

A detailed architectural cutaway of a modern building. The structure features a prominent, multi-level auditorium with tiered seating. Above the seating area, there is a large, complex roof structure with a series of parallel beams and a canopy. The building has multiple levels with balconies and walkways. The overall style is mid-20th-century modernist. The text 'barbican' is overlaid on the left side of the image.

**barbican**

**mar 22**

**40th  
birthday  
issue**

## Hello!

Forty years ago, on 3 March 1982, the Queen opened the Barbican Centre for the first time, saying, 'What has been created here must be one of the wonders of the modern world.' Over the last four decades, we've sought to champion all forms of the arts, and it's this spirit of adventure and curiosity which makes the Barbican such a unique and special place that we're celebrating this month.

On our 40th birthday, a major new exhibition *Postwar Modern: New Art in Britain 1945-65* opens (see P5-6), offering a fresh perspective that challenges established narratives about this period. Alongside the well-known artists, we're highlighting works by lesser-known people, such as refugee artists, women, and creatives who moved here from the gradually-dismantling Empire. The PappyShow are bringing an extraordinary array of performers to their Pit Party, sharing moments of 'radical joy' with everyone (P2), while Boy Blue's energetic new show is on 5-6 March.

We're also taking this opportunity to highlight the work of our artistic residents and partners. The LSO, residents since the Barbican's foundation, mark the occasion on 3 March with a performance of Haydn's *Creation* and a free, pre-concert programme in our public spaces highlighting their creativity and community work which is made possible through their residency here.

Our Cinema team is launching a new strand dedicated to art films from around the world (P1), and don't miss Sarah Cahill's incredible free marathon eight-hour performance in the Conservatory, which champions the work of female composers across history (P3). Plus, Bishopsgate Institute opens its phenomenal archives to take over *The Curve* for a special exhibition sharing moments from London's LGBTQ+ past (P4).

Whether you're new to the Barbican or have been coming here for decades, thank you for your support and for helping us share London's exciting cultural heartbeat with so many people. Here's to the next 40 years!

**Will Gompertz**  
Artistic Director

## Contents

### Now

#### Highlights

What's coming up this month	1-4
Discover an exciting new perspective on Post-war Britain	5-6
What's on	9-14

### Soon

Book now for these forthcoming events	15-16
---------------------------------------	-------

### Always

Enjoy the Barbican at any time of day	17-18
---------------------------------------	-------



*De Cierta Manera*, 1974, dir Sara Gómez

# Redefining a movement

**Encounter important films from around the world that could change how you think about art cinema.**

When looking back over cinema of the two decades from 1960, there's too often been a tendency to concentrate on Western perspectives, with a particular focus on the works of the French New Wave and North American modernism. But this was a rich period of creativity across the world as our new season *Other Modernisms, Other Futures: Global Art Cinema 1960-80* illustrates.

Filmmakers outside the West were addressing social and political issues of the time, such as anti-colonialism, anti-imperialism and nation-building, and finding new ways to express themselves. Sometimes this was in conversation with their contemporaries in other countries, sometimes in opposition to them. What *Other Modernisms, Other Futures* shows is that rather than a singular "modernist art cinema", there was a broad range. Looking to places such as Iran, Bolivia, the USSR, Senegal, India and Cuba, we see this period of great social upheaval was a fertile moment of creativity. This season is an opportunity to see works that are important in their own country's cinematic history but are often ignored here.

Our Cinema Curator Matthew Barrington, who developed the programme with colleague Tamara Anderson says: 'We were looking for films which engaged with the process of filmmaking, meaning the presence of the filmmaker is either directly seen and visualised or implied. The other criterion was works that critique cinema and which aren't Hollywood

or European and instead speak directly to the issues of what was referred to at the time as "the Third World".

'Across all of these films, you can see people attempting to move beyond existing modes of engaging with cinema. For example, *Blood Of The Condor*, a Bolivian militant film, was made by a collective; it eschews the idea of the director being the genius and everyone follows their artistic vision. Similarly, *De Cierta Manera* by Cuban director Sara Gomez has a mode of engagement that is very fluid: there are documentaries, performances, music; she gives voiceovers describing what's happening, which gives way to other people narrating. The characters in the film are given agency to develop their own monologues and stories. They aren't actors in the traditional sense, but they're also not documentary subjects.'

A strong spirit of optimism and desire for change permeates this period, and that comes through in these works. 'There's this sense of "we can create a new world", and "we can create new things", says Barrington. 'The films are full of energy, excitement, a feeling that people can unite, can change things, we can improve their conditions.'

**Other Modernisms, Other Futures: Global Art Cinema 1960-80**

3-31 Mar

See page 9 for details

# Sharing radical joy

If the news feels like it's dragging you down, The PappyShow are here to inject some much-needed joy into your life.



The PappyShow bring a much needed injection of fun © Helen Murray

Alumni of our Open Lab scheme, the company focuses on bringing people together, and their Pit Party this month embodies this spirit with gusto.

'It's going to be an evening of performance that celebrates all things PappyShow,' says founder and artistic director Kane Husbands. 'It will include the widest variety of contributors we work with, including dance, singing, spoken word, rap, beatboxing, DJing; we're going to aim to have the full eclectic mix of what our company is.'

He adds: 'The Pit Party will be brightly coloured, hopeful and joyful, and it will be filled with many black and brown bodies, and people from the identities that we've really felt were neglected over the lockdowns. For example, a lot of older people were told to stay indoors and not reach out to their communities; for black and brown people, we saw George Floyd's death and the resulting intense focus on issues of racism, which had a massive emotional impact. So this will be about us going "Let's stop being on the

peripheries. Let's put those people central in the space, and we'll come to you." And it will be a full celebration that isn't centred around trauma stories.'

A key part of The PappyShow's practice is using the arts as a vehicle for community cohesion. For the company, it's a social thing, says Husbands. 'For us, it's never about putting on a nice, packaged play. It's about bringing people together and provoking conversation. I think the theatre is sometimes the best place for showing what a utopia could look like or what we want our world to be. Really, we just want people to stop hating one another and get along. And it's really hard to hate people close up – when you're right next to them, you end up liking them. We just want to do more of that.'

Now that's something we can all agree on.

**The PappyShow Pit Party**  
4–5 Mar  
See page 8 for details

## With thanks

The City of London Corporation, founder and principal funder

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The Barbican Centre Trust, registered charity no. 294282

now

# The past and future is female

**Journey across time and around the world to hear the extraordinary breadth of music written by women at pianist Sarah Cahill's exhilarating free performance in our Conservatory.**



Well-known for working with contemporary composers, Sarah Cahill says she particularly enjoyed digging into the past for her marathon concert showcasing works by female musicians. © Miranda Sanborn

Most concerts and piano recitals still feature solely white male composers. And that's what motivated pianist Sarah Cahill to start working on *The Future is Female*, a marathon eight-hour performance showcasing some of the enormous scope of excellent music written by women. Taking place in our Conservatory it gives listeners the opportunity to wander in and out as they please across the day, discovering music they might not have heard before, while surrounded by the wonderful plants in London's second largest glasshouse.

