



# Urban Community

Oct 22



## Hello!

One of the joys of the arts is the element of escapism they can create, and Studio Ghibli's magical worlds are wonderful examples of this. Which is why we're delighted to have the world premiere of the Royal Shakespeare Company's adaptation of *My Neighbour Totoro* opening this month. Playwright Tom Morton-Smith, who's been in love with the film since he saw it in 2001, tells us how he's gone about bringing the classic coming-of-age story to the stage on pages 5-6.

For her first major UK commission, artist Soheila Sokhanvari is creating an impactful immersive space dedicated to the rarely-told stories of iconic women from pre-revolutionary Iran. Find out what links these inspirational women and David Bowie's song 'Rebel Rebel' in our interview with Sokhanvari on page 7. Elsewhere, a unique new work brings together visuals, song, and the writings of experts on human emotion, to offer a sense of comfort in melancholy. Discover the consolations of sorrow on page 2.

The idea of exploring your inner world while being stuck in one place is something many of us became familiar with over the last few years. Electronic music composer Caterina Barbieri mined this concept for her latest album, which she'll perform at a transcendental concert – find out about her inspiration on page 4.

With a talk about Arsenal Football Club's links to Black Britain (see page 2), a mediation on unfinished works by musicians and filmmakers (page 3), and so much more, our programme in October is bursting at the seams. Delve into this month's Guide and start planning your moments of escapism.

**Claire Spencer**  
CEO, Barbican

**Will Gompertz**  
Artistic Director

## Contents

### Now

#### Highlights

What's coming up this month	1-4
Bringing a fantasy to life	5-6
What's on	9-14

### Soon

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

### Always

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

# Finding flow through film and music

**How have rivers shaped human existence? That's the question at the heart of the Australian Chamber Orchestra's latest eye-popping epic film with live accompaniment.**



Canyonlands Oxbows © Pete McBride

Directed by BAFTA nominee Jennifer Peedom, *River* combines stunning footage of waterways from around the world with a musical programme just as awesome as the images, and words by author Robert MacFarlane. It's the third film and concert combination by the orchestra after 2017's *Mountain* (also directed by Peedom) and the 2013 production *The Reef*, which combined ACO Artistic Director Richard Tognetti's loves of music and surfing.

'*River* was designed to inspire awe and wonder and connect people back to nature,' says Peedom. 'I hope that it can also play a role in helping us understand the dangerous consequences of our actions and how our future depends on the natural world. One thing we learned in our research for *River* is that when efforts are made to reverse the damage, it's amazing how quickly nature can repair itself. We just have to give it the opportunity. This gives us all some necessary hope.'

She says that like *Mountain* before it, *River* was conceived primarily as a concert film. Few films are designed that way from the start, which brought technical challenges for the production team. 'The foundation of the soundtrack is the existing classical repertoire. In general, this kind of music is very challenging to edit in a way that both maintains its integrity and meets the very specific requirements of film – its need for music to fit the length of scenes, for example, or to carry and influence the emotional responses of audiences. It's no wonder that writing bespoke music for film is common practice. But I was privileged to be in partnership with the ACO, one of the greatest chamber orchestras on earth, and its Artistic Director Richard Tognetti, and that made all the difference.'

The project also includes music by composers as varied as Radiohead guitarist Jonny Greenwood, Antonio Vivaldi, Gustav Mahler, Maurice Ravel, and Thomas Adès. But it also features original compositions written by Tognetti, Piers Burbrook de Vere and long-time ACO collaborator, Indigenous composer, vocalist and didgeridoo player William Barton.

'When he arrived at the studio to record the final vocal track, William asked if he could take some time to respond emotionally to the film,' recalls Peedom. 'What followed was an uninterrupted, improvised 15-minute vocal performance. When it was over, I looked around the room and we were all in tears. It is haunting and sublime. When he returned to the control room, he told me he had channelled his ancestors and ancestral ties to Kalkadunga country.'

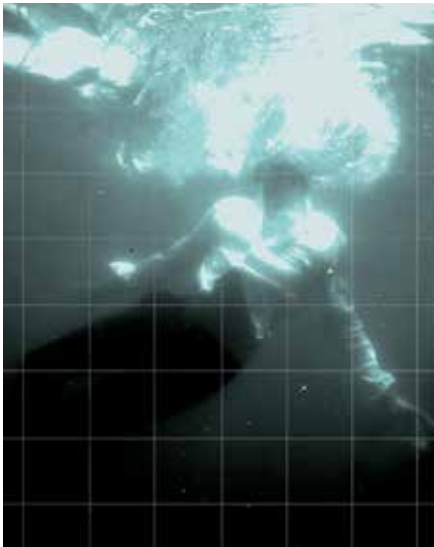
Barton's idea is central to *River*, which through its meditation on how water has shaped human existence asks: are we being good ancestors?

**Australian Chamber Orchestra: *River***  
28 Oct  
See page 12 for details

This performance is supported by the Australian Government as part of the UK/Australia Season 2021-22

# The consolations of sorrow

**An innovative new work weaves together music, visuals and the writings of experts on human emotion to meditate on sadness.**



Iestyn Davies © Netia Jones

Mental health issues – particularly depression – feature prominently in discourse today. But it's not a modern preoccupation. Some 400 years ago, English writer Robert Burton analysed the subject in his book *The Anatomy of Melancholy*. This timeless work, which combines science and philosophy, inspired director and designer Netia Jones to create a unique theatrical production combining countertenor Iestyn Davies singing music written by Tudor composer John Dowland, haunting visuals directed by Jones, and music performed by contemporary lutenist Thomas Dunford.

While *An Anatomy of Melancholy* takes the 17th-century text as its initial inspiration, this is no historical exploration. Instead, Jones, Davies and Dunford will take us on a journey into a universal part of the human experience – what it is to feel sorrow.

'Burton's exploration of the topic is encyclopaedic, and he often writes that he anatomised melancholy to avoid it because he was a depressive,' says Jones, who's regarded as one of the UK's most imaginative opera directors – you might remember her extraordinary production *The Dark Mirror* here in 2016. 'His theory was that the more active you can become with this experience, the more helpful it is. That's something that we've come back to 400 years later – many people who write about dealing with sadness

and depression talk about viewing these conditions from all angles in order to understand them better. [Contemporary British psychoanalyst] Darian Leader writes about the necessity of melancholy in the human experience and argues that it's central to human experience. It's also central to our interaction with art and music.'

And it's this opportunity to delve into the link between the arts and sadness that underpins *An Anatomy of Melancholy*, which has its world premiere here this month.

Davies and Dunford are renowned interpreters of the music of English Renaissance composer John Dowland. Jones describes their performances as 'one of the most beautiful things I've ever heard. It's so simple, so naked; it's unadorned – it's the opposite of a grand opera. It's one human voice with a very simple but beautiful accompaniment'.

Exploring humans' interior world through music and live projected visuals in the intimate surroundings of The Pit theatre takes us on a journey of how humans have sought to come to terms with one of the most common human emotions. 'The songs are excessively beautiful and incredibly simple,' says Davies. 'For me, they are the most humane musical utterances because they're crystalline – they get to the heart of the matter. There's no artifice about them because there's nothing to hide behind – it's just one voice and a lute. They're really raw.'

He adds: 'People turn to poetry and art because words run out to express their depression. That's how I approached the music for *An Anatomy of Melancholy*. You're seeing it not through the lens of the fashion of the time, but through the experience of somebody who produces music from a source of real melancholy.'

This wonderful mediation on sorrow shares the universality of the emotion, offering comfort in a shared experience with all other humans – and reminds us that we're not alone.

