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## Hello!

We're really excited to bring back our Outdoor Cinema season this summer. Watching films on the Sculpture Court against the backdrop of the magnificent architecture is a rare treat (see page 10). And if things get too hot, we've got chills lined up for August, as our season of Post-Horror films showcases gems from this transformative genre (see page 5).

Whatever your holiday plans you can escape these shores aboard Olivier-winning musical comedy *Anything Goes* (see page 7), or bring the whole family to see *Our Time on Earth* – an interactive exhibition sharing exciting ideas for combatting climate change that will leave you feeling inspired and empowered to make a difference. This vital issue affects all ages and there's something everyone will find engaging in the exhibition. Find out more opposite.

Kai Rufai's wonderful *SMILEing Boys* project sets out to challenge stereotypes about Black teenagers. We're excited to share some of his latest work this summer – find out more on page 3 and look out for it in our Foyers.

*The Edge of the Centre* is our new series of talks, screenings and performances, which sees artists, writers and organisations working in the areas around the Centre curate events here. Don't miss *The Lock-In*, Stanley Schtinter's unique artwork that stitches together every scene set in *EastEnders*' pub The Queen Vic into one continuous screening (see page 10). Black Audio Collective's Edward George is recording his latest radio show here – he explains why music and social history go hand-in-hand on page 6.

And finally, The Divine Comedy's Neil Hannon looks back over a 30-year career as he prepares for a five-night residency playing almost all his albums in chronological order (see page 4).

Pack your bags and book your tickets for a trip to something wonderful at the Barbican this summer. See you by the Lakeside!

**Will Gompertz**  
Artistic Director

## Contents

### Now

#### Highlights

What's coming up this month	1–6
What's on	9–14

### Soon

Book now for these forthcoming events	15–16
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### Always

Enjoy the Barbican at any time of day	17–18
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Tin and Ed's *Life Forces* is one of the engaging exhibits all the family will enjoy interacting with. © Tim Whitby / Getty Images



See how everything in nature is linked through *Sharing Prosperity*, by DVTk and Institute for Global Prosperity. Photo: © Tim Whitby / Getty Images

# Explore Our Time on Earth with all the family

**Discover exciting and forward-thinking solutions to the climate crisis at our new major exhibition. Here's our guide to some of the installations that will appeal to the whole family.**

Enter an underground universe inside the soil, see your body transform into a tropical plant or even explore the world through the eyes of plankton. With perspectives spanning art, science, activism and more, *Our Time on Earth's* approaches this cross-generational topic in a way all the family can engage with.

In *The Pit*, *Noise Aquarium* by Victoria Vesna invites you to explore the effects that noise pollution has on the plankton in our oceans. Using scans of these microscopic creatures, the 3D audio-visual installation immerses you in an underwater world where you can create disruptive noise and see its effect on the plankton.

Kids tend to get more closely acquainted with the soil than your washing machine would like, but how much do you really know about this important ecosystem? In *The World Beneath our Feet*, writer and activist George Monbiot tells the incredible story of the hidden beauty and complexity of the

living systems in the ground we walk on, showing the interconnectivity of the nutrients, organisms and plants that live in the soil.

Or why not imagine sitting down for a delicious banquet set for all manner of species at *Refuge for Resurgence*? This engaging installation features crockery and cutlery designed to create a welcoming environment for fourteen different creatures and asks you to rethink your position within the natural world.

With eighteen installations across the Centre, the cross-discipline approach of *Our Time on Earth* will help you imagine a future in which all species can co-exist, one filled with potential. And you'll leave feeling empowered about your ability to bring that future to life.

**Our Time on Earth**  
Until 29 Aug  
See page 11 for details

## Make more of your family visit here

While you're here, take the opportunity to escape into nature with our free **Conservatory audio trail**, which uses sound and storytelling to illuminate the flora and fauna in a new way. Accompanied by an illustrated activity sheet for children, this is an immersive storytelling experience for all the family to enjoy within the calm of our tropical oasis. Find all the details for how to access this wonderful trail on our website.

Under-fives will love soft play area **Squish Space**, which hosts a new commission responding to the themes of *Our Time on Earth*. Designed by Lisa

Marie Bengtsson and India Harvey, along with new creatives who we've invited to design new works through working with local communities and families, the space will explore ideas of the planet and world around us through new objects and design, including sound and moving image.

And if all that excitement leaves you in need of refreshment, head to **Barbican Kitchen** on Level G. With seating by the Lakeside (or indoors if it's raining) choose from hot and cold drinks, cakes, pizzas, sandwiches and salads. It's a great place to refuel after a busy day exploring the Centre.

## Creating careers in the arts

**Do you fancy a career in the creative industries? Looking for advice on how to get started or progress? Our Creative Careers programme is here to help.**



Creative Careers brings together young artists with established professionals so they can build connections, and answer many of those all-important questions people have on how to get into the industry.

Now we're able to meet again in person, we felt it was time to refresh the programme, to ensure it provides the right opportunities for an upcoming generation, and ensure it's accessible to as many people as possible. So we hired five Young Researchers to work with us to devise the 2022 Creative Careers programme.

Director, writer, dramaturg, producer and researcher Gabriele Uboldi is one of the researchers. They got involved after seeing our call-out. 'It sounded like something that I was really interested in because I've been working with other organisations on how to open up for young creatives and how to offer support.'

Uboldi's remit was to look at how young people can drive the curatorial process for Creative Careers. 'I think what was really nice about it is the Barbican gave us a lot of freedom in terms of what we wanted to explore and how we wanted to go about making the programme more accessible or more relevant to the realities that young artists are facing post-pandemic.'

'We all have a common understanding of where we want to go in terms of making it more accessible and engaging with underrepresented communities.'

Through workshops, discussions, networking opportunities and other resources, Creative Careers supports young people into the arts sector, offering them the skills they need to thrive in the industry. It's open to all members of our free Young Barbican scheme, which also gives 14-25 year olds discounted tickets, exclusive events and other creative opportunities such as joining the Barbican Young Poets or Young Visual Arts Group.

