



Waterpark

2024

Hello!

This month, we are opening a new cutting-edge experience, bringing together theorists and philosophers with artists and designers to remind us of our role as part of a living planet, and to seek positive solutions. With a strong focus on Indigenous knowledge and the role of technology, *Our Time on Earth* invites us to see what it could be like to live in an alternative, positive future (see pages 5-6).

We're also reminded of Indigenous people's relationship to the Earth through the work of Bolivian singer Luzmila Carpio. Incorporating bird song concepts and the cycles of nature, she says her music is grounded in Quechua culture (see page 4).

The planet's deep history, spanning millions of years, is what inspired composer Hannah Peel's latest project with Paraorchestra. She joins conductor Charles Hazlewood to tell us about this exciting collaboration on page 14.

Also this month, visionary theatre director Ivo van Hove brings his new production to the Barbican – an epic journey through Ancient Greek texts that reflects on the universality of the stories (see page 3). And don't miss Gospel music expert André J Thomas's second look at this hugely influential genre, as he joins the London Symphony Orchestra and Chorus for an unmissable concert. He dispels some common myths about the African American music style on page 4.

Whatever you decide to see this May, we look forward to welcoming you.

Will Gompertz
Artistic Director

Contents

Now

Highlights

What's coming up this month	1–4
A new perspective on the climate emergency	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
---------------------------------------	-------

Discover exciting new work by young creatives

An exhibition and a mini poetry festival this month will highlight exciting new talent supported by our Young Creatives programme.



Jinhao Xie during the Young Visual Arts Group and Barbican Young Poets Collaboration, 11 December 2021 © Creative Learning

This year, the Young Visual Arts Group, led by artist Jordan McKenzie and our Creative Learning team, has been considering the theme of 'repair'. They've been tackling topics such as social justice, Black Lives Matter, and the climate emergency.

With mentoring from curator Anna Colin, artists Abbas Zahedi and Adam Farah, coach Andy McEwan, and others, the group have developed their collaboration and project delivery skills ahead of this month's exhibition. Holding a pop-up exhibition in December, where they collaborated with Barbican Young Poets to install artworks in the Centre, further enhanced the development of their professional practice. 'The group wants to aim their exhibition at marginalised communities and centre what are often unheard stories,' explains Creative Learning assistant producer Matthew Turner. 'The works will be in a variety of media, with a focus on participatory practice. Care has been given to make sure that 'repair' is not only the theme of the work, but reparative structures are embedded throughout the process of the exhibition's development.'

The same weekend, the Barbican Young Poets are running a mini poetry festival, where they'll perform and offer workshops. One of the participants, Jinhao Xie, says the group was given free rein to choose the topics they wanted to explore, leading to a diverse range of voices and work. Led by internationally renowned poet and performer Jacob Sam-La Rose and co-tutor and poet Rachel Long, the group has honed

their skills and been experimenting with different ways of working over the duration of the six-month programme.

'Something that really resonated with me was during a workshop with Rachel, where she was talking about how we can create portals in our poems,' says Xie. 'I found that inspiring because I'm originally from China, and my family still lives there. There's a lot of misunderstanding about life in China, so I like to think how I can use my poems as a portal and pulling my people through that tiny pinhole.'

Xie says they found the opportunity to collaborate with other poets 'and get nerdy about poems' particularly invigorating, as well as the supportive nature of the group.

Find out more about how you can join our Young Creatives programmes at barbican.org.uk/yvag and barbican.org.uk/youngpoets

Young Visual Arts Group Exhibition
7–8 May

Young Poets Showcase
8 May
See page 7 for details

'There's something in all these characters everyone can relate to'

Explore some of Strauss's most famous female characters through a compelling film that showcases not only the incredible voice of one of today's unmissable sopranos, but her home nation's most beautiful concert hall.

Superstar soprano Lise Davidsen explores three of Richard Strauss's strong female characters in a striking new film, simply titled *LISE*. A hybrid between a recorded concert and a film, we see the soprano sing the roles of the Marschallin (from *Der Rosenkavalier*), Arabella (from his three-act lyric comedy) and Ariadne (the titular role of his 1912 opera). She performs with the Norwegian National Opera Orchestra and star conductor Edward Gardner, making this a tantalising chance to see some of the most renowned names in opera. But it's also an opportunity to see inside Norway's stunning flagship concert hall: Oslo Opera House.

Davidsen tells us the film came about as a consequence of Covid-19. She was due to perform her first role as Amelia in Verdi's *Un Ballo in Maschera*, but travel restrictions and other complications due to the pandemic meant many of the cast and crew couldn't travel to Norway, and it was cancelled. However, as it was due to be Davidsen's first new production in her home country, she didn't want to lose the opportunity and sought novel solutions. What they settled on was making a film.

'What attracted me to these roles obviously is the music, but it's also something human that we can all relate to in all the characters,' she says. 'For me, Arabella is younger and like a pre-Marschallin. Arabella is about trying to find the right man; whereas Marschallin has chosen and we see what happens when it's a relationship that today would have resulted in divorce. It's two different situations with a common thread. And then Ariadne: she's much more a picture of emotions, a picture of something that happens when you are lost and you cannot get out from your pain. The Greek drama is a bit tricky to understand for us today, but Ariadne the character is easier to understand if you consider this is a woman who's been lost by the man she loves and she can't find a way to let go of her heartbreak. All three of these roles have a universality about them.'



Lise Davidsen © Ray Burmiston

As well as Davidsen's performances, the film takes us into the striking angular architecture of Oslo Opera House. Opened in 2008, it has incredible views across the city's fjord and state-of-the-art acoustics.

'I really enjoyed making the film. It was extremely different from anything I've done before, but I also love the fact that we represented the opera house.' She says while there's nothing scheduled, she'd be keen to make another film – joking about calling it *LISE 2*.

Showing as part of our Artist Spotlight dedicated to the singer, the screening of *LISE* will be preceded by a conversation between Davidsen and Barbican Head of Music, Huw Humphreys.

LISE + ScreenTalk

31 May

See page 9 for details

Singing the sounds of nature

Combining contemporary and Indigenous rhythms from the Andes, Luzmila Carpio's ethereal singing woven over birdsong, guitar, woodwind and bells has been called 'the voice of the Andes'.

Born in the Northern Potosi region of Bolivia, Luzmila Carpio was brought up with the songs and culture of the Indigenous Quechua people. But when she was a child, Spanish was the country's only officially recognised language and Indigenous cultures were oppressed. Despite being pressured to sing in Spanish when her career started, she committed herself to writing and recording in her native language as an act of defiance and protest. Her subsequent career has taken her all over the world, spanning five decades and 25 albums.