**An Anatomy of Melancholy**  
27–30 Oct  
See page 12 for details

The production will be livestreamed on Fri 29 Oct at 9pm, and available for 48 hours after the performance

## Discover Arsenal's influence on Black British identity

How did Arsenal become a focus of London's everyday multiculturalism? Delve into the football club's relationship to Black London life and its wider influence on Britain at a fascinating and insightful talk by Film & Cultural Studies scholar, Clive Nwonka, and leading thinker on Race and Society, Paul Gilroy.

Reflecting on the racism that plagued Black footballers and fans in the 70s and 80s, Nwonka says the early 90s saw the idea of Black Britishness as a cohesive term was being challenged, and Arsenal's success on the pitch – with its significant number of Black players such as Ian Wright – as an important part of this.

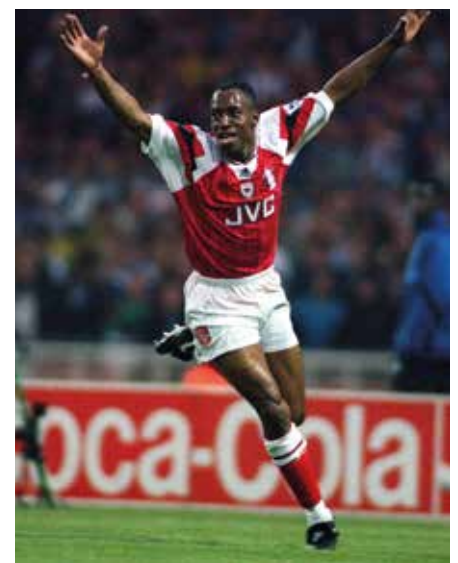
'Arsenal was a kind of Black enclave in terms of the players that came through in the late 80s: David Rocastle, Michael Thomas, Kevin Campbell, Gus Caesar and others. It seemed to me in my research that to be Black in the UK was to gravitate towards Arsenal; whether you're from Manchester or Newcastle or somewhere else, it seemed like a safe haven for people where race and Blackness and difference are seen to be essential part of the club's ethos.'

He adds: 'There's all different kinds of linkages between that, and what we can now see and feel organically in multiculturalism and diversity, in fashion, subcultures, in forms of musical expression, that we still have now.'

Nwonka and Gilroy will unpack how the social iconography of sports became crucial in the development of new forms of multicultural and racial identification at this stimulating discussion, which will also be livestreamed.

**Black Arsenal: Race, Cultural Memory and Black British Identity**  
25 Oct

Find all the details at [barbican.org.uk](http://barbican.org.uk)



Find out about Arsenal's relationship to Black London life and its wider influence on Britain. © Getty Images.

# Delve into a haunting world of unfulfilled promise

Prepare for Hallowe'en at this unique immersive experience featuring pianist Clare Hammond's live performance of unfinished music by well-known composers, alongside an unsettling film by the Quay Brothers.



Still from *Ghosts and Whispers* © Quay Brothers

*Ghosts and Whispers* transports you to a world of unease. Sat in total darkness, Hammond plays shards of music by the likes of Mozart, Wagner, Janáček, Stravinsky, Jacquet de la Guerre and Schumann that were started but never finished, while a film by animation duo the Quay Brothers (also made of pieces of unfinished work) is shown on the screen of Cinema 1.

Hammond developed the concept with composer John Woolrich, who thought it would be interesting to put together a programme of music and film made of fragments. 'There's some music that sounds very familiar in style, but they just vanish into thin air,' says Hammond. 'It's very unsettling to listen to these fragments

– they all have different lengths: some are four or five minutes, others are just 10 seconds. So it's a very different kind of rhythm to the normal concert programme.'

For example, she says the performance includes a snippet of work by Janáček that was written on the back of his will while he was on his deathbed and addressed to his muse. 'There's another partial work by Janáček called *Blind Faith*. It deals with this idea that as humans, we strive for purpose, fulfilment, love and connection, but that reality can sometimes be much harsher than we can handle.'

'Even though many of the pieces are very buoyant, or quite bright, because they're just fragments, there's always this sense of potential that was never fulfilled in them.'

Enveloped in the pitch dark of the cinema, as Hammond plays these snippets, your vision is filled with the Quay Brothers' slightly creepy stop-motion animation. 'There's something that anyone can latch onto that's familiar to their experience, but then there'll always be something very new to them. I think it is a unique programme,' says Hammond, who is well-known for the virtuosity and authority of her performances. A strong proponent of contemporary music, she has given over 50 world premieres, including works by composers Kenneth Hesketh, Arlene Sierra, Robert Saxton and Michael Berkeley.

Hammond says it's fitting that *Ghosts and Whispers* takes place the day before Hallowe'en. 'Hallowe'en is often quite a gimmicky time these days. But I think this programme really captures something of the real spirit of it – I can't imagine what it was like for people when they genuinely believed in ghosts.'

**Clare Hammond – *Ghosts and Whispers***  
30 Oct

See page 10 for details



# Travelling while isolated

**Electronic music composer Caterina Barbieri's latest album was inspired by ideas of seeking out interior space while stuck at home during the pandemic. Ahead of her concert this month, she reveals how lockdown transformed her approach.**

Confined to her Milan apartment at the start of the pandemic, electronic music composer Caterina Barbieri took the opportunity to focus on writing music, dedicating herself to creating 'in an almost ascetic way'.

The resulting album – *Spirit Exit* – is her most profound work to date. Composed using an analogue synthesizer rig, it draws inspiration from her isolated situation as well as writings by female philosophers, mystics and poets over the centuries. More densely layered than her previous works, it sees bright synth arrangements interweave with strings and guitar – and her singing shines through, autotuned, layered and processed.

In 2020, Milan was one of the early centres of the pandemic, and a hotspot of infection. The death toll at the time was extremely high, and people were panicking. Barbieri says neighbours were afraid to go outside on their balconies for fear of catching the virus.

'Music has always been a shelter for me, like a salvation somehow – a way for me to channel all of these difficult sad feelings and transform them into something else. It was all I did, every day.'

Barbieri found this state of sensorial deprivation drew her to seek larger, internal spaces: 'In those months, music for me was like a portal to a bigger space. The starting point was this condition of confinement, which was a physical thing, of course, but you can also think of it in a more metaphorical way, like music as a way to reach a higher state of consciousness or larger worlds.'

The producer has long been interested in this idea of music as a connection between the interior and the exterior, describing it as transcendental – although steadfastly not in a religious way.

A student of classical guitar at the Conservatory of Bologna from the age of 14, Barbieri found that when listening to electronic music she had a very different experience. Delving into extreme genres such as noise and computer music, she discovered a feeling like of dissolving into the sound, due to the physical sensation of the music. Inspired, she put down her guitar

and went to study at Stockholm's centre for sound art Elektronmusikstudion, where she worked with the analogue synthesizers that have become the hallmark of her sound.

She says transcendental qualities of music can make the listener much more receptive to what's happening around them. 'Music can train your ability to be present in the moment, especially through deep listening. I think through this album this took almost an existential meaning because I was so confined and so isolated – for me, music became a way to travel and move in space and time when movement was not possible at all.'

Her lockdown-enforced state of asceticism chimed with books Barbieri was reading at the time by people such as 19th-century American poet Emily Dickinson and Italian philosopher Rosi Braidotti. She became interested in how many of these female thinkers were able to cultivate a visionary thinking while very often living a very segregated life. 'These female thinkers, artists, poets, often they couldn't really move in the outside world freely. And I think this state of confinement really triggered visionary thinking because they had to redirect their energy towards their works, because they couldn't freely release them into the outside world.'

Barbieri will bring this transcendental journey inspired by the confines of her Milan apartment to the expanses of our Hall this month. With visuals by artists Marcel Weber (MFO) and Ruben Spini, it is sure to be a transporting experience.

