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Hello!

Congratulations to award-winning hip hop dance theatre company and long-time Barbican Associate Artist Boy Blue as they celebrate their 21st anniversary this year. Co-founders Kenrick 'H2O' Sandy MBE and Michael 'Mikey J' Asante MBE chart their journey to global success on page 2, and tell us why education is so important to them.

This month we're opening a major new exhibition: the first significant survey in the UK of work by trailblazing artist Carolee Schneemann. Across a six-decade career she addressed taboos around women's bodies, sexual expression and human suffering, creating a new experimental language as she worked. Curator Lotte Johnson shares her passion for the radical artist and tells us why Schneemann is so important (see pages 5-6).

There's also the chance to get to know the films of Burkina Faso director Idrissa Ouédraogo in the latest of our series *Hidden Figures*. Curator Awa Konaté introduces his work on page 3.

Japanese singer/songwriter Ichiko Aoba's latest album is a wonderful journey into her unique imagination. Discover the inspiration behind her most acclaimed work to date on page 14. And composer Daniel Kidane discusses his *Sun Poem*, which will have its London premiere as part of the London Symphony Orchestra's celebration of British music (see page 12).

While you're here, don't miss the opportunity to soak up some sunshine at our magnificent Lakeside – it really is a fabulous place to relax before delving into our rich programme of exhibitions, theatre, film and music.

Whatever brings you to the Barbican this month, we're all delighted you're here and hope you have a wonderful time.

Claire Spencer
CEO Barbican Centre

Will Gompertz
Artistic Director

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Uncovering cinema gems from around the world

Our new series sharing recently-restored films opens with a multi-layered political farce from Cuba.

Delve into recently-restored global art films through our new series which brings works that are hard to find in the UK to London – often for the first time. Including an introduction by an academic, historian or expert involved with restoration, these are excellent ways to get under the skin of exciting works. *Cinema Restored* is programmed by our curator Matthew Barrington, who hopes it will enable more people to watch gems from outside the Western canon.

This month, we're showing *The Last Supper*, a 1976 film by renowned Cuban director Tomás Gutiérrez Alea, which will be introduced by filmmaker and Latin America cinema expert Michael Chanan. It tells the story of a delusional 18th-century Cuban plantation owner who, on Easter Sunday, decides to host his own version of the Biblical Last Supper with himself in the role of Jesus Christ and plantation slaves as the disciples.

The film is politically loaded, mixing absurdist humour with a biting satirical commentary of colonialism and the Catholic Church; but it also creates parallels between the period of the 18th century and notions of contemporary state violence happening when it was shot, and with the present day.

'I wanted to show this film because it's such a strange story, and I want people to discuss it,' says Barrington. 'It's obviously problematic; but the fact the central character is this completely delusional plantation owner who wants to share the message of Christianity makes it absurdist. He's completely deluded about his ability to converse and inspire. While there are macro aggressions because it's on a plantation, that's not the focus of the film like some well-known films about slavery. What's interesting is there are these micro-aggressions from this figure who has no concept of the fact he has nothing in common with the other people around the table, which I think people will be able to identify with. It's like the person who says they're an ally but they don't have any conception of the impossibility of being able to connect; a total lack of self-awareness. So the film is like a farce.'

'People often talk about race and slavery, but this film doesn't come up in any of those discussions. Maybe because it's from Cuba, as opposed to the African continent or parts of North America, but it has a lot of interesting things to say about race and should be part of the discussion.'

The Last Supper
20 Sep
See page 9 for details



Cuban director Tomás Gutiérrez Alea's *The Last Supper* is a politically-loaded commentary drawing parallels between the 18th century and contemporary state violence.

Defying gravity

Acclaimed hip hop dance theatre company Boy Blue marks its 21st anniversary this year. Founders Kenrick 'H2O' Sandy and Michael 'Mikey J' Asante look back over their journey to the world stage.

'Because we're now 21 years old, in a way we've defied gravity,' says Kenrick 'H2O' Sandy MBE. 'So now people have high expectations. We're seen as representing what UK street dance is. The world is watching.'

Sandy says when he and co-artistic director Michael 'Mikey J' Asante MBE set up Boy Blue in Newham 21 years ago, they had no idea it would lead to them becoming fêted worldwide.

After meeting at school, they formed Boy Blue in 2001. Their reputation quickly grew, and their crew expanded to 175 people. Asante and Sandy were funding the company through their individual work – Asante as a producer for the likes of grime superstar George the Poet and Estelle among others, and Sandy as a dancer for people such as Victoria Beckham, Fergie (Black Eyed Peas), Leona Lewis and George Michael.

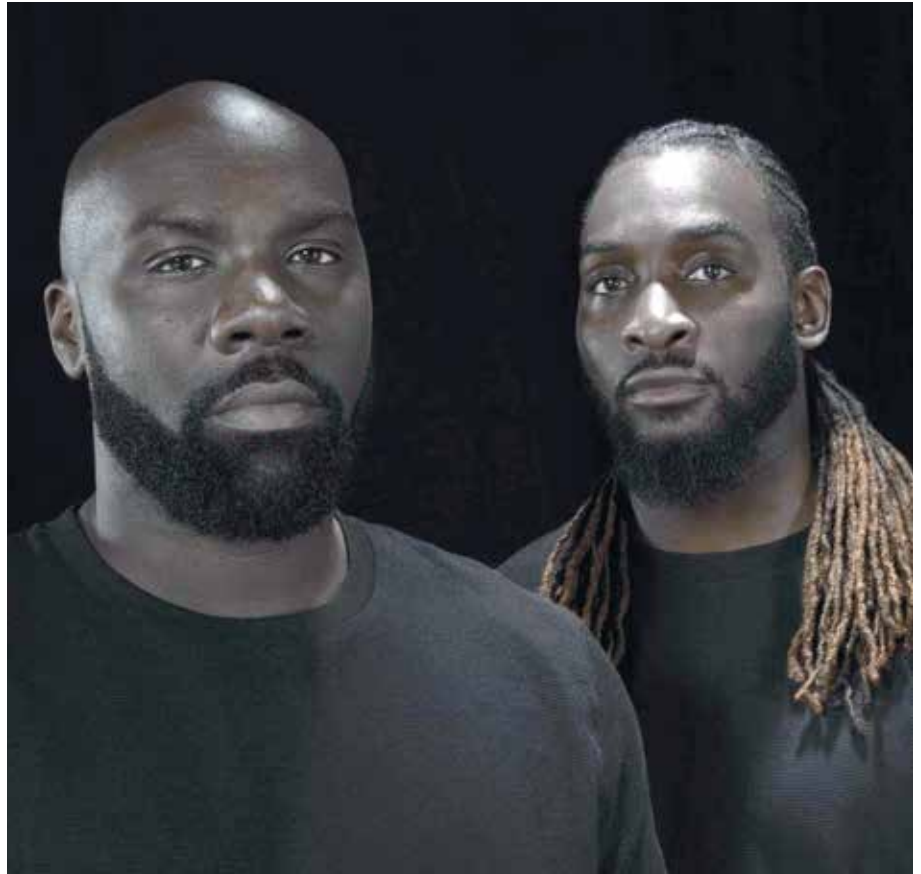
And then in 2007, their hip hop theatre production *Pied Piper* propelled the company to new heights. First performed at Theatre Royal Stratford East, where the show won a Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre, the show then found a further home at the Barbican.