Featuring works by more than 40 composers, this vast day-long celebration was three years in the making. Cahill, who's renowned for her work with contemporary musicians such as John Adams, Terry Riley, Pauline Oliveros and Julia Wolfe, says she particularly enjoyed digging back into works from the past. 'I've worked with a number of living women composers, mostly American, but I was curious about going back to the Baroque and the past 400 years, and also around the world.

'One thing that surprised me is how young many of these women were when they wrote their

works,' says Cahill. 'Teresa Carreño – she's from Venezuela – composed almost all her works before the age of 20; the piece I'll be playing when written she was fifteen. Ana Bon, an Italian composer, wrote her sonatas at age nineteen. It speaks of the creative energy of youth when we're drawing, playing music and writing stories and doing all this creative work, before the responsibilities of life set in.'

As well as works from centuries past, this is an opportunity to hear the future through world premieres of music by Arlene Sierra and Errollyn Wallen, and as Cahill invites students from Guildhall School of Music & Drama to join her for some works for two pianos. The afternoon culminates in a panel talk with artists and curators celebrating, reflecting and discussing the themes of the day.

Although there are too many composers to highlight them all here, Cahill says she's particularly fond of a sonata by Hélène de Montgeroult from 1811. 'Not much is known about her, but this is the kind of piece that you read through, and it takes your breath away because it's so innovative and surprising. I

thought, "where's this person been all my life?" I grew up with Schubert and Beethoven and so on, but to never have encountered this piece before is just so incredible to me.

'In terms of new pieces, Teresa Wong's *She Dances Naked Under Palm Trees* was inspired by Nina Simone's song *Images*, which has lyrics from the Harlem Renaissance poet William Waring Cuney. It's a wonderful piece, and every time I play it, the audience is just like, "oh my god, that was like my favourite piece on the whole programme".'

Cahill will be performing six sets over eight hours. How does she prepare for such a marathon task? 'It's strangely exhilarating,' she smiles. 'You know how it is to do something you love – you just get immersed in it and you keep doing it. It's this feeling of the hours just passing and you don't even know it.'

## **The Future is Female**

5 Mar

See page 11 for details  
Supported by PRS Foundation's  
The Open Fund

# Showcasing stories of struggle by everyday people

Coinciding with our 40th birthday, Bishopsgate Institute will take over The Curve for an exhibition that showcases items from its extraordinary archives.



In April 1992, OutRage! members dropped their trousers in their 'Bend Over For Your Member' demonstration outside Parliament. They were protesting over the age of consent as, in 1992, UK laws treated consensual sex between gay men under 21 as a criminal offence. The age was then lowered to 18 in 1994 before finally being lowered to 16 as part of the Sexual Offences Act of 2000. Photo: from the Bishopsgate Institute collection of photographs by Gordon Rainsford

With its immense collection of the lived experiences of everyday people, Bishopsgate Institute is a jewel in London's cultural, historical and educational crown. Its treasure trove of over a million items includes collections on London history, socialism, activism, feminism, LGBTQ+ history, and humanism. Now there's an opportunity to see some of these gems as it takes over our space The Curve for a special exhibition sharing moments from the capital's LGBTQ+ history.

Coinciding with the 40th anniversary of the opening of the Barbican Centre, *Out and About!* showcases personal stories of people, collectives and organisations who fought for social, political, and cultural change over the last four decades.

'We've got some amazing, inspiring collections here but we don't have a huge space to show them off as much as we'd like, so being able to come to the Barbican is a real treat,' says Bishopsgate Institute head of archives Stef Dickers. 'We've been collecting LGBTQ+ history for ten years and now must have the largest collections in the country. But what we do isn't just about archiving, it's about celebrating these items and using the collection to inspire people.'

LGBTQ+ history frequently – and necessarily – focuses on the 'grand narratives', says Dickers, but what this exhibition – and the Bishopsgate archive – aims to do is share stories of individuals; to tell the tales that are important on a personal level that others may find resonates with their experiences, or reminds us that everyone's story is important.

Out of its collection of over a million items, Dickers and the team based near Liverpool Street station have chosen 40 objects from the last 40 years to reflect the changes that have taken place in Britain since the Barbican opened. 'Although our archive is national we've stuck to items reflecting London experiences,' he adds. 'Looking back to things like the *Gay News* from 1982 transports you back to what it was like at that time. You can see the progress in terms of rights for the LGBTQ+ community, but it reminds us there needs to be constant vigilance. The stories we see need to inspire future generations to remember that these rights aren't eroded.'

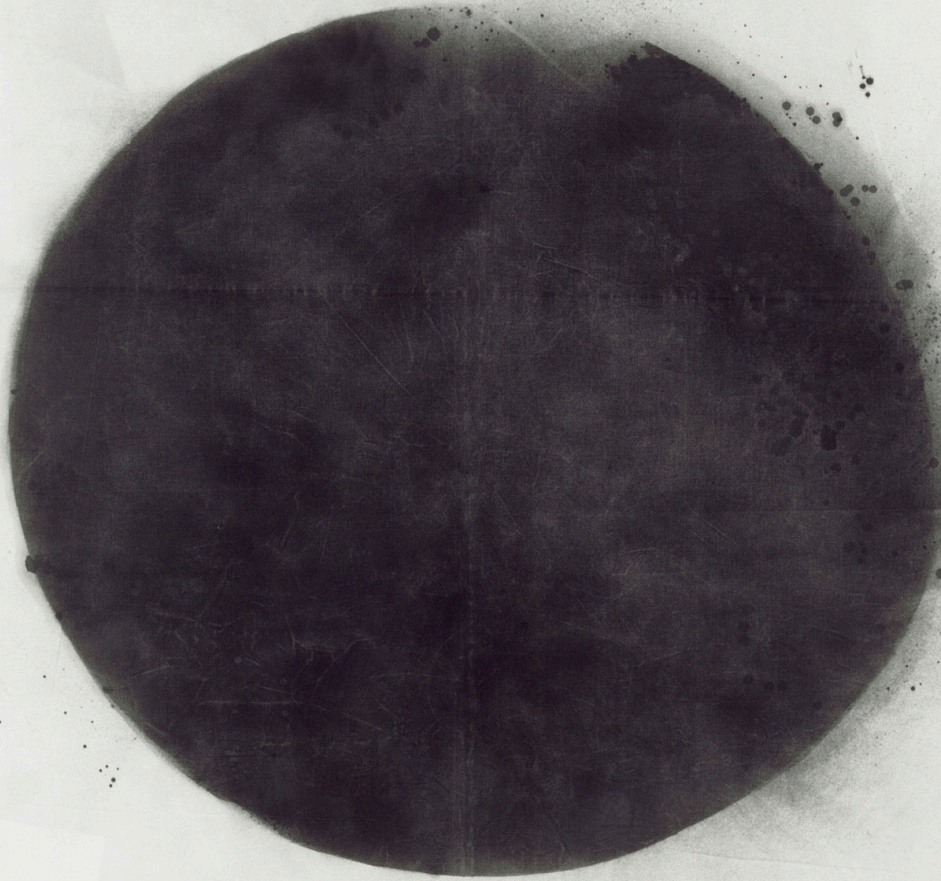
And crucially, the exhibition reflects not only crises but happy times. 'We wanted to ensure that we shared the joyous experiences we share as a community,' says Dickers.