**Caterina Barbieri**

26 Oct

See page 14 for details



Caterina Barbieri's new album *Spirit Exit* explores ideas of the exterior and interior worlds. © Furman Ahmed

# Bringing a fantasy to life

Go behind the scenes of the stage adaptation of one of Studio Ghibli's most beloved films, with playwright Tom Morton-Smith.



Playwright Tom Morton-Smith © Isaac Peral

The world premiere of a landmark adaptation of Studio Ghibli's enchanting classic coming-of-age film *My Neighbour Totoro* comes to our stage this month. Created by the Royal Shakespeare Company and original composer Joe Hisaishi in collaboration with Improbable and Nippon TV, it tells the story of a wonderful summer in the lives of sisters Satsuki and Mei as they are transported to a long-forgotten realm of spirits, sprites, and natural wonder.

Playwright Tom Morton-Smith, who adapted the 1988 film for the stage, tells us about his love for this delightful story and how he handled the pressure of bringing such an iconic film to life in the theatre.

**What's your own history with the film? When did you first connect with it, and how has it stayed with you over the years?**

In 2001 I saw *Spirited Away* at the cinema – that was my first introduction to the work of Hayao Miyazaki. I'd never seen anything like it before, and I started hunting out Studio Ghibli's other films either on VHS or DVD. I think I saw *Princess Mononoke* next, followed by *My Neighbour Totoro*. I grew up somewhere semi-rural – woodlands and forests were never far

away. The two girls playing their games in the fields and trees of the countryside put me in mind of my own childhood.

**What was it about this film, and this story, that speaks to you?**

What I love about the film is the space it gives itself. Miyazaki isn't afraid to let a shot linger on a snail on a leaf, or on some fish in a stream, or the rain falling in a muddy puddle – it invites you to watch such small things again, like you did as a child. It's not concerned with propelling the plot forward – it invites you to bathe in the animation, in the beautiful character design, in the world Ghibli creates and recreates.

**How did you first get involved in this adaptation? What were your initial thoughts when you heard the idea?**

My 2015 play, *Oppenheimer*, was quite well-received – transferring from Stratford-upon-Avon into the West End. Off the back of that success, Pippa Hill (the RSC's Head of Literary), asked if I had any ideas for a family show. I said almost immediately: *My Neighbour Totoro*. I always want to write shows that I want to see – ideas that make me think: 'why hasn't anyone done this before?' Luckily for me, Pippa was also a big Ghibli fan and was super excited by the idea. But we had no idea how to get in touch with Studio Ghibli, or who to even approach. Then, some months later, Joe Hisaishi independently contacted the RSC about adapting *My Neighbor Totoro* for the stage and because of *Matilda The Musical*, he thought the RSC would be the perfect fit. I think that coincidence or serendipity felt like a good omen all round, and that good feeling has carried us this far.

**Did you feel the weight of responsibility when you started work on the adaptation? Not just to Hayao Miyazaki, but also to the film's fans? It's quite a legacy to inherit!**

Absolutely! Our relationship with art – or even the body-of-work of a particular artist – is inherently subjective, but it can also be deeply personal. There are a handful of artists I carry with me as a writer – inspirations, guiding lights – Miyazaki is one of them. To get to work in his world, play in his sandbox, even bring a bit of myself to it – it's an incredible privilege and honour. But the weight of all of that can be intimidating, so I just have to put that aside whilst I'm writing. I know how important this film is to

so many people, and it speaks to people as individuals and to communities in ways that I couldn't hope to fully understand. So I've kept myself open to any and all notes and criticism that has come my way – from producers, dramaturgs, actors, directors, anyone who has had eyes on the script. Adaptation is a delicate thing – even more so when it's a character and story that is so deeply loved. So I've tried to keep my touch light, and tried to remain true to *My Neighbour Totoro*'s spirit, while simultaneously doing what is necessary to transfer an animated movie to the living stage.

**Can you talk us through the process of writing – where did you start? Did you go back and rewatch the film? Were there any specific characters or areas that proved especially tricky to adapt?**

I have lost count of the number of times I have seen the film. It's a constant point of reference. And I'm still finding new things in it. There are scenes in the film that are maybe one or two lines long – or even completely dialogue free – that I've had to expand in order for the story to work theatrically. Characters only seen at a distance – Kanta's father for example – who I've named and brought to the foreground. Kanta himself was tricky to write because he's not much of a talker! He communicates in the film mostly through grunts and scowls. I love him though – and I hope I've done his inarticulacy justice.







Photo by Jay P Morgan © RSC

**How did you approach the story's fantasy elements? How closely did you have to work with the puppetry team on the writing to make sure what you were planning was even possible?**

The first draft of the script essentially had impossible thing after impossible thing in the stage directions. Seeing designer Tom Pye and puppet-master Basil Twist navigate those challenges has been a real privilege. There's been some give and take – and there will be more as we progress. I'm trying to keep the script as fluid as possible in order to accommodate the practical implications of catbuses, soot-gremlins and Totoros.

**How important was it to have the involvement of Joe Hisaishi? His score feels so intrinsic to the original film – were you excited to collaborate with him on this?**

The soundtrack is such a key part of the original movie, striking just the right balance of magical, mournful and fun. Joe Hisaishi himself is an icon. To have not only his blessing, but also his active involvement in what we are doing has been fantastic. During one of our workshops, we put on the CD and pumped it through Barbican's PA system – it was such a glorious moment. There's so much warmth in his music.

**Without giving away any secrets, what can audiences expect from the production? What do you hope they take away from the stage show?**

The best family entertainment – the sort that you carry with you through your whole life – reveals itself more and more as you age. So for a young child, *My Neighbour Totoro* is a magical adventure with some fantastical friends; for older children and teenagers, it's a coming-of-age story; for adults it's a tale of how fragile childhood (and life) can be. Essentially, I want to send the kids home with their imaginations overflowing, and their parents home with their hearts broken.

**After spending so long with the story, and after getting so close to these characters, has the process changed your relationship to the film? Did anything surprise you about Totoro as you worked to bring it to the stage?**

Inevitably I can no longer watch the film as a pure viewer – I'll always be wearing my adapter's hat. But there are still moments that transport me, still moments where I'm just delighting in the visuals or the characters or the music. I think what surprised me most was how quickly 'Totoro' – as a character and as an idea – made his presence felt. During those lockdown zoom script workshops, and during the times we've been able to gather in order to get prototype puppets moving, there were moments where I think all of us present believed that Totoro was real.

**My Neighbour Totoro**

8 Oct–21 Jan

See page 8 for details

*My Neighbour Totoro* is supported by headline sponsor Loewe, lead production sponsor Miranda Curtis CMG, the Great Britain Sasakawa Foundation and the Daiwa Anglo-Japanese Foundation.



Behind the scenes at Jim Henson's Creature Shop. Photo by Jay P Morgan © RSC

# Art Design



Soheila Sokhanvari, *Wild at Heart* (Portrait of Pouran Shapoori), 2019. © Soheila Sokhanvari, courtesy Kristin Hjellegjerde Gallery.

**8 Sep–8 Jan 2023, Art Gallery**  
**Carolee Schneemann**  
**Body Politics**

The first major UK exhibition of the radical artist's playful, unabashed and ground-breaking work. This exhibition positions Schneemann as one of the most relevant, provocative and inspiring artists of the last 60 years. (£18)

**7 Oct–26 Feb 2023, The Curve**  
**Soheila Sokhanvari**  
**Rebel Rebel**

The Iranian artist celebrates and commemorates feminist icons of pre-revolutionary Iran. This exhibition explores the contradictions of these women's lives during an explosive period of both liberation and commodification – which proved to be short lived. (Free)

## Building a temple to iconic women from Iran

**For her first major UK commission, artist Soheila Sokhanvari is transforming our Curve gallery into an immersive space, celebrating the rarely-told stories of cultural figures from pre-revolutionary Iran.**

Named after David Bowie's 1974 hit song 'Rebel Rebel', British-Iranian artist Soheila Sokhanvari's new exhibition in The Curve centres on feminist icons from Iran's Pahlavi era, between 1925 and the 1979 Islamic revolution.