Find out more about the programme at [barbican.org.uk/creativecareers](https://barbican.org.uk/creativecareers)

Creative Careers is supported by American Express





Kai Rufai (centre) will share the perspectives of Black teenagers through his positive mental health project SMILEing Boys.

# Reframing the narrative about Black teenagers

**Artist and mental health researcher Kay Rufai's SMILEing Boys project challenges damaging stereotypes about Black teenagers and helps them manage their mental health.**

Rufai started the project in 2019 in response to public and media representation of the increase in violence affecting young people, but also because he wanted to support young Black boys. 'The majority of the narrative around solutions to this issue is imprisonment,' says the photographer and filmmaker. 'I wanted to create a project that took away all of these cultural approaches and took a creative approach to something that was underpinned by public health and happiness research.'

With funding from the Wellcome Trust, Rufai carried out six months of research in some of the happiest countries in the world and used that to design an eight-week programme of workshops based on the 'eight pillars of happiness' he divined, including trust, togetherness and belonging, money and wealth, freedom, democracy and civil society, balance and purpose.

Taking a pillar a week as the theme, the workshops use photography, poetry, film discussions and debates to explore the topics. The teenagers are given cameras and invited to take photos in their neighbourhoods for discussion at the following session. The

meetings take place in a homogenously Black space, to enable the students to talk about their lives in a safe space.

'Art allows you to coercively engage in things that perhaps you might not have been ready to explore before,' says Rufai. 'In the final week, I photograph them to dare them to challenge the ways in which they want to be perceived, and how they perceive themselves.'

'For them to allow me to capture this of them took a lot of work to peel back layers of stoicism that they need for protection and self-preservation, but which fuel a self-fulfilling prophecy of what people perceive them to be.'

As a result of the workshops, Rufai says the teenagers gained confidence and the ability to speak to people they didn't know before. 'Learning skills such as photography, poetry and film were important and useful for them, but there were also massive changes in terms of these young people's ability to express their emotions, which is a key project outcome; I wanted Black boys to be able to understand their emotions and express them in a healthy and positive way.'

You'll be able to see some of the photographs Rufai and the students from Leytonstone School took when they go on display in our Silk Street entrance from mid-July. The artist says he's excited to share this project with Barbican audiences and hopes people will feel 'positively challenged by what the exhibition seeks to express and explore'.

'The aim of the exhibition is to give people an insight into the world of a thirteen or fourteen-year-old Black boy, not from a sympathetic perspective, just a narrative holding perspective of the young person telling you their own experiences of the world they navigate,' says Rufai. 'Hopefully this will humanise young Black boys, giving visitors the opportunity to step into their shoes and ultimately inspire people to ask themselves questions about why it is that these images are not much more readily available in our society? Why is it that you don't hear about these wildly expansive narratives of young Black boys' lives outside of the concept of violence?'

## **SMILEing Boys**

From mid-July  
See page 11 for details

# 30 divine years

**Neil Hannon's The Divine Comedy mark three decades of unique pop music with a five-night residency. He looks back (a little reluctantly) at an extraordinary career so far.**



Neil Hannon of The Divine Comedy says even after 30 years, there's no bigger thrill than being on stage performing for an audience who are loving it.

With achievements including six top twenty singles and five top twenty albums since signing his first record deal at the age of twenty, Neil Hannon could comfortably be considered a national treasure.

Having notched up 30 years as a musician, the Irish songwriter spent a large proportion of lockdown looking back over his career, assembling a box set of his back catalogue and compiling the anniversary album *Charmed Life – The Best of The Divine Comedy*. He's also getting ready to play ten of his albums back-to-back across a five-night residency with a ten-piece ensemble. Starting with debut *Liberation* and follow-up *Promenade*, it brings us right up to 2016's *Foreverland*. The most recent record, *Office Politics* was performed live in 2019, and isn't included.

'Today, I'm feeling OK about the shows,' Hannon tells us over Zoom from his home in rural Kildare, Ireland. 'However, there is an element of terror – not really in terms of having to sing the old songs, more in terms of technically doing the whole thing. It's not as if I have a band that has played the whole thing all the way through from day one, so we're putting together quite a large ensemble for the concerts. It's not so difficult for the orchestral players, because they will have notes, it's more teaching the guitarist my funny chords and things like that. But, you know, we can't say we haven't had enough time in which to be prepared.'

Hannon says he decided to play the albums in chronological order because he has a 'completionist mindset'. 'I like chronological order, I get irritated by movies that jump about all over the place. There should be a beginning, a middle and an end. I guess you could say that my entire musical style has been based on storytelling, so I wanted tell this story from start to the end.'

Hannon's unique, witty, storytelling approach to songwriting is instantly recognisable, with hits such as 'National Express' and 'Something for the Weekend' sitting equally at home with esoteric numbers like 'Count Grassi's Passage Over Piedmont'.

Hannon confesses all this harking to the past is difficult for someone who's not naturally inclined to nostalgia. 'I have a slight phobia of looking back,' he says. 'I feel like it's a bit of a fault of mine. Other people seem to remember anecdotes about their life, but I have no anecdotes,' he laughs drily.

'I had a perfectly OK childhood and everything, but I was pretty shy and a bit of a loner. So I feel like there wasn't a lot to remember. And then I was so "one track mind" about my career that I didn't set a lot of stall by living for the moment. Other people remember great parties they went to, and I just remember making another fucking album [laughs]. So I try to enjoy my days a bit more now. And try to remember stuff.'

'I wrote very long-winded notes about the albums for the reissues. And that was pretty tough going, I had to take a really deep breath and just dive back into it. I feel like I have no regrets about the music, you know, I did exactly what I wanted, and I had a great time doing it, but I feel like a lot of people were left trailing in my wake. I feel a degree of guilt about relationships that I could have put a bit more into.'

Asked recently by *Under The Radar* magazine whether when starting out he thought he'd still be making music three decades later, he replied: 'I kind of did you know? After the white heat of pop stardom had dissipated, I knew all I had left was the music. And I've always known that. The thing I enjoyed most about the whole thing is writing, followed by performing. I think if I didn't keep writing and couldn't find a way of that being my job I think I'd have been very miserable.'