The free exhibition is the first in our new Barbican Archives strand called *The Edge of Centre*, which explores the histories, collections, places, and people that neighbour the Barbican estate.

A free programme open to Young Creatives between 18 and 25 will explore questions around archives and LGBTQ+ experiences, culminating in a Young Barbican Night on 17 March. To get involved, email [creative.learning@barbican.org.uk](mailto:creative.learning@barbican.org.uk)

**Out and About!**  
28 Feb–21 Mar  
See page 7 for details

On 31 October 1987, the UK saw its first ever national conference of black gay men. Under the title 'In This Our Lives', the event focused on black lesbian and gay history, fears and prejudice within the Black community, spirituality, bisexuality and health issues. Organised by the London Black Lesbian and Gay Centre, it was held at Hampden Community Centre in North London and was attended by men from across the UK.



# Discover an exciting new perspective on post-war art in Britain

**Contrary to established narratives, art in Britain in the two decades after the Second World War was incredibly rich and very moving, says Head of Visual Arts Jane Alison as she looks ahead to our fascinating new exhibition.**



Avinash Chandra, *Early Figures*, 1961, Leicestershire County Council Artworks Collection © Estate of Avinash Chandra, photograph courtesy Leicestershire County Council Artworks Collection

‘Art in Britain in the period after the Second World War tends to get a bit of a bad name; the country was frequently regarded as a cultural backwater at the time, with the most exciting things happening in Paris and New York,’ says our Head of Visual Arts, Jane Alison. ‘I felt there was a much more exciting story to tell.’

Our major new exhibition, *Postwar Modern: New Art in Britain, 1945-1965*, is an ambitious reassessment of this period, showing how the consequences of the conflict produced a real richness of imagery and use of materials as artists in Britain sought meaning and purpose, and looked ahead to a brighter future. Bringing together some 200 works by 48 artists across a variety of media, the exhibition focuses on the ‘new’ in this period, showcasing previously marginalised painters, sculptors and photographers alongside household names.

Many artists in the postwar era had direct experience of the catastrophic impact of the war at a formative stage in their careers, so they were uniquely placed to reveal something of this moment, says Alison. Yet, although the war

had come to a close, it didn’t spell the end of aggression and uncertainty. Huge political and social change continued to play out across the world: the advent of the Cold War, fear of the nuclear Bomb, as well as the convulsions that resulted from the dismantling of Britain’s empire, such as the partition of India. In addition, Britain was going through a long period of austerity. ‘Britain and its artists were working in the shadow of the war, but at the same time trying to forge a new, better tomorrow,’ says Alison. ‘For me, that’s what makes this period distinctive. It wasn’t just a prelude to Pop; a new generation of artists were making work against this convulsive backdrop of anxiety, trauma, loss and displacement.’

Traditional narratives of this period often focus on artists who had already made a name for themselves before the war, such as Barbara Hepworth, Henry Moore, Ben Nicholson and Graham Sutherland, so Alison says she and the curatorial team made an early decision not to include such establishment figures. ‘That was quite hard for me because I love that work,’ she admits, ‘but I realised that by doing that, it meant

that we could really focus on what was exciting, vital and different.’

As you explore the fourteen thematic sections, you’ll find works by Francis Bacon, David Hockney, Lucian Freud and Eduardo Paolozzi shown alongside refugee artists who came to Britain fleeing Nazism, such as Frank Auerbach, Gustav Metzger and Franciszka Themerson. There are also artists who moved here from Britain’s gradually-dismantling empire, including; Frank Bowling, Avinash Chandra, Kim Lim, Francis Newton Souza and Aubrey Williams.

‘When Britain opened its doors after the war, a lot of artists came here with great hope and optimism, wanting to share in postwar modernism, to be part of a postwar vanguard. Their contribution to this distinctive period has previously been neglected,’ says Alison. Similarly, many women artists at the time, such as Jean Cooke, Magda Cordell and Eva Frankfurter, were marginalised or entirely overlooked. Setting these artists within thematic sections alongside more famous names offers us a fascinating new perspective. We can see the questions that preoccupied artists at this time – subjects like the body, the post-atomic condition, the Blitzed streetscape, private relationships and future horizons.

Although the exhibition was initially planned before our present time of crisis, the events of the past two years have thrown up parallels between the post-war years and now. These themes will be drawn out by the exhibition’s Associate Artist, Abbas Zahedi, whose work blends social practice, performance, moving image, institution-making and writing.

As we mark the 40th birthday of the Barbican, which was built on a bombed-out part of London, this feels very much like an exhibition for today and precisely the right time to reassess this period of art in Britain.

## **Postwar Modern: New Art in Britain 1945-1965**

3 Mar–26 Jun

See page 7 for details

*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.*

## Art & Design



John McHale, *First Contact*, 1958. Collection Albright-Knox Art Gallery, Buffalo, New York, © Estate of John McHale, photograph: Brenda Bieger for Albright-Knox Art Gallery

**3 Mar – 26 Jun, Art Gallery**

### **Postwar Modern: New Art in Britain 1945 – 1965**

**40th Birthday Weekend**

The exhibition focuses on 48 artists who were trying to make sense of an entirely altered world through their art, including Frank Auerbach, Gillian Ayres, Francis Bacon, Shirley Baker, Avinah Chandra, Magda Cordell, Lucian Freud, Gustav Metzger and Francis Newton Souza.

**28 Feb – 21 Mar, The Curve**

### **Out and About! 40 LGBTQ+ Moments from Bishopsgate Institute**

**40th Birthday Weekend**

An archive installation of objects, ephemera and media highlighting 40 moments and stories in London's LGBTQ+ history.