'The title fits perfectly with the story of these women,' says Sokhanvari. 'They were rebels in their own way, fighting for their artistic platform. The story is not just about the [Iranian] revolution and how most of these women were silenced, but about their struggle against a conservative male-dominated society that tried to hold them back.'

'In a country where patriarchal authority did not allow much rebellion, women like the poet/filmmaker Forough Farrokhzad (1934–1967) had to marry very young in order to achieve some independence. They were often abandoned by their families of origin and received no financial support from the state. Forough became a poet after her divorce, and she had to fight literary critics and male poets for her place in Iranian literary society. A lot of them considered her poetry too controversial, too sexually frank, and she punched back with her words. Her writings were banned by the government after the revolution, and it is only recently that a small selection of her poetry has been republished.'

'Whether they were working to achieve success in film, theatre, music or literature, these women had to suffer the 'slings and arrows of outrageous fortune' – and once they reached that dais of fame,

a section of society considered them 'loose women' for having done so. When Bowie sings "hot tramp, I love you so", those lyrics are very poignant to me.'

Sokhanvari has transformed the 90-metre arc of The Curve gallery into a devotional space, including hand-painted floor-to-ceiling geometric patterns designed to encourage a state of delirium in the viewer. These mesmerising surroundings are a home for luminous miniature portraits of 28 women, each one created with natural pigments bound with egg yolk, painted onto calf vellum with a squirrel-hair brush. A soundscape composed by Marios Aristopoulos features songs by iconic Iranian singers from the period.

'I want to make The Curve into a space that it has never been before, to create a "temple" for these iconic women and to introduce an alternative story of Iranian women to the world,' says Sokhanvari. 'I want the viewer to have an immersive as well as an informative experience.'

It's a wonderful tribute to the extraordinary courage of these women who pursued creative careers against the current of the time.

**Soheila Sokhanvari: Rebel Rebel**  
 7 Oct–26 Feb  
 See left for details

Commissioned by the Barbican, and generously supported by the Bagri Foundation, Arts Council England, Kristin Hjellegjerde Gallery and the Soheila Sokhanvari Exhibition Circle.



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



# Theatre Dance



Discover a showcase of work created at South Africa's The Centre For The Less Good Idea this month © Zivanai Matangi

## Creating through collaboration

**The Centre for the Less Good Idea is a South African incubator that supports experimental, collaborative, and cross-disciplinary arts projects. Founder, multidisciplinary artist William Kentridge, tells us about this innovative project ahead of a showcase of performances.**

The idea for the centre was born partly out of the collapse of public institutions in Johannesburg, says Kentridge, who's renowned for his charcoal drawings, animated films, large-scale theatre and opera performances, tapestries, and sculptures. 'It came out of understanding how productive it had been for me as an artist to work across mediums in theatre, opera, and film, as well as making drawings. There are a lot of techniques and impetus from the act of drawing that have influenced my films or shaped them, and also the way of making theatre. From my own perspective, I've understood the richness that comes from a bastardised way of working, an impure way of working. I wanted to share with others this way of working, which has to do with not knowing what you're doing at the beginning, or not being certain, leaving as much space for doubt and uncertainty as you can within the making process.'

Over the six years since the centre opened, there have been more than 500 artists, musicians, performers, filmmakers, editors, actors, and singers that have come through with different projects.

Fundamental to the centre's ethos is cross-disciplinary work. Kentridge says almost all artists work across disciplines – for example, if you're a dancer, you'll likely be working with musicians. But while it's much more common for a visual artist to work with poetry, spoken word, performance, and found objects, for other art forms, that's less common. 'So partly, it's showing the possibility of working in different mediums

and thinking of those other mediums as one's own. For example, I don't think I'm writing a poem when I'm collecting collaging text; I think I'm making a drawing with words. And when I'm making a film, I think I'm making a drawing to be projected; even the opera and theatre projects, my strategies for creating them are much like making a drawing. Obviously, it means that in some of the performances at the centre, things go awry, and they're just bad ideas, not less good ideas. Sometimes they're very clear ideas from the beginning, which hold out all the way through, but in a remarkable number of cases, we have found magical performances that have arrived through the process of making.'

You'll have the opportunity to see some of these remarkable works at a unique evening of six short-form pieces, showing a broad range of creativity, many of which have never been seen outside the centre. They involve a diverse range of dancers, singers, musicians and actors sharing innovative performances using text, sound, music, movement and visuals in experimental ways.

**To What End: The Centre for the Less Good Idea**  
6–9 Oct

See left for details

Funded with the generous support of Wendy Fisher and A4 Arts Foundation with special thanks to Goodman Gallery

**Until 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\*).

**6–9 Oct, The Pit**

**The Centre for the Less Good Idea: To What End**

Six inspiring short performances blend dance and live music, developed by South African artists at William Kentridge's leading centre for experimental, collaborative and cross-disciplinary arts. (£20\*).

**8 Oct 2022–21 Jan 2023, Theatre**

**Royal Shakespeare Company/**  
**Joe Hisaishi**  
**My Neighbour Totoro**

A global premiere as Joe Hisaishi and the RSC 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. (£20–125\*).



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

# Cinema

## New releases

Please note the new release schedule is subject to change

### From Fri 30 Sep **Mrs Harris Goes to Paris**<sup>#</sup>

Based on Paul Gallico's novel, Lesley Manville (*Phantom Thread*, *Another Year*) stars as Ada Harris, a widowed cleaner who makes it her mission to possess a couture Dior dress. (£12\*)

### From Fri 30 Sep **Flux Gourmet**<sup>#</sup>

This latest from Peter Strickland (*In Fabric*, *The Duke of Burgundy*) is set in the austere culinary world and explores the power struggles within. Starring Gwendoline Christie and Asa Butterfield. (£12\*)

### From Fri 7 Oct **The Woman King**<sup>#</sup>

A historical epic inspired by the real African kingdom of Dahomey and the all-female Agojie army, led by Viola Davis as Nanisca and directed by Gina Prince-Bythewood (*The Old Guard*, *Love & Basketball*). (£12\*)

### From Fri 7 Oct **Vengeance**<sup>#</sup>

B.J. Novak (*The Office*) writes, directs and stars in this dark comedy about a NYC based writer who ventures down south to investigate the death of a girl he was dating. (£12\*)

### From Fri 14 Oct **Emily**<sup>#</sup>

Frances O'Connor's directorial debut is the transformative and exhilarating biopic charting the brief life of Emily Brontë. Starring Emma Mackey (*Sex Education*). (£12\*)

### From Fri 21 Oct **The Banshees Of Inisherin**<sup>#</sup>

Martin McDonagh (*In Bruges*, *Seven Pyschopaths*) reteams with Colin Farrell and Brendan Gleeson for this comedy-drama about friendship set in Ireland. (£12\*)

### From Fri 21 Oct **Decision to Leave**<sup>#</sup>

Renowned director Park Chan-Wook (*The Handmaiden*, *Oldboy*) brings us a South Korean romantic murder mystery, following a detective who falls for a suspect in his latest murder investigation. (£12\*)

### From Fri 28 Oct **Triangle of Sadness**<sup>#</sup>

This latest Palme d'Or winning satire from Swedish provocateur Ruben Östlund (*The Square*) sees a cruise ship for the super-rich sink, leaving a young fashion model couple stranded on an island. (£12\*)

### From Fri 28 Oct **Tori & Lokita**<sup>#</sup>

The Dardenne brothers return with this Palme d'Or nominated story about two refugees, whose unbreakable bond is tested by the hostility of the western world. (£12\*)

