

barbican

jun 22

Hello!

Welcome to summer at the Barbican. If the sun is shining there really is nowhere better to relax than our Lakeside Terrace, before heading into the Centre to explore our fabulous programme of exhibitions, music, theatre, film and events.

Championing and developing artists is such an important part of what we do. Open Lab in the Pit Theatre supports the creation of new work by sharing our facilities with dynamic young theatre-makers who want to push the boundaries of their craft. Meet some of those we're working with this year on pages 5-6 – and be sure to look out for their productions in the future.

The London Symphony Orchestra celebrates Swedish trumpet player Håkan Hardenberger's lifelong love of his instrument as he marks his 60th birthday (see page 12), while the Grammy award-winning singer-composer Arooj Aftab tells us how she writes her extraordinary music on page 14. Ambient musician William Basinski creates glacial work that's regarded as some of the most important of the genre. He looks back at the two decades since releasing his key work, *The Disintegration Loops*, ahead of a concert here (see page 3).

Interest in Afro-Futurism was renewed by the film *Black Panther* but this aesthetic, which sits at the intersection of Black pride, a reimagining of history and sci-fi, has existed for decades. We're looking back at some of the canonical films and their influence on current filmmakers from around the world in a new season this month (see page 2).

The creativity demonstrated by all these artists is a fundamental part of being human – it's what gives purpose to life. With this in mind, We Are Parable have organised an evening dedicated to finding your purpose (see page 4).

Whether you choose to see a new artist or someone you're familiar with, we are delighted to welcome you to the Barbican this month.

Will Gompertz
Artistic Director

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Life Forces, by Tin and Ed, 2021, one of the installations at new interactive exhibition, *Our Time on Earth*.

Change how you see humans' place on earth

Get a new understanding of our place in the planet's ecosystems through an exciting new exhibition that seeks to change the conversation on the climate emergency.

New exhibition *Our Time on Earth* invites you to see global climate change in a new light by experiencing different perspectives from around the world and remembering that humans are one of millions of different species. While many of the interactive exhibits are in *The Curve*, you'll find plenty of others across the Centre – here's our guide to what you can discover.

Life Forces by Tin & Ed
Location: Level G, Barbican's Silk Street Entrance

This interactive digital art installation provides a portal to nature, taking you on a vivid journey that reminds you of the fact that humans are part of nature, not separate from it. Included among the colourful and dynamic scenes are the journey of pollen and spores, rock formations and the blooming of flowers and mushrooms.

Wither by Thijs Biersteker
Location: Well space, Level G

Wither aims to raise awareness of the startling rate of deforestation in the Amazon rainforest, by presenting visitors with a digital section of rainforest that changes with real-time data provided by UNESCO.

Eyes as Big as Plates by Karoline Hjørth and Riita Ikonen
Location: Level G

Initially created as a play on characters from Nordic folklore, this photographic exploration of our connection to the natural world depicts characters that inhabit unique natural landscapes in wearable sculptures made from materials found in their surrounds.

The Ideal city 2040 by Space 10
Location: Level G

Welcome to the Ideal City 2040. Viewed through virtual reality binoculars, experience a potential future where our cities are greener, healthier and more sustainable.

Noise Aquarium by Victoria Vesna
Location: The Pit

This 3D audio visual immersive experience explores the effects of noise pollution on the plankton found in our oceans. Immersed in an underwater world, you're invited to create disruptive noises that clearly create a detrimental impact on the plankton.

Our Time on Earth
Until 29 Aug
See page 7 for details

Take a trip through the worlds of Afro-Futurism

Our exciting new season looks at the origins of Afro-Futurism and explores its impact on cinema today.

The global success of Marvel film *Black Panther* ignited a new interest in Afro-Futurism – the imagining of a future abundant with arts, science and technology, as seen through a Black lens. With its super-advanced technology and use of the imaginary substance Vibranium, the film is an excellent example of this intersection of Black pride, a reimagining of history, and sci-fi.

But long before the term was coined in 1994 by cultural critic and author Mark Dery, Black creatives were making films, music and literature that would later fall under the description.

This month we're launching a season dedicated to Afro-Futurism in cinema, travelling back in time for canonical films such as *Space is the Place* (1974), with musician Sun Ra, and *Made in America*, which looks at the work of free-jazz founder Ornette Coleman. From there, the programme expands to look at where Afro Futurism is now.

Among the recent films we're showing is 2016's *Kati, Kati* by Kenyan director Mbithi Masya which travels across temporalities to tell the story of a woman stuck in a sort-of purgatory; *Brown Girl Begins* by Canadian Sharon Lewis imagines a future of continued oppression for the poor, centring around a woman who must resurrect Caribbean spirits to assist with a revolution; and the UK debut of *Ratnik*, by Lagos-based filmmaker Dimeji Adebola. Made in 2020, the populist sci-fi film is set in a post-apocalyptic Nigeria and tells the story of a Third World War soldier Sarah Bello (played by Osas Ighodaro), who returns home on rotation to discover her sister is in the grip of drug addiction. In her fight to find a cure and overcome the evil drug barons who have ensnared her sibling, she stumbles upon a cutting-edge tech military bodysuit. After mastering the futuristic device, Bello sets out for revenge.

Adebola, who started drawing comic books as a child and initially aimed to make a career as an illustrator for a major international firm such as Marvel before becoming an animator, tells us he's always wanted to make a sci-fi film. A lifelong fan of the genre, he says he wishes there were more such films made by Africans, or with Black protagonists, such as *Black Panther*.

'I think one of the main reasons there haven't been as many sci-fi films from Africa is the technical skills in SFX haven't been there,' he tells us from his Lagos home. 'Also, it's capital intensive because you need a lot of SFX work after filming. But investors want you to shoot today and see it in cinemas in the next three or four months. So, if you tell them a sci-fi movie will take a year or more, they shy away from it.'

Adebola, whose debut film *Hoodrush* (2012) was a musical thriller, says he wanted *Ratnik* to act as a proof-of-concept to the industry. He's hoping it will be the start of a boom in sci-fi films made in Nigeria and Africa more widely, and he's already starting to see results. 'Since I made it, investors and producers are already thinking OK, that movie that we thought we couldn't do back then, I think we can do now.' He says with Netflix reportedly looking to fund more Africa-centred films, there's a real sense of momentum. He's also planning to set up a visual effects training school to provide a strong technical base for other such films.

'Previously, there was a general belief that sci-fi is not for us, it's just for white people. Whenever you try to make a sci-fi movie, people are like, "Oh, come on, this is not African." But we're trying to change that narrative. I think sci-fi has no race. We all live in this world. We are all affected by technology.'