### **Members' Late: Postwar Modern + Out and About!**

**40th Birthday Weekend**

Enjoy after-hours access to both exhibitions, listen to exclusive curator talks, take part in a whole host of creative workshops with Artizine, snap a selfie in our photobooth and explore the Conservatory with a drink from our bar. 8 March (£5)



For full programme information, including opening times, please visit [barbican.org.uk](http://barbican.org.uk)



# Theatre & Dance

**4–5 Mar, The Pit**  
**The PappyShow: Pit Party**

40th Birthday Weekend

Join us for an evening of radical joy, celebrating bold and beautiful dance, music and the best of vibes curated by The PappyShow. (£18\*)

**5–6 Mar, Theatre**  
**A Night with Boy Blue**

40th Birthday Weekend

Mixing exuberant hip-hop dance displays and a joyful sense of community, Boy Blue's biennial showcase always culminates in uproarious applause. (£15–20\*)

**Sat 5 Mar, Level G**  
**BSI Jam: Beats, Streets & Inspiration – After Party**

40th Birthday Weekend

Dance the night away with Boy Blue as they play the best in R&B, hip hop, funk and more at this after party where everybody is invited. (£3\*)

**10–12 Mar, Theatre**  
**Belarus Free Theatre: Dogs of Europe**

From one of the world's bravest theatre companies comes a visceral, psychological drama set in the near future, depicting a dystopian super-state in which individual rights have given way to control. (£16–38\*)

**24–27 Mar, Theatre**  
**Ballet Black: Double Bill**

Celebrating their 20th anniversary, this thrilling and imaginative ballet company debut an outstanding double bill. (£16–30\*)

**25–30 Mar, Silk Street Theatre**  
**Pilgrims by Elinor Cook**

Guildhall School

Elinor Cook's *Pilgrims* explores love, betrayal and adventure. Can love conquer ambition? And whose story will ultimately be remembered? Georgia Green directs this fast-paced play.

**31 Mar–2 Apr, The Pit**  
**CN Lester**

Transpose JOY: Pit Party

Filmmaker and writer Campbell X curates an evening of live music, musical theatre, rap and more from some of the UK's most exciting trans artists. (£18\*)



Ballet Black, Cira Robinson, photography by Rick Guest



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



© You Resemble Me screening as part of the Human Rights Watch Film Festival

## New releases

Please note the new release schedule is subject to change

### From Fri 4 Mar Ali & Ava<sup>15</sup>

Adeel Akter and Claire Rushbrook give beautiful performances in this heart-warming new feature from Clio Barnard (The Selfish Giant). In Bradford, a budding romance begins between two lonely people and blossoms in the face of adversity. (£12\*)

### From Fri 4 Mar The Batman<sup>#</sup>

It's time for writer/director Matt Reeves' (War for the Planet of the Apes, Cloverfield) long-awaited take on the Caped Crusader, starring Robert Pattinson as Batman, alongside Zoë Kravitz as Catwoman and Paul Dano as legendary foe The Riddler. (£12\*)

### From Fri 4 Mar Paris, 13th District<sup>#</sup>

Shot in black-and-white, Jacques Audiard deftly interconnects several stories set in the Olympiades district of the French capital, centred around awkward connections, new relationships and modern life. (£12\*)

### From Fri 11 Mar Hive<sup>#</sup>

In Kosovo, presumed widow Fahrije (Yllka Gashi) decides to break the convention for widows not to work, and begins to produce ajvar (a red pepper relish) with her community. Based on a true story. (£12\*)

### From Fri 11 Mar Red Rocket<sup>#</sup>

From Sean Baker (The Florida Project, Tangerine), Simon Rex stars as Mikey, a former porn star. Returning to Texas in the hope of rejoining his family, Mikey is soon distracted by Strawberry (Suzanne Son) at the local donut shop. (£12\*)

### From Fri 18 Mar Wolf<sup>#</sup>

Lily-Rose Depp and George Mackay give committed performances, in this tale of a young man, convinced he is a wolf in a man's body, who is sent to a disturbing facility run by the Zookeeper (Paddy Considine) to 'cure' him. (£12\*)

### From Fri 25 Mar The Worst Person in the World<sup>#</sup>

Renate Reinsve's earned the Best Actress award at Cannes for her performance as Julie, a complicated woman navigating everything that life (or she herself) throws up over four years. (£12\*)

## Special events and seasons

### 1 Mar 6.30pm, Cinema 2 The Gay Man's Guide to Safer Sex<sup>18</sup> + ScreenTalk with producer Tony Carne

Part of Out and About!  
40th Birthday Weekend

On its 30th anniversary, we present a rare screening of this landmark gay sex ed documentary followed by a discussion on its legacy. (£12\*)

### 2–13 Mar Glasgow Film Festival

We're thrilled to be able to screen the opening, mid-festival and closing gala premieres from this year's GFF. Expect exclusive previews of the very best upcoming international, independent titles. Trust us, these are not to be missed. (£12\*)

### 3–31 Mar, Cinema 2 Other Modernisms, Other Futures: Global Art Cinema 1960–80

40th Birthday Weekend

This season provides an opportunity to see a range of international art cinema and captures the fascinating mixture of activism and art making taking place outside of the West between the 1960s and 1980s. (£12\*)

### Sun 6 Mar 2pm, Cinema 1 Adrian Wootton Presents... The Godfather<sup>15</sup> 4K Restoration

We proudly present this stunning 4k restoration of one of the greatest films of all time. Experience this era defining crime drama with a special presentation from Adrian Wootton OBE.

### Tue 8 Mar 6.15pm, Cinema 2 Run Lola Run<sup>15</sup> + Presentation by Stefano Ruffo

Science on Screen

In this nail-biting thriller, Lola's (Franka Potente) boyfriend Manni needs 100,000 Deutschmarks in the next twenty minutes, or he'll be killed. Presenting before the film, Professor Ruffo draws on his own expertise of studying space-time chaos. (£12\*)

### Wed 9 Mar 6.30pm, Cinema 2 Reminiscences of a Journey to Lithuania

Experiments in Film

Coinciding with the centenary of the birth of Jonas Mekas, this film, showing on 16mm, sees the filmmaker looking back through footage he shot when he first arrived in New York, and visiting his family back in Lithuania. (£12\*)



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.

**12–13 Mar Cinema 2&3**  
**Chronic Youth Film Festival**

This year's festival asks what 'Home' means to those facing adversity around the world and here in the UK. The programme includes a Brazilian documentary celebrating queer community, a Spanish comedy about a family facing eviction and a UK based shorts programme exploring the hostile environment. (£12\*)

**Sat 12 Mar 5.55pm, Cinema 1**  
**Ariadne auf Naxos<sup>12A</sup>**

Met Opera Live in HD

The exhilarating soprano Lise Davidsen makes her Live in HD debut in one of her signature roles, the mythological Greek heroine of Strauss's enchanting masterpiece. The outstanding cast also features mezzo-soprano Isabel Leonard as the Composer of the opera-within-an-opera. (£37\*)

**Sun 13 Mar 2pm, Cinema 3**  
**Rigoletto<sup>12A</sup>**

Royal Opera House Encore

In a pitiless world of luxurious decadence, corruption and social decay, Director of The Royal Opera Oliver Mears sets his scene. Verdi's thrilling Rigoletto pits power against innocence, beauty against ugliness, conducted by Sir Antonio Pappano. (£12\*)

**Mon 14 Mar 8.40pm, Cinema 1**  
**Property**

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 neighborhood by purchasing a residential Portland block. (£12\*)

**17 Mar– 25 Mar, Cinema 1 & Online**  
**Human Rights Watch Film Festival**

The Human Rights Watch Film Festival is back with 10 films and conversations with filmmakers + human rights advocates. Change starts here. Be part of it. (£12\*)