Quechua culture is at the heart of her music. Its deep connection to the cycles of nature and understanding of how to care for our planet run through her songs like a river. She describes the influence of her Indigenous upbringing: 'Singing, making music, listening to instruments play with different rhythms that are linked to the agricultural cycle: we celebrate the solstices; the time of planting; the flowering of our crops; harvest; winter is the moment of rest for Mother Earth. In the same way, we celebrate the cold season with wind instruments such as the Siku. The influence of my culture is natural to me; it is my source of inspiration.'

She says until she met French musicologist Martina Catella in 2001, her work was strictly focused on her own culture. But that meeting pushed her 'to open up her compositions towards more forms of artistic collaboration'. Since then, she's worked with a variety of producers, including electronic music label ZZK and independent label Almost Musique, bringing her music to a broader audience, including being played by DJs in nightclubs.

As you'll hear when she performs as part of the Festival of Latin American Women in the Arts (FLAWA) this month, the sounds of nature are entwined with her soaring soprano vocals. 'I am always receptive to the sounds of nature,' she says. 'The sound of the wind, the sound of the waterfall that is life, the song of the birds that bring us their messages, the little animals that help us understand tenderness. First thing in the morning, I like to greet the spirit of the air. All this inspires my compositions, my songs; like all Indigenous songs, we seek the simplest way possible to approach the vibration of the planet, because they speak of love towards Mother Earth, Pachamama.'

Carpio's performance takes place on the opening day of our new interactive exhibition, *Our Time on Earth*, which brings together art, science, design, music and philosophy to offer different global perspectives on our shared planet. Find out more about this innovative experience on pages 5-6.

Luzmila Carpio

5 May

See page 13 for details

An ancient tale for our time

Renowned director Ivo van Hove's latest production bridges thousands of years to hold up a mirror to contemporary social issues.

Revenge. Violence. War. Internationaal Theater Amsterdam's (ITA) epic new production *Age of Rage* certainly doesn't shy away from big topics. In bringing together seven Ancient Greek plays about the Trojan War, visionary director Ivo van Hove tells a story of how revenge haunts and wrecks successive generations. But it also shows the universality of these stories and reflects on issues we face today.

Van Hove is renowned for his large-scale productions such as the six-hour *Roman Tragedies* (at the Barbican in 2009 and 2017) and *Kings of War* (here in 2016) – both of which amalgamated Shakespeare plays. He tells us it's the opportunity to explore major modern societal issues that draws him to such huge undertakings.

'This is a story of years of war and how its consequences have a profound and long-lasting effect on families and society,' he says. 'But it's also a story about violence today and about radicalisation. We see how, faced with major problems, leaders turn to murder and revenge

rather than deliberation. A royal family that runs the country but never comes to a vision or approach for a better future. It's a dark, grand and universal story.'

The Belgium-born director says he wanted to go back to the Greek tragedies 'because the plays are so focused, they're very precise. They can present complicated situations in a very direct way, and that's what I needed here – to ensure the message was clear all the way through. So there aren't any subplots, like in Shakespeare's work, for example.'

Taking classic texts such as these by Euripides and Aeschylus and sharing their relevance to today is emblematic of Van Hove's vision. He delves deeply into the works, teasing out their universality to show us they retain their currency despite the fact they were written thousands of years ago. 'I discovered that many of the characters started to have violent urges or desires because of loss or insecurity,' he explains. 'It always starts with fragility. Of course, there can be a bold, big ambition, like in this

case the Trojan War. But on a smaller level, it's always about loss, inequality or injustice. In this case, most of the characters chose to fight for their rights.

'That's what the production is about; it looks at the different situations where violence happens. Some you can relate to emotionally, and some you think "this is not acceptable. This goes too far".'

At a time when people are exposed to so much violence – through the news, films, games, literature – there can be a propensity to become immune or desensitised to the power of physically harming others. *Age of Rage* confronts us with the visceral nature of murder. Van Hove says he wants the audience to look into the mouth of the monster. 'This is what interests me – giving the audience the full scope of the complexity of violence in our society today. And the complexity of accepting violence as a means to an end or as an end in itself.'

He says that although we can sometimes understand why people resort to ferocity, in the end the result is the destruction of other people's lives. He cites an interview with Ben Wishaw in *The Guardian* where the actor says we shouldn't forget that forgiveness is a good thing to do. 'I think we live in a world that is becoming more merciless. Mercy is not there anymore. The word "sorry" isn't enough anymore.'

This is a huge production, involving almost the whole ITA ensemble of 20 people, plus musicians performing live on stage. The score by Eric Sleichim is based on doom metal – a particularly heavy, thundering wall of noise befitting such a visceral production. Van Hove says what he had in mind while working on the production was 'War Pigs' by Black Sabbath, and Sleichim took it even further. He likens it to a rock concert with musicians playing on stage.

While he doesn't want to compare the two, Van Hove reflects on *Age of Rage* as having similarities to *Guernica* – Pablo Picasso's dark painting about the Nazi bombing of the Basque town of the same name. 'Once in your life, you have to make a black painting, and this is my black painting. And then you can start thinking brightly again.'

Age of Rage

5–8 May

See page 8 for details

Supported by the Performing Arts Fund NL



Age of Rage © Jan Versweyveld

The gospel of gospel music

One of the world's greatest experts in American gospel music, André J Thomas, shares his passion for the important and hugely influential genre as he prepares for a celebration of its variety at a concert with the London Symphony Orchestra and Chorus.



André J Thomas © Lisa Kohler

Talking with André J Thomas about gospel music is a delight. The conductor, composer, music professor and author's lifelong passion for this globally influential music is profound, and he shares his knowledge with joy and generosity.

He'll be spreading the word about the religious music when he conducts the London Symphony Orchestra and voices of the London Symphony Chorus and community choirs for *Gospel Celebration* this month.

Thomas says despite its worldwide renown, some misunderstandings about what constitutes gospel persist, particularly outside the USA. 'For instance, there are some choirs that do rhythm and blues and call it gospel. But that's a secular form of music. Gospel is about spreading the good news; it's religious music.' He says he hopes this concert will be an accessible way into discovering the deep history of Black music in America and its subsequent global spread.

'Gospel started with the songs of the slaves, which are called spirituals and are often focussed on Old Testament stories such as Moses leading the slaves out of Egypt,' he explains. 'Then a second type of spiritual was emerged, which was about Jesus; the third was about personal experience – you can tell those ones because they're very individualised – for example, *Swing Low Sweet Chariot*, and *Steal Away to Jesus*.