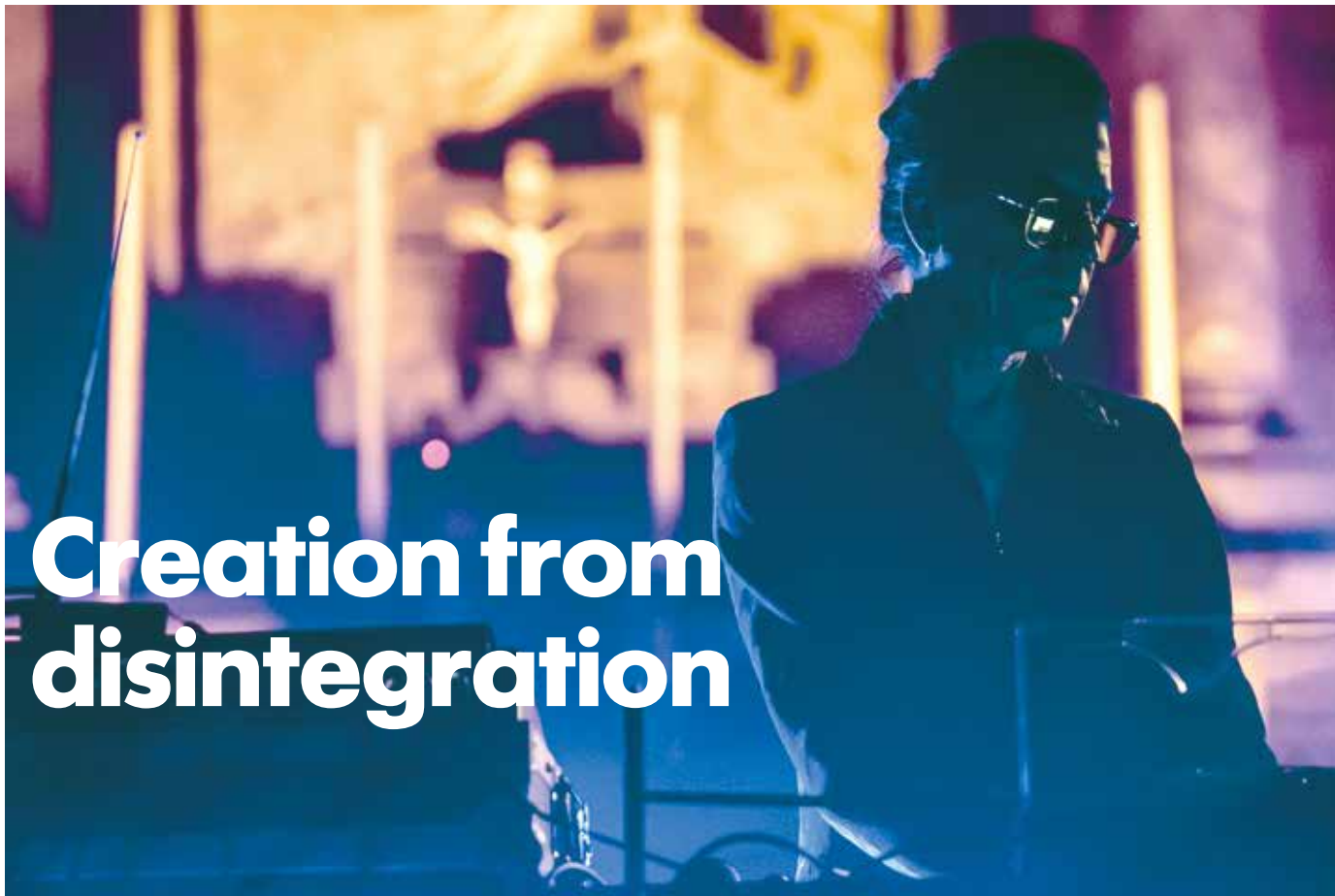
Journeys Across Afro-Futurism

2–30 June

See page 9 for details



Space is the Place_8_© A North American Star System Production & Rapid Eye Movies



Creation from disintegration

William Basinski will perform his new work *Lamentations* during this concert with the London Contemporary Orchestra

Regarded as one of the greatest ambient recordings ever, William Basinski's *Disintegration Loops* were made as he tried to digitise his collection of found sounds. Twenty years after their release, he looks back over their influence.

In 2001, musician William Basinski was \$30,000 in debt and facing an eviction notice from the Brooklyn thrift shop he owned. Trawling through the vast 400sqft warehouse he and partner, artist James Elaine, shared, he started digitising his tape reels of found sounds and muzak using a CD burner he'd put on his over-stretched credit card. The results – *The Disintegration Loops* – became one of the most important ambient albums of all time.

He recounts the tale over Zoom from Los Angeles, where he lives now: As he was digitising the loops of tape reel, he popped out to get a coffee. On returning, he noticed the metal surfaces of the tapes were falling off, creating delicate, sparse waves of sound. Over the next two days he recorded what was to become the four-album series that made his name. Calling his friends, he told them, 'you won't believe what's happened – get over here'. 'People came over, we flopped around in that gorgeous loft, listening to it on huge speakers and just tripped out.'

He says he knew it was an extraordinary work as soon as he heard it. 'And so did everyone else that did. But I didn't know what I was going to do with it. I couldn't release a box set because no one knew who I was. And I was \$30,000 in debt.'

Then on 11 September that year, he watched in horror from the roof of his Williamsburg home as the Twin Towers in New York were hit by terrorists. 'When 9/11 happened, everything changed. The world changed. I managed to capture the last hour of daylight on my friend's video camera on a tripod on the roof of our building. And I got up the next morning and put *Disintegration II* on, and it was suddenly like, "well, this is an epiphany". Everything's changed now. I mean, look around us now. Everything is so fucked up.'

Stills from the film he made became the artwork for the albums that started with a very limited release and have continued to be pressed ever since. Critics were unanimous in their praise. He says the records got him out of debt, and he's toured the world ever since, performing and making new music.

There will be an opportunity to hear some of this glacial, minimalist masterpiece when the London Contemporary Orchestra performs an arrangement of it this month. Basinski will also perform his latest release, 2020's *Lamentations*. It's another extraordinary record, made as he delved back into his vast collection of tapes. 'I'd pulled up this takeout container with these forlorn reject loops and thought "yeah, let's give the ugly kids a chance", he grins. 'I found these

loops with that sample of opera that became [penultimate track] 'Please This Shit Has Got To Stop'. When I had that piece, I knew we had a double album. Anyway, by the time it came out, it was by the beginning of the pandemic.'

Another enormous world-altering event that preceded the release of your music? He laughs darkly: 'My friends and I joke that my drag name or DJ name should be Empress Sorry Y' all.

'I've been working really hard on the *Lamentations* set. I'm not just going to be playing the record. I think people will need to be prepared to [adopts southern US drawl] get their minds blown. I'm really excited about it.'

'That's the whole thing about my concerts. Every venue is different. It's not like listening to it in your house or on your headphones; you get to go and hear these massive sound systems resonating in these beautiful places.'

We couldn't think of a more appropriate setting for this epic work.

William Basinski with the London Contemporary Orchestra: *The Disintegration Loops*

9 Jun

See page 13 for details

Postwar parallels

Artist Abbas Zahedi discusses the parallels between the postwar modern period and our pandemic world as he explores these themes as our Associate Artist.