**Sun 19 Mar 11am, Cinema 1**  
**Zappa<sup>15</sup>**

BBCSO Total Immersion

The perfect introduction to Frank Zappa, Alex Winter's landmark documentary explores the man, the music and the phenomenon. Benefiting from unfettered access to the Zappa family trust's wealth of archival footage, it examines the private life behind one of the most extraordinary musical careers of the last century. (£8\*)

**Mon 21 Mar 6.30pm, Cinema 3**  
**Oska Bright Film Festival 2022**

The world's leading festival for films made by or featuring people with learning disabilities or autism, presents a selection of highlights from the Festival in Brighton. (£8\*)

**Tue 22 Mar 6.20pm, Cinema 2**  
**Bill Murray's New Worlds<sup>#</sup>**

On a glorious Greek evening, screen legend Bill Murray and world-renowned cellist Jan Vogler rock the Acropolis with a timeless mix of music, literature and poetry. (£20\*)

**23 Mar 6.30pm, Cinema 2**  
**Detours<sup>15\*</sup> + ScreenTalk with director Ekaterina Selenkina**

New East Cinema

A dealer takes high risks hiding stashes of drugs throughout the neighbourhoods of Moscow in this eerie experimental film which astutely comments on power and control. (£12\*)

**25 – 31 Mar, Cinema 1, 2 & 3**  
**Oscar Week<sup>R</sup>**

Awards season is upon us so we're getting ready to celebrate some of the biggest films of the year with screenings of films nominated in the 94th Academy Awards. Maybe there's a film you missed first time around, or perhaps you just want to see what all the fuss is about? (£12\*)

In partnership with the Academy of Motion Picture Arts and Sciences

**Sat 26 Mar 4pm, Cinema 1**  
**Don Carlos<sup>12A</sup>**

Met Opera Live in HD

For the first time, the Met presents the original five-act French version of Verdi's epic opera of doomed love among royalty. Met Music Director Yannick Nézet-Séguin leads a starry cast, including tenor Matthew Polenzani in the title role, soprano Sonya Yoncheva as Elisabeth de Valois, and mezzo-soprano Elīna Garanča as Eboli. (£37\*)

**Families**

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

We open our March screenings with a specially curated shorts programme to celebrate International Women's Day alongside our usual mix of new release, classic archive and little known gems. Look out for 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](http://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

All concerts take place in the Hall unless otherwise stated

**28 Feb–7 Mar, Silk Street Theatre**  
**Guildhall Opera Double Bill**

Guildhall School's Opera department presents a double bill of operatic works exploring romantic love, fate and fortune: Judith Weir's *Miss Fortune* and Gian Carlo Menotti's *The Telephone*. (£25\*)

**3 Mar 8pm & 6 Mar 7pm**  
**London Symphony Orchestra:**  
**The Creation**

40th Birthday Weekend

**Joseph Haydn** *The Creation* (sung in English)

An epic scale masterpiece, overflowing with majesty, humour and the irrepressible joy of life. The LSO is joined by the London Symphony Chorus and an all-star team of soloists. (£18–60\*)

**Fri 4 Mar 1pm, LSO St Luke's**  
**ECHO Rising Stars:**  
**Kebyart Ensemble**

Includes:

**Igor Stravinsky** *Suite Pulcinella* (arr Kebyart Ensemble)

**Florent Schmitt** *Quatuor pour saxophones*

**Jörg Widmann** *7 Capricci*

A saxophone quartet isn't an ensemble you often find in a concert hall. The vibrant Kebyart Ensemble are here to enrich their audiences' ears with fresh twists on classical repertoire. (£12\*)

**Fri 4 Mar 7.30pm**  
**BBC Symphony Orchestra:**  
**Elgar's Cello Concerto**

40th Birthday Weekend

**Judith Weir** *Concrete*

**Edward Elgar** Cello Concerto

**Maurice Ravel** *Daphnis et Chloé*

Brutalism meets orchestral beauty in a concert marking 40 years of the Barbican Centre with music as idealistic and provocative as the building itself, including Elgar's seminal Cello Concerto. (£12.50–42\*)

**Fri 4 Mar 9.30pm, Milton Court**  
**Britten Sinfonia: City Life**

40th Birthday Weekend

**Brett Dean** *Pastoral Symphony*

**Dobrinka Tabakova** New work (world premiere)

**Steve Reich** *City Life*

Britten Sinfonia pay tribute to the Barbican on its birthday with a commentary on 21st-century urban life, centred around Reich's work that captured the sounds of New York City. (£10–20\*)

**Sat 5 Mar 12pm, Conservatory**  
**Sarah Cahill: The Future**  
**is Female**

40th Birthday Weekend

Stroll through our serene garden in this free day-long celebration of powerful women composers, as pianist Sarah Cahill debunks history to show that the past, present and future is female. (Free)

**Tue 8 Mar 7.30pm, Milton Court**  
**Roderick Williams & Andrew**  
**West: A Twitcher's Delight**

Songs by **Judith Weir, Gabriel Fauré, Maurice Ravel, Benjamin Britten, Ryan Wigglesworth** and more

The beloved British baritone and pianist perform a programme Williams charmingly describes as a 'Twitcher's Delight', inspired by the poetic and witty musings of French author Jules Renard. (£15–40\*)

**Wed 9 Mar 7pm**  
**LSO/Rattle**

Includes:

**Hannah Kendall** *The Spark Catchers*

**Jean Sibelius** Symphony No 7

**Maurice Ravel** *La Valse*

Fabulous colours and untamed emotions. LSO Music Director Sir Simon Rattle revisits pieces he's loved almost as long as he's loved music, celebrating their sheer wonder of sounds. (£18–60\*)

**Thu 10 Mar 7pm**  
**LSO/Rattle & Nicole Cabell**

**Antonín Dvořák** *American Suite* Op 98b

**George Walker** *Lilacs* for voice and orchestra

**Robert Schumann** Symphony No 2

What lies behind the music on the page? Dvořák's warm-hearted nostalgia, Schumann's love letters to his wife. Every note tells a story in this concert filled with emotion. (£18–60\*)

**Thu 10 Mar 7.30pm, Milton Court**  
**Academy of Ancient Music:**  
**Exile**

**Joseph Haydn** Overture to *L'Isola Disabitata Arianna a Naxos*

*Sinfonia Concertante* in B-flat major

*Scena di Berenice*

Exile, elegance and adventure: Laurence Cummings and the AAM follow Joseph Haydn to 18th century London, in a concert of thrilling emotional extremes featuring acclaimed mezzo-soprano Ann Hallenberg. (£15–35\*)

**Fri 11 Mar 7.30pm**  
**BBC SO/Brabbins: Scott of**  
**the Antarctic**

**Ralph Vaughan Williams** *Scott of the Antarctic*

A compelling synthesis of film and music as the BBC SO performs Vaughan Williams's groundbreaking orchestral score live to accompany a screening of Charles Frend's landmark movie. (£12.50–42\*)