That production led to Boy Blue becoming a Barbican Associate Artist in 2009. 'We found that after becoming an Associate, different people came to see our shows,' recalls Sandy. 'Usually we would have a lot of Afro Caribbean and East London people come, and then we were seeing an array of people of all different colours and ages – it was beautiful. The fact people thought the show resonated with them regardless of whatever colour or creed they were was great.'

Since then, the company has gone on to create shows such as Olivier-nominated *Blak Whyte Gray*, and Asante's debut in our *Hall Outliers*. They've toured the world, performed as part of the London 2012 Olympics opening ceremony, and even had one of their pieces included in the AQA GCSE dance syllabus the first ever.

Inspiration for their productions comes from a wide variety of sources. But what guides everything is their three aims: entertainment, education, and enlightenment. Sandy says: 'When we're making pieces, we always want the audience to feel entertained, because it's dance; we want them to feel educated in the styles that we use and how we use it artistically; and we want them to be enlightened, so they leave feeling provoked.'

Sharing of knowledge has been an intrinsic part of Boy Blue's ethos from the start. Made up of groups of different abilities and ages for almost all its 21 years, the company trains hundreds of young people each week



Boy Blue founders Michael 'Mikey J' Asante and Kenrick 'H2O' Sandy © Carl Fox

aged five to adults through its education programme running in east London.

'It all goes hand in hand: community, culture, dance, expression, creativity. And the more that you can get people to be creative, the better,' says Sandy. 'Creativity brings entrepreneurship. It brings a sense of freedom. It brings a sense of orderly chaos. If you can put your mind into that maximum space of creativity, your confidence goes up, your self-esteem goes up, you find your inner space – a happy place.'

The old saying 'each one teach one' is important to Asante, he says. 'You have to support the growth of the community. It's a part of the hip hop culture, a part of Black culture.'

In 2017, Sandy was awarded an MBE for services to dance and the community in the Queen's New Year's honours list, the following year an Honorary Fellowship from Guildhall School of Music & Drama, and in 2019, a Companionship from Liverpool Institute for Performing Arts. While Asante says he's always wanted to be a bit more in the background,

he also was awarded an MBE for services to Hip Hop Dance and Music in the 2021 New Year's Honours. Both say they never set out with these levels of success and accolades in mind, although they're very grateful for the recognition. Sandy says: 'But the bottom line is, I still love my dance. And I want to support others to be able to do the same thing. So for me, one of the biggest highlights of the last 21 years has been to see dancers evolve.'

'I couldn't imagine this,' says Asante. 'I'm not only living my wildest dream, this is like a dream. I'm so proud of how far we've come. It was never planned, but we're living the dream.'

Read the full interviews with Asante and Sandy on the Read/Watch/Listen section of our website at barbican.org.uk/readwatchlisten



Idrissa Ouédraogo's film *Yaaba* tells a story about friendship across generational lines.

Discover the work of a vital voice in West African cinema

Curator Awa Konaté tells us about Idrissa Ouédraogo, whose films portray the lives of rural people in Burkina Faso with empathy.

Our Cinema strand *Hidden Figures* shines a spotlight on directors who deserve to be better known in the UK. Previous programmes have celebrated the work of Lina Wertmüller, Euzhan Palcy, Ha Gil-jong and Jacqueline Audry. And if you've never encountered the films of Burkina Faso director Idrissa Ouédraogo, you're in for a treat this month. We'll be screening a series of his works, programmed by Awa Konaté of curatorial platform Culture Art Society (CAS).

Born in 1954, Ouédraogo comes from a long lineage of cinema in Burkina Faso – a key part of the nation's culture. He is a mentee of renowned director Gaston Kaboré, who's considered the father of film in the west African country, and Konaté says Ouédraogo's work evokes the name of an illustrious group of filmmakers who illustrate what African cinema stands for. 'He's a contemporary of Ousmane Sembène, of Med Hondo, of Souleymane Cissé. He carries a history of why the moving image is an important framework from which one can understand not just

the African continent, but the construction of Blackness itself. These filmmakers have understood the power of cinema as a tool not just to tell stories about Black people but being able to reimagine another state and another way of telling life through the lens.

"Dissent, love, and refusal are all central to his cinematic oeuvre as he sought to situate those in marginalised positions - on and off the screen - with a charged political sensibility and agency. As a contemporary of Ousmane Sembène, Souleymane Cissé, and Flora Gomes, among many others, Ouédraogo belongs to a canon of African cinema that is directed towards the pedagogical pursuit of employing cinema as a powerful tool not just to tell stories about African people, but also reimagining other worlds, possibilities, and lives through the lens."

One of the films Konaté has chosen is 1989's *Yaaba*, which means 'grandmother'. The fictional drama tells the story of a boy in a village who – along with his cousin – builds a

friendship with an elderly woman called Sana, who's been shunned by the fellow villagers because she's accused of being a witch. 'I particularly like this film because it gives a deeply meditative understanding of friendship across generational lines,' says Konaté. It's about a relationship between two people who are from different social and political standing, but also different backgrounds in terms of their age and gender. And yet they are able to form a beautiful friendship.' Another highlight is Ouédraogo's searing drama *Tilai* (The Law, 1991) which won the Grand Prix at the Cannes Film Festival.

Ouédraogo's work has been overlooked in the UK for too long – this will be an excellent opportunity to discover a director whose deceptively simple, multi-layered films will linger long in your mind.

Hidden Figures: Idrissa Ouédraogo
15–30 Sep
See page 9 for details

Architecture and activism

A rare screening of a radical film about Northern Ireland during the Troubles is an opportunity to discuss British colonialism, says writer and activist Stewart Home.