Artist Abbas Zahedi working with some of the Barbican Young Creatives in the temporary studio on Level G.

In the two decades following the Second World War, British people were dealing with the aftermath of this catastrophic conflict: financial hardships, returning soldiers, families mourning loved ones, war injuries, and the dawn of the nuclear age. How artists saw and responded to these issues is tackled in our 'exceptional' (*The Guardian*) exhibition *Postwar Modern: New Art in Britain 1945-65*, which takes a refreshing new look at the period.

In tandem with the exhibition, our Associate Artist Abbas Zahedi is examining the parallels between that time and where we find ourselves today. Through a public programme encompassing an open studio, public tours, talks, digital offerings, screenings, performances and a Young Barbican Weekender, Zahedi will respond directly to artists, artworks and themes presented in the exhibition.

'The main idea I'm considering is this concept of "post-",' he explains. 'The term "post" nowadays is a term that has become very trendy to use;

almost anything that's been defined, someone tries to say we're "post" it. For example, things like post-COVID, post-Brexit, post-war on terror, post-internet, post-gender, post-race. I feel like a lot of artists are also grappling with that. We make these definitions so as to give us some space, to create a distance from something that might be uncomfortable or difficult to think about. Then, it was post-war; now we're talking about issues of race, gender and reality.'

Zahedi is working with Barbican Young Poets and the Young Visual Arts Group, and used a temporary studio set up on Level G. See some of the results of this work for yourself at a weekend celebration of his project on 4-5 Jun. (see page 7).

Postwar Modern: Art in Britain 1945-65
Until 26 Jun
See page 7 for details

Discover the power of finding your purpose

Prepare to be inspired at an evening about discovering the power of creativity and purpose. Organised by We Are Parable, the award winning company which provides audiences with opportunities to experience Black Cinema in culturally relevant, unique ways, An Evening Of Purpose will feature film, music, spoken word and conversation, hosted by author of *Purpose: Find Your Truth and Embrace Your Calling*, Jessica Huie.

We Are Parable co-founder and creative director Anthony Andrews says: 'We want to look at how we've all changed over the last two years: how we communicate, work and look. One of the things that has been affected by that is how we see ourselves, how we approach giving our lives purpose. So we want to explore how people now think about their own purpose by showing how some of the people we've invited are living in their purpose. It might be someone who's created a film in lockdown or musicians who have really doubled down on their efforts. It's a celebration of people who have been able to make that transition. The aim is to create an opportunity for the audience to feel empowered by that.'

Co-founder and director of operations Teanne Andrews says this feeling of finding purpose reflects their own journey with We Are Parable. 'It came out from that purpose-driven action of wanting to bring a film that we hadn't seen in the cinema onto the big screen, coupled with the idea of being passionate about something too. That underpins a lot of the purpose of the work that we're doing now in terms of working with emerging Black Filmmakers, showcasing their work, sharing Black cinema as a whole and giving opportunities for audiences to not only experience but also respond to what they're seeing. We originally started this as a passion project and now it's our full time jobs.'

We Are Parable is a long term partner of our Communities and Neighbourhoods team.

An Evening of Purpose
24 Jun
See page 9 for details

Meet these thrilling theatre-makers

Our Theatre Open Lab programme gives artists the opportunity to research and develop a new project, idea or performance. Meet this year's cohort and find out what they're working on during this innovative scheme.

With a passion for supporting excellent new talent, each year our Theatre team selects six artists for our Open Lab programme. The scheme gives early- or mid-career artists the opportunity to research and develop a new project, which we support with a cash grant, a week's residency with full technical provision, training with our staff and industry experts, and mentoring sessions.

We're really excited to be working with these unmissable artists, and highly recommend you look out for their work. We asked them all to introduce themselves and share what they're working on.



Seemia Theatre

Award-winning international ensemble Seemia Theatre is made up of six members from Iran, Argentina and the UK, led by Iranian director Sara Amini. It believes in theatre as a tool to open doors and break down barriers, and through socially-engaged devised performances, the company endeavours to bring communities together.

Seemia Theatre's devised performances fuse European physical theatre and musicality, British script-writing and Persian storytelling 'in order to make a vibrant mural of stories to connect audiences with current social and political issues,' says producer Robin Paley York.

During Open Lab, the group will be working on *TAKE ON THIS*, 'a bold investigation of the role of the terrorist, the terrorised, the spectator and the investigator; examining prejudice and racism'. He adds: 'We plan to present a blended digital experience and live performance in our first play fusing physical theatre with audio-visuals, live and pre-recorded video, projection and live streaming. Using an app,

the audience will be able to choose who they suspect, as we ask them to interrogate their prejudice. We want to look at how much people take media and social media at face value.

'The opportunity to play and experiment in the Open Lab and The Pit, with incredible technicians for the first time in two years since the pandemic has been fantastic. It has given us the drive to keep creating at such a politically divisive time.'



Clumsy Bodies

Trans and disabled artists Jess and Oli – aka Clumsy Bodies – make work about trans issues through the lens of their romantic relationship. They say their work is silly, playful, unconventional and strongly rooted in multimedia. 'We try to tap into less explored genres. We are big fans of horror tropes and not so much fans of the fourth wall,' they say.

During Open Lab, they will be working on *Clumsy Body Doubles*. 'It's a comedy-horror about us hiring our cisgender doppelgangers to take over our lives in response to the phenomenon of cis actors playing trans roles. We may lose grip on reality while making it, but hey, that's the arts, right?'

'During our week in The Pit, we want to explore ways to stage horror in theatre that can evoke the same strong emotional responses as watching a horror movie in the dead of night. We are also really interested in how you can bring tropes like found footage into the theatrical space and blur that line with reality.'

'Or, we will just hire a ridiculous amount of doppelgangers to be on-stage with us and have groups of Scarlett Johansson and Gordon Ramsay impersonators walk in and out of the Barbican.'

The two say they hope to continue developing and testing the production throughout the year, so keep an eye out for opportunities to see it. 'We are also currently developing a trans horror residency with Sick of the Fringe and Live Art Development Agency later this

year. We are planning on inviting a group of trans and/or non-binary artists to explore the representation of trans people within horror and how we can reclaim the genre as our own.'



Krishna Isha

Writer, performance artist, comedian and theatre-maker Isha makes socially-conscious work that frequently addresses taboo or underrepresented topics such as sex work, critical feminist theory, and trans and non-binary identities.

Their Open Lab project is the beginning of a huge five-year undertaking about motherhood that will result in three linked works. 'I am planning to be a parent and to carry a child, so the first part of the work is a one-to-one interactive performance interview, where I audition audience members to find my perfect sperm donor.'

'The second part is a show with my mother, when I am actually pregnant. She's never made any theatre, but this will be a show she's devised that I am in. It came about because a year ago, she told me stories about her life that she hadn't told anyone. She told me she'd had a child before me who went missing from the hospital and was never found. What stuck with me was she said that she hadn't told anyone because no one would listen. I wondered what I could

© Parham Ghebadi

© Holly Revell

do to help her, and I realised the only thing I could give was a theatre show, which I think is quite therapeutic, healing and cathartic because that's the release I get from making work.