'Symphonic Gospel came about because the music needed to be shared in a larger form and outside of a church setting. Symphonic Gospel music is called that simply because it involves the orchestra. This brings gospel music to a wider market of people rather than in the church only. It started in America at colleges and universities and then became regular repertoire for choral ensembles and was written so people who were not in the form could now participate.'

The conductor and Professor of Choral Music Education at Florida State University says he appreciates it when people tell him gospel music speaks to them. 'What that says is: do you have to be Black for it to speak to you? Music is a common language – we don't have to become Black to approach this music, but we have to understand the Black experience. We have to understand that it is personal, it's in your face, it's to you, God and the people that you're ministering to. You have to understand that. When you sing this music, you've got to communicate. It's about ministering to the soul.'

André J Thomas: Gospel Celebration

29 May

See page 12 for details

With thanks

The City of London Corporation, founder and principal funder

Major Supporters

Arts Council England
Calouste Gulbenkian Foundation (UK Branch)
Esmeé Fairbairn Foundation
SHM Foundation
Sir Siegmund Warburg's Voluntary Settlement
Terra Foundation for American Art
Wellcome

Leading Supporters

Crystal Amber Fund
Trevor Fenwick and Jane Hindley
Mr Gregory Jankilevitch
Marcus Margulies
SHM Foundation

Corporate Supporters

American Express
Audible
Bank of America
Bloomberg
DLA Piper
Howden M&A
Linklaters
Norton Rose Fulbright
Pinsent Masons
Slaughter and May
Taittinger Champagne
UBS

Trusts & Grantmakers

Art Fund
Australian High Commission
Boshier-Hinton Foundation
CHK Foundation
Cockayne – Grants for the Arts
Creative Europe Programme for the European Union
Europa Cinemas
Idlewild Trust
Italian Cultural Institute
Institut français du Royaume-Uni
Leche Trust
Mactaggart Third Fund
Noël Coward Foundation
Performing Arts Fund NL
The Allan and Nesta Ferguson Charitable Trust
The Boris Karloff Charitable Foundation
The Clare McKeon Charitable Trust
The D'Oyly Carte Charitable Trust
The Golsoncott Foundation
The Harold Hyam Wingate Foundation
The Henry Moore Foundation
The London Community Foundation
The Rainbow Dickinson Trust
The Rudge Shipley Charitable Trust
Tom ap Rhys Pryce Memorial Trust
Tower Hill Trust

We also want to thank the Barbican Patrons, donors to Name a Seat and those who contribute to the Barbican Fund.

If you're interested in supporting the Barbican Centre Trust, visit barbican.org.uk/supportus or contact us on 0207 382 6185 or development@barbican.org.uk

The Barbican Centre Trust, registered charity no. 294282

now

A new perspective on the climate emergency

Get ready to explore a new interactive and immersive experience featuring unique collaborations between artists, designers, researchers and campaigners.





Eyes as Big as Plates # Sinikka [Norway 2019] © Karoline Hjorth & Riitta Ikonen

Can we change the conversation about the climate emergency? New exhibition *Our Time on Earth* brings together art, science, design, music and philosophy, inviting you to experience different global perspectives, and remember that the Earth is a community we all belong to – as one of millions of different species.

Frequently, discussions about this topic focus on depicting the problem we're facing, but this exhibition has an encouraging, hopeful approach at its core. 'People today have more scientific evidence than ever demonstrating the amplitude of the climate emergency, and the science is essential – there's no doubt about that,' says guest co-curator Caroline Till of futures research studio FranklinTill. 'But art, design and culture have the power to move us, and creative propositions of the sort we have gathered for *Our Time on Earth* aim to seduce the visitor into another way of seeing; another way of being. They invite us to listen, feel and see what it could be like to live in an alternative, positive future.'

And Luke Kemp Co-Head of Barbican International Enterprises department, which is producing the exhibition, says: 'A real starting point for us was asking how we make people feel that there's hope, that there's possibility, and that they can be involved in that. We want people to feel they have agency and to give them the courage to make a change.'

Our Time on Earth fosters this feeling primarily by reminding visitors of our connection with the natural world and humanity's role as part of a living planet. By giving people a sense of wonder and awe about the planet, it demonstrates that this is about a shift in

attitude and consciousness rather than simply a story of austerity and reduction. 'We want to immerse people in worlds and a space that they can touch and feel they're a part of,' says Kemp, explaining that technology can play an important role in helping us see a different future as we address human impact on the planet.

Another important theme in this journey through immersive, interactive installations and digital works is taking into account a broad range of perspectives from across the planet, with a particular focus on 'wise nature' – just as Indigenous people have been doing for centuries. Made up of eighteen works from twelve countries, it shows us that by coming together, we can make a difference.

In *The Curve*, the exhibition is divided into three sections. *Belong* focuses on connecting visitors with the natural world. Made up of one work, *Sanctuary of the Unseen Forest* by Bio-Leadership Project co-founder Andres Roberts and digital art collective Marshmallow Laser Feast, this large-scale projection will create a strong feeling of the connection between your breathing and its impact on a digitally-created tree.

The *Imagine* section is a portal into a future world that shows the planet on a different trajectory to the one we're on now. Featuring a broad range of disciplines, this section includes works made with Indigenous leaders in Brazil, offering visitors a different perspective from which to understand how we relate to our environment.

The final part in *The Curve* is *Engage*, which inspires collective action. Having seen the previous ideas, this is a moment to come

together to understand how new can achieve a more positive future.

As with previous BIE exhibitions such as *AI: More Than Human*, which looked at artificial intelligence, the exhibits spill out from *The Curve* across our building. Look out for digital artworks you can interact with that will surprise you and provoke you to think about these important topics. In *The Pit*, 3D audio-visual experience *Noise Aquarium* will immerse you in an underwater world where you'll discover how noise pollution affects plankton.

Till says that bringing academic research to life in tangible ways that people can understand makes it much more meaningful and relatable. 'We really wanted this to be a constructive, vision of a potential future,' she says. 'The notion of partnerships across disciplines was a really important part of bringing it to life. The climate emergency is systemic, but it's an intangible issue. That's why we've partnered cutting-edge theorists with creative studios to make this into an unforgettable experience.'

And Kemp concludes by saying he hopes people will come away with 'a sense of hope, a sense of wonder, and that they will look at the world around them in a different way. I hope they'll realise they're part of a magnificent system that we all belong to, and that will galvanise and empower them to do that.'