And he tells us he's still just as in-love with music as he was when he started out. 'Just being on stage, you know, and people loving it, there's no bigger thrill.'

**Venus, Cupid, Folly & Time:  
30 Years of The Divine Comedy**

31 Aug-4 Sep

See page 14 for details

# Dawn of the existential dread

**Post-horror film fan, Barbican Cinema Curator Sonia Zadurian, charts the upsurge of the unsettling genre trend.**

Emerging as a reaction to the success of big budget, mass-appeal horror films, a different breed of the genre crawled out of the mid-2010s, rejecting jump-scares and well-worn tropes in favour of shocking subversion and existential dread.

Using examples such as *The Witch* (2015) and *It Comes at Night* (2017), in a 2017 *Guardian* article, writer Steve Rose (who introduces our screening of *It Comes At Night* on 4 Aug) coined the term 'post-horror' and noted a common discrepancy in the way these films were often received: to critical acclaim, but disappointment from general cinemagoers. But why exactly might audiences' expectations not have been met? Rose described horror as a genre governed by rules: vampires don't have reflections, the 'final girl' will survive, etc. Jump-scares are also demanded by audiences seeking thrills. On paper, *It Comes at Night* and *The Witch* (both of which we'll be screening in *Post-Horror Summer Nights*) use the iconography of horror and present as conventional; a cabin in the woods keeping our characters safe from a mysterious sickness sweeping the country, a remote location near a forest harbouring a child-snatching crone. However, the films defy expectations by running low on audio-visual shocks and moving the true source of the horror away from these obvious threats.

Rose's article had a significant impact on the discourse around the genre and the term is now widely used, though often interchangeably with 'elevated horror'. The terms have their detractors and are often blamed for resuscitating age-old criticisms of the genre as being one of cheap scares, which neglect a beloved and varied history, from FW Murnau's *Nosferatu* (1922) to Jordan Peele's *Get Out* (2017). That said, academics such as David Church worked to explore the term further. In his book *Post-Horror: Art, Genre, and Cultural Elevation*, Church suggested that rather than a new sub-genre, post-horror is more accurately described as 'an aesthetically linked cycle within the longer and broader tradition of art-horror cinema'. He echoed Rose's definition in parts, agreeing on a lack of jump-scares and a focus on more serious themes such as existential dread, but he also mentioned titles which combine horror motifs with 'the slow pace, austere style, serious themes, and narrative ambiguity found in minimalist art films', such as Ari Aster's *Hereditary* (2018) which is also screening in August. Another film we'll show, *It Follows* (2014), features a relentless yet lumbering killer



Post-horror films such as *It Comes At Night* often swap jump-scares for terrifying existential dread.

creature, passed from victim to victim by way of sexual intercourse. In the opening sequence, the iconography of horror is employed but subverted, as a scantily clad young woman flees in terror, but in broad daylight and from a threat the audience cannot see.

Whether we think of post-horror as an exciting new sub-genre or as part of an art-horror tradition, we can agree with Church that these films possess a 'handmade artistry, low-budget ingenuity, and striking originality' that cements their well-deserved place in the horror canon.

**Post-Horror Summer Nights**  
4–25 Aug  
See page 10 for details





Edward George plays the role of the Data Thief in Black Audio Collective's *The Last Angel of History*, which we're screening as part of our series *The Edge of the Centre*.

# Using music to illuminate social change

**Discover the story of Rock Against Racism through the unique storytelling approach of Black Audio Collective founder and researcher, Edward George.**

Edward George's Morley Radio show *The Strangeness of Dub* is an entrancing concoction of critical theory, social history, and a broad and far ranging musical selection. In each programme he goes deep into a specific topic, illustrating it through music and sharing his lifetime of learning through listening. For the latest episode, he'll be recording live at the Barbican, taking us a trip into the story of 1970s social movement Rock Against Racism, which saw punk, reggae, post punk and two tone mobilise against the rise of the far right in Britain at the time.

A co-founder of Black Audio Film Collective, a pioneering group of British documentary makers, George is an incredible orator with a depth of knowledge born from relentless passion informed by academic engagement. As he explains why he chose to pick this topic for the show, we discuss Algerian-French philosopher Jacques Derrida, musician and producer Augustus Pablo, the story of a version of *Send in the Clowns* sung by Sarah Vaughn with the Count Basie Orchestra, Sir Coxson's Outernational Sound System, the Stonewall riots, the murder of Jamaican trans

teenager Gully Queen in 2013, colonialism, and Clyde Woods' blues epistemology. It's as fascinating as it is wide-reaching – founded on George's extraordinary knowledge of music and history – and it's why his radio show is perfect listening for anyone with an interest in music and social issues.

Then we arrive at the moment that sparked the beginning of Rock Against Racism: the infamous moment when Eric Clapton went on a racist rant on stage in Birmingham in 1976. 'What's particularly awful about that moment is he's lauded by the rock establishment as a blues virtuoso,' George points out, 'and the blues was a music that couldn't speak explicitly against racism. Because if you were Howling Wolf touring the Mississippi Delta in 1951 and spoke or sang against racism and segregation, you could be killed. Clapton's tirade marked the moment that Rock Against Racism was born. Sadly, all Clapton was doing was giving a platform for how a lot of people in rock music thought. And without the likes of Rock Against Racism, the Anti-Nazi League and others, that thinking would have continued to be a huge part of rock music culture.'

George says the love of dub and reggae music that inspired his radio show has persisted all his life, despite the music not loving him back. 'If you're queer, one of the things that you become cognisant of very quickly is this music doesn't like people like you. It's nothing that's particular to Jamaican popular music, it's endemic to anywhere where the British imperial presence has left its imprint – that's part of its legacy.'

This special recording of *The Strangeness of Dub* is part of *The Edge of the Centre* – our new series inviting artists on the periphery of the Barbican to programme events in our spaces. You can find the full programme online, but among the other events taking place is a screening of two Black Audio Film Collective films written by George: *The Last Angel of History* and *Gangsta Gangsta: The Tragedy of Tupac Shakur*.