Berwick Street Film Collective's *Ireland Behind The Wire* (1974), is a radical anti-British work made in Northern Ireland, showing the lives of people living in Derry and Belfast during the Troubles.

'I love brutalist architecture, but when I see the landmark Barbican residential towers, it's Cromwell [Tower] that immediately draws my attention and ire and brings to mind my own family history,' says artist, filmmaker and activist Stewart Home. So for the first of an occasional film club inspired by the names of Barbican Estate buildings, he's chosen to screen Berwick Street Film Collective's *Ireland Behind The Wire* (1974), a radical anti-British work made in Northern Ireland.

Shot over three years by the collective who were living with Catholic families in Derry and Belfast, the film shows the economic hardships of the time and includes footage in communities where the British Army is hated as an occupying foreign force. It also documents accounts of torture and internment.

'This was a film I heard about for a long time without ever being able to see it,' Home tells us. 'It first came up in discussions at political meetings I went to about 40 years ago relating to the process of decolonisation, British army counter-insurgency theory and practice in the post-war period. When I finally got to see the film at the BFI, which holds a copy, I was really impressed by the way it countered British government propaganda about what went on in the north, so it is great to be able to show it.'

When he was asked to programme something at the Barbican, Home thought it would be an opportunity to raise issues about the names of various buildings on the Barbican Estate by showing this film. He feels a strong connection to the topic because of his family history. 'The story in my family is my great-

grandfather took part in a Republican uprising in Cork with his best friend. His best friend was executed, but my great-grandfather was just under the age of adult responsibility, so was exiled to Wales, which is how my family ended up there. My mother was born and grew up in South Wales but came to London in 1960, when she was 16, living at first in a bedsit off Upper Street in Islington – local to the Barbican but before it was built.'

Home says while he expects many people coming to the screening will already be sympathetic to its portrayal of how some members of the British Armed Forces operated in Ireland, he hopes some people will have the opportunity to see a side of the story not usually told in the media.

He adds: 'Many people already think it wrong that there are still an enormous number of memorials to slavers and colonial oppressors in the City of London, but it would be great to see a more concerted campaign to do something about this, including changing the name of Cromwell Tower and removing his larger than life bust from the outer wall of the Guildhall Art Gallery in the City.' In the 17th century, Oliver Cromwell was responsible for a long campaign of persecution and genocide against Catholics in Ireland (the majority of the population), including genocide and confiscation of lands.

Stewart Home's Occasional Film Club is part of our season *The Edge of the Centre*, which invites artists and organisations working in the areas surrounding the Barbican to curate and co-produce events in our venues.

Ireland Behind The Wire
24 Sep



The film shows the economic hardships of the time and includes footage in communities where the British Army is hated as an occupying foreign force.

Carolee Schneemann's body politics

Radical artist Carolee Schneemann's work was often considered provocative – addressing taboos around women's bodies, sexual expression and human suffering – and the issues she explored remain relevant today. Our new exhibition shows why she's one of the most important artists of the last century.

Carolee Schneemann was a trailblazer: an experimental artist, a feminist icon and a reference point for many artists and thinkers today. Yet in the UK, she's not as well-known as in the US, where she lived and worked for most of her life. That's about to change, thanks to our new exhibition – the first major survey of her work held in the UK and the first significant exhibition since she died in 2019.

Although she steadfastly described herself as a painter, Schneemann's prolific work spans a wide range of media, and *Body*

Politics showcases the breadth of her output, bringing together over 200 paintings, sculptural assemblages, performance photographs, films, and large-scale multimedia installations, as well as rarely-seen archival material.

Barbican curator Lotte Johnson says she first encountered Schneemann's work when she was a student. 'Schneemann was a direct counterpoint to the specific history of art that I was studying, one dominated by men, with women frequently cast as objectified muses. I was completely invigorated by her work; I felt

empowered and liberated by her unashamed address of sexual politics and how she confronted and rejected the taboos surrounding women's bodies. I also found her politically activist work fascinating and moving.'

The exhibition's title, *Body Politics*, refers to the theme that ties together Schneemann's diverse use of media. 'She set out to challenge and refute the idea that the body and mind could be seen as divided, which is an outdated concept that often equates the emotional with the feminine and positions the mind as a rational, masculine logic,' says Johnson. 'Schneemann's rejection of this dualism leads in many ways to her feminism. She thinks about the bodily and social experience of women in the world, about being objectified, being discriminated against, being misread and disempowered. And that led her to think about how history has defined and regulated the lives and bodies of women.'

'Schneemann often used sex-specific language, for example the phrase "female experience" – it's important to note the context in which these works were made, in direct opposition to a long history of discrimination against women,' says Johnson. 'However, she was passionately committed to an expansive feminism encompassing all marginalised bodies – in her writing in the 1970s, she advocated for using "inclusive or neutral pronouns" instead of gendered terms. She had such an experimental way of approaching sexual desire and experience and there is huge liberatory potential in that'.

Johnson's curatorial expertise is a magnificent guide through the artist's six-decade career. She notes that Schneemann's work is especially relevant today in the context of current crises in relation to women's bodily autonomy and global conflicts. Through this exhibition, we discover just why Schneemann was one of the most transgressive, provocative, and inspiring artists of the last century.

Body Politics opens with Schneemann's early paintings, from the late 1950s: wonderful works that hover between figuration and abstraction. 'She was really influenced by the American Abstract Expressionists, processing their work and finding her own distinctive language,' says Johnson.

In the early 1960s, Schneemann started incorporating objects from everyday life into the works themselves and then moved out beyond



Pin Wheel, 1957, Oil on canvas, mounted on turning steel potter's wheel. Courtesy of the Carolee Schneemann Foundation and Galerie Lelong & Co., Hales Gallery, and P.P.O.W., New York and © Carolee Schneemann Foundation / Artists Rights Society (ARS), New York / DACS, London 2022.



Up to and Including Her Limits, 10 June 1976, Studiogalerie, Berlin. Photograph by Henrik Gaard. Carolee Schneemann Papers, Getty Research Institute, Los Angeles (950001)
© Carolee Schneemann Foundation / Artists Rights Society (ARS), New York / DACS, London 2022.

the frame of the canvas, finally using her own body in her work. 'In her early performances in her studio in New York, she declared that she was taking art history's nudes off the canvas,' says Johnson. 'She knew who had been objectified and fetishised throughout art history, and she was reclaiming her own image, at the same time as claiming the role of image-maker.'