**Sat 12 Mar 6.30pm, LSO St Luke's**  
**LSO/Rattle & Veronika Eberle**

**Ludwig van Beethoven** Violin Concerto Op 61 'Fragment' from Violin Concerto in C Major

Veronika Eberle performs two violin concertos by Beethoven: the Op 61 – with specially written cadenzas by Jörg Widmann – and a fragment of the C major. (£35\*)



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



Yuja Wang © DG/Norbert Kniat

**Mon 14 Mar 7.30pm**  
**Les Arts Florissants/William Christie**

**George Frideric Handel** *L'Allegro, il Penseroso, ed il Moderato* (uncut)

Seek the source of human inspiration under the guidance of William Christie and his exquisite Baroque ensemble in Handel's poetic oratorio, which sets the poetry of John Milton. (£15–50\*)

**Tue 15 Mar 7.30pm**  
**Czech Philharmonic/Semyon Bychkov: Má vlast**

**Sergei Rachmaninov** Piano Concerto No 1  
**Bedřich Smetana** *Má vlast*

In the first of the Czech Philharmonic's two-concert residency they're joined by Yuja Wang for Stravinsky before playing music that's in their very bloodline with Smetana's epic symphonic poem. (£15–55\*)

**Wed 16 Mar 7.30pm**  
**Czech Philharmonic/Semyon Bychkov: Glagolitic Mass**

**Antonín Dvořák** Symphony No 8  
**Leoš Janáček** *Glagolitic Mass*

Marvel at the unstoppable force of the Czech Philharmonic as the City of Birmingham Symphony Chorus lend them their vocal pipes for Janáček's mighty and triumphant Mass. (£15–55\*)

**Thu 17 Mar 7.30pm**  
**Guildhall Symphony Orchestra**

Guildhall Symphony Orchestra are joined by mezzo-soprano Laura Fleur to perform Maurice Ravel's *Scheherazade*, Witold Lutosławski's *Concerto for Orchestra* and Alexander Scriabin's *Poem of Ecstasy*. (£10–15\*)

**Thu 17 Mar 7.30pm, Milton Court**  
**Britten Sinfonia with Ian Bostridge**

Includes:  
**Béla Bartók** *Romanian Folk Dances*  
**Benjamin Britten** Selection of Folk Songs  
**James MacMillan** *Three Scottish Songs* (orch James MacMillan)

Join Ian Bostridge and Britten Sinfonia on a journey around Europe with folk-inspired chamber music, including a new orchestration by Sir James MacMillan. (£15–35\*)

**Sat 19 Mar, Across the Centre**  
**BBC SO Total Immersion Day: Frank Zappa**

The BBC Symphony Orchestra takes a deep dive into the diverse musical worlds of Frank Zappa – one of the 20th century's most idiosyncratic musicians. (Day Pass £35\*)

**Sat 19 Mar 7.30pm, Hall/Online**  
**BBC SO Total Immersion: Zappa Goes Large**

For Frank Zappa, the symphony orchestra was the consummate vehicle for musical storytelling. Brad Lubman leads this performance culminating in Zappa's acknowledged orchestral masterpieces. (£12.50–42\* Hall/£12.50 Online)

**Mon 21 Mar 7.30pm**  
**Lux Aeterna**

**Felix Mendelssohn** Violin Concerto  
**Francis Poulenc** Gloria  
**John Rutter** Requiem

The Choir of Westminster School and the Westminster Choral Society are accompanied by the Westminster School Symphony Orchestra as they come together to celebrate music making again. (£22–27\*)

**Thu 24 Mar 7.30pm**  
**BBC SO/Ollikainen**

**Sofia Gubaidulina** *A Fairytale Poem* (UK premiere)

**Modest Mussorgsky** *Songs and Dances of Death* (arr Dmitri Shostakovich)  
**Dmitri Shostakovich** Symphony No 5

Fast-rising conductor Eva Ollikainen makes her BBC SO public debut in Shostakovich's orchestral face-off with Stalinism – his most enduring and ingenious symphony. (£12.50–42\*)

**Tue 29 Mar 7.30pm**  
**Jonas Kaufmann/Diana Damrau & Helmut Deutsch**

A selection of love songs by **Robert Schumann** and **Johannes Brahms**

Have your emotions stirred by two of the world's finest opera voices, as Diana Damrau and Jonas Kaufmann sing songs of love by two of the great Romantic lieder composers. (£25–85\*)

**Wed 30 Mar 7.30pm, Milton Court**  
**Jess Gillam with Zeynep Özsuca and Sam Becker**

Includes music by **Ayanna Witter-Johnson**, **Meredith Monk**, **Luke Howard** and **Philip Glass**

A love of music was how it started for saxophonist Jess Gillam. She picks favourite works from her repertoire, accompanied by piano and the unusual addition of a double bass. (£15–40\*)

**Thu 31 Mar 10am & 2.30pm, LSO St Luke's**  
**LSO Panufnik Composers Workshop**

Witness the process of writing a piece for orchestra: the LSO workshops new music by the latest cohort of Panufnik composers, with Colin Matthews, Christian Mason and François-Xavier Roth. (Free, booking essential)



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

# Contemporary Music

All events take place in the Hall unless otherwise stated

**Sat 5 Mar 8pm**  
**Songs in the Key of London:**  
**Curated by Chris Difford**  
**& Nihal Arthanayake**

40th Birthday Weekend

Celebrate London's culture and history through song with special guests Nadine Shah, Emmy the Great, Zara McFarlane and more. Part of the Barbican's 40th Anniversary weekend. (£22.50–30\*)

**Fri 11 Mar 7.30pm, Milton Court**  
**Keeley Forsyth**

Emotively magnetic and sparsely arranged, Keeley Forsyth performs intoxicating new music from upcoming album *Limbs*, along with older favourites. (£17.50\*)

**Sat 12 Mar 8pm**  
**Hamza Namira**

Blending traditional Egyptian sounds with pop, rock and jazz, Namira has become one of the most celebrated faces of modern Arabic music (£25–45\*)

**Sun 13 Mar 7.30pm**  
**Tony Visconti**  
**& Woody Woodmansey:**  
**The Best of Bowie**

Capturing the magic and spirit of David Bowie – performing iconic hits and cult classics from his extraordinary back catalogue. (£35–49.50\*)

**Sun 20 Mar 8pm**  
**Orlando Weeks**

The former frontman of indie band The Maccabees presents his spine-tingling solo material in this atmospheric live show. (£25\*)

**Tue 22 Mar 7.30pm**  
**Penguin Café**

Arthur Jeffes leads performances of his father's Penguin Café Orchestra works – mixing minimalism, folk and rock sounds. (£27.50–60\*)

**Fri 25 Mar 7.30pm, Milton Court**  
**Aman: Zayn Mohammed,**  
**Shahbaz Hussain,**  
**Baqir Abbas**

Weaving a tapestry of melodies and ragas enriched with jazz harmonies, the supergroup of Zayn Mohammed, Shahbaz Hussain and Baqir Abbas invoke mysticism and ancient sounds in a contemporary setting. (£15–25\*)

**Mon 28 Mar 7.30pm**  
**Mikis Theodorakis Orchestra**

Celebrate the legacy of one of Greece's greatest composers, whose instantly recognisable style mixes traditional Grecian, classical and pop music. (£35–50\*)

**Wed 30 Mar & Thu 31 Mar 8pm**  
**Aldous Harding**

The eccentric indie-folk musician performs her imaginative and evocative songs, including unheard new material. (£20–26\*)



Keeley Forsyth © Nik Hartley



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

# Singing tales of generational struggles

**Hamza Namira's blend of traditional Egyptian music with pop, rock and jazz have seen him hailed as one of the most celebrated performers in modern Arabic music.**

Written during the pandemic, Egyptian indie sensation Hamza Namira's new album reflects on the tumultuous change that's happened since he was born. Blending traditional Arab sounds with contemporary beats, *Mawlood Sanat 80* [Born in 1980] addresses the landscape faced by people of his generation and feelings of instability that will be familiar across ages and borders.