Our Time on Earth
5 May–29 Aug
See page 7 for details

Art & Design



Postwar Modern: New Art in Britain 1945 - 1965. Installation view Barbican Art Gallery © Tim Whitby / Getty Images

Until 26 Jun, Art Gallery

Postwar Modern: New Art in Britain 1945–1965

A landmark reassessment of the art produced in Britain after the Second World War, in which artists imagined the world anew. The exhibition features 48 artists and around 200 works of painting, sculpture, photography, collage and installation. (£18)

10 May, 6:30pm, Art Gallery

Audio-Described Tour of Postwar Modern

A tour of Postwar Modern suitable for blind and partially sighted visitors, led by Lisa Squirrel who will describe key works on display. (Free)

21 May, 10am, Art Gallery

Relaxed Viewing of Postwar Modern

These are intended for anyone who may benefit from a very relaxed environment, where you can enter and exit more freely. (£13*)

24 May, 6:30pm, Art Gallery

BSL Tour of Postwar Modern

A British Sign Language tour of the Postwar Modern exhibition led by John Wilson, exclusively for Deaf and hard of hearing visitors, highlighting key artworks, using BSL. (Free)

5 May – 29 Aug, The Curve

Our Time On Earth

Our major exhibition of art, science, design, music and philosophy looks to transform the conversation on climate emergency. Harnessing the power of global creativity, it presents radical visions and possibilities for the future of all species. (£18*)

7-8 May, Level G Foyers

Young Visual Arts Group Exhibition

This exhibition explores the work of young artists (18-26 years-old) responding to the theme of 'repair'. (Free)



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

Theatre & Dance



Age of Rage © Jan Versweyveld

5 – 8 May, Theatre Internationaal Theater Amsterdam: Age of Rage

Visionary director Ivo van Hove returns with a dark, epic and visceral story adapted from ancient Greek classics that tell how revenge haunts and wrecks successive generations. (£16—£50)

8 May, Pit Theatre Young Poets Showcase

A mini poetry festival celebrating the diverse voices of young poets. (Free)



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, £4 by phone. Some events have reduced booking fees

New releases

Please note the new release schedule is subject to change

From Fri 6 May **Doctor Strange In The Multiverse Of Madness**

Benedict Cumberbatch returns as Dr Stephen Strange in this new Marvel adventure. After opening a dangerous portal, can Dr Strange, Wanda Maximoff (Elizabeth Olsen) and Wong (Benedict Wong) save the day? (£12*)

From Fri 6 May **Everything Went Fine**

From François Ozon (*Frantz*, *Summer of 85*) comes an affecting tale of an old man's dying wish to end his life on his own terms. Starring Sophie Marceau and André Dussollier. (£12*)

From Fri 13 May **Vortex**

Dario Argento and Françoise Lebrun star as Lui and Elle, in this emotional film about dementia from enfant terrible Gaspar Noé (*Enter the Void*); here, exploring a different side of his filmmaking craft. (£12*)

From Fri 13 May **The Drover's Wife: The Legend of Molly Johnson**

Leah Purcell writes, directs and stars in this powerful adaptation of the book by Henry Lawson. In 1893, a pregnant mother (Purcell) encounters an escaped Indigenous Australian convict, Yadaka (Rob Collins), leading to an exploration of racism and misogyny under colonial rule. (£12*)

From Fri 20 May **Men**

Jessie Buckley, Paapa Essiedu, Gayle Rankin and Rory Kinnear star in this tale of a solo-vacation to the English countryside that goes wrong, from director Alex Garland (*The Beach*, *Ex Machina*). (£12*)

From Fri 20 May **Benediction**

A superb cast headed up by Peter Capaldi, Jack Lowden and Kate Davies bring Terence Phillip's contemplative, portrait of war poet Siegfried Sassoon to life. (£12*)

From Fri 27 May **Between Two Worlds**

Based on a successful French non-fiction look at society by journalist Florence Aubenas, this realistic drama looks at precarity and social divide in one town. Starring Juliette Binoche. (£12*)

From Fri 27 May **Top Gun: Maverick**

Tom Cruise, Jennifer Connolly and Val Kilmer return in this long-awaited sequel. This time, Miles Teller joins as the late Goose's son, Rooster and Jon Hamm as the amazingly named Vice Admiral Cylone. (£12*)

Special events and seasons

Sun 1 May 2pm, Cinema 3 **The Winter's Tale**

Royal Shakespeare Company

King Leontes rips his family apart with his jealousy, but grief opens his heart. Will he find the child he abandoned before it is too late? (£20*)

Wed 4 May 6.10pm, Cinema 2 **Prince and The Revolution: The Purple Rain Tour**

Remixed, remastered & visually enhanced for the first time, this powerful performance includes smash hits from Prince's legendary albums *Purple Rain*, *Controversy* & *1999*. (£20*)

Sat 7 May 3pm, Cinema 1 **Turnadot** ^{12A}

MET Opera Live

Soprano Liudmyla Monastyrskya stars as Puccini's icy princess. Tenor Yonghoon Lee is the bold prince determined to win *Turandot*'s love, in Puccini's stirring opera. (£37*)

Sun 8 May 1.30pm, Cinema 1 **The Godfather Part II – 4k restoration + Introduction by Adrian Wootton**

After his sold-out presentation on *The Godfather*, Adrian Wootton Film London CEO and Coppola aficionado resumes the story of these masterpieces with a new talk on this revered sequel. (£13.50*)

Tue 10 May 6.05pm, Cinema 2 **Arrival** ^{12A} + Presentation by Caroline Newton

Science on Screen

Dr Caroline Newton, a clinical linguist at UCL, explores questions about the relationship between language and thought before a screening of this modern sci-fi tale from Denis Villeneuve (*Dune*). (£12*)

Wed 11 May 8.25pm, Cinema 1 **This Much I Know to be True**

Filmed in Spring 2021, this brand-new film captures Nick Cave and Warren Ellis's creative partnership, ahead of their new tour, as they nurture songs into existence. (£20*)

Tue 17 May 7pm, Cinema 1 **Reyner Banham Loves Los Angeles + Roads to El Dorado: A Journey with Reyner Banham + ScreenTalk**

Architecture on Film

To celebrate 100 years since Banham's birth, and 50 years since the landmark *Reyner Banham Loves Los Angeles*, two pioneering works of radical television from the mind of the iconoclastic architecture critic, journeying from Los Angeles to Las Vegas, via the desert. (£13.50*)

Sat 21 May 5.55pm, Cinema 1 **Lucia di Lammermoor**

MET Opera Live

Soprano Nadine Sierra takes on the haunted heroine of Donizetti's *Lucia di Lammermoor*, in an electrifying new staging by Australian theatre and film director Simon Stone, conducted by Riccardo Frizza. (£37*)



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.