The final third part will be the actual birth of my child. Ideally, I would love to give birth on stage as an artist, but that's probably going to be logistically and medically impossible, so I'm going to find another way to incorporate it into this trilogy, either as a video or audio or another way I will incorporate it artistically.'

At the end of the project, Isha will archive all three parts, so they become a performance documentary.

emma + pj

Emma Clark and PJ Stanley met on a Master's programme at Central Saint Martins. Their collaborative, interdisciplinary work sits in the space between theatre and live art. 'A lot of our work tries to grapple with quite large macro global topics, such as the climate emergency, and finding ways of processing those topics through intimate, personal, emotional lenses,' says Clark. 'We try and make work about things that frighten us, rather than things that we're confident in,' adds Stanley.



© Jemima Yong

For Open Lab, emma + pj will be developing a new work called *Ghosts of the Near Future*, which tackles 'extinctions: climatic, cultural, civilisational'. Stanley says: 'This all came out of the pandemic, as we're in this strange liminal transitional moment between the "nice happy before times" and whatever we're moving into next. There's this sense everyone has that things are very, very bad, but also are getting worse. But we didn't want to make a COVID play, and we didn't want to make a play about icebergs melting. We wanted to make something that was about that feeling. Because until you can confront the feeling that underlies all of these big issues, you can never really deal with them politically. No matter how up to date you are on the issue or the discourse, ultimately, it's the emotional response that comes first. And that's what we want to grapple with in this piece.'

Clark adds: 'We were also interested in thinking about extinction in a kaleidoscopic way. To examine it all the way from the really personal – such as personal mortality or grief – to a global or universal sense of long timescales and eventual extinction on a planetary level.'

While the theme is extinction, it's explored through a story about a magician figure who's travelling to Las Vegas through the desert to perform the world's greatest disappearing act.

'We're unbelievably grateful for being selected for Open Lab and want to take full opportunity of what it represents for us, which is a chance not only to level up aspects of the show, but also for people to see it,' says Stanley.

HiddenViewz

Crawford Kalu, Rachel Mervis, Clint Mwaka and Andrea Lungay met at drama school and formed HiddenViewz to bring a different perspective to the arts and provide a platform for those who are often overlooked in society.



© Andrea Lungay

'We're working on a show called *Nyumbani Lounge*, which is set in a 1930s Black British bar,' says Lungay. 'The 1930s is really pivotal in Black British history, because it's an important time for the first British-born Black people of the time and how they grew. We thought it'd be very important for reflecting us as a company, but also that time period. The show's immersive. It exists within a bar, and the audience sits on stage with the action happening all around them.'

'Eventually, we'd like this show to take place in unconventional spaces, such as a real bar. So as well as utilising the Open Lab opportunity to express ourselves to the larger scale theatres and venues, we're also looking at how we can utilise our network within bars and lounges and restaurants and bring theatre to a space that might not have even thought to have it there.'

Mwaka says, 'A lot of the characters who are portrayed in *Nyumbani Lounge* had their own mini storylines, and so we've bonded it to create one timeline of what happens.'

While we see many different stories, the whole plot takes place during one night at a bar. It includes a lot of Black cultural history from a time that's not often discussed, adds Mervis. 'Another element of this production is ancestry,' says Lungay. 'We wanted to play with the idea of ancestors existing within the space that we make as Black creatives. And we're including elements of stories we were told as kids, like Anansi the Spider, that my mum told me from the Caribbean.'

Mervis says as a result of the Open Lab experience, the group is hoping to attract the attention of venues that would like to host the production.



© Will Alder

Asylum Arts

This company is headed by Stephen Bailey, a neurodivergent/disabled theatre-maker who explores reclaiming classic texts and representations of disability through a political disabled lens. For Open Lab, he is 'examining historic presentations of disability on film, and particularly why it's such a common trend that the same old figures and characters are played by non-disabled actors, why those performances are so often garlanded with awards, and what that says about how we think about disability'. He says he's interested in the idea that disability is symbolic, that disabled people are either villains or they're being punished, or disability represents an error that they've made. 'Or it's a barrier for someone to overcome, which in older movies almost invariably involves life-changing surgery.'

While *Who Plays Who* (the production's working title) is still in development, Bailey says it's likely to involve interpolated film footage. Picking through archive or historical movies, he's considering how actors might respond or reinterpret them on stage. He says he's planning to select well-known films such as *The Hunchback of Notre Dame* or *My Left Foot* so people can relate to them. There will be an opportunity to see the finished work at Liberty Festival, the Mayor of London's flagship showcase of high-quality work by D/deaf and disabled artists, taking place in late July.

Bailey is artistic director of Asylum Arts, an organisation focused on better representation and engagement with neurodivergent and disabled artists in the wider theatre community.

Open Lab is made possible thanks to support from people such as you, through donations, and Arts Council England. Find out more about how you can support this important work at barbican.org.uk/support-us

Art & Design

Postwar Modern: New Art in Britain 1945–1965

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)

4–5 Jun, Art Gallery
Postwar Modern Weekender

A collection of workshops, performances, and activities led by a group of Young Creatives, all inspired by Abbas Zahedi's Age of Many Posts project. (Young Barbican Tickets £5).

Thu 9 Jun, 6.30pm, Art Gallery
**Exhibition Tour with Abbas
Zahedi and Abbas Faiz**

Join us on a gallery tour where Abbas Zahedi, together and human rights lawyer and poet, Abbas Faiz of Exiled Writers Ink, explore and discuss ideas around migration, exiles and activism.

Thu 19 Jun 9am, Frobisher Auditorium 2
**Strange Universe:
Explorations of the Modern in
Postwar Britain 1945–1965**

This one-day symposium is a collaboration with the Paul Mellon Centre for Studies in British Art and will explore how the art world was reimagined in the years after the Second World War.

**Tue 14 Jun, 6.30pm, Art Gallery,
Conservatory & The Curve**
**Members' Late: Our Time on
Earth + Postwar Modern**

Get behind the scenes and explore the Centre after-hours, with access to both exhibitions, curator talks, creative workshops, our Garden Room bar, a self-guided Conservatory trail, and more. (£5)

Wed 22 Jun, 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*)

Fri 24 Jun 1pm, Art Gallery
Curator Tour with Hilary Floe

Assistant Curator of Postwar Modern, Hilary Floe, leads a tour of Postwar Modern, focusing on some of her personal highlights from the exhibition.