### Fri 28 Oct **Bros**<sup>#</sup>

Billy Eichner writes and stars in this romantic comedy about two men with commitment problems who embark on a relationship. Directed by Nicholas Stoller (*Forgetting Sarah Marshall*, *Night School*). (£12\*)

## Special events and seasons

### Sat 1 Oct 8.15pm, Cinema 1 **Storm Damage + ScreenTalk**<sup>15</sup>

An emotionally powerful film from 2000, that portrays the experiences of young people living in a care home in Brixton's Angel Town. Plus a ScreenTalk led by Dr Clive Nwonka. (£12\*)

### Sun 2 Oct, 2pm, Cinema 3 **Madama Butterfly**<sup>#</sup>

Royal Opera House

Set in 19th-century Japan, Puccini's heart-rending opera tells the tale of Cio-Cio-San,

a young geisha who falls in love with an American naval officer – and pays the ultimate price. (£21\*)

### Sun 9 Oct 2pm, Cinema 3 **Mayerling**<sup>#</sup>

Royal Opera House

Dangerous desires, family secrets and political intrigues – a true story told through ballet. The oppressive glamour of the 1880s Austro-Hungarian court sets the scene for this suspenseful drama. (£21\*)

### Tue 11 Oct, 7pm, Cinema 2 **Jack Absolute Flies Again**<sup>#</sup>

NT Live

This rollicking new comedy by Richard Bean (*One Man, Two Guvnors*) and Oliver Chris (*Twelfth Night*) sees Pilot Officer Jack Absolute flies home to win the heart of his old flame. (£20\*)

### Sat 15 Oct 2.30pm Cinema 1 **My Neighbor Totoro**<sup>U</sup>

To celebrate the RSC's production in the Theatre, we're screening the original 1988 film from Studio Ghibli. When young sisters Satsuki and Mei move to the countryside with their dad, they soon make friends with the furry seven foot 'Totoro' and a magical journey begins. (£12\*)

### Sat 15 Oct, 4.45pm, Cinema 1 **My Neighbour Totoro: Creative Team Talk**

Join some of the RSC's *My Neighbour Totoro* creative team in-conversation, as they reveal some of the fascinating insights into their creative process. (£12)

### Sun 16 Oct, 2pm, Cinema 3 **Aida**<sup>#</sup>

Royal Opera House

Love and duty collide and nations clash in Verdi's political drama, starring Elena Stikhina and conducted by Antonio Pappano. Royal Opera Music Director Antonio Pappano conducts Verdi's glorious, monumental score. (£21\*)



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.



**Wed 19 Oct, 6.20pm, Cinema 3**  
**UK Premiere:**  
**The Blue Inmates<sup>12A</sup>**  
**+ Live Virtual ScreenTalk**

**Birds Eye View**

Actor, drama therapist and director Zeina Daccache is on a mission to reform penal law in Lebanon. This fascinating documentary follows the making of a theatre production involving convicts with mental health conditions. (£12\*)

**Thu 20 Oct, 6.45pm, Cinema 1**  
**Intimacy and the Body<sup>18\*</sup>**  
**+ Introduction by**  
**Dr Elena Gorfinkel**

**Carolee Schneemann Film Series**

This programme brings together work from the 1960s and 70s by women experimental filmmakers, contemporaries of Carolee Schneemann, taking as their subject the female body, sexuality and desire. (£12\*)

**Sat 22 Oct, 5.55pm, Cinema 1**  
**Medea<sup>#</sup>**

**Met Opera Live**

Having triumphed at the Met in some of the repertory's fiercest soprano roles, Sondra Radvanovsky stars as the mythic sorceress who will stop at nothing in her quest for vengeance. (£37\*)

**22–29 Oct**  
**Family Film Week**

Our annual extravaganza of family films returns to the Barbican during half term, this time to 'Our half term week celebration of films for children is all about', continuing with the existing sentence 'the joy of discovery...

**Sun 23 Oct, 2pm, Cinema 3**  
**La bohème<sup>cert.</sup>**

**Royal Opera House**

Puccini's opera of passion, friendship and heartbreak. Paris, 1900. Penniless writer Rodolfo believes that art is all he needs – until he meets Mimi, the lonely seamstress who lives upstairs. (£21\*)

**Wed 26 Oct, 6.15pm, Cinema 2**  
**Nigerian Shorts<sup>cert.</sup>**

**Forbidden Colours**

A selection of shorts focusing on LGBTQ+ people in Nigeria, including Ifé, a romance set entirely in one woman's apartment, and Egúngún, in which a woman reconnects with her past in Lagos. (£12\*)

**27 Oct – 13 Nov**  
**Doc'n Roll Film Festival**

Join us for some terrific music documentaries, including a selection of documentaries about music and musicians, including Alain Gomis' Rewind & Play, focusing on an infamous Q&A with Thelonious Monk, where the jazz legend faced down a disrespectful interviewer.

**Fri 28 Oct, 6.45pm, Cinema 3**  
**Interrogating the Image<sup>18</sup>**  
**Introduction by Kenneth**  
**White**

**Carolee Schneemann Film Series**

Beginning with Schneemann's own *Viet-Flakes* (1962–67), this programme brings together a selection of found footage films that critique and subvert the power of images produced by the media. (£12\*)

**Sun 30 Oct, 7pm, Cinema 1**  
**Clare Hammond:**  
**Ghosts and Whispers<sup>PG#</sup>**

**Silent Film & Live Music**

The ghosts and ghouls come out to play as pianist Clare Hammond adds live accompaniment to a eerie set of specially conceived images by the Quay Brothers. (£15\*)

**Mon 31 Oct, 6.30pm, Cinema 3**  
**Oska Bright Presents...**  
**Something Twisted<sup>15#</sup>**

Haunted scarecrows, menacing wolves and indescribable space creatures abound in this programme of weird and wonderful shorts, curated by Oska Bright, the leading learning disability film festival.

## Families

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

Come along for the best new releases you might have missed, international gems, archive classics and specially curated shorts programmes. And don't forget to look out for our regular Show and Tell introductions and our free monthly workshops. £2.50–3.50

**Parent and Baby Screenings**

Enjoy the best new films every Saturday and Monday morning with your little ones of twelve months and under, at our specially tailored screenings.

Sign up to the mailing list at [barbican.org.uk/parentandbaby](http://barbican.org.uk/parentandbaby)

## 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\*)



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

# Classical Music

All concerts take place in the Hall unless otherwise stated

**Tue 4 Oct 7.30pm**

## Academy of Ancient Music: Haydn's The Seasons

Listen to Haydn's life-affirming oratorio of nature, humanity and the eternal cycle of the year – conducted by Laurence Cummings and brought vividly to life with striking immersive projections. (£15–50\*)

**Wed 5 Oct 7.30pm**

## BBC Symphony Orchestra/Oramo

**Sergei Rachmaninov** Piano Concerto No 2  
**Sophie Lacaze** *Sighs of Stars*  
(BBC co-commission, world premiere)  
**Sergei Prokofiev** Suite No 1 from *Cinderella*

Pianist Boris Giltburg plays Rachmaninov and Sakari Oramo conjures sounds of pure enchantment as the BBC Symphony Orchestra opens its new season with a glittering programme. (£12.50–42\*)

**Fri 7 Oct 7.30pm, Milton Court**

## ECHO Rising Stars: James Newby & Joseph Middleton

Includes:  
**Benjamin Britten** *I Wonder as I Wander*  
**Ludwig Van Beethoven** *Adelaide*  
**Judith Bingham** *Casanova in Lockdown* (UK premiere)

Navigate feelings of restlessness, longing and isolation as baritone James Newby and Joseph Middleton examine humans' eternal search, geographical and psychological, for a distant object of desire. (£12\*)

**Sun 9 Oct, Across the Centre**

## BBC SO Total Immersion Day: Sibelius the Storyteller

A day-long adventure into the landscapes and traditions central to Sibelius's distinctive musical vision, through music and story-telling with the BBC Symphony Orchestra, Sakari Oramo and guests.