19 – 21 May, Cinema 2

Queer East Film Festival

Showcasing rarely seen LGBTQ+ cinema from East and Southeast Asia returns, with screenings of Cambodian feature *Coalesce* and a selection of Artists' Moving Image shorts by queer Asian artists. (£12-£13.50*)

Sun 22 May 2pm, Cinema 2

Swan Lake ^{12A}

Royal Shakespeare Company

This classic fairy-tale is beautifully staged, as the magic of the lakes, forests and palaces is brought to life with glittering designs, as well as a sublime score by Tchaikovsky. (£20*)

Thu 26 May 7pm, Cinema 1

Straight Line Crazy ^{12A}

National Theatre Live

Ralph Fiennes (*Antony & Cleopatra*) leads the cast in David Hare's (*Skylight*) blazing account of the most powerful man in New York, a master manipulator whose legacy changed the city forever. (£12*)

Wed 25 May 6.30pm, Cinema 2

When I'm With You ^{15*} + ScreenTalk with Katharine Fry

Experiments in Film

We present the world premiere of a new video work by artist Katharine Fry, fusing live action and animation in a subversive fairy tale of femininity. (£12*)

Tue 31 May 6.30pm, Cinema 3

Lise + ScreenTalk with renowned soprano Lise Davidsen, hosted by Huw Humphreys

LISE is a cinematic opera encounter – a hybrid between recorded concert and film – with soprano Lise Davidsen, the Norwegian National Opera Orchestra and conductor Edward Gardner. (£12*)

Families

Every Saturday 11am, Cinema 2

Family Film Club

Come along for the city's finest selection of cinematic treats for families including the latest releases you might have missed, rarely seen international gems, archive classics, shorts programmes and live recorded content. And look out for our free pre-screening workshop at the end of each month as well as our regular monthly Show and Tell introductions. (£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*)

Fridays, Cinemas 1, 2 & 3

Pay What You Can Screenings

If our standard ticket price is a barrier, or you want to help others enjoy a visit to the cinema, then come along to our PWYC screenings of new release films, which take place every Friday. It starts at £3, and goes up in increments to £15 if you're able to support our scheme and your fellow cinema goers. (£3 – 15).

Every second Monday at 11.45am, Cinema 2

Senior Community Screenings

Join us for a morning screening of the latest new releases, in our Senior Community Screenings. If you're an elder or retired, this is a great place to come together and enjoy films in the company of others – and you can bring family and friends along as well. (£6*)



Go behind the scenes with screen stars

Over the years, our ScreenTalks podcasts have featured interviews with fascinating people from the world of Cinema. Now there's an opportunity to travel back in time to revisit some of these gems, as we've released the second series of our ScreenTalks Archive as podcasts. Hear actor Richard Attenborough talking about making the film *Brighton Rock*; feminist film critic, educator and agitator, B. Ruby Rich introduce Sara Gomez's 1974 film *De Cierta Manera*; Kasi Lemmons discusses her debut film, *Eve's Bayou*; and director Park Chan-Wook talks about the romantic comedy, *I'm A Cyborg, But That's OK*. Listen now on Acast or wherever you get your podcasts.



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

Classical Music

Tue 3 May 7.30pm

Vaughan Williams 150th Anniversary

Includes:

Ralph Vaughan Williams

Norfolk Rhapsody No 1

Fantasia (Quasi Variazione) on the 'Old 104th'

Psalm Tune

A Sea Symphony

Vivid depictions of the sea, hummable folk tunes, and lavish musical forces: the Royal Philharmonic Orchestra and City of London Choir celebrate 150 years since Ralph Vaughan Williams's birth. (£12–45*)

Wed 4 May 7.30pm

Britten Sinfonia/Pagrav Dance: Holst's Sāvitri

Includes:

Benjamin Britten *Variations on a Theme of Frank Bridge*

Gustav Holst *Choral Hymns from the Rig Veda*
Gustav Holst *Sāvitri*

Holst's chamber opera *Sāvitri* is brought to life in a fusion of classical Indian Kathak dance styles and contemporary storytelling, alongside music by Grace Williams and Benjamin Britten. (£12.50–42*)

Fri 6 May 7.30pm

BBC SO/Saraste:

Nikolai Medtner Piano Concerto No 3

Daniel Kidane *Be Still*

Carl Nielsen Symphony No 4, *Inextinguishable*

Jukka-Pekka Saraste conducts music of inner peace and outer turmoil from composers responding to war, illness, disease and the 2020 lockdown. (£12.50–42*)

Sat 7 May 2.30pm

LSO Family Concert: The Disappearance of Doctor Copernicus

Put your thinking caps on and help the London Symphony Orchestra solve a peculiar mystery in a musical time travel adventure spanning the centuries. (£5–16*)

Sun 8 May 7pm

LSO/Dima Slobodeniouk: Sibelius Symphony No 2

Sibelius's Second Symphony crowns a concert that begins with Sofia Gubaidulina's *Offertorium* – a true modern classic, performed by the incomparable Baiba Skride. (£18–60*)

Mon 9 May 7.30pm

Gewandhausorchester Leipzig/Andris Nelsons: The Strauss Project Part I

Richard Strauss *Macbeth*

Der Rosenkavalier

Ein Heldenleben

Andris Nelsons conducts one of the world's greatest orchestras in the first of an epic series profiling Richard Strauss, arguably classical music's most brilliant picture-painter. (£15–75*)

Tue 10 May 7.30pm

Gewandhausorchester Leipzig/Andris Nelsons: The Strauss Project Part II

Includes:

Richard Strauss *Don Juan*

Also sprach Zarathustra

In the second of their concerts paying homage to Richard Strauss, the sensational orchestra to take on the work that launched Strauss's career, *Don Juan*. (£15–75*)

Wed 11 May 7.30pm

Insula orchestra/Laurence Equilbey: Fidelio

Beethoven's only opera is part family drama, part political treatise. Behold this ode to love and freedom starring Stanislas de Barbeyrac, with exciting new staging by David Bobée. (£15–45*)