Our Time on Earth

Until 29 August, The Curve
Our Time on Earth

A major new exhibition seeking to transform the conversation around the climate emergency, aiming to empower visitors to make a positive change through exploring a range of radical visions for the future of all species. The exhibition includes 18 works, including 12 new commissions, from 12 countries around the world. (£18*)



Postwar Modern: New Art in Britain 1945 - 1965, installation view. © Tim Whitby / Getty Images



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

Theatre & Dance



Gecko: *The Wedding* © Rocío Chacon

7–11 Jun, Theatre
Gecko: *The Wedding*

Seducing audiences with intricate choreography and provocative narratives, *The Wedding* brings the union between state and individual into question amid a flurry of white dresses. (£10–30*)

25 Jun–3 Sep, Theatre
Anything Goes

The sold-out musical sensation, *Anything Goes* returns by popular demand. The 'musical equivalent of sipping one glass of champagne after another' is back for a limited season. (From £29.50*)



Kerry Ellis stars in *Anything Goes*.



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

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

*Booking Fees: £3 per online transaction. Some events have reduced booking fees

New releases

Please note the new release schedule is subject to change

Fri 3 Jun Bergman Island[#]

Starring Mia Wasikowska, Vicky Krieps and Tim Roth, this new film-within-a-film from Mia Hansen-Løve explores love and filmmaking, set on the island that 'starred' in Ingmar Bergman's divorce-inducing *Scenes from a Marriage*. (£12*)

Fri 3 Jun Tigers[#]

A powerful look at the world of elite sports. When prodigious young footballer Martin (Erik Enge) is bought by an Serie A club, his dream move turns out to be more complicated than he imagined. (£12*)

Fri 10 Jun All My Friends Hate Me[#]

This inventive comedy-horror focusses on Pete (Tom Stourton) as he reunites with old college friends. But are they just playing with him, or do their pranks have something more sinister behind them? (£12*)

Fri 10 Jun Leave No Traces[#]

This Polish historical drama follows Jurek (Tomasz Zietek), the only eyewitness to the fatal beating of a famous poet's son in 1938. What follows is a quest for justice, against a system that wants to deny the truth. (£12*)

Fri 17 Jun Good Luck to You, Leo Grande[#]

Emma Thompson and Daryl McCormack star in this tightly-constructed tale, of a 55-year-old widow looking for excitement, sex and connection from her encounters with young sex worker Leo. (£12*)

Fri 17 Jun Pleasure[#]

This debut feature from Ninja Thyberg centres the female experience and the psychological journey of Bella, a Swedish 19 year old seeking to make herself a star in the world of US porn. (£12*)

Fri 24 Jun Elvis[#]

Baz Luhrmann (*Romeo + Juliet*) returns with this biopic of Elvis Presley (Austin Butler), and his fraught relationship with his successful yet controlling manager Colonel Tom Parker (Tom Hanks). (£12*)

Fri 24 Jun Moon, 66 Questions[#]

From director Jacqueline Lentzou comes this Athens-set story of a daughter, Artemis (Sofia Kokkali), who discovers a secret of her ailing father, enabling her to understand and care for him for the first time. (£12*)

Special events and seasons

2–30 Jun, Cinema 2 Journeys across Afro-Futurism

This six-part season speculates on the impact and directions that the ideas and cultural aesthetic of Afro-Futurism has taken within the medium of cinema. (£12*)

Sat 4 Jun 5.55pm, Cinema 1 Hamlet^{12A}

Met Opera Live

Tenor Allan Clayton stars in the title role of this contemporary opera of William Shakespeare's famous drama, alongside Neil Armfield's acclaimed staging for this new production. (£37*)

Sun 5 Jun 3pm, Cinema 1 Early Japanese Animation ^{12A}* + live synth accompaniment by the Guildhall's Electronic Music Studio

Silent Film and Live Music

We present a compilation of very early Japanese animated films, with live synthesiser accompaniment, by composers and musicians of the Guildhall's Electronic Music Studio. (£13.50*)

21 Jun 6.30pm, Cinema 3 Oska Bright Film Festival 2022

Join us for a collection of short films from the world's leading learning disability film festival. (£8*)

Fri 24 Jun, 6.30pm, Cinema 1 We Are Parable presents An Evening of Purpose

Film, music, spoken word and conversation come together to create a night which celebrates purpose, hosted in collaboration with author Jessica Huie MBE. (Check website for ticket prices)

25 Jun 3.30pm, Cinema 3 Oska Bright Film Festival 2022: Emerging Talent Screening

Discover the work of young filmmakers from the world's leading learning disability film festival, curated by the Young Oska Bright team, featuring an amazing diversity of talent. (£8*)

25–29 Jun, Cinema 2 London Indian Film Festival

The festival returns with an exciting selection of Brit-Asian shorts and a showcase of films by pioneering queer director Riyad Vinci Wadia, including his landmark short *Bomgay*. (£12*–£13.50*)

Wed 29 Jun 6.45pm, Cinema 3 Adrian Wootton Presents... Baz Luhrmann

Members' Event

With the release of Baz Luhrmann's epic biopic *Elvis*, Film London CEO and movie historian Adrian Wootton OBE gives this illustrated talk about the brilliantly talented Australian filmmaker's career. (£9)



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.

Families

Every Saturday 11am, Cinema 2 Family Film Club

Come along for a variety of new films (including the return of a famous blue hedgehog), international gems and cinematic surprises, with a monthly Show and Tell introduction and free creative workshop at the end of each month.

We'll be on summer break after in July and August, but we'll be back in September with more great family films and activities. (£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

Regular screenings

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, Cinema 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).



Brown Girl Begins, 2019. Part of Journeys across Afro-Futurism, 2–30 June

Every second Monday 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*)



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 events take place in the Hall unless otherwise stated

Thu 2 Jun 7pm
London Symphony Orchestra/Pappano

Includes:
Antonio Vivaldi Concerto for Four Violins in B minor
Goffredo Petrassi Concerto for Orchestra No 5
Giacomo Puccini *Capriccio sinfonico*

From Renaissance Venice to the streets of post-war Rome, Sir Antonio Pappano explores the passion, the melody and the sun-kissed colours of an Italy we almost never hear. (£18–60*)

Fri 3 Jun 7.30pm
Oslo Philharmonic/Klaus Mäkelä with Lise Davidsen

Gustav Mahler
‘Adagio’ from Symphony No 10
Alban Berg *Seven Early Songs*
Jean Sibelius Symphony No 5

Enjoy Lise Davidsen’s sublime soprano, as she closes her artist spotlight in the company of Scandinavia’s super-orchestra and their electrifying Chief Conductor. (£15–55*)

Sun 5 Jun 7pm
LSO/Pappano
Ottorino Respighi *Church Windows*
Luigi Dallapiccola *Il prigioniero*

Sir Antonio Pappano, the London Symphony Orchestra and Chorus are joined by star soloists to champion one of the masterpieces of 20th-century opera – Luigi Dallapiccola’s shattering *Il prigioniero*. (£18–60*)

Sun 12 Jun 7pm
LSO/Rattle & Imogen Cooper

Includes:
Wolfgang Amadeus Mozart
Piano Concerto No 18
George Gershwin *An American in Paris*
John Adams *I Still Dance*