He says the members of Black Audio Collective all had a common investment in 'the idea that media could be a transformative thing in itself. We were all interested in questions of form, as well as social transformation'.

Framed by the fictional story of a time-travelling 'Data Thief' played by George, *The Last Angel of History* (1996) is director John Akomfrah's hybrid documentary exploring the idea of Afrofuturism, Kwame N'Krumah's Ghana revolution, and the displacement of Black culture.

'The film is about a future that never really arrived,' says George. 'When you strip the narrative trappings and boil the film down, what it's really about is a revolution that failed.'

*Gangsta Gangsta: The Tragedy of Tupac Shakur* (1998) was the last film made by Black Audio Film Collective. Under George's direction, the biopic of one of the most celebrated rappers in history becomes a meditation on revolutionary nationalism, ideas of 'a destructive character' and the intensity of life on gangsta rap supreme Suge Knight's Death Row Records.

'If *Gangsta Gangsta* shares anything with *The Last Angel of History* it's a concern with the failures, or at least the limits, of Black Power. If the Black Panthers project had been successful, America as we know it now simply wouldn't exist. The project was a success in all sorts of ways, but there were things to do with toxic masculinity and with violence that it never got its head round. I think the descent into thuggery that the likes of Eldridge Cleaver represent in the Panthers found a kind of repetition, an embodiment in Suge Knight and what drew Tupac to his death. So in a way that's both tragic and illuminating, both films are about failure.'

**The Strangeness of Dub: Genealogies of Rock Against Racism**

26 Jul

**The Strangeness of Dub: The Last Angel of History & Gangsta Gangsta**

23 Jul

See page 10 for details

# Theatre & Dance

## You'll get a kick out of this

**Get ready to set sail for fun, laughter and pure escapism, as the smash-hit production of *Anything Goes* returns.**

Set aboard the SS American, Cole Porter and PG Wodehouse's saucy musical comedy tells the story of a former nightclub singer and a second-rate conman trying to help their friend find true love. Featuring some of Porter's most-loved hits, such as 'I Get a Kick Out of You' and the title track, it's a treat that will certainly put a smile on your face this summer.

West End leading lady Kerry Ellis plays the central role of singer Reno Sweeney, and says she can't wait to be here for the three-month run. 'This is one of those roles that doesn't come up very often and you have to be at the right time in your life to play it,' she tells us. 'The casting and stars did align for this one. I'm really excited. The company, the production is so brilliant.'

She plays opposite Olivier Award winner Denis Lawson as Moonface Martin, and the two are joined by Simon Callow as Elisha Whitney and musical theatre royalty Bonnie Langford as Evangeline Harcourt.

Ellis says she was 'blown away by how many great songs there are – I mean, Cole Porter has hit after hit. It starts with 'I Get a Kick Out of You' and then you've got 'Friendship' and 'You're the Top'; they just keep coming.

'The other thing I love about the show is how funny it is. It's a real feel-good, entertaining night out.'

With West End roles in *Nancy!*, *My Fair Lady*, *Miss Saigon* and *Les Misérables* among her credits, Ellis says she is relishing the role of Reno Sweeney. 'She is incredible to play. She's a strong character. But she also has a beautiful vulnerability.'

'*Anything Goes* is an old-school song and dance show and you get to do a bit of everything. Reno has lots of lovely scenes. What's nice about this role is she has a moment with all of the characters in the show; she's like the glue that holds everything together.'

'I think I identify with her a lot – I've done my own shows, I've performed on ships, I've been that front person, interacted with audiences and also been a family person, a wife and mum, so I can identify with her in that sense. But I think she's a lot more brazen than I am and a lot more confident. But she's wonderful to play.'

**Anything Goes**  
Until 3 Sep  
From £29.50\*



Kerry Ellis stars in the musical sensation *Anything Goes*. © Marc Brenner



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

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

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





*My Neighbour Totoro* © Studio Ghibli

**Book ahead**  
**8 Oct–21 Jan, Theatre**  
**My Neighbour Totoro**

This global premiere sees Joe Hisaishi and the Royal Shakespeare Company bring Studio Ghibli's enchanting classic coming-of-age film to the stage in a landmark new adaptation in collaboration with Improbable and Nippon TV.

## New releases

Please note the new release schedule is subject to change

### From Fri 1 Jul Nitram #

This Australian psychological drama starring Cannes award winner Caleb Landry Jones, explores a disturbed young man's involvement in the 1996 Port Arthur massacre. (£12\*)

### From Fri 8 Jul Thor: Love And Thunder #

The MCU expands once more as Thor, Korg, Valkyrie and Jane Foster team up to take on Gorr the Butcher (Christian Bale), whose sole ambition is to make Gods like Thor extinct. (£12\*)

### From Fri 15 Jul Where the Crawdads Sing #

Based on the book by Delia Owens, Daisy Edgar-Jones stars as Kya, a recluse living in the marshlands who finds herself suspected of the murder of a man she was once involved with. (£12\*)

### From Fri 22 Jul Nope #

Daniel Kaluuya and Jordan Peele reteam for this chilling tale of a couple of inland Californian's who bear witness to an uncanny discovery. Also starring Keke Palmer and Steven Yeun.