Thu 12 May 7.30pm

The Gold Medal 2022

Ludwig van Beethoven Piano Concerto No 4

Alban Berg Violin Concerto

Johannes Brahms Piano Concerto No 1

Three outstanding Guildhall instrumentalists join the Guildhall Symphony Orchestra to compete for the School's most prestigious music prize, featuring captivating music by Beethoven, Berg and Brahms. (£10–20*)

Fri 13 May 7.30pm

BBC SO/Wigglesworth: The Other Vaughan Williams

Maurice Ravel *Valses nobles et sentimentales*

Tristan Murail Piano Concerto (UK premiere)

César Franck *Rédemption*

Ralph Vaughan Williams Symphony No 4

The composer who brought us gentle, pastoral music processes the chaotic aftermath of war, alongside a premiere by Tristan Murail and the revival of a lost work by Franck. (£12.50–42*)

Sat 14 May 7.30pm

Khatia Buniatishvili

Includes:

Eric Satie *Gymnopédie No 1*

Frédéric Chopin *Prélude No 4, Op 28*

Franz Liszt *Hungarian Rhapsody No 6*

Come for the fireworks, stay for the poetry: pianist Khatia Buniatishvili brings her lively technique and thoughtful musicality to music from great Baroque and Romantic masters. (£15–50*)

Sun 15 May 7pm

LSO/Michael Tilson Thomas: Mahler Symphony No 5

Michael Tilson Thomas brings a lifetime of insight and experience to Gustav Mahler's mighty Fifth Symphony: a story of life, death and love beyond words. (£18–60*)

Wed 18 May 6.30pm, LSO St Luke's

LSO/Marta Gardolińska & Gareth Davies

Lili Boulanger *D'un matin de printemps*

Marc-André Dalbavie Flute Concerto

Pyotr Ilyich Tchaikovsky Symphony No 4

Big music in an intimate venue. Up close in LSO St Luke's, Marta Gardolińska makes the air shake with music by Boulanger, Dalbavie and Tchaikovsky's volcanic Fourth Symphony. (£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

Thu 19 May 7.30pm
Paul Lewis: A 50th Birthday Celebration

Includes:
Ludwig van Beethoven Piano Sonata No 8 in C minor, *Pathétique*
Jean Sibelius Six Bagatelles
Frédéric Chopin Polonaise No 7 in A-flat major, *Polonaise-fantasia*
 Celebrate one of the greatest pianists our country has ever produced, in a birthday recital bookended by the repertoire for which he is most well-known and loved: Beethoven sonatas. (£15–50*)

Thu 19 May 7.30pm, Milton Court
Academy of Ancient Music: La Turquie

Includes:
Jean-Baptiste Lully Overture and 'La Cérémonie des Turcs' from *Le Bourgeois Gentilhomme*
André Campra Pasacaille and 'La Turquie' from *L'Europe Galante*
Jean-Philippe Rameau Suite and 'Le Turc Généreux' from *Les Indes Galantes*
 Amid the glitter and pomp of the French court, Lully, Rameau and their contemporaries looked East. Under the direction of harpsichordist Paolo Zanzu, Milton Court becomes the Palace of Versailles. (£15–35*)

Fri 20 May 7.30pm, Milton Court
BBC Singers/Jeannin: Joby Talbot and Joanna Marsh

Joby Talbot *Path of Miracles*
Joanna Marsh New work (world premiere)
 Contemplate the endurance and joy of a historic pilgrimage route and experience an exhilarating new collaboration between Joanna Marsh and electronics artist Glen Scott. (£12–25*)

Sun 22 May 3pm
BBC SO/Stutzmann: Tchaikovsky's Symphony No 6

Johannes Brahms *Nänie*
Song of the Fates
Schicksalslied
Pyotr Ilyich Tchaikovsky Symphony No 6, *Pathétique*
 The BBC Symphony Orchestra offer a vivid and moving experience with Tchaikovsky's most emotional symphony, while orchestra and chorus are united for Brahms at his most heartfelt and hushed. (£12.50–42*)

Tue 24 May 7.30pm
Jeremy Denk: The Well-Tempered Clavier, Book 1

A set of preludes and fugues for keyboard, one in each key. It all sounds so rational, but in truth this is music of unparalleled imagination, fantasy, ingenuity and beauty. (£15–50*)

Wed 25 May 7.30pm
Centre for Young Musicians and London Schools Symphony Orchestra: Anniversary Concert

Includes:
Vincent Lindsay Clarke *March on the Red Planet*
Hector Berlioz *Carnaval Romain* Overture
Maurice Ravel Excerpt from *Mother Goose*
 Celebrate the joys of youth with some of London's exceptional young musicians, as the CYM and the LSSO honour their double anniversary. (£9–60*)

Fri 27 May 7.30pm
BBC SO/Chauhan & Stephen Hough

Richard Baker *The Price of Curiosity* (world premiere)
Sergei Rachmaninov *Rhapsody on a Theme of Paganini*
Anton Bruckner Symphony No 9
 Star pianist Stephen Hough takes on Rachmaninov's witty and wickedly entertaining duel between piano and orchestra, before the intense power and exquisite tenderness of Bruckner's last symphony. (£12.50–42*)

Sun 29 May 7pm
LSO & André J Thomas: Gospel Celebration

Includes:
Nathaniel Dett *Ave Maria*
Adolphus Hailstork *I Will Lift Up Mine Eyes*
Raymond Wise *Shine the Light*
 André J Thomas, one of the world's greatest experts in Gospel Music, curates a celebration of music to lift the spirits and nourish the soul. (£15–35*)

Mon 30 May 7.30pm
Lise Davidsen & Freddie De Tommaso with James Baillieu

Includes:
Giuseppe Verdi 'Questa o quella' from *Rigoletto*
Frederick Loewe *I could have danced all night*
Franz Lehár 'Lippen Schweigen' from *The Merry Widow*
 Two of the opera world's most exciting voices come together for a first half of great opera arias, before turning on the romance in a lighter, sentimental second half. (£15–50*)

Tue 31 May 10am, Milton Court
Lise Davidsen: Vocal Masterclass

Join us as Lise Davidsen imparts her knowledge and experience to Guildhall School's finest budding vocalists. (£10*)

Tue 31 May 7.30pm, Milton Court
Tai Murray & Martin Roscoe

Clara Schumann 3 Romances, Op 22
John Adams *Road Movies*
Arvo Pärt *Passacaglia*
Franz Schubert Violin Sonata in A Major, Duo
 Tai Murray brings her elegance and fierce musicality to Romantic sonatas and 21st-century minimalism, crossing genres to create a special bond with the audience alongside pianist Martin Roscoe. (£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. Some events have reduced booking fees