It was during this period that she moved into performance work. She was a founding member of the Judson Dance Theater, a group of avant-garde artists who used everyday gestures and games as material for movement. Alongside sprawling group performances (including the brilliantly titled and sensuous *Meat Joy*), she conceived a series of striking solo works. *Up to and Including Her Limits* (1976), saw Schneemann hang naked from a harness suspended in the corner of a paper-lined stage set, creating abstract marks with crayons as she swung back and forth. We're showing the large-scale installation that resulted from the 1974 performance at Anthology Film Archives in New York alongside video footage and photos. *Interior Scroll* (1975 & 1977) was a protest against the persistent devaluing of the female body and intellect in patriarchal society, and involved her reading a feminist manifesto from a scroll of paper unravelled from her vagina.

Her film work is equally radical. She created a new experimental language with the medium (painting, scratching and collaging the film stock, even baking it in the oven and leaving it out in the rain). She explored sexual desire, challenged

the male gaze and used her daily life and relationships with humans and non-humans (specifically cats) as source material. We're showing landmark film *Fuses* (1964–67), a self-shot portrait of Schneemann and her partner James Tenney having sex, with the cat Kitch as witness and companion. Made over the course of three years, it set out to question, expand and complicate representations of women's bodies and sexuality.

'She was deeply invested in questions of equality, particularly gender equality, and had been from a very early age,' says Rachel Churner, director of the Carolee Schneemann Foundation, with which the curatorial team worked closely on the exhibition. 'In the early '70s, for example, she defaced book covers, removing the 'H' from 'history' to draw attention to the ways in which our very notion of the past is gendered and to insist upon an equal place for women in history. And she plays with pronouns to create a gender neutrality. It comes from a place of gender equality.'

This interest in equality led her to explore abuses of power across global conflicts. The final section of the exhibition includes a series of works that address this theme and the precarious nature of life. Her film *Viet-Flakes* (1962–67) and the related performance *Snows* are some of the earliest anti-Vietnam War works. 'Viet Flakes and Snows were about the ways in which the body is distorted through incessant bombing and the breakdown of the self,' says Churner. 'Over many decades, she investigated

atrocities around the world: Bosnia, Palestine, Syria. Even as she acknowledged her privilege as a white woman in the US, she identified with the oppressed and took every opportunity to speak out against suffering and injustice.'

Schneemann made work right up to her death in 2019, including installations that dealt with themes of illness, grief and mourning. For example, *Known/Unknown: Plague Column* (1995–96) reckons with Schneemann's own diagnosis of non-Hodgkin lymphoma and breast cancer while examining the misogynistic representation of women in relation to illness and disease.

Although her work is sometimes considered contentious, in an interview with the *Guardian's* Steve Rose in 2014 Schneemann said, 'I never thought I was shocking. I say this all the time, and it sounds disingenuous, but I always thought, "This is something they need. My culture is going to recognise it's missing something."

As she had predicted, her work remains urgent and relevant today.

Carolee Schneemann: Body Politics

8 Sep–8 Jan

See page 7 for details

This exhibition is generously supported by the Terra Foundation for American Art, Art Mentor Foundation Lucerne, Carolee Schneemann Foundation, Helen Frankenthaler Foundation and members of the Carolee Schneemann Exhibition Circle.

Art & Design



Carolee Schneemann, *Trackings*, 1973. 10th Annual Avant Garde Festival, Grand Central Terminal, New York. Photograph by Tal Streeter. Courtesy of the Carolee Schneemann Foundation and Galerie Lelong & Co., Hales Gallery, and P·P·O·W, New York. © 2022 Carolee Schneemann Foundation / Artists Rights Society (ARS), New York / DACS, London.

8 Sep 2022 — 8 Jan 2023, Art Gallery
Carolee Schneemann:
Body Politics

The first major UK exhibition of the radical artist and feminist icon's work; tracing her diverse, transgressive and interdisciplinary expression over six decades. Schneemann's work addressed urgent topics from sexual expression and the objectification of women to human suffering and the violence of war. With over 200 objects and rarely seen archival material, this exhibition positions Schneemann as one of the most relevant, provocative and inspiring artists of the last century. (£18)



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

Theatre & Dance



Kerry Ellis (Reno Sweeney) poses amongst other members of the *Anything Goes* cast.

Until 3 Sep, Theatre **Anything Goes**

Don't miss this uplifting production directed and choreographed by the Olivier award-winning Kathleen Marshall, featuring heart-warming romance, farcical fun and spectacular show stopping dance routines. (From £29.50*)

27 Sep–1 Oct, The Pit **David Finnigan** **You're Safe Til 2024:** **Deep History**

Armed with a projector, family photos and a pile of sand, playwright David Finnigan relates how 75 hours in modern Australia came to collide with an epic sweep of history during this compelling show. (£18*)



Playwright David Finnigan © Sarah Walker



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

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

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

New releases

Please note the new release schedule is subject to change

From Fri 2 Sep The Forgiven

Set in the High Atlas Mountains of Morocco, Jessica Chastain and Ralph Fiennes contend with the fall out of an accident that impacts both locals and tourists.

From Fri 2 Sep Three Thousand Years of Longing

George Miller (*Mad Max: Fury Road*) returns with this dark fantasy co-starring Tilda Swinton as a homely academic and Idris Elba as the Djinn who grants her three wishes.

From Fri 9 Sep Crimes of the Future

Provocateur David Cronenberg returns with this sci-fi body horror spectacular. In an unspecified future, humans mutate to adapt to a synthetic environment. Starring Kristen Stewart, Viggo Mortensen and Léa Seydoux.

From Fri 9 Sep See How They Run

Starring Sam Rockwell, Saoirse Ronan and Adrien Brody, this 1950s mystery-comedy sees an American film producer struggle to adapt a British play as the crew are slowly killed off.

Fri 16 Sep Hatching

This Finnish horror directed by Hanna Bergholm, follows a young woman who tries desperately to please her demanding mother, but gets a shock after discovering and nurturing a strange egg

Fri 16 Sep Ticket to Paradise

Romantic Comedies are back! George Clooney and Julia Roberts take the lead as a divorced couple joining forces to stop their daughter from making a big mistake.

Fri 23 Sep Don't Worry Darling

Starring Florence Pugh and Harry Styles, Olivia Wilde's long awaited second feature is a psychological thriller which uncovers the façade of 1950s Americana through the journey of a happy young couple.

Fri 23 Sep In Front of Your Face

From South Korean director Hong Sang-soo comes this meditative drama about a woman with a grave secret, whose life begins to change when she meets a young director.