High spirits and summer sun, as Sir Simon Rattle and pianist Imogen Cooper take on music by Haydn, Mozart, and Gershwin – plus a showstopper from John Adams. (£18–60*)



Lise Davidsen © Ole Jørgen Bratland

Thu 16 Jun 7pm
LSO/Rattle & Håkan Hardenberger

György Ligeti *Atmosphères*
Richard Wagner Prelude to *Lohengrin*
Betsy Jolas *Histoires vraies*
Johannes Brahms Symphony No 2

Brahms’s most lyrical symphony meets three composers who redefine the power of sound, in this Artist Portrait concert featuring Håkan Hardenberger and Roger Muraro. (£18–60*)

Fri 17 Jun 7pm, LSO St Luke’s
LSO/Simovic:
Rózsa Violin Concerto

Spellbinding melodies: LSO Leader Roman Simovic performs the Violin Concerto by Miklós Rózsa, the Hollywood legend behind classic film scores including *Ben-Hur*. (£35*)

Sat 25 Jun 10.30am & 12.30pm,
LSO St Luke’s
LSO: Musical Storytelling for Under-5s

Dance and sing your way through this interactive concert for mini music-makers, as London Symphony Orchestra musicians retell a children’s story through music. (£5–7*)

Tue 28 Jun 7.30pm
Britten Sinfonia/Opera Rara:
Mercadante’s *Il proscritto*

Opera Rara Artistic Director Carlo Rizzi joins Britten Sinfonia and an exceptional cast in a revival of Mercadante’s *Il proscritto*: a tragic tale of lost love and political treachery. (£12.50–42*)

Thu 30 Jun 7pm
LSO/Gardiner
& Maria João Pires

Ludwig van Beethoven
Leonore Overture No 2
Piano Concerto No 2
Symphony No 4

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. (£18–60*)



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



A lifelong love of the trumpet

Regarded as one of the world's leading soloists, trumpet player Håkan Hardenberger tells us about his passion for the instrument and for innovative new music.

When virtuoso trumpet player Håkan Hardenberger steps onto the stage for his London Symphony Orchestra Artist Portrait concert this month, he'll be playing French-American composer Betsy Jolas's evocative *Histoires vraies*. The story behind this wonderful work is one of deep friendship: the trumpeter first met Jolas when she was a teacher at Paris Conservatoire in the 1970s. Hardenberger was a student there at the time, and Jolas's son Antoine was in his class. The Jolas family and the Swedish trumpet player struck up a friendship, but after he left the Conservatoire, it dwindled.

Decades later, Hardenberger recalls performing with pianist Roger Muraro, and the two got on like a house on fire. Turning to each other, they said: 'Wouldn't it be nice if we had something to play together? Something where the roles are more equal?' Muraro suggested Jolas as someone who could write such a piece; the trumpet player recounted his early years with her, but said they'd not been in contact for a long time. 'So we got in touch with her, and she loved the idea of writing something for us both, so we have this wonderful piece, *Histoires vraies*.'

Opening with the sounds of the orchestra tuning up, and including the piano lid being banged at various points through the performance, the extraordinary work features 'the sounds we try not to hear,' says the composer. 'The music has a very specific language,' says Hardenberger. 'It couldn't be anything other than French. But it also has a Second Viennese feel; it's very expressive, like Alban Berg. I love it that as a trumpet player, I get to be the comforting voice. That's very rare and unusual because we're usually the protagonist – the noisy, terrible one. But in this piece, the piano is noisier.'

Hardenberger and Muraro are reunited for this concert with the London Symphony Orchestra, which celebrates (slightly belatedly, due to you-know-what) the trumpeter's 60th birthday. Alongside the Jolas, the orchestra will perform Wagner's *Lohengrin* prelude and Ligeti's mind-expanding *Atmosphères*, both of which break music down to its elements to create sonorities that defy the imagination. They make perfect partners for Brahms's sunny Symphony No 2. Also as part of the Artist Portrait, he'll perform at LSO St Luke's on 27 May.

Hardenberger's love affair with the trumpet began when he was given one as a Christmas

gift aged eight. He says none of his family played music, and no one listened to classical music. 'So I didn't carry any baggage going into this. For me, everything was like a new discovery. The trumpet suited me, and I also might have suited the trumpet in that respect because of that lack of baggage. If I'd come from a family of doctors or lawyers, where the son is supposed to play a "cultured instrument" like the violin, then maybe all of this wouldn't have happened.'

Hardenberger has a reputation for championing new music and a roaming mind that's attracted to the novel. 'Who knows, if the trumpet had four Beethoven concertos and a Brahms concerto, things might be different, but we don't. We have the Haydn, we have some nice Bach, we have some great quality works, but we don't have all that much. And we certainly have very little romantic music.'

'I saw very quickly that if I wanted to have stories to tell, I would have to look to something new, because it simply didn't exist. So I started very early to look in that direction, with great help from people like Elgar Howarth and Harrison Birtwistle, whose work I performed in the mid-80s. At that time, it was quite sensational that a major composer in his prime decided to write a solo work for the trumpet. And then I saw that this was the way for me to go.'

So what's kept him in love with the instrument for 52 years? 'New works have always given me new energy, new thoughts and new ways to develop the instrument or my own playing, and I like that aspect very much. It's like an adventure.'

LSO Artist Portrait: Håkan Hardenberger

16 Jun

See left for details



Håkan Hardenberger © Marco Borggreve



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

All events take place in the Hall unless otherwise stated

Thu 9 Jun 7.30 pm
William Basinski with the London Contemporary Orchestra

The Disintegration Loops

A celebration of the twentieth anniversary of the ambient masterpiece – arranged for orchestra by the LCO. Plus William Basinski performs his 2020 album *Lamentations*. (£20–27.50*)

Fri 10 Jun 8pm
John Waters: False Negative

The trash king of camp presents a brilliantly twisted comic monologue covering his career, movies, fashion and art – an antibody-shaking spectacle like no other. (£25–40*)

Fri 17 Jun 7.30pm
Arooj Aftab + Nabihah Iqbal

Mixing elements of ambient music, electronics and jazz, built around the cyclical patterns of Sufi music and Urdu poetry. With support from NTS DJ Nabihah Iqbal (FKA Throwing Shade). (£15–20*)

Sun 19 Jun 8pm, Hall
Frederic Gassita & The Bantu Jazz Orchestra

Frederic Gassita leads the Bantu Jazz Orchestra – with a big band, string section, the Eben Voices of Gabon Choir, special guest singers and a dance troupe. A joyful experience weaving together Bantu culture with the spontaneity of jazz. (£20–35*)

Wed 22 Jun 7.30pm
Herbie Hancock

The inimitable and innovative jazz and funk maverick takes to the stage for a blistering performance. (£49.50–69.50*)

Thu 23 Jun 7.30pm
Marisa Monte

One of the greatest Brazilian singers of her generation, she bridges the gap between musical genres and generations, melding jazz, blues and funk rhythms into old-school samba rhythms. (£45–65*)

Fri 24 Jun 7.30pm
Brad Mehldau

Having forged a unique niche in exploratory jazz, classical romanticism, and pop; he's an undeniably influential voice in contemporary jazz. (£25–40*)

Sat 25 Jun 8pm
SFJAZZ Collective

New Works Reflecting the Moment

Premiering new pieces reflecting on seismic global and social changes of recent years – a jazz ensemble of Black origin, they use their work as a vessel for considering social injustice. (£20–35*)



John Waters



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Arooj Aftab © Blythe Thomas

'A sexy kind of sadness'

Singer-composer Arooj Aftab's ethereal music is uncategorisable, incorporating Sufi poetry, jazz, electronica and classical sounds. Ahead of her Barbican debut, the musician shares her collaborative writing process.

