepare to be transported to central Europe as the Czech Philharmonic Orchestra and Chief Conductor Semyon Bychkov take you on a tour of their homeland through some of its most celebrated composers. It opens with Smetana's epic *Má vlast* – a gorgeous symphonic poem – before pianist Yuja Wang joins for Stravinsky's neoclassical *Concerto for Piano and Wind Instruments* which will leave you with memories for a lifetime. The following day, you'll experience the pastoral joy of the Bohemian countryside through Dvořák's joyful Eighth Symphony, before the contrasting power and might of the *Glagolitic Mass* by Janáček shows a different side of the nation. What a trip.



De Cierta Manera

1–9 Mar, Cinemas 1, 2 & 3 Other Modernisms, Other Futures: Global Art Cinema 1960-80

This season samples a cross-section of filmmaking from around the globe, emphasising cinematic responses to a period characterised by political change, revolution, anti-imperialist struggle, and of nation-building. Across this programme we'll bring rarely shown films of tremendous artistic and cultural importance to the big screen, celebrating cinematic masterpieces which reflect the period of artistic innovation and risk-taking characteristic of the era.



Keeley Forsyth © Nik Hartley

Milton Court Keeley Forsyth

Composer, singer, and actor Forsyth's debut album *Debris* was one of the critics' standout albums of 2020. An intimate document of personal change, its combination of haunting lyrics and sparse folk were described by *The Sunday Times* as 'one of the most remarkable [albums] in years'. See her perform the album live as she creates a dramatic visual interpretation of the music.

always

Things you didn't know about Barbican Library

The library is one of the hidden gems of the Centre. Head to level 2 and explore this treasure trove of books, music and much more.



1. You don't have to live in the area to be a member

You don't even need to be a member to visit.



2. You won't get shushed

The library is a large, vibrant, open plan space, hosting many free events from poetry slams to learning the ukulele, so you won't get told to shhh! But, if you need quiet, such as to examine one of the old, out of print, rare or esoteric books hidden in the library's vault under the Centre, there's a tranquil space to sit and relax. It's a great place to hang out before going to your event or meeting friends.



3. There's more music than you can shake a tambourine at

Barbican Music Library contains a large lending collection of books, vocal and full scores, songbooks, string quartets, over 16,000 CDs, DVDs and more. Dig out a song or piano piece in the sheet music collection and play it on one of the digital pianos – just book a free session in advance.



4. There's loads for children to do

As well as a packed Children's Library with books for very young kids to teens, the library runs a huge range of activities for all ages.



5. It has free music exhibitions

Dimitri Tiomkin's Oscars for his film scores, a Louis Armstrong autograph, a selection of Sir Simon Rattle's Awards, and Jill Furmanovsky's rock star photographs are just some of the fascinating exhibits which have featured in the Music Library's free exhibition programme.

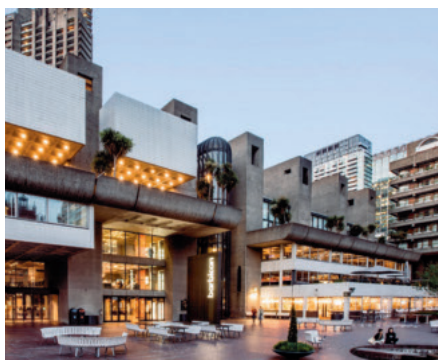


6. You can find a rhino here

We are watched over by an enormous Rhino – an original Gerald Scarfe costume designed for the London Marathon, left over from one of our previous exhibitions!

My Barbican: Hannah Burgess

The cultural sector project manager returned to visit the Barbican after recently moving back to London. She told us about some of her favourite spaces around the Centre.



The Lakeside

Because it feels enclosed, it's a really unique space – you feel like the City of London surrounds you, but you're cosy within it. I've always been amazed at how many birds you see on the Lakeside, particularly considering there aren't any parks nearby. I like that they see it as a sanctuary too – and it all adds to the magic, to the sense of calm.



The Curve

This is a highlight for me because whenever you're coming into the Barbican, whether it's for an event or even just passing through, you know there's always going to be something interesting to see in The Curve. Its size and accessibility mean it's often a great and compact culture injection.



Squish Space, Level G

I love that it's focused on imaginary play, and that's why I bring my son here. It's hugely engaging for all ages as a sensory experience, and for older children, it encourages them to interact with each other as they build more complex creations together.



The journey

If I have enough time and I'm in the area, I like to cut through the Barbican on my way to wherever I'm going. There's always something interesting to see or do on the journey, whether it's a spot of people-watching, a musician practising in the studios, or discovering a new route on a different level. It has retained its identity as a public space, and I think that sense of accessibility and collective ownership is really valuable.



New Perspectives

Simon Martner (@martner) took this stunning photos during his first spring living in the Barbican, capturing the view on 35mm film. We love seeing your photos of the Barbican – send us yours using the hashtag #MyBarbican and we might use it in a future edition of the Guide.



Listen Barbican Recommends

Start the new year with some new sounds. These are our favourite tracks, recommended for you. Anything and everything from punk to jungle to classical and pop.

Booking

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

Stay in touch

For the latest on sale dates, special events and news straight to your inbox, sign up to our email list at barbican.org.uk



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#MyBarbican

We're not just an arts centre, we're also a community.

#MyBarbican began as a way of us coming together during the pandemic. We wanted to share with you, our community, your favourite memories of the Barbican. Taken from our Instagram, each month's cover highlights a photo from this project.

Share a photo which captures your moment best with
#MyBarbican
@barbicancentre

This month's cover is taken by
Bradley Markwood, @the_deadstock_dr