Contemporary Music



Anna Meredith © Gem Harris

All events take place in the Hall unless otherwise stated

Sun 1 May 3pm, Cinema 1
Eighth Grade:
Live soundtrack¹⁵

A screening of Bo Burnham's 2018 debut feature film *Eighth Grade*, featuring the Anna Meredith-composed score performed live for the first time. (£13.50*)

Mon 2 May 8pm
Joe Stilgoe & The BBC Concert Orchestra

Performing some of jazz's greatest works in stunning new full orchestral arrangements. (£30–75*)

Thu 5 May 8pm
Hermeto Pascoal: with
the National Youth Jazz
Orchestra

The mythic Brazilian musician known as 'O Bruxo' (the wizard) blends break-neck bossas and sambas with busy percussion, creating a swirling party vibe. (£25–35*)

Thu 5 May 7.30pm, Milton Court
Luzmila Carpio
Part of FLAWA

Boundary-crossing 'voice of the Andes', mixing Quechua and Aymara indigenous music with electronic sounds. (£15*)

Fri 6 May 7.30pm, Milton Court
Shards

Combining close vocal harmonies with percussion and synths, explore the astonishing capabilities of the human voice with Shards. (£15*)

Sat 21 May 7.30pm, Hall/Online
Hannah Peel & Paraorchestra
with Charles Hazlewood

The electronic musician and composer unites with Paraorchestra to unfurl their new album, inspired by the cyclical nature of life. Join us in the Hall or watch live from your home. (£15–25/12.50*)

Mon 23 May 7.30pm
Novo Amor
+ Jemima Coulter

Flitting between gently uplifting and the euphoric, the acclaimed Welsh producer performs alongside a full band. Support comes from singer songwriter Jemima Coulter. (£20–25*)

Sat 28 May 8pm
John McLaughlin

The joyful spontaneity of jazz mixed with influences from rock, contemporary Indian music, West African sounds and more. (£20–35*)



Barbican 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. Barbican Members don't pay booking fees.

An epic journey through deep time

Electronic musician Hannah Peel and conductor Charles Hazlewood discuss their new project, which was inspired by the cyclical nature of life.

Led by renowned conductor Charles Hazlewood, Paraorchestra is on a mission to redefine what an orchestra can be. The world's only large-scale virtuoso ensemble of professional disabled and non-disabled musicians blurs the lines between acoustic and electronic instrumentation. This has taken them to perform worldwide at places as varied as prestigious concert halls, nightclubs and Glastonbury festival. Their latest project sees them team up with electronic musician Hannah Peel. *The Unfolding* is an epic concept work exploring deep time, taking us on a journey from the very atoms of human existence and the awakening of life, to our eventual re-folding back into the elements. The two got together over Zoom to tell us about this exciting partnership.

How did this collaboration happen?

Charles Hazlewood

I first encountered Hannah in 2018 singing and playing an exquisite music box she'd made. I remember she played 'Tainted Love' and 'Blue Monday'. It was a fabulous exhibit of someone's skills, passion, integrity, musicality, all these things. So I thought she would be someone we'd really like to work with.

Hannah Peel

Charles just got in touch. I remember we met for coffee, and he told me about the Paraorchestra. Then I went to see a couple of concerts – one of which was in the Barbican when the Paraorchestra performed computer games music. From that, I was able to piece together who they were, what kind of instrumentation there was, what possibilities there were. After that, we decided on a research and development (R&D) day in January 2019. That was me thinking about what kind of concept we wanted to go for, what I felt was a good connection with the players and what I could create for them.

Seeing them live is the essence of what they are. The energy on stage is amazing to watch. When we went into that R&D day, it was about choosing instruments that really made me excited. I was particularly taken by Lloyd Coleman, an incredible clarinetist and composer whose new composition inspired by the beauty and complexity of algorithms will be performed at this concert.

CH

I always think that when we first started talking, it was a bit like I opened a magic box of musical jewels for Hannah to choose from. Paraorchestra at full strength has every kind of instrument under the sun – 80 players, of which 40% identify as disabled.



What's behind the concept of *The Unfolding*?

HP

With pieces like this you sometimes have to start with the visual. I knew what I wanted to be saying, but it was hard to express in words. There was an essence of something I'd seen on a documentary about [sculptor] Barbara Hepworth from the 1950s where she talked about that feeling when you pick up a pebble and hold it in your hand; you can feel the shape the Earth made. That was something that I wanted to really bring to the work – these ideas of huge things that are also very small.

CH

Yes, it's like that William Blake quote about seeing the world in a grain of sand.

HP

One of the other major influences was Robert Macfarlane's book, *Underland*. It put everything into words that I was trying to explain, like what delving deep into the Earth is like and exploring caverns and cathedrals. So I took different snippets of his book for some lyrics. He's an agreed co-writer on that first track.

I wanted to make sure that we had loads of space within the music. There are moments of highs and percussion, but also moments of just pure sound – it's almost pagan-like in some ways.

Hannah, could you tell us a bit about your experience of working with Paraorchestra?

HP

I think anybody who hasn't worked with disabled musicians before has a certain level of fear about saying the wrong thing. But seeing Charles in action and how he interacts with everybody just makes those fears evaporate. But the biggest thing for me was the amount of fun and joy that's come out of every single time we've all met and played together. It just feels different. There's a warm feeling in the air that isn't there when you're working with other ensembles.

CH

The sad truth is that pretty much the only opportunity members of the public get to see disabled musicians play is through special disabled wings of existing orchestras. So it often ends up being about the disability and not about the art. No one is going to get any further in this issue if it's about the disability. Look at the Paralympics: people love that because it's world-class sport; the disability becomes irrelevant. The same paradigm shift has to occur in music. For the Paraorchestra, we're about levelling the playing field because we're not about missing out on talent just because it doesn't fit a standard model.

Hannah Peel & Paraorchestra with Charles Hazlewood

21 May

See page 13 for details

soon



Simon Callow, Kerry Ellis, Denis Lawson and Bonnie Langford star in *Anything Goes*

25 Jun–3 Sep, Theatre

Anything Goes

Ahoy there musical theatre lovers! By popular demand, *Anything Goes* docks here again for a limited seven-week run. Kathleen Marshall takes the wheel to direct Cole Porter's joyful score and lyrics, set to a tale by PG Wodehouse and Guy Bolton, complete with a 50-strong cast that will see you set sail for pure escapism. The 'musical equivalent of sipping one glass of champagne after another' features heart-warming romance, farcical fun and spectacular showstopping dance routines. All aboard!