'My generation straddles the analogue era and the digital era,' he tells us from his home in London. 'We've been through a lot of changes. I wanted to talk about some of the struggles we have. Our generation is different from the previous ones, when life was more stable. Since I was born, there's been a lot of upheaval – political, economic, technological – and we're expected to adapt very quickly just to keep up. This degree of uncertainty, the instability, creates a feeling of stress. I mean, I'm in my 40s, and I feel that I'm still struggling like a teenager – I still don't feel settled down.'

Namira came to prominence when his song 'Ehlam Ma'aya' [Dream With Me] became the unofficial anthem of the 2011 Egyptian revolution with its lyrics of hope for a better future. He quickly became one of the Arab world's biggest indie stars, clocking up almost a billion views on YouTube. He insists he's not a political person nor an activist; his music is about issues of shared humanity and social issues.

For this concert, he'll be performing songs from the new album and some classics, as well as music from his pan-Arab TV programme, *Remix*, which delves into his love of Arabic folk music and sees him rework traditional songs from across the region. 'During my music career, I always loved the folkloric songs from different parts of the Arab world,' he says. 'But I didn't want to do an album of only traditional songs because people would think I'd just taken the



Hamza Namira's latest album explores issues that will be familiar to many people.

easy route [to commercial success]. So I thought, what if I do a programme which digs into folk roots and work with different bands from all over the world and see how that blending of cultures works out.'

It's this cross-genre, cross-border approach in Namira's music that reminds us of our common humanity. No matter where we're from, we share similar feelings and have common experiences. And that's worth celebrating in music.

**Hamza Namira**  
12 Mar  
See left for details



Jess Gillam © Robin Clewley

## Sharing a love of music

'I'm always trying to show the versatility and dynamism of the saxophone,' says musician, presenter and educator Jess Gillam. 'It has an incredible range, yet it's quite often associated with one genre. So I aim to show the scope of what it can do.'

She'll be highlighting this breadth when she performs a recital with regular collaborator, pianist Zeynep Özsuca, and double bass played by Sam Becker, with whom she lives and jammed with in the lockdowns.

The inspiration for this concert is simple: Gillam's love of music. 'It's really important to me to play music that I can feel an emotional connection with, because otherwise I don't feel I can execute it well. That means I can sit a piece of Telemann next to a piece of Barbara Thompson or Chilly Gonzalez,' she says, of the breadth of her choice of music.

Ultimately though, it's about sharing something with the audience. 'The technicalities and the playing of the instrument are crucial, but for me, the most important thing is: what can this music offer the listener? Does it offer them a space to reflect in? Is it going to offer them kind of a space to question what's happening in the world? Is it going to give them some joy? That's why I always think about the audience when I'm programming.'

**Jess Gillam with Zeynep Özsuca and Sam Becker**  
30 Mar  
See page 12 for details



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\*Booking Fees: £3 per online transaction, £4 by phone. Some events have reduced booking fees

# soon



NOISE AQUARIUM, Victoria Vesna / Angewandte Scientific Visualization Lab, 8K Deep Space, Ars Electronica, Linz, Austria 2018. photo: Glenneroo

**5 May-29 Aug**  
**Our Time on Earth**

Bringing together art, science, design, music and philosophy, this timely new exhibition offers you the opportunity to explore different global perspectives on our shared planet, and consider Earth as a community we all belong to. Through interactive experiences, immersive installations and digital works, embark on a journey of self-reflection to find out how technology can connect us to the natural world that will leave you feeling empowered to make a positive change to one of the most pressing issues facing humanity: the climate emergency.





Andris Nelsons © Marco Borggreve

**9 & 10 May, Hall**

**Gewandhausorchester Leipzig/Andris Nelsons: The Strauss Project**

Conductor Andris Nelsons will bring his orchestras from both sides of the Atlantic for a very special project that explores the work of Richard Strauss. We've teamed up with the Southbank Centre to bring the Gewandhausorchester Leipzig here on 9 and 10 May (Yuja Wang will be joining for 10 May) and the Boston Symphony Orchestra on 12 and 13 May in the Southbank Centre's Royal Festival Hall.



Hermeto Pascoal © Stan Chow

**5 May, Hall**

**Hermeto Pascoal with the National Youth Jazz Orchestra**

Known as 'O Bruxo' (the sorcerer), Brazilian arranger, composer and multi-instrumentalist Hermeto Pascoal has an almost spiritual connection with the musicians he shares a stage with. Conjuring busy percussion, break-neck bossas and sambas, and endlessly modulating melodies, he creates a scampering, swirling party atmosphere that entrances the whole room. A key figure in the history of Brazilian music, he'll have you under his spell.



© Helen Murray

**12–23 Apr, Theatre**

**BOYS**

Through slick choreography and dialogue, plus a soundtrack of contemporary beats, The PappyShow's BOYS shares experiences of being young men of colour. Flipping from jokey games to hard-hitting insights and heartfelt understanding, they dance, talk and interact, unravelling preconceptions and their lived experience. This is a joyful, authentic and raw portrayal of manhood, and it's 'as moving and truthful, as it is humorous and powerful' (*Exeunt Magazine*).