### From Fri 29 Jul Hit the Road <sup>12A</sup>

Outside of Tehran, a family makes a bittersweet journey to save their oldest son from an uncertain fate. A beautiful, other-worldly road movie from Panah Panahi. (£12\*)

### From Fri 5 Aug Secret Headquarters #

Owen Wilson, Jesse Williams, Michael Peña and Walker Scobell star in this delightful tale of a young boy who discovers a superhero's lair under his house and wonders...is it his dad's? (£12\*)

### From Fri 12 Aug Where is Anne Frank #

This compelling animation focusses on Kitty – the imaginary friend to whom Anne Frank addressed her diary – as she wakes up in Amsterdam and sets off to find out what happened. (£12\*)

### From Fri 19 Aug The Feast #

This atmospheric Welsh drama, set in the remote countryside, focusses on a young waitress, Cadi (Annes Elwy) and her extraordinary disruption of an extravagant meal. (£12\*)

### From Fri 26 Aug Queen of Glory #

Written, directed by and starring Nana Mensah (*The Chair*), this fresh comedy follows brilliant doctoral student Sarah (Mensah) whose path in life diverges after the death of her mother. (£12\*)

## Special events and seasons

### Fri 1 Jul 6.20pm, Cinema 2 UK Premiere: Three Tidy Tigers Tied a Tie Tighter <sup>18</sup>

London Pride Weekend:  
Forbidden Colours

Three young LGBTQ+ people drift through Sao Paulo as a pandemic that destroys memory tears through the city in this provocative Brazilian comedy which won the Teddy Award for the best queer film at the Berlinale. (£13.50\*)

### Sun 3 Jul 5.45pm, Cinema 2 Gateways Grind <sup>15\*</sup> + ScreenTalk with director Jacquie Lawrence

London Pride Weekend

This special screening, taking place over London Pride weekend, showcases Jacquie Lawrence's new documentary reliving the glory of the legendary Gateways club, London's longest-surviving lesbian club, with Sandi Toksvig as your guide. (£13.50\*)

### Tue 5 Jul 6.30pm, Cinema 2 The Martian <sup>12A</sup> + Presentation by Neil Gershenfeld

Science on Screen

Neil Gershenfeld shows us how to go to Mars without any luggage and explain the implications for sustainability of life back on Earth, before a screening of Ridley Scott's space survival adventure, starring Matt Damon. (£12\*)

### Tue 5 Jul –Fri 15 Jul, Cinema 2 SAFAR

The SAFAR Film Festival is the only festival in the UK dedicated to cinema from the Arab world. SAFAR offers a unique space for audiences to explore and celebrate the diversity of Arab cinema past, present, and future. (£12\*)

### Thu 7 Jul 6.15pm, Cinema 3 Jane by Charlotte <sup>PG</sup> + ScreenTalk with Jane Birkin

This candid documentary portrait of the actress Jane Birkin by her daughter Charlotte Gainsbourg looks beyond the celebrity, showing us instead the mother, wife and artist. (£13.50\*)

### Wed 13 Jul 6.15pm, Cinema 2 The Road to Nowhere magazine presents: Finding Home, Forging Identity <sup>15\*</sup> + ScreenTalk

Dalia Al-Dujaili curates a selection of shorts scrutinising how identities have been shaped by migration, asking what identity really constitutes of and celebrating the global nature of today's society, followed by a filmmaker ScreenTalk. (£12\*)



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

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



**Tue 19 Jul 6.15pm, Cinema 2**  
**Morgan Quaintance**  
**+ ScreenTalk**

**Experiments in Film**

London based artist Morgan Quaintance joins us to present several new works continuing his interest in exploring a range of questions relating to identity and notions of history. (£12\*)

**Wed 20 Jul 6.15pm, Cinema 2**  
**Mueda, Memória e**  
**Massacre + Introduction**

**Cinema Restored**

This explosive work documents a village in Mozambique as they perform an annual ritualised commemoration of a violent massacre committed by Colonial Portuguese forces. (£12\*)

**Thu 21 Jul 7pm, Cinema 1**  
**Prima Facie**

**National Theatre Live**

Tessa (*Killing Eve*'s Jodie Comer) is a brilliant barrister, but an unexpected event forces her to confront the lines where the patriarchal power of the law, burden of proof and morals diverge. (£20\*)

**Tue 21 Jul, 7pm, Cinema 1**  
**Unguided Tour**  
**(aka Letter From Venice) PG\* +**  
**Introduction by Brian Dillon**

**Architecture on Film**

In writer Susan Sontags final film, Venice becomes stage and subject, in dialogue with a lovers weekend. Dancer Lucinda Childs stars as a tourist of melancholy, memory and fading romance. (£12\*)

**Sat 23 Jul, 4pm, Cinema 1**  
**The Strangeness of Dub:**  
**The Last Angel of History**  
**& Gangsta Gangsta**

**Edge of the Centre**

Filmmaker and artist Edward George introduces these two films which explore, in different ways, the connection between Black music and modes of social-political expression and protest. (£10\*)

**Sat 30 Jul 2.30pm, Cinema 1**  
**Maangamizi: The Ancient**  
**One + ScreenTalk**

Shot in Tanzania, *Maangamizi: The Ancient One* is a rarely screening stunning piece of cinema which explore African consciousness through a diasporic engagement with spiritual heritage. (£12\*)

**4–25 Aug, Cinema 2**  
**Post-Horror Summer Nights**

*It Comes at Night*, *The Witch*, *It Follows* and *Hereditary*. With terrifying titles every Thursday throughout August, we enter worlds in which jump-scares are replaced by bone-chilling existential dread. (£12\*)

**Sun 14 Aug, 2pm, Cinema 2**  
**Glitter PG+ Presentation**

This is the film almost tanked Mariah Carey's career – but did it really deserve to? Join us for this special screening, contextualising what it took to get the film made and to overcome its release. (£12\*)

**23–28 Aug, Sculpture Court**  
**Outdoor Cinema**

Our annual Outdoor Cinema Programme returns, presenting an eclectic mixture of films and moving image works responding in part to the Barbican exhibition *Our Time on Earth*. (£18\*)



Outdoor Cinema: Fantastic Planet

**Fri 1 Jul – Sun 31 Jul, Cinema 1 Foyer**  
**The Lock-In**

The Lock-In is a celebration of the British pub as it emerges from the challenges of the pandemic. Trawling through every episode of iconic soap opera *Eastenders*, artist Stanley Schtinter has created a 100-hour 'lock in' using video editing software to remove every scene that wasn't in the Queen Vic.

## Families

### Family Film Club

We're on summer break – we'll see you back in September!

