

Jan/ Feb 24 Guide



Hello!

Get the new year off to a sparkling start here at the Barbican with our packed programme of arts of all flavours that will leave you feeling inspired, uplifted and energised.

We're delighted to welcome a showcase bursting with cutting-edge theatre from around the world: MimeLondon. Featuring four incredible performances of tales told without words, this project from the founders of the renowned London International Mime Festival demonstrates the creativity of this exciting art form. Find out more on page 4.

As a member of German bands Kraftwerk, NEU! and Harmonia, experimental musician Michael Rother has influenced artists from David Bowie to Radiohead. Ahead of his forthcoming concert, which looks back at an extraordinary career, he tells us why making new music keeps him fresh.

It's your last chance to catch the expansive multimedia installation by poet and artist Julianknxx. Deconstructing dominant perspectives on art, history and culture, *Chorus in Rememory of Flight* has been praised by critics and visitors alike, and it's free to visit in The Curve. Also free to visit is the site-specific installation of work by Indian sculptor Ranjani Shettar in The Conservatory. Reflecting on the power of the natural world, it's a must-see, and has been extended to include Sundays and Friday nights (see page 8 for details).

Delve deeper into the beautiful world of the new film *Poor Things* with our exhibition of costumes from director Yorgos Lanthimos' (*The Favourite*, *The Lobster*) darkly comic tale of liberation. Costume designer Holly Waddington tells us how she created the outfits on page 6. You can also get a behind-the-scenes look at the record-breaking adaptation of *My Neighbour Totoro* on page 5, as Lighting Designer Jessica Hung Han Yun and Costume Designer Kimie Nakano tell us about their roles.

Make the most of your visit here with the aforementioned free exhibitions by Julianknxx and Ranjani Shettar, £6 film tickets on Mondays, Architecture Tours for under a tenner, or one-hour concerts by the London Symphony Orchestra through its Half Six Fix (see listings for details) - you'll always find something at the Barbican to suit your schedule or your budget.

Whatever