Special events and seasons

Tue 6 Sep, 18:30, Cinema 1 The Films of Andy Warhol + ScreenTalk

Experiments in Film

This special event coincides with the announcement of The Films of Andy Warhol Catalogue Raisonné - 1963-1965 being awarded the 2022 Kraszna-Krausz Book Award for best Moving Image Book.

Thu 8 Sep, 7pm, Cinema 2 Much Ado About Nothing ^{12A}

NT Live

Katherine Parkinson (*The IT Crowd*) and John Heffernan (*Dracula*) star in Shakespeare's romcom of sun, sea and mistaken identity. Simon Godwin directs this irresistible comedy, broadcast live from the National Theatre.

Sun 11 Sep, 2pm, Cinema 3 Glyndebourne: La bohème

Puccini elevates ordinary people to the level of the extraordinary, the tragic, the timeless – transformed by a magnificent score, in this fresh take by Director Floris Visser.

Tue 13 Sep 8.30pm, Cinema 1 Riotville, USA ^{PG}

Late 60s USA: Cities are ablaze with civil unrest, fuelled by protest and racial injustice. Archive footage charts a nation choosing to wage war on its people, despite a rare chance to fix old wounds.

Thu 14 Sep, 6.15pm, Cinema 2 Preview: The Fire Within: Requiem for Katia and Maurice Krafft + Live Virtual ScreenTalk with Werner Herzog

Legendary director Werner Herzog's latest film takes place in June '91, when French volcanologists and filmmakers, Katia and Maurice Krafft, tragically lost their lives chasing an obsession. Made with the support of BBC Storyville.

15-30 Sep, Cinema 2 Hidden Figures: Idrissa Ouédraogo

Explore the powerful, rarely screened films of the Burkina Faso filmmaker including *Yaaba* (1989), about the relationship between a boy and an ostracised elderly woman, and award-winning drama *Tilai* (The Law, 1990), a searing study in morality.

Sat 17 Sep & Fri 23 Sep, Cinema 3 Carolee Schneemann Film Series

The first two screenings in our series complementing the Gallery show offer a feature-length documentary profile of the artist, and an evening of her autobiographical works.

Sun 18 Sep, 1.50pm Cinema 1 Godfather Coda: The Death of Michael Corleone ¹⁵

Adrian Wootton presents...

Experience Francis Ford Coppola's 2020 directors cut of the final film in his iconic trilogy, preceded by a special presentation from Adrian Wootton OBE, illustrated with clips and slides.



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.

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Tue 20 Sep, 6.30pm, Cinema 2

The Last Supper¹⁵

Cinema Restored

The second title in our programme of restorations of political global art cinema, Cinema Restored, is the incendiary film by legendary Cuban director Tomás Gutiérrez Alea.

21-24 Sep, Cinema 2

Fringe! Queer Film & Arts Fest

The Film Festival returns with the best and boldest new queer cinema from around the world.

Tue 27 Sep 6.15pm, Cinema 2

Feature Film About Life^{15*} + ScreenTalk

New East Cinema

After the sudden loss of her father, a young woman is trapped between grief and absurdity in Lithuanian filmmaker Dovile Šarutytė's touchingly personal feature debut.

Wed 28 Sep, 7pm, Cinema 2

Richard III[#]

RSC Live

Young Richard of Gloucester uses the Wars of the Roses to begin his unscrupulous climb to power in this classic Shakespearean history of a king in the throes of murderous jealousy.

Fri 30 Sep, 6.15pm, Cinema 2

Preview: A Story of Bones[#] + ScreenTalk

BBC Storyville

This riveting documentary, supported by BFI Doc Society in association with BBC Storyville, follows Annina Van Neel and African American preservationist Peggy King Jorde as they fight for the proper memorialisation of an estimated 9,000 formerly enslaved Africans.



The film shows the economic hardships of the time and includes footage in communities where the British Army is hated as an occupying foreign force.

Families

Every Sat 11am, Cinema 2

Family Film Club

We're back on Sat 10th September with the best new releases, international gems, archive classics and specially curated shorts. Plus regular free workshop! (£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).

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*)



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Classical Music

All concerts take place in the Hall unless otherwise advertised

Sun 11 Sep 7pm

London Symphony Orchestra/ Rattle: New Music Britain

Frank Bridge *Enter Spring*

Daniel Kidane *Sun Poem*

Edward Elgar *Symphony No 2*

Sir Simon Rattle kicks off the new LSO season with the best of British – from the sweeping landscapes of Elgar and Frank Bridge to the 21st-century sounds of Daniel Kidane. (£18–65*)

Wed 14 Sep 6.30pm

LSO/Rattle: Half Six Fix

Hector Berlioz *Le corsaire*

Claude Debussy 'Fanfare' and 'Le sommeil de Lear' from *Music to King Lear*

Tōru Takemitsu *Fantasma/Cantos II*

Maurice Ravel *La valse*

Celebrate the sheer beauty of sound in a pocket-sized concert with a French flavour, plus a ravishing trombone miniature from a Japanese master, introduced by Sir Simon Rattle. (£18–35*)

Thu 15 Sep 7pm

LSO/Rattle: Sound Without Limits

Includes:

Tōru Takemitsu *Fantasma/Cantos II*

Jean Sibelius *Symphony No 7*

Béla Bartók *The Miraculous Mandarin* – Suite

Blazing colours and wild emotions, conducted with poetry and passion by Sir Simon Rattle, plus music for trombone performed by LSO Principal Peter Moore. (£18–65*)

Sun 18 Sep 7pm

LSO/Rattle: Landscapes in Sound

Jean Sibelius *The Oceanides*

Jean Sibelius *Tapiola*

Anton Bruckner *Symphony No 7*

Hear music in which vast landscapes merge with the human soul: Sibelius' tone poems and Bruckner's radiant Seventh Symphony. (£18–65*)



Peter Moore © Kaupo Kikkas

Tue 20 Sep 7.30pm

London Schools Symphony Orchestra

Samuel Coleridge-Taylor *Ballade in A minor*

Johannes Brahms *Violin Concerto in D major*

Ralph Vaughan Williams *A London Symphony*

Soak up the sounds of the city in Ralph Vaughan Williams's second symphony and hear Johannes Brahms's only violin concerto in a concert of sheer energy and freshness. (£9–26*)

Fri 23 Sep 12.30pm, LSO St Luke's

LSO Discovery: Free Friday Lunchtime Concert

Want to know more about classical music but not sure where to start? Make the most of your lunchbreak and enjoy a free, 45-minute informal concert, presented by Rachel Leach. (Free)

Fri 30 Sep 7.30pm

Guildhall Symphony Orchestra and Chorus

Claude Debussy *Prélude à l'après-midi d'un faune*

Lili Boulanger *Psalm 130: Du fond de l'abîme*

Maurice Ravel *Daphnis et Chloé*

Experience music at its most evocative – from the familiar magic of one of Claude Debussy's most beloved works to Maurice Ravel's masterful love story and the drama of Lili Boulanger. (£10–15*)



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Resident
Orchestra

'This is an embodiment of Britain as a welcoming place'

The London Symphony Orchestra's new season opens with a celebration of British music. Composer Daniel Kidane tells us about his latest work, which will have its London premiere at the concert.