### Parent and Baby Screenings

Enjoy the best new films every Saturday and Monday morning with your little ones of twelve months and under, at our specially tailored screenings. Sign up to the mailing list at [barbican.org.uk/parentandbaby](http://barbican.org.uk/parentandbaby)

## 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).

**Every second Monday 11.45am, Cinema 2**  
**Senior Community Screenings**

Join us for a morning screening of the latest new releases. If you're 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\*)

## Art & Design



Liam Young's Planet City showing as part of Our Time on Earth. © Liam Young

### **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 eighteen works, including twelve new commissions, from twelve countries around the world. (£18\*)

### **Mid-July, Level G** **S.M.I.L.E-ing Boys**

A photography installation curated by artist Kay Rufai to challenge the media stereotypes of young black boys, and to instill confidence in a collective of boys from Leytonstone School. (Free)



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



# Classical Music

All events take place in the Hall unless otherwise stated

**Fri 1 Jul 7.30pm**

## **Academy of Ancient Music – New Worlds: Genius**

**Wolfgang Amadeus Mozart** Overture and Ballet from *Idomeneo*  
Piano Concerto No 7  
Symphony No 41, *Jupiter*

Grandeur, poetry and pure, unstoppable genius. Laurence Cummings, Richard Egarr and Robert Levin perform Mozart's joyous triple keyboard concerto alongside the composer's last – and arguably greatest – symphony, the *Jupiter*. (£15–40\*)

**Tue 5 Jul 6.30pm, LSO St Luke's**

## **London Symphony Orchestra/ Gardiner & Maria João Pires**

Sir John Eliot Gardiner conducts Tchaikovsky's joyful Symphony No 2, incidental music from Schubert's *Rosamunde*, and exceptional pianist Maria João Pires joins for Mozart's last piano concerto. (£35\*)

**Thu 7 Jul 7.30pm**

## **London Concert Choir: Porgy and Bess**

**George Gershwin** Overture to *Girl Crazy*  
**Aaron Copland** A selection from *Old American Songs*  
**George Gershwin** *Porgy and Bess* (arr Andrew Litton)

The London Concert Choir presents a concert version of Gershwin's soulful folk opera: a powerful testament to resilience in the American South, starring Rodney Earl Clarke and Francesca Chiejina. (£16–30\*)

**7–12 Jul 7pm,**

## **Milton Court Studio Theatre Summer Opera Scenes**

The outstanding singers and répétiteurs from the first year of Guildhall School's opera course showcase their vocal skills with performances of classical and contemporary operatic excerpts. (£10\*)



Rodney Earl Clarke © Fiona Ingvarsson

**Mon 18 Jul 6pm, Milton Court**

## **Music Education Islington**

Talented disabled and non-disabled students from three Islington orchestras come together for the first time to perform a new composition by Alexander Campkin, in partnership with Guildhall School. (£10\*)

**Sun 24 Jul 7.30pm**

## **MusicalBasics: A Transcendental Experience**

Includes:

**MusicalBasics** *Rolling Thunder*  
**Ludwig van Beethoven** *Moonlight Sonata*  
**Antonio Vivaldi** *Four Seasons*

Lionel Yu, the pianist behind the YouTube channel MusicalBasics, makes his UK debut in an epic concert featuring original works, new arrangements and remixes of classical pieces. (£30–45\*)

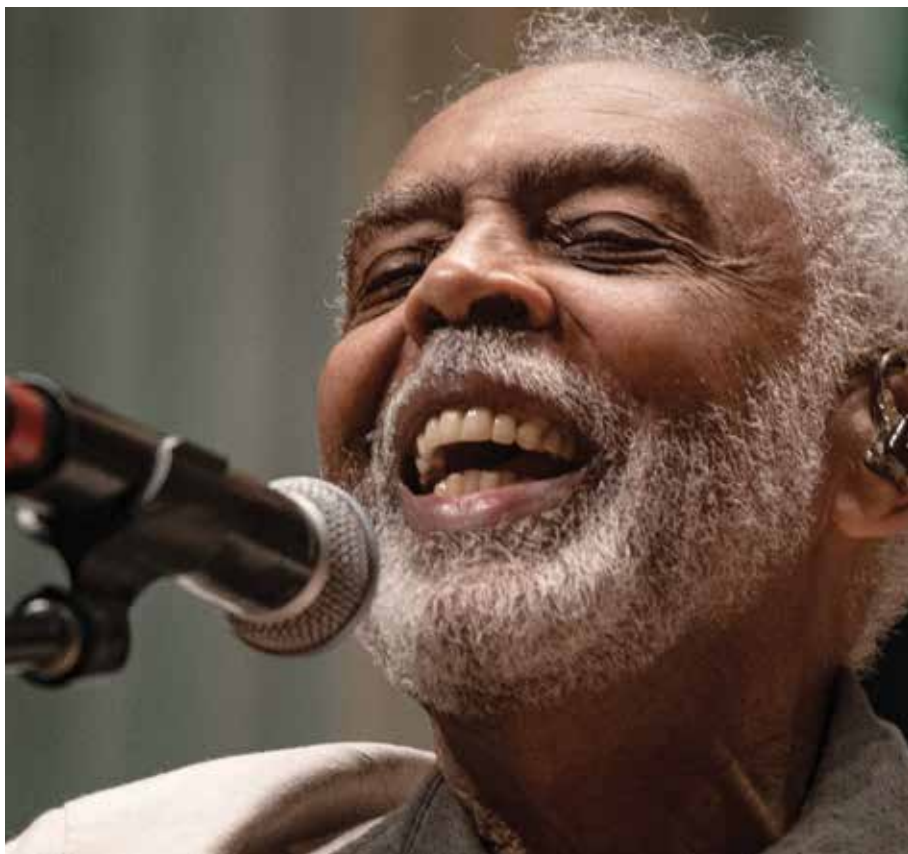


Visit our website for full programme information, including concerts from the Barbican Presents series, London Symphony Orchestra and our other associate orchestras, or contact the Box Office to be posted our current Classical Music brochure.