**11am, Fountain Room**

## Talk

Professor Daniel Grimley introduces Sibelius's music and the stories in the BBC SO's Total Immersion Day. (Free)

**1pm, Milton Court**

## Phantoms, Visions, Siren Voices

Songs and poems from performers from Guildhall School. Tales of nature, supernatural encounters and love, plus two of Sibelius's melodramas – spoken word poetry set to an evocative score. (£15\*)

**3pm**

## Stories, Quests and Secret Sagas

Sakari Oramo conducts the BBC Symphony Orchestra in four vivid musical mini-epics, accompanied by readings from the ancient stories that inspired them. (£12–25\*)

**5.30pm, Milton Court**

## Songs and Seasons

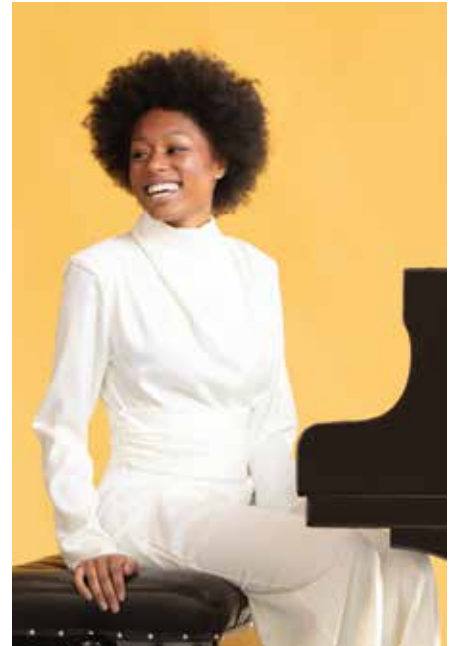
Explore Finland's choral tradition, as Owain Park and the BBC Singers present songs and poetry by Sibelius, his pupils, and their Finnish contemporaries. (£15\*)

**7.30pm**

## Crossings, Creations, and Immersions

**Jean Sibelius** *Nightride and Sunrise*  
*The Echo Nymph*  
*Luonnotar*  
*Tapiola*

Experience an evening of music and words inspired by Finnish legend and landscape, before Sakari Oramo, soprano Anu Komsi and the BBC Symphony Orchestra perform Sibelius's final great masterpiece. (£12.50–42\*)



Isata Kanneh-Mason © Robin Clewley

**Mon 10 Oct 7.30pm, Hall/Online**

## Isata Kanneh-Mason

Includes:  
**Wolfgang Amadeus Mozart** *Twelve Variations on Ah vous dirai-je, Maman*  
**Claude Debussy** *Children's Corner*  
**Eleanor Alberga** *Cwicseolfor*

Take a trip down memory lane as pianist Isata Kanneh-Mason looks back in a playful and nostalgic evening inspired by the imaginations and experiences of childhood. (£15–50 Hall\*/£12.50 Online)

**Fri 14 Oct 12.30pm, LSO St Luke's**

## LSO Discovery: Free Friday Lunchtime Concert

Make lunchtime musical with LSO Co-Leader Carmine Lauri and pianist Francesca Lauri. Enjoy a 45-minute informal concert with introductions to the music, plus ask the performers your questions. (Free)

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.



**Sat 15 Oct 1pm, St Giles Cripplegate**

### **Britten Sinfonia: Magnum Opus Showcase**

A showcase for Britten Sinfonia's Magnum Opus composer development scheme, featuring brand new chamber concertos for piano, percussion and saxophone by Jonathan Brigg, Aileen Sweeney and Nathan James Dearden. (£12\*)

**Sat 15 Oct 7.30pm**

### **Anoushka Shankar and Manu Delago with Britten Sinfonia**

Includes:

**Roxanna Panufnik** 'Indian Summer' from *Four World Seasons*

**Manu Delago** *Bigger Than Home*

**Anoushka Shankar** *Flight* (arr Jules Buckley)

Join superstar sitar player Anoushka Shankar as she performs dazzling arrangements of her own music with orchestra Britten Sinfonia, percussionist Manu Delago and conductor Jules Buckley. (£15–65\*)

**Fri 21 Oct 7.30pm, Milton Court**

### **BBC Singers/Jeannin & Soumik Datta**

**Johann Sebastian Bach** Magnificat  
**Soumik Datta** New work (BBC commission, world premiere)

**Reena Esmail** *This love between us*

Celebrate the rich heritage of Indian classical music with virtuoso sarod player Soumik Datta, in a programme that touches on religion, unity, migration and identity, alongside Bach's triumphant Magnificat. (12–25\*)

**Fri 21 Oct 7.30pm**

### **BBC SO/Stasevska & Sol Gabetta**

**Dai Fujikura** *Glorious Clouds* (UK premiere)

**Edward Elgar** Cello Concerto

**Jean Sibelius** Symphony No 1

Explore natural wonders and elemental emotions with the autumnal melancholy of Elgar, Sibelius's tempestuous First Symphony and the extraordinary, shimmering musical world of Dai Fujikura. (12.50–42\*)

**Sun 23 Oct 2.30pm**

### **LSO Family Concert: Through the Looking Glass**

Venture through the looking glass with the LSO and meet a cavalcade of Lewis Carroll's most colourful characters as you accompany Alice on her quest to become Queen. (£5–16\*)

**Thu 27 Oct 7pm**

### **LSO/Kevin John Edusei**

**Samy Moussa** *Crimson*

**Béla Bartók** Violin Concerto No 2

**Igor Stravinsky** *Petrushka* (1947 version)

Strong emotions and primary colours. Kevin John Edusei conducts high-octane musical dramas from Igor Stravinsky's riotous ballets to pure passion from Béla Bartók, with LSO Leader Roman Simovic as soloist. (£18–65\*)

**27–30 Oct, The Pit/Online**

### **An Anatomy of Melancholy**

Hear Iestyn Davies perform the ravishingly bittersweet music of John Dowland alongside lutenist Thomas Dunford and hypnotic visuals by Netia Jones, in an intimate theatrical meditation on melancholy. (£35 The Pit\*/£12.50 Online)

**Thu 27 Oct 7.30pm, Milton Court/Online**

### **Australian Chamber Orchestra: Beethoven and Bridgetower**

Includes:

**Leoš Janáček** String Quartet No 1

(arr Richard Tognetti)

**George Walker** *Lyric for Strings*

**Ludwig van Beethoven** Violin

Sonata No 9, *Bridgetower* (prev

*Kreutzer*) (arr Richard Tognetti)

The exhilarating ACO celebrate the radical music of Beethoven and the masterful music he's influenced, alongside a spellbinding blend of vocals and virtuosic didgeridoo playing by William Barton. (£15–40 Hall\*/£12.50 Online)

**Fri 28 Oct 7.30pm**

### **Australian Chamber Orchestra: River**

Sound and cinematography fuse as the ACO provide captivating live accompaniment to Jennifer Peedom's breath-taking film about the world's mighty rivers, with words by Robert MacFarlane narrated by Willem Dafoe. (£15–40\*)

**Sat 29 Oct 7.30pm, Milton Court**

### **Australian Chamber Orchestra: Indies and Idols**

Includes:

**Witold Lutosławski** *Musique funèbre*: Prologue

**Krzysztof Penderecki** *Aria* from *Three Pieces in Baroque Style*

**Bryce Dessner** *Réponse Lutosławski*

20th-century Polish classical music and the avant-garde collide with contemporary cult classics by Jonny Greenwood and Bryce Dessner in a mesmerising concert with the ACO and Guildhall School musicians. (£15–40\*)