André J Thomas © Lisa Kohler

**29 May, Hall**

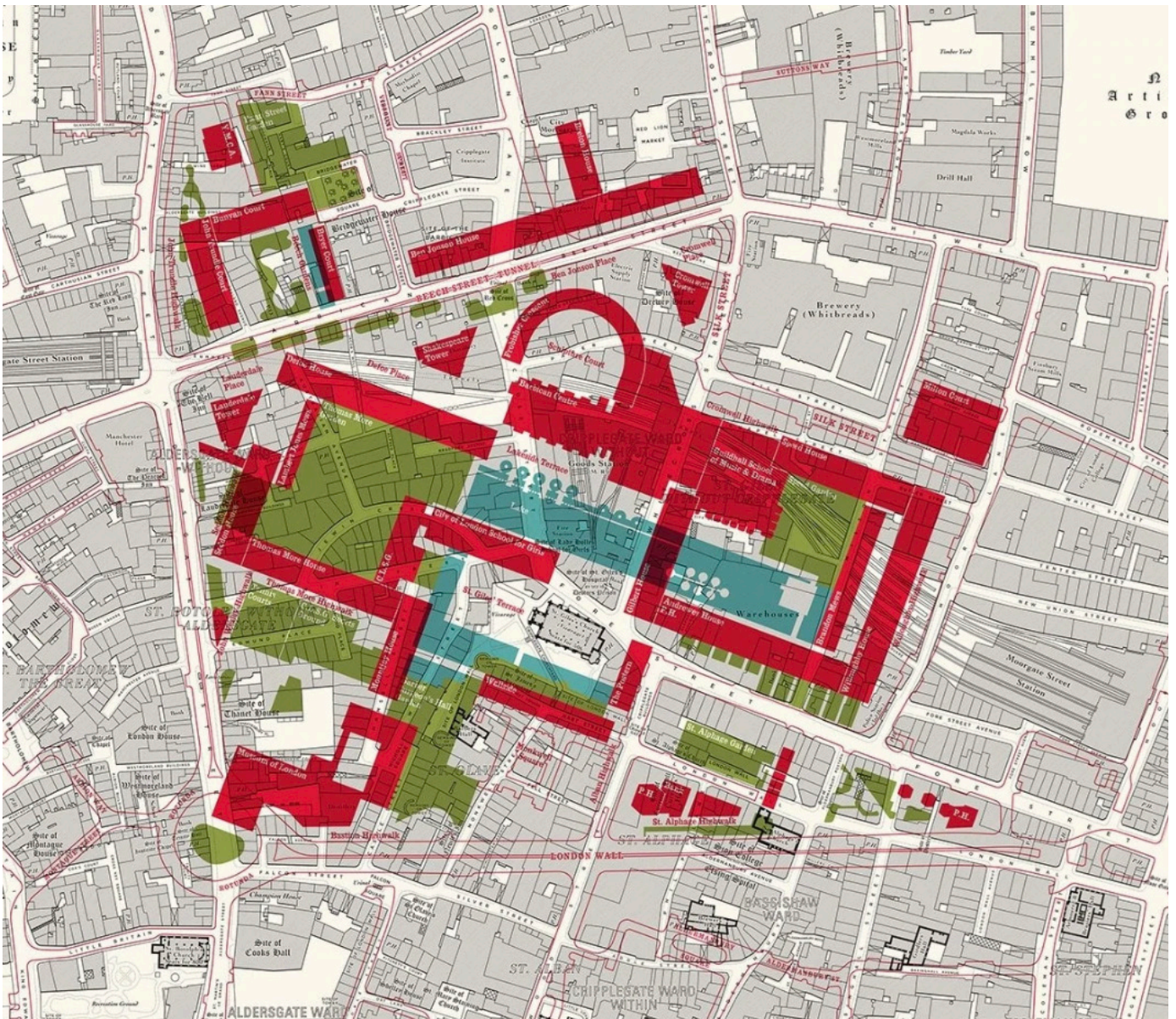
**LSO/André J Thomas: Gospel Celebration**

Celebrate the history of Gospel music with someone who knows its international power and influence: conductor and composer André J Thomas. The Professor of Choral Music Education at Florida State University has a deep passion for this moving music, as we'll explore as he's joined by the massed voices of the London Symphony Chorus and the rich sound of the London Symphony Orchestra.

always

# Mark our 40th birthday with this eye-catching map

Picture the Barbican area as it used to look before it was flattened during the war.



Russell Bell's colourful work overlays the Barbican footprint on a 1916 Ordnance Survey map of the area.

As you might know, the Barbican Centre and surrounding estate were built on a part of the City of London that was devastated by bombing during the Second World War. The cratered area was once the centre of the rag trade; a home to fabric and leather merchants, furriers, glovers and other trades. But on 29 December 1940 this bustling location came under the fire of the German bombers and was flattened as fire swiftly spread across the

warehouses. By the end of the war, only a few buildings still stood, including the damaged Church of St Giles' Cripplegate.

Get a feel for how the area once looked with this fascinating map based on the 1916 Ordnance Survey publication, with the 40-acre Barbican estate overlaid on it by City of London-based illustrator Russell Bell. Printed on 270gsm Colorplan cartridge paper, the 70x50cm print would look striking on any wall,

offering a reminder of the continuing evolution of the City and the tale of hope rising from the ashes of war.

Other 40th birthday-related items available in our Shop include T-shirts, tote bags, mugs and fridge magnets that use colourful pictograms designed by Ken Briggs, for the opening of the Barbican in 1982, plus a striking print made up of 40 illustrations by artist Daniel Clarke - one each for every year the Barbican has been open.

# Contribute to our digital time capsule

Watch fascinating footage of the Barbican being built and send us your submissions for a 40th birthday digital time capsule.



This still from Jack Waller's video footage shows the time capsule being buried under the Barbican in the 1970s.

Did you know that buried deep in the foundations of the Centre is a time capsule? It was laid in the early 1970s as building work got underway and has remained untouched ever since.

You'll be able to see footage of this historic moment, plus a host of other fascinating archive video footage, on our Instagram (@BarbicanCentre) from our 40th anniversary weekend (5-6 Mar). The films by Jack Waller show the early building works taking place, offering a visual portal back to how the City looked half a century ago. Waller was one of the structural/consulting engineers working for Arup at the time and was involved in the

construction of the Barbican from start to finish. In his cinefilm footage you can catch glimpses of the Church of St Giles Cripplegate as builders work, and marvel at how the City skyline has changed over the decades since work started on the Centre.

Now, to mark four decades since the Queen opened the Centre in 1982, we're creating a digital time capsule and we'd love you to contribute to it. Send us your images, videos, and artwork of your experiences at the Barbican from any time you've been here, using the hashtag #MyBarbican and we'll add them to the digital time capsule.



## Old perspectives

These stunning photographs by Peter Bloomfield were taken at the opening of the Centre in 1982 – 40 years ago this month. They offer a glimpse of how the Barbican, which took a decade to build, looked when it was brand new. This section of the Guide is usually dedicated to a feature called New perspectives, which showcases your photographs, but we thought we'd travel back in time for this special anniversary edition. We love seeing your photos – share yours using the hashtag #MyBarbican and we might use it in a future edition of the Guide.



## Listen Liminal Space

Disappear into the stories of nine strangers as they try to make sense of the world around us. Crafted in Summer 2021, discover this series of audio portraits – from the waves of the Indian Ocean to London's subterranean networks. Explore and listen now. (Free, Online)

## Booking

**Online booking** with seat selection and reduced booking fee at [barbican.org.uk](http://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](http://barbican.org.uk)



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The City of London Corporation is the founder and principal funder of the Barbican Centre

## 40th birthday issue

The striking cross-section of the Barbican on the cover is from our archive. It shows the Theatre and how the Conservatory surrounds the fly tower. Find out more about our archive at [barbican.org.uk/archive](http://barbican.org.uk/archive)