Sir Simon Rattle begins his final season as Music Director with the London Symphony Orchestra as he has done since he took up the role in 2017 – by championing British music.

From the sweeping landscapes of Elgar and Frank Bridge, we come right up to date with a new piece by Daniel Kidane, commissioned by the LSO, called *Sun Poem*.

London-based composer Kidane, whose father is from Eritrea and mother is from Russia, says his latest work is named after the poem of the same name by Caribbean poet Kamau Brathwaite (1930-2020). 'The idea behind the poem, and also the piece, is heritage and paternal lineage,' he says. 'Last year, I lost my father to cancer. And this year, I became a father myself. So for me, it's quite a personal journey of how I look at my own heritage and how it's interconnected with now becoming a father.'

'It's quite an exciting piece, it's supposed to reflect the idea and the journey of fatherhood, until the point when the new-born comes into the world. So I hope it captures some of that excitement, but some of that turbulence too.'

Kidane has a long relationship with the LSO and is one of the few – if not the only – musicians who's participated in all three of the orchestra's schemes for composers. He joined the Soundhub scheme in 2014, the Panufnik Composers Scheme in 2016, and the Jerwood Composer+ scheme in 2018.

He says *Sun Poem* is divided between two ideas – a faster, 'more exciting writing' and a 'slower, perhaps more meditative, more introverted writing'. He adds: 'It starts off quite jubilantly, then it dies away to a more introverted section, and then goes back to the more exciting writing.'

As well as Kidane's newest work, the concert will feature the glowing sounds of Frank Bridge's *Enter Spring* and the epic Symphony No 2 by Edward Elgar.



Daniel Kidane's new work *Sun Poem* reflects on fatherhood. © Kaupo Kikkas

'Celebrating British music is a fantastic thing,' says Kidane. 'I think one of the great things about London, or Britain in general, is the diversity and the multiculturalism. I'm very happy and honoured to be included in this concert. For me it's an embodiment of Britain today as a very welcoming and open place. To be able to impart a bit of my own background and story into that context is fabulous.'

The remainder of Rattle's last season as Music Director of the LSO features works he has loved for decades, including Sibelius, Schumann, Rachmaninoff, Bartók, Bruckner, and a long-standing passion for the conductor – Szymanowski.

**LSO with Sir Simon Rattle:
New Music Britain**

11 Sep
See left for details



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

All concerts take place in the Hall unless otherwise advertised

The Divine Comedy

As part of a five-night residency celebrating the band's 30th anniversary, The Divine Comedy play selected albums in their entirety.

Thu 1 Sep, 7.30pm

The Divine Comedy Casanova/A Short Album About Love

Venus, Cupid, Folly & Time

Neil Hannon's The Divine Comedy play in entirety their Britpop era breakthrough 1996 album – also their first commercial success, as well as its 1997 companion release. (£25–40*).

Fri 2 Sep 7.30pm

The Divine Comedy Fin de Siècle/Regeneration Venus, Cupid, Folly & Time

Neil Hannon's The Divine Comedy, performing as an eleven-piece ensemble, play in entirety their 1998 album – which gave us top ten hit *National Express*, and their 2001 album. (£25–40*).

Sat 3 Sep 7.30pm

The Divine Comedy Absent Friends/Victory For The Comic Muse

Venus, Cupid, Folly & Time

Neil Hannon's The Divine Comedy, performing as an eleven-piece ensemble, play in entirety their 8th studio album – revered for its humour and pathos, and their 9th studio album (£25–40*).

Sat 3 Sep 8pm, Milton Court

Ichiko Aoba & 12 Ensemble present Windswept Adan

Japanese folk singer-songwriter Ichiko Aoba presents material from her seventh, critically acclaimed album, *Windswept Adan*, alongside 12 Ensemble, one of the UK's leading chamber orchestras (£20*).

Sun 4 Sep 7.30pm

The Divine Comedy: Bang Goes The Knighthood/ Foreverland

Venus, Cupid, Folly & Time

Neil Hannon's The Divine Comedy, performing as an eleven-piece ensemble, play in entirety their satirical tenth album, and eleventh album – which explores what comes after 'happy ever after' (£25–40*).

Mon 19 Sep 7.30pm

Ara Malikian

The energising violinist and his band present an eclectic evening of music bridging classical and contemporary styles (£35–50*).

Wed 21 Sep 7.30pm

Voices from the Lake

Voices from the Lake is the predestined collaboration of DJs and producers Donato Dozzy and Neel, a project born out of the serene Japanese mountainscape during 2011's Labyrinth festival (£20–25*).

Thu 22 Sep 7.30pm

Rupi Kaur

'Writer of the decade' Rupi Kaur performs her poetry with original music and projections (£27.50–37.50*).

Sun 25 Sep 3pm & 7.30pm

Havasi

Contemporary classical composer Havasi performs two separate drum and piano performances – mixing pop sensibility with blistering technique. (£29–84*).

Thu 29 Sep 8pm

Portico Quartet Ensemble with Hannah Collins Terrain

The Earth Beneath My Feet

Mercury Prize nominated Portico Quartet and Turner Prize nominated artist Hannah Collins present the world premiere performance of their new audio-visual work *Terrain: The Earth Beneath My Feet* (£20–35*).



Neil Hannon's The Divine Comedy continue their residency this month.



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.

All aboard for a trip to songwriter's imagination

Based on a fictional film, 'Windswept Adan' is Japanese singer/songwriter Ichiko Aoba's most acclaimed work to date. Ahead of a concert with 12 Ensemble she tells us how it was made.