**Sun 30 Oct 7pm**

### **LSO/André J Thomas: Symphonic Gospel**

Rejoice in the uplifting power of gospel music combined with the powerful symphonic sound of the LSO, conducted by André J Thomas and featuring choirs from across London. (£18–35\*)



Anoushka Shankar © BBC Proms/Mark Allan



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 stated

**Sat 1—Sun 2 Oct, 7.30pm**

## **Max Richter: Ambient Orchestra**

Composer Max Richter performs two special shows exploring ambient music through the orchestra, including pieces never performed before in the UK. (£30–40\*)

**Wed 5 Oct, 7.30pm, Milton Court**

## **Dal:um & ReMidas**

**K-Music**

Opening the 2022 K-Music Festival, the emerging Seoul-based duos Dal:um and ReMidas join forces to create a string quartet of zithers, the gayageum and the geomungo. (£16\*)

**Thu 6 Oct, 7.30pm**

## **Alexis Ffrench**

**The Truth Tour**

At the forefront of the next generation of contemporary composers transcending boundaries and genres, pianist Alexis Ffrench presents his stunning upcoming album, *Truth*. (£25–32.50\*)

**Fri 7 Oct, 7.30pm & 10pm**

## **Autechre**

**Zoviet France**

Step into the void with Autechre, one of the most innovative and influential acts in electronic music. Supported by the industrial and ambient sounds of Zoviet France. (£25–35\*)

**Sat 8 Oct, 10am, Frobisher Rooms**

## **Indian Music Appreciation Course**

**Darbar Festival**

Kicking off this year's Darbar Festival, this essential all-singing, all-dancing guide to everything you wanted to know about raga and tala music but were afraid to ask. (£49\*)



Lykke Li © Marc Hibbert

**Sat 8 Oct, 8pm**

## **Dave Longstreth / Dirty Projectors / stargaze**

Explore the multifaceted music of Dave Longstreth as contemporary-classical ensemble stargaze perform his new piece with him, and Dirty Projectors vocalist, Felicia Douglass. (£20–25\*)

**Tue 11 Oct, 7:30pm**

## **Ravi Coltrane**

**Cosmic Music**

Accompanied on stage by his quartet, saxophonist, bandleader and composer Ravi Coltrane explores the music of his parents, the legendary and influential jazz musicians, John and Alice Coltrane. (£20–30\*)

**Wed 12 Oct, 7.30pm**

## **George Dalaras**

**feat. Aspasia Stratigou &  
Violeta Ikari**

Meet the singer who has made rembetiko (Greek blues) music his own, and whose repertoire also includes Greek folk music and Latin American elements. (£40–60\*)

**Thu 13 Oct, 6.30pm, Milton Court**

## **Sabir Khan + Ramana Balachandran**

**Darbar Festival**

Witness sarangi master Sabir Khan and one of India's most sought-after child prodigies, Ramana Balachandran, explore the sounds of raga music in this special double bill. (£20–50\*)



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.



Fri 14 Oct, 6:30pm, Milton Court

## Satyajit Talwalkar + Wahane Sisters Duet

### Darbar Festival

Witness an explosive tabla solo in this double bill along with the first concert outside of India by three child prodigies, sisters Sanskrati and Prakati Wahane and a solo performance from Satyajit Talwalkar. (£20–50\*)

Sat 15 – Sun 16 Oct, 10:30am, Frobisher Rooms

## Yogabliss to Live Music

### Darbar Festival

Gently stretch, bend, twist and still your mind in these fun easy-going hath yoga classes, open to all levels. These relaxed, 60-minute sessions are accompanied by live Indian classical music. (£25\*)

Sat 15 Oct, 2pm, Milton Court

## Eeshar Singh with Yashwant Vaishnav

### Darbar Festival

An afternoon concert revealing the sublime sounds of the santoor with its finest young emerging player Eeshar Singh, accompanied by Yashwant Vaishnav on the tabla. (£15–35\*)

Sat 15 Oct, 6.30pm, Milton Court

## Bharathi Prathap + Rajrupa Chowdury

### Darbar Festival

A special double bill of India's lute instruments, the sarod, and the Agra school of vocal in two UK debut performances. (£20–50\*)

Sun 16 Oct, 12pm, Fountain Room

## Carnatic Concert Unwrapped

### Darbar Festival

Join veena player Ramana Balachandran and mridangam player Patri Satish Kumar to explore the structures of a Carnatic concert. Pulses, rhythms, rises and falls – learn about its purpose and history. (£10\*)

Sat 15 & Sun 16 Oct, 12–1pm, Frobisher Rooms

## Breathwork by Davel Holveck-Patel

### Darbar Festival

A taster session drawing on the universal sound of 'aum'. You'll learn simple breathing techniques grounded in ancient practices, creating an optimal state of harmony with your brain and body. (£20\*)

Sun 16 Oct, 2:30pm, Fountain Room

## Sarod Unwrapped

### Darbar Festival

Discover the journey of the lute instrument from Afghanistan into India in this fascinating talk with Rajrupa Chowdhury. (£10\*)

Sun 16 Oct, 5:30pm

## Masters of Indian Midnight Ragas

### Darbar Festival

Darbar Festivals' signature closing concert is an epic double bill featuring some of India's finest, household-name classical musicians. (£20–100\*)

Sat 22 Oct, 8pm

## Lykke Li

### EYEYE

The Swedish singer-songwriter performs her first audio-visual project and her new album *EYEYE*, her most intimate work to date. (£25–35\*)

Wed 26 Oct, 7:30pm

## Caterina Barbieri

The Italian composer and modular synth virtuoso performs her profound, perception-altering electronic album, *The Spirit Exit*. (£15–20\*)

Sat 29 Oct, 8:00pm

## Souad Massi + Ruba Shamshoum

The Franco-Algerian singer-songwriter and guitarist performs songs from her forthcoming album *Sequana*, drawing on the sounds of the Middle East and the Algerian desert. (£20–25\*)



## Members save

Discounts on tickets for Theatre, Dance, Music and Cinema

Explore all our membership benefits [barbican.org.uk/membership](http://barbican.org.uk/membership)



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

Barbican Members receive 20% off, Business Members receive 25% off selected events. Join Young Barbican and get tickets for just £5, £10 or £15

\*Booking Fees: £3 per online transaction. No fee in person.

# soon

---



The Choir of King's College, Cambridge will perform traditional carols this Christmas.

---

**21 Dec–1 Jan, Hall**

## **Raymond Gubbay Christmas Festival**

Whisper it – the festive season isn't far off now. And the Raymond Gubbay Christmas Festival is a wonderful way to celebrate the spirit of the times with its programme of Christmas classics. Join the evocative voices of the Choir of King's College, Cambridge, as they herald the season with a performance of festive music, plus you can lift your voices and join in singing some beloved carols. Or get in the party mood as the London Concert Orchestra, Capital Voices, and guest singer Kerry Ellis perform popular Christmas hits. There will also be a broad range of film music performed, including by composers Hans Zimmer and John Williams. And finally, welcome in the New Year on 1 January at the New Year's Proms, with its selection of well-loved music, including *Land of Hope and Glory*, *Nessun Dorma*, and *Rule Britannia*.



Perfect Show for Rachel © Holly Revell Photography and Madison Coby (designer).

**18–26 Nov, The Pit**

### Perfect Show for Rachel

Enigmatic, theatre-loving Rachel takes the director's chair for this unique series of performances. A learning disabled care-home resident, and sister to Flo, Artistic Director of award-winning Zoo Co, she will use a series of buttons to trigger music, lighting, theatrical scenes or choreography, brought to life instantly by a company of performers. Exploring who defines artistic taste, and who that currently excludes, *Perfect Show For Rachel* was developed with Rachel, to create a show on her own terms. Zoo Co are winners of the Oxford Samuel Beckett Theatre Trust Award in 2022.