Space is the Place

2 – 30 Jun, Cinemas

Journeys across Afro Futurism

What impact has Afro Futurism had on cinema around the world? That's the focus of a new season dedicated to the cultural aesthetic. From its African American cinematic origins through the figures of Sun Ra, Shirley Clarke and Ornette Coleman, the programme includes canonical films *Space is the Place* and *Made in America* to explore ideas of music, social inequality, the city, and of African iconography. It then moves on to ask where have the traditions of Afro Futurism developed to?



Gustavo Santaolalla

23 Jul, Hall

Gustavo Santaolalla

Revel in the extraordinary work of Oscar-winning musician, film composer and producer Gustavo Santaolalla's 40-year career as he takes to the stage. Known for his sparse yet emotive compositions, he's probably most famous for writing film scores including *Brokeback Mountain*, *Babel*, *21 Grams* and *Motorcycle Diaries*, as well as computer games such as *The Last of Us*. He was also the founder of ground-breaking electronic tango group Bajofondo and producer for a who's who of Latin American musicians from Cafe Tacvba and Julieta Venegas, to Leon Gieco and Juanes.



Maria Joao Pires © Harald Hoffmann

30 Jun, Hall

LSO/Sir John Eliot Gardiner & Maria João Pires

Sir John Eliot Gardiner joins pianist Maria João Pires in an exploration of Beethoven at his uninhibited best – music that sings, dances and glitters with youthful energy. After a lifetime devoted to music, Gardiner's interpretations of Beethoven are as perceptive as they are fresh, and for Pires, Beethoven is a byword for playfulness and poetry. The rarely played Leonore Overture No 2 raises the curtain in a blaze of glory.



Fran Lebowitz © Brigitte Lacombe

2 Jul, Hall

An evening with Fran Lebowitz

Cultural satirist and author Fran Lebowitz is pointed, forthright, and known for her hilariously dry social commentary on American life. Join us for what promises to be an insightful evening of social commentary on issues such as gender, race, gay rights, the media, plus her own soap box topics: celebrity culture, tourists, and prams.

always

My Barbican: Jamie Hale

The award-winning interdisciplinary artist and writer shares their favourite places around the Centre.



Martini Bar

You might have seen Open Lab alumni Hale performing at one of their CRIPTic Pit Parties here, which showcase new works by d/Deaf and disabled performers. If you haven't seen these deeply personal and compelling showcases, you're missing a treat. Keep an eye out for the next one.

Backstage in The Pit

This is one of the most special places I find myself, especially the night before a show, when it's teeming with eager and nervous performers. Just around the corner is the oasis of peace that is the adapted dressing room, with changing bed suitable for using with a hoist, and the adapted toilet and shower. Prior to these building works being completed, I had to run to the front-of-house to use the toilet during the show, but that's been replaced with all the quiet space performers could want.

Changing places toilets in the Cinema

To continue on the toilet theme, properly hoist adapted toilets are rare, and the Cinema complex has an excellent changing places toilet, with shower, changing bed, and ceiling track hoist. These are rare, but allow people who can't transfer out of their wheelchairs independently to be able to use the toilet. So few places have them, and they're extremely valuable.

Martini Bar

There's something magical about emerging from backstage into the Martini Bar, ordering a drink and realising that, as a performer, for that night the whole Barbican is yours. The drinks menu is exceptional, and it's such a moment of pure delight.



the Pit



Maker profile: Emma Johnson

Don't miss the chance to get your hands on these striking ceramics that celebrate the Centre's renowned architecture.

Emma Johnson has created a new range of ceramics inspired by our major exhibition *Postwar Modern: Art in Britain 1945-65* (see page 7). She designed and made each piece in her Brighton studio, from where she told us all about them and how our building influences her work. You can find Johnson's range in the Shop on Level G or online.

Tell us a bit about the range you've designed inspired by *Postwar Modern*?

I've created three ceramic pieces: a medium cup, a small bud vase, and a medium vase. The form of each piece features off-centre stacked shapes made from a tactile combination of glazed and unglazed dark grey stoneware porcelain. The range is inspired by not only the exhibition but also by the Barbican, with shapes such as the cup handle reflecting architectural forms and details.

You were particularly inspired by two of the artists in the exhibition - can you tell us about that?

The non-concentric forms that I've chosen create interesting shadows on each piece, which reference the light and dark created by the overlapping sequential shapes in Mary Martin's reliefs. The pieces also consider the interplay of shadows and luminosity in Martin's work, with the glazed and unglazed surfaces catching the light in different ways.

The off-centre forms incorporate the elements of balance that I noticed in Robert Adam's free-standing sculptural works, with different forms built up in asymmetric constructions.

How do these pieces fit into your other work?

My work is characterised by sharp and angular forms, so the geometric elements in the work of artists in the exhibition lent themselves well to my usual style. When I first started creating work I was very interested in how the different pieces would interact together, and I developed a range which could be stacked together and built up in different combinations. More recently I have been focusing on this stacking from the production side of things, with changeable moulds allowing me to create more one-off pieces by using different combinations of a collection of shapes. The *Postwar Modern* pieces further explore this idea of stacking forms in a single piece, with the additional off-centre aspect.

Architecture (and particularly Brutalism) are powerful influences for you - what is it about these topics that interests you?

Visually I'm drawn to bold architecture, and the heavy forms found in Brutalism really inspire me. Visiting somewhere like the Barbican feels so immersive, and the unadorned concrete surfaces with subtle textures allow the sculptural architectural forms to be fully appreciated. I'm also interested in how historically a lot of Brutalist architecture was born from a postwar optimism and how people's perceptions of these places have changed dramatically over the years. The design philosophies embodied in the architecture including form follows function and truth to materials also inspire my work, strongly influencing my design process.



New perspectives

Marcus Smith (@m_smith_94) captured this image inside our Centre on the day before New Year's Eve 2019. 'I managed to shoot a few rolls of film that day,' he says. 'It was the first time I've ever visited the Barbican. I remember it being a cold day, but the sun was shining and hanging really low. So, all day there was this really nice light. The strong lines of the Barbican's architecture were creating all these dramatic shadows that was a dream to take photos of. I think it's now my favourite place to visit in London and look forward to returning the next time I'm in the area.'



Eat the season

Make the most of the best in-season produce at Osteria, our modern Italian restaurant on the second floor. With a strong focus on what's at its best at any time of the year, its frequently-changing menu is simple and delicious.

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



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

Credit: Neil Perry @npphotographer