The album tells the story of a girl who lives on the made-up island of Kirinaru and is spirited away to Adan Island, which is shrouded in myths – among which is a fear that those who discover it will never be able to leave it again. 'Kirinaru Island is an isolated place that is about to undergo some major changes,' says Aoba. 'It

could be what we call everyday life, or it could be a state of taking everything for granted so it's hard to believe in miracles. I imagined this island covered with thick clouds. On Adan she is welcomed by delightful creatures such as hermit crabs and migratory birds. The island gives her the courage to step out and dive

into an unknown world and discover the gifts that the unknown can give you. It is here that the girl comes into contact with the richness of life and becomes aware that she is part of an ecosystem that flows through her.

She'll be performing the album with 12 Ensemble in her Barbican debut this month, something she says she's really looking forward to.

Inspiration for the work came when Aoba was looking at the sea from Okinawa in Japan, while she was following the southerly migration of whales in winter 2019. 'I crossed over to Zamami Island and discovered the pineapple, grenade-like adan fruit growing there. At that moment I decided that the album title would be 'Windswept Adan'. That evening, I was eating sea grapes, and they suddenly looked like little living creatures. I felt these "creatures" generated a lot of inspiration from within my body, so I started writing and devised the whole plot. This coincidental experience turned into a story.'

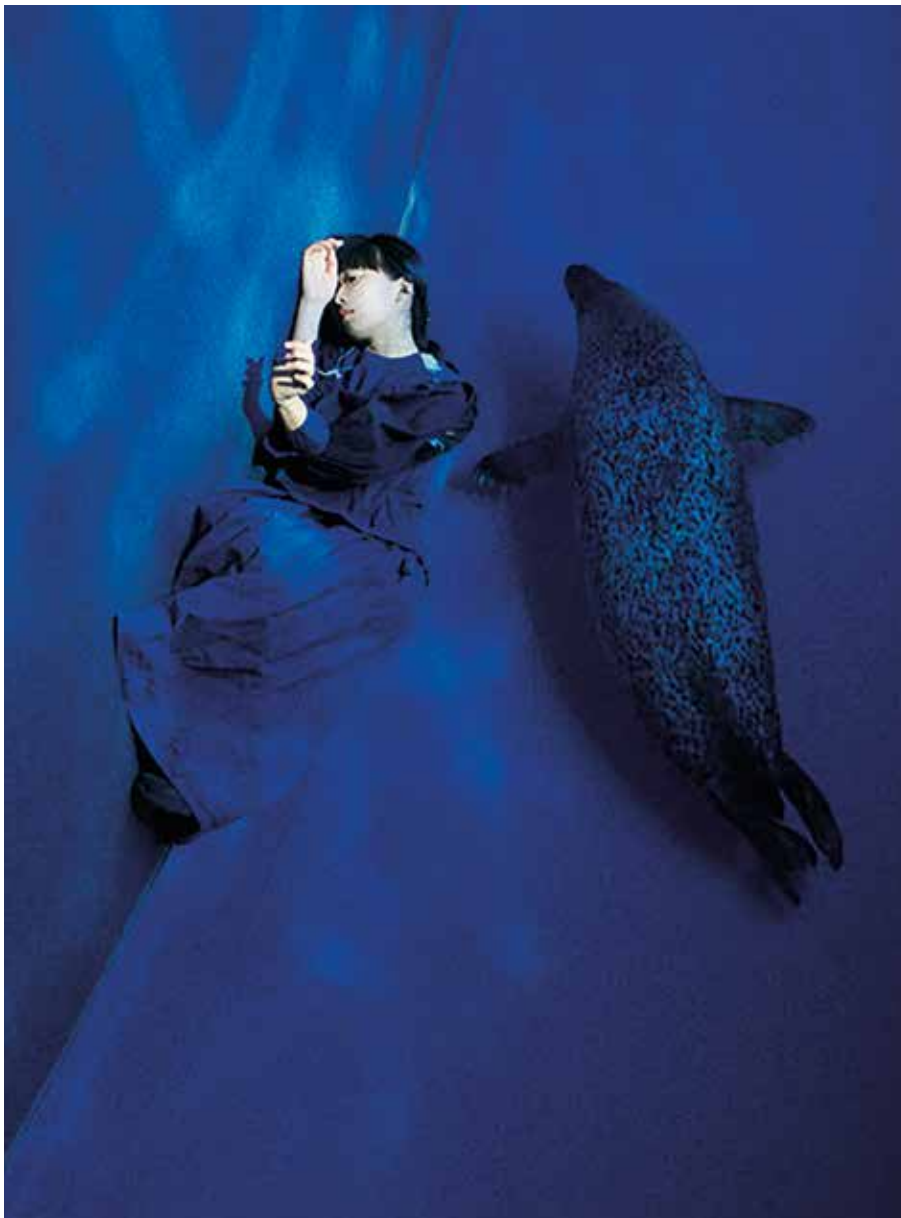
Working with producer and TV composer Taro Umebayashi, creative director Kodai Kobayashi, and the engineer, she made frequent visits to the Ryukyu islands, updating the plot. Then Aoba and Umebayashi worked hand-in-hand on the music – collaborating on every chord and instrumental nuance. 'Based on the plot and the photographs we'd taken, we worked on the recording, striving to intimately capture the humidity and temperature of the island, the sensation of sweat sliding down my skin, the taste of tears. We worked feverishly on the music, trying to make it sound as good as possible. The studio was like a training camp.'

This concert will be a first-class ticket to Aoba's vivid imagination, and to discover the unique sound that's won her an army of fans, despite little press outside her home country. Buckle up for a wonderful ride.

**Ichiko Aoba & 12 Ensemble
present Windswept Adan**

3 Sep

See left for details



Ichiko Aoba's latest album is based on a fictional film. © Kodai Kobayashi

soon

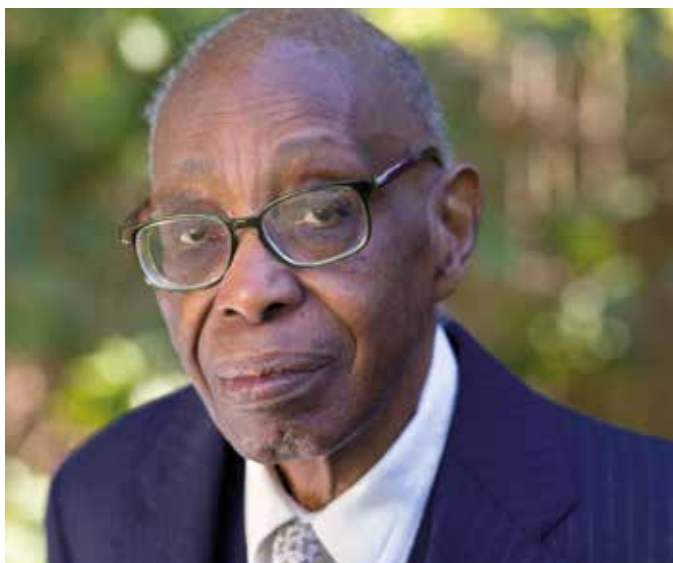


Shubha Mudgal will perform as part of this year's Darbar festival. © Arnhel De Serro