Sound experimentalist Matana Roberts will perform as part of the EFG London Jazz Festival. © Evan Hunter McKnight

**11–20 Nov, various venues**

### EFG London Jazz Festival

We're celebrating 30 years of the EFG London Jazz Festival at the Barbican with live performances from a host of exciting musicians in our concert Hall and free performances in our foyer spaces. Among the highlights will be shows by singer Lady Blackbird, South African jazz pianist Abdullah Ibrahim, a unique evening featuring a line-up of artists from the Chicago avant-garde, and a special concert which sees the London Symphony Orchestra joined by saxophonist Jess Gillam for a night of symphonic jazz.



Transcendence live performance by Kimatica studio, 2019

**10 Nov, Cinema 3**

### Art in Flux – Radical Embodiment

The final screening in our series looking at the work of artist Carolee Schneemann (the focus of a major retrospective in our Art Gallery running until 8 Jan), considers her legacy and influence on artists today. Programmed by external curating partners Art in Flux it asks: how can technologies reveal new experiences of the body, of self and other? A mixed bill of interactive demos and film screenings, the line-up includes work by artists Tiffany Trendera, Kimatica Studio, Paul Kindersley, Camille Baker, Olive Gingrich, Laura Jean Healey, Ro Greengrass & Maddy James and The Analema Group. Find the full series at [barbican.org.uk](http://barbican.org.uk)



HighRise Entertainment: The UK Drill Project © Tristan Bejawn

**3–12 Nov, The Pit**

### The UK Drill Project

Challenging myths about UK Drill music and its links to youth violence, this radically honest and direct show takes real-life experiences to explore the truths behind the headlines. The UK Drill Project is created by HighRise Entertainment – an acclaimed theatre collective whose work uses original music, video projection and first-hand testimony to represent unheard voices and forgotten communities. They are winners of the Oxford Samuel Beckett Theatre Trust Award in 2022.



# always



## Celebrate iconic design

**Take home a piece of design history with these items inspired by Ken Briggs's pictograms.**

Influential graphic designer Ken Briggs was commissioned to create the visual language for the Barbican when it first opened 40 years ago. His distinctive pictograms represented the many different elements, commercial and artistic, of the Centre.

Now, to celebrate the anniversary of our opening in 1982, we have a collection of items in our shop sharing Briggs' famous designs. Magnets, T-shirts, tote bags, mugs and posters are adorned with the graphics in bright colours, meaning you can share your love for iconic design.

Find the items in our Shop on Level G or online at [barbican.org.uk/shop](http://barbican.org.uk/shop).



## New perspectives

Lukasz Marguardt (@lukasz\_marguardt) took this eye-catching photo. 'It's a melancholic and romantic fusion with full shades of the concrete structure,' he says. 'I've had a soft spot for the entire Barbican for many reasons.'

We love seeing your photos. Share yours with us using #mybarbican and it could be featured in a future edition of the Guide.



## Warm up at Bonfire this autumn

With the cool weather of autumn closing in, warm up at our restaurant Bonfire – a great spot to catch up with friends over food and drinks. Get your hands on one of the brilliant burgers, such as the Jalapeno Chilli, which will certainly heat things up, or the vegan Spicy Beanie, which has a zingy coriander coconut yoghurt.

If you're with friends, share a plate of cauliflower wings with bbq dip, or pop some popcorn chicken onto your plate – the Caesar dip is dreamy.

With a range of cocktails, mocktails and bottled beers, juices and soft drinks, the first-floor restaurant is alive with the crackle of conversation. So grab your friends and come and get cosy.

# My Barbican: Michal Dec

The architectural photographer has been taking photos of the Barbican and surrounding areas for years. Here are some of his favourite places.



Mountjoy House



Barbican Towers



Art Gallery entrance

## Barbican Towers

My favourite spot in Barbican starts just at the exit of the tube station. Going up the stairs you find yourself on the bridge leading to John Trundle Highwalk where the stunning view of three towers stretches in front of your eyes. I've taken a lot of pictures of Barbican over the years, but there's something magical and startling about this place that makes me always come back. The best time to capture the beauty of concrete scrapers is in the late afternoon when the golden light softens the walls and makes the place look mellow and intriguing.

## Bryer Court Pond

Just a few steps down the Highwalk you arrive at the Bryer Court Pond, or as I call it: the blue lagoon. The most fascinating part

of this stunning perspective is the unnatural shade of water. It paints a beautiful utopian picture that's both captivating and unwinding. The best time to photograph it is on bright and sunny days – the water looks truly mesmerising.

## Art Gallery Entrance

A short walk from the 'blue lagoon' just next to the Shakespeare Tower is the staircase in Defoe Place. It used to be one of the entrances to the art gallery, and now it's a piece of architectural delight. The geometric elements of the structure, when captured from the right angle, create a stunning composition. The iconic coffered ceiling grid, symmetrical staircase and concrete walls satisfy all architectural enthusiasts' eyes.

## Mountjoy House

I've been coming back to Barbican for years and this astonishing estate still takes me by surprise every time. The view over Mountjoy House from the secluded part down the London Wall is a place I discovered recently. It reveals the high-raised foundation of the building. Concrete pillars rise from the calm waters of the lake, giving you a sense of stability and comfort. This little oasis makes a perfect get-away from the busy city life.

Find more of Dec's stunning photos at [decnichal.com](http://decnichal.com) or on Instagram: @dec\_michal



Bryer Court Pond

## With thanks

The City of London Corporation,  
founder and principal funder

### Major Supporters

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

### Leading Supporters

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

### Corporate Supporters

American Express  
Audible  
Bank of America  
Bloomberg  
DLA Piper  
Ecosia  
Google Arts and Culture  
Howden M&A  
Linklaters  
Meta  
Norton Rose Fulbright  
Pinsent Masons  
Slaughter and May  
South Place Hotel  
Taittinger Champagne  
UBS

### Trusts & Grantmakers

Arnold Clark Community Fund  
Art Fund  
Art Mentor Foundation Lucerne  
Australian High Commission  
Boshier-Hinton Foundation  
Carolee Schneemann Foundation  
CHK Foundation  
Cockayne – Grants for the Arts  
Embassy of the Kingdom of the Netherlands  
Europa Cinemas  
Finnish Institute of UK and Ireland  
Helen Frankenthaler Foundation  
Idlewild Trust  
Italian Cultural Institute London  
Leche Trust  
Mactaggart Third Fund  
Noël Coward Foundation  
Performing Arts Fund NL  
Royal Norwegian Embassy in London  
The Allan and NESTA Ferguson Charitable Trust  
The Austin and Hope Pilkington Trust  
The Bagri Foundation  
The Boris Karloff Charitable Foundation  
The Clare McKeon Charitable Trust  
The D'Oyly Carte Charitable Trust  
The Golsoncott Foundation  
The Harold Hyam Wingate Foundation  
The Henry Moore Foundation  
The London Community Foundation  
The Polonsky Foundation  
The Rainbow Dickinson Trust  
The Rudge Shipley Charitable Trust  
Tower Hill Trust

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

If you're interested in supporting the Barbican Centre Trust, visit [barbican.org.uk/supportus](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

## 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)



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



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

This month's cover is made up of photos by  
Julia Buchalska @kaliska78ii (left) and  
Neil Perry @npphotographer (right).

Share yours with us using #MyBarbican and we could  
use it on the cover of a future edition of the Guide.



Last month's cover image was incorrectly attributed.  
It was taken by Michal Dec (@dec\_michal)