Brooklyn-based Pakistani composer Arooj Aftab's latest album *Vulture Prince* is an extraordinary work and a stand-out release of last year. But she says she wanted to move away from the Asian instrumentation sound of her debut *Bird Under Water* because she was 'feeling a little boxed in by the yoga people'. She laughs: 'Those people who feel like, "Oh, this is some sacred music, some reimagination of mystic music", whatever the fuck that means. I was just like: man, I'm just a rowdy whiskey-drinking crazy person, I don't really think I should align myself with being "the rebirth of Sufi jazz", or whatever the hell. People love to say that, but I was trying to move away from it a bit. So with *Vulture Prince*, I wanted to present a more sexy kind of sadness.'

Writing her spacious, ethereal music is a drawn-out yet collaborative affair, she explains. 'I like to say that all of the sad songs wait for me at the bottom of the night. Like, at the end of the night, after many drinks, I think, "Oh, this is such a great idea" and I try to put it somewhere. If it's a truly good idea, it comes back. Or I'll record it. Like 'Saans Lo', I just wrote that one night - I sang it into the voice notes on my phone, and I'm so glad I did that, because the next day, the whole song was there, and I was like, "amazing!" Other times it involves thinking for weeks about how different instruments will come together and what I should do from a mix or arranger's perspective, what type of

human beings would probably enjoy playing together, regardless of the instrument.'

Vibe in the studio is crucial, she says, explaining that as a singer-composer, she aims to 'mind-control' the other musicians into playing the sounds that are in her head. 'I don't like to write it out and give them sheet music - that's such a buzzkill. So the personal connection with the musician is really important to me, and the hang is really important.'

'It's really important that they understand and respect me as a composer and understand our roles. And it's important for me to respect them as an emotionally extremely mature musician, who can transcend their instrument and allow me to play my thoughts through them.'

She says music is a solace for her. And always has been. 'I never started writing music to get laid or to achieve fame or grandiosity, or whatever. For me, what comes first is that I write music and songs in order to soothe myself and then put them out for other people. No one fucks with me now because I have Grammy nominations, but there have been times in the past when people were encouraging me to write happy songs. And I was like, fuck off, I don't care what you want. This is for me firstly, and you afterwards.'

Arooj Aftab
17 Jun
See left for details

With thanks

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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

soon



23–28 Aug, Sculpture Court
Outdoor Cinemas Season

Join us this summer for a week of open-air screenings set against the spectacular architectural backdrop of our Centre. Among the films we're showing are Julie Dash's *Daughters of the Dust*, the wonderful *Princess Mononoke*, from Studio Ghibli and experimental adult animated science fiction film *Fantastic Planet* (La planète sauvage), from French animator René Laloux. Seeing films in the Sculpture Court is a rare treat, so don't miss the opportunity to catch these movies specially-selected by our Cinema programmers in a unique setting.



Fri 7 Oct, Hall

Autechre + Zoviet France

The cult duo make their Barbican debut with two rare shows in one evening. Performing as usual in complete darkness, they'll play music from 2020 albums *PLUS* and *SIGNS*, as well as tracks from their extensive back catalogue. Opening will be industrial/ambient outfit Zoviet France, who formed in the early 80s alongside groups like Cabaret Voltaire and Throbbing Gristle.

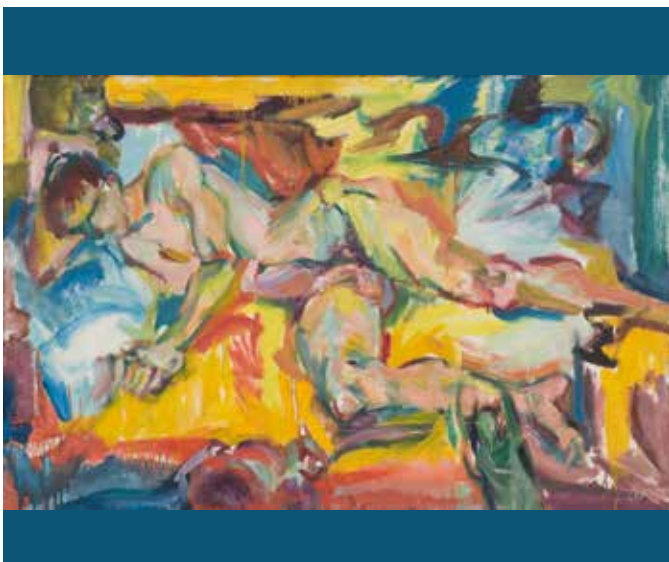


Countertenor Iestyn Davies will perform in the world premiere of *An Anatomy of Melancholy*. © Chris Sorensen

27–30 Oct, The Pit

An Anatomy of Melancholy

This new theatrical creation, which will be performed in the round in the intimate setting of The Pit – is a portrait of a man engaged in a forensic examination of his own sadness. Drawing on the work of Robert Burton (*The Anatomy of Melancholy*), Sigmund Freud (*Mourning and Melancholia*), and Darian Leader (*The New Black*), plus other contemporary psychoanalysts, it takes inspiration from the notion of art as a consolation. Countertenor Iestyn Davies, lutenist Thomas Dunford and director Netia Jones present this staged performance with live and immersive video projection, featuring some of the most exquisite and heart-rending music ever composed: the songs of melancholy by English Renaissance composer John Dowland.