13–16 Oct

Darbar Festival

Explore the classical music of India – one of the oldest musical traditions in the world – through the ground-breaking Darbar Festival, which features performances by world-class legends from the subcontinent and the very best of UK talent. This year's line-up includes the debut UK performance by sarangi master Sabir Khan, a sitar and flute duet from Purbayan Chatterjee and Rakesh Chaurasia, probably the finest classical musician in India today: Shubha Mudgal; and three child prodigies: Sanskrati and Prakati Wahane, joined by nine-year-old tabla talent Yashwant Vaishnav. There are also talks on appreciating Indian classical music, yoga, and a chance to get to grips with the intricacies of the Carnatic concert format.



© Ian Walker

26 Nov, Milton Court

BBC SO Total Immersion: Discovering George Walker

Delve into the work of uncompromising American modernist composer George Walker at this Total Immersion Day. Featuring talks about his life and music, and performances by the BBC Symphony Orchestra and Chorus, BBC Singers, and Guildhall Musicians, it's an opportunity to discover the breadth of his work. From choral pieces and chamber music to potent orchestral works conducted by Alpesh Chauhan, it's an opportunity to understand why he said: 'I don't really believe in creating something that doesn't have any strength.'



Wild at Heart (Portrait of Pouran Shapoori), 2019 © Soheila Sokhanvari.
Courtesy of the artist and Kristin Hjellegjerde gallery.

7 Oct–26 Feb, The Curve

Soheila Sokhanvari: Rebel Rebel

The first major UK commission by Iranian artist Soheila Sokhanvari celebrates and commemorates feminist icons from pre-revolutionary Iran. Sokhanvari transforms The Curve into an immersive, devotional space, hand-painted floor to ceiling with geometric patterns based on traditional Islamic design. It's populated with beautiful miniature portraits of glamorous cultural figures from Iran and features a soundtrack composed by Marios Aristopoulos including songs by Iranian singers from the period. Encounter the rarely-told histories of these women, who pursued creative careers in a culture enamoured with Western style but not its freedoms.



© Studio Ghibli © RSC

8 Oct–21 Jan, Theatre

Royal Shakespeare Company / Joe Hisaishi: My Neighbour Totoro

The Royal Shakespeare Company returns to our stage with its box office record breaking landmark adaptation of Studio Ghibli's enchanting classic coming-of-age film, in collaboration with Improbable and Nippon TV. Join sisters Satsuki and Mei as they are swept up in exciting adventures with their new neighbours transported to a long-forgotten realm of spirits, sprites, and natural wonder.



A season of films celebrates the link between jazz and cinema

12–20 Nov, Cinema

EFG London Jazz Festival: Jazz on Screen

This year's we look to the past to celebrate the interaction between jazz and cinema. Coinciding with the centenary of the great Charles Mingus, we present one of the best jazz films of all time *All Night Long*, a new film on Thelonious Monk which looks at his portrayal in French media during a brief tour of Paris as well as a shorts programme looking at the legacy of Chicago's relationship to jazz.



Level 4 Frobisher Crescent Corridor



Beech Gardens



Gilbert Bridge

Gilbert Bridge

I sometimes walk to work via St Paul's, eventually reaching the high-walks; but it really feels like I've arrived at the Barbican Centre when I get to Gilbert Bridge. It has stunning views from both sides: the Lakeside Terrace on the left and Guildhall School of Music and Drama on the right. The lake runs directly underneath and I always try to snap a picture of the view, but photos never seem to do it justice!

My Barbican: Sade Canzius

As a welcoming face in the Centre, our hosts know the building inside out. So we asked Sade to recommend some of her favourite places to spend time.

Beech Gardens

There are days where I have about two to three hours to kill in between shifts, so if the weather permits it, I hang out on the Barbican Estate. My favourite area is Beech Gardens. I find it so easy to get lost in my thoughts there, surrounded by nature and hidden away from everything. It's amazing to feel completely removed from the main building, but also near enough to pop back inside just in time for the next shift.

Level 4 Frobisher Crescent Corridor

The Barbican Centre in general is always referred to a maze, but nothing tops the Level 4 corridors. Along the journey to either Auditorium 1 or 2 (I'm still amazed at the fact that they used to be the cinemas) I love taking in the view from the Frobisher corridors, starting with the Conservatory, and ending with Ben Johnson House. It's all very uniform and identical in the corridors but there's also seating and artwork, which I enjoy looking at while I'm walking through.

Level -2 Foyer

Buried away from everything lies the Level -2 foyer: home of Cinema 1 and The Pit. What I like most about this space is the fact that it's so tucked away; you literally have no concept of what is happening on the outside world, which is perfect on those dreary, grey rainy days. The mood lighting also helps to create an atmosphere down there, along with the music foyer playlist; I've discovered so many new songs from it!



Level -2 foyer

Inspiration at your feet

Created to mark the 40th anniversary of the Barbican opening, artist Jamie Temple's prints celebrate an often-ignored part of our building.



Jamie Temple's prints are inspired by the wood flooring in our Hall

When you're finding your seat in our Hall, how much attention do you pay to the wooden steps beneath your feet? Artist Jamie Temple was inspired by the end-grain Douglas fir flooring and has created a set of two linocut prints that celebrate their beauty.

Made to mark the 40th anniversary of the Barbican opening, Artists This Way and Please Take Your Seats are a combination of hand-printed reduction and multi-block linocuts, with three separately printed layers of colour, showing detail of the wonderful grain in the steps that have carried countless visitors and artists to their respective places for a concert.

'I was really drawn to the warmth, and the ambience of the whole concert hall,' he says. 'It's a really warm and inviting cosy space.'

As I walked around the Hall I realised I'd been walking up and down these stairs and I started to think about the hundreds of thousands or maybe even millions of people who've walked over them during the last 40 years. Yet they're probably quite an overlooked detail.'

Creating two-point perspective drawings based on the photos that he'd taken, Temple used multiple blocks of lino to create the prints. Each is a combination of hand printed reduction and multi-block linocuts, with three separately printed layers of colour. He used a modified 1970s press originally made for printing letterpress.

Find the prints in our Shop on Level G or online at shop.barbican.org.uk

With thanks

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