Resident  
Orchestra

# Contemporary Music



Gilberto Gil

All events take place in the Hall unless otherwise stated

**Sat 9 Jul 8pm**  
**Jane Birkin**

**Oh! Pardon tu dors...**

Playing from her most personal and intimate record yet, revealing the woman behind the myth. Jane Birkin is a cultural icon (£25–35\*)

**Mon 11 Jul 7.30pm**  
**Ibrahim Maalouf**

Blending classical Arabic music with jazz, pop and electronica; smoky trumpet winds its way through delicate piano, creating a mesmeric mood. (£25–35\*)

**Thu 14 Jul 7.30pm**  
**Tigran Hamasyan**

The jazz pianist performs his latest album, reimagining songs from the Great American Songbook. (£20–30\*)

**Sat 16 Jul**  
**Time for one more?**

**Celebrating John Cumming**

An eclectic group of musicians pay tribute to one of the most influential jazz promoters of our time, John Cumming – founder of Serious and EFG London Jazz Festival. (£20–30\*)

**Sun 17 Jul 7.30pm**  
**Sofiane Pamart**

Breaking the elitist codes of classical piano and seamlessly crossing genres, the energy and charisma of France's 'Piano King' leaves his audiences enraptured. (£30–35\*)

**Fri 22 Jul 7.30pm**  
**Fanna-Fi-Allah**

Powerful soaring choruses are accompanied by the energetic rhythms of tabla, building into a soulful and ecstatic experience of Sufi Qawwali music. (£20–35\*)

**Sat 23 Jul 7.30pm**  
**Gustavo Santaolalla**

The Oscar-winning *Brokeback Mountain*, *Babel* and *Last of Us* composer performs music from across his 40-year career. (£20–30\*)

**Sat 30 Jul 7.30pm**  
**Gilberto Gil**

The visionary Brazilian musician performs his latest project *Nós A Gente – We The People*. He'll be joined on stage by his close musical friends and family for a set of timeless classics. (£25–40\*)

**Sun 31 Jul 7.30pm**  
**Soul Explosion**

**Regina Belle + Brenda Russell + Angela Winbush**

A one-night-only chance to see three vocal legends on one stage. Spanning soul, jazz, R&B and gospel across three solo sets. (£40–60\*)

**Wed 31 Aug**  
**Divine Comedy**

**Venus, Cupid, Folly & Time**

The opening night of their five-night residency celebrating 30 years of The Divine Comedy. Tonight they perform albums *Liberation* and *Promenade*. (£25–40\*)



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.





Jane Birkin © Nathaniel Goldberg

# soon



Australian Chamber Orchestra © Julian Kingma

**27–29 Oct, Hall**

## **Australian Chamber Orchestra**

Our international associates make a long-awaited return for three performances that typify their forward-looking style. It opens on 27 October with a concert that puts the spotlight on George Bridgetower, the mixed-race violin virtuoso who inspired Beethoven's great *Kreutzer Sonata* – before an argument saw them break their friendship, resulting in the composer taking his name off the sonata – something the ACO is reinstating now. The technically-challenging piece will be played alongside Janacek's *Kreutzer Sonata* (inspired by Tolstoy's novella of the same name) and music by Ruth Crawford Seeger, Thomas Ades and George Walker. On 28 October, there will be a performance of *River*. The sequel to 2018's visually stunning *Mountain*, it pairs sumptuous, high-definition cinematography of the world's greatest rivers with live music from the orchestra and frequent collaborator, Aboriginal Australian multi-instrumentalist William Barton. The three-night run closes on 29 October with *Indies and Idols*, which sees 20th-century Polish music by the likes of Szymanowski, Penderecki and Lutosławski meet 21st-century contemporary classical from Jonny Greenwood and Bryce Dessner.





Isata Kanneh-Mason © Robin Clewley

**10 Oct, Hall**

## Isata Kanneh-Mason

Acclaimed pianist Isata Kanneh-Mason makes her solo debut in our Hall with music inspired by childhood, youth and imagination. The chart-topping musician selected works including Mozart's *Twelve Variations on Twinkle Twinkle*, Debussy's *Children's Corner*, Fanny Mendelssohn's *Easter Sonata* and a new work by Eleanor Alberga called *Cwicseolfor* (an ancient spelling of mercury, with which Alberga was obsessed when she was a child).



Leonidas Kavakos © Marco Borggreve

**4 & 5 Nov, Hall**

## Royal Concertgebouw Orchestra

The much-anticipated return of the Royal Concertgebouw Orchestra opens on 4 Nov with Brahms' only Violin Concerto, performed by Leonidas Kavakos. Also on the programme will be Beethoven's Symphony No 6, commonly known as the *Pastoral Symphony*. The orchestra's second performance on 5 Nov juxtaposes two works – one old, one new: the UK premiere of Rick van Veldhuizen's *mais le corps taché d'ombres* – a tense, writhing work with echoes of Mahler's swooping strings and the extremely tight-knit counterpoint found in Berg and Ligeti, alongside Mahler's haunting Symphony No 9.



Ravi Coltrane © Deborah Feingold

**11 Oct, Hall**

## Ravi Coltrane: Cosmic Music

*Cosmic Music* is Grammy-nominated saxophonist, bandleader and composer Ravi Coltrane's exploration of the music of his legendary parents, spiritual jazz pioneers: saxophonist John Coltrane and pianist Alice Coltrane. In the course of a twenty-plus year career, Ravi has recorded many noteworthy albums. He was raised in Los Angeles where his family moved after his father's death in 1967. His mother was a significant influence on Ravi, and he encouraged her to return to performance and the recording studio after a long absence.



Dave Longstreth

**8 Oct, Hall**

## Dave Longstreth, Dirty Projectors, stargaze

Be among the first to hear this exciting collaboration between American indie rockers Dirty Projectors and contemporary-classical ensemble stargaze. Dirty Projectors frontman Dave Longstreth created *Song of the Earth* for the musicians of stargaze after meeting the Berlin-based orchestral experimental collective's leader André de Ridder and the two decided to 'do something new' together. Longstreth says: 'In the 111 years since Gustav Mahler's *Song of the Earth* was first performed, our relationship to the earth has changed dramatically. So it seemed time to reframe that idea.'

# always

## My Barbican: Annie Ward

Our Archives Project Officer shares some of her favourite places around the Centre.