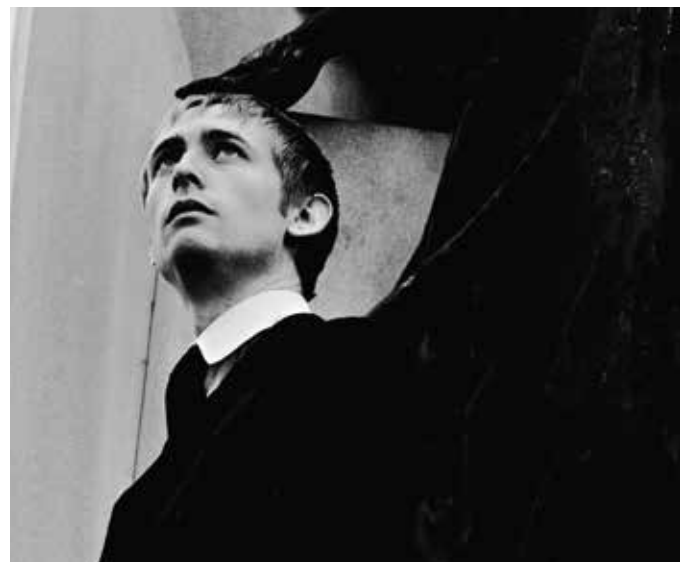


Personae: J.T. and Three Kitchens, 1957. Courtesy of the Carolee Schneemann Foundation and Galerie Lelong & Co., Hales Gallery, and PPOW, New York and © Carolee Schneemann / ARS, New York and DACS, London 2022

8 Sep–8 Jan, Art Gallery & Cinema

Carolee Schneemann

Delve into the breadth of radical artist and feminist icon Carolee Schneemann's work in this exhibition and accompanying cinema season. Schneemann tackled topics from sexual expression and the objectification of women to human suffering and the violence of war. Our retrospective includes the artist's early paintings; her experimental sculptural assemblages; her performance work in which she used her own body as a medium; group performances; plus lyrical films and immersive multi-media installations.



31 Aug–4 Sep, Hall

The Divine Comedy

Neil Hannon celebrates 30 years as the Divine Comedy with a five-night concert run, playing two albums each night. Considered one of the finest singer-songwriters of his generation, Hannon signed his first record deal in 1990, and has since released hits including 'National Express' and 'Something for the Weekend' as well as more esoteric tracks such as 'Count Grassi's Passage Over Piedmont'. This is a one-time-only chance to immerse yourself in Hannon's imaginative world, as he plays virtually his entire back catalogue, accompanied on stage by a ten piece ensemble.

My Barbican: CN Lester

The writer, musician, academic, leading LGBTQ+ activist, and founder of cross-genre trans artist showcase *Transpose*, shares their favourite places around the Centre.



CN Lester likes to remember their brother at the sunken seating by the lake, seen here on the right hand side.

The sunken seating by the lake, just outside Barbican Kitchen

The little sunken circular points right by the water's edge on the Lakeside Terrace are my absolute favourite parts of the Barbican, and the most personal to me. My BMus graduation ceremony was held at the Centre, and it had been a long and difficult path to get there. It took four years for a three-year course, mostly filled with my own life-altering medical problems and treatments, and then completed under the shadow of my brother's (not yet but soon to be terminal) cancer diagnosis. After the ceremony, my family and I went out onto the Terrace to enjoy the sunshine; my brother and I got down into one of the sunken circles and smiled for the camera, his arm around my shoulders. I like to go there now with a cup of coffee and remember.

The workstations at the back of the Music Library

If you go through the Barbican Library, then onwards through the Music Library, you get to a windowless space right at the back with one large desk and a handful of narrow, separate workstations, dimly lit, with no view and no distractions. Those workstations were a crucial factor in completing my PhD, when I couldn't trust myself to do the work at home (a lovely view, lots of distractions). Libraries are magic places, even the dullest parts.

The Wings, Stage Left, Pit Theatre

I love being in the audience for live performances, but nothing beats being in the wings, either waiting to go on, or watching the other acts. *Transpose* came to Barbican in 2016, and *Transpose: JOY* [31 Mar-2 Apr] marked its fourth iteration in The Pit. Those moments in the wings, feeling and hearing the audience react to the talents of the artists, listening to the stage manager queuing up the next state change, making last minute costume alterations or running lyrics for the final time – those moments are some of my most treasured memories.

The Pit Theatre green room

One of the small things I've missed most during the pandemic has been theatre green rooms and kitchens – the tired furniture, old mugs, endless cups of coffee and packets of biscuits. You get the best gossip while you're on a fifteen-minute tea break, and a chance to get to know each other without the gloss of performance – who's messaging their partner, who's catching up on their paperwork, who's napping on the couch. It's good to know that no matter how impressive the show, there's always going to be somebody brewing ten cups of tea and worrying about how much milk is left.



Workstations at the Barbican Music Library.



You can watch *Transpose: JOY*, the fourth iteration of CN Lester's showcase of work by trans artists - just scan this QR code using your phone and follow the link



A detail from one of Adam Blencowe's innovative new works marking the 40th anniversary of the opening of our Centre © Dave Watts



New perspectives

Holly Hang, @photoxcore_archive took this wonderful photo in our Conservatory. She says: 'I used to spend time sitting in the Barbican estate before work, people-watching and read a book. It was also a great meeting place and visit an exhibition with friends. I would also take photos of the plants in the Conservatory and enjoy the Brutalist architecture. These photos represent how much appreciation I have for the Barbican. It's a safe space that I hope to continue to enjoy for many more years.'

Drink with a view

Barbican Kitchen is the perfect spot for warm-weather drinks with friends by the Lakeside. The spacious outdoor seating area means you can grab a bite to eat, a coffee, juice (or something stronger) and enjoy them in the sun. With views across the water to St Giles Cripplegate Church, it's lovely for relaxing alone or as somewhere to catch up and chat. If you're hungry, choose from light bites, salads and sandwiches or more substantial meals – including mouth-watering pizzas. Find Barbican Kitchen on Level G.

Maker profile: Adam Blencowe

The designer talks us through his latest work, available in the Barbican Shop from this month.

'I'm a big believer in innovation,' says designer Adam Blencowe. 'That's what's important to me – trying to find new territory that hasn't been explored before.'

For his latest work, Blencowe has invented a radical new technique that brings together the ancient craft of felting with digital technology. Using a hacked jigsaw and a CNC machine programmed with each design, he can create images using felted wool, producing rich textural surface patterns and revealing the contrast between differing fibres. These works are made using reconstituted wool yarn from the fashion industry.

To mark the 40th anniversary of the opening of the Barbican Centre, Blencowe has used the technique to develop six felt works that can be hung on a wall, featuring designs inspired by the building and its architectural features. Shapes Barbican uses ideas such as the panelling and doors of the Hall, the new-look wall-treatment in Cinema 1, ceiling grilles in the Art Gallery and ventilation details from the Foyer. They look striking individually, but would also sit incredibly well brought together as a full set.

'I've been to the theatre, the cinema, I've

watched concerts, so I've experienced the Barbican's spaces many times. Something that's always struck me about the building is it has a language across the different areas. That's different from a lot of buildings,' he says. 'As someone who's visual, these elements act as a nonverbal signpost. So that's what seemed to be the most interesting thing to pull out and celebrate.'

These works launch Blencowe's That Felt Good series of works, all created from his self-built Nissen hut studio near Bruton in Somerset. The technique is proving to have innovative applications for floor-covering, upholstery and fashion fabrics. It is well suited to flexible small-scale production and unique works, and he says he hopes to be able to take it around the country, enabling people who might not have access to technology to design and create their own works.

You can find Shapes Barbican in our Shop on Level G or online.

Booking

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

Stay in touch

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



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Photo by Dan Brown. Instagram @_flyingapple