An archive photo of one of the former Barbican pubs on the podium level. The only one that still exists today is Wood Street Bar & Restaurant



The view of the Barbican from St Giles Cripplegate Church

### The gravestones in front of St Giles Church

For a new view of the Lakeside, walk from the Centre over the highwalk to the terrace in front of St Giles Cripplegate Church. The Centre's architects Chamberlin, Powell & Bon incorporated the church's historic gravestones into the design of raised areas and walls around the terrace. As well as an insight into the Barbican's pre-war history, the raised gravestones make a great (if morbid) spot for lunch! In the summertime when the lakeside terrace is full of visitors, I pop over to this side of the lake for the best view of the Centre.

### Barbican lakeside pub

Wood Street Bar & Restaurant is a great spot for a drink by the lake. Get a table by the window for the view of the waterfall by Brandon Mews and to watch the ducks glide by. Formerly known as the Crowders Well, this pub was part of the original design of the Barbican. In the early planning stages, the architects suggested the Barbican Estate could host up to six pubs! Only one came to fruition on the Lakeside, with a few (now closed) situated at podium level to cater for city workers.

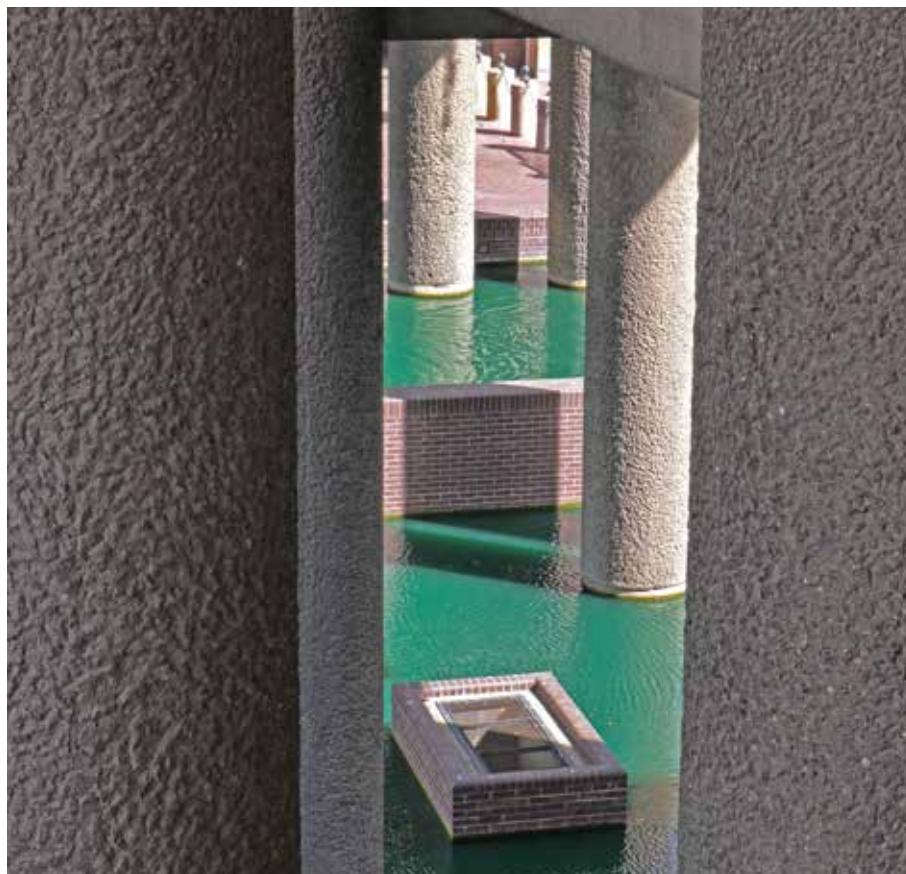


Our Archives are a treasure-trove of artefacts from the area's history

### The Archive

I had to include our Archive stores in this list. We have brilliant items that tell stories of the Barbican you might not know about – such as a special badge for the dedicated firefighter once stationed in Milton Court. We have bits of the Barbican in the collection, including bush-hammered concrete, historic signage and pieces of well-trodden carpet from Level G. The only downside is that some of the Archive stores are based on Level -2, which is rumoured to be haunted.





Kevin Skinner's winning photograph in our Members' Challenge was in response to the themes of the Barbican colours, its concrete and its lines.

## With thanks

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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](http://barbican.org.uk/supportus) or contact us on 0207 382 6185 or [development@barbican.org.uk](mailto:development@barbican.org.uk)

The Barbican Centre Trust, registered charity no. 294282

# Picture a winner

The dimpled concrete pillars of our building have long entranced photographers. And they caught the eye of Kevin Skinner (@kevinskinner94), who took this fantastic shot and won our Members' Photo Challenge. He joined an illuminating tour of the Barbican estate led by photographer Anthony Palmer, who shared his top tips and hidden spots for perfect shots of the brutalist architecture.

Forthcoming walks with Palmer includes an exclusive Members-only trip on 10 Sep around Cloth Fair, Smithfield and

Charterhouse to discover fragments of old London from the medieval to the Victorian.

Or, if you'd prefer to explore alone, our Members-only Self-Guided Architecture Walk takes in the public spaces, gardens and highlights of our beautiful building. To get a downloadable copy of the route, with photo prompts, email the Membership team.

Discover many other benefits of being a Barbican Member at [barbican.org.uk/membership](http://barbican.org.uk/membership)

## New perspectives

'I'm fascinated by the semi-circle motif that can be found all around the Barbican and estate,' says James Drury (@jamesedmusic), who captured this shot of the roof canopy over Brandon Mews. 'You can spot it on this 1987 installation, which was designed to solve water penetration problems, but also in the buildings behind it and to the right.' We love seeing your photos of the Barbican. Share yours using **#MyBarbican** and we might use it in a future edition of the Guide.



## Booking

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

**Stay in touch**

For the latest on sale dates, special events and news straight to your inbox, sign up to our email list at [barbican.org.uk](http://barbican.org.uk)



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The City of London  
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Photo by Efi Ntoumouzi (@effrosynint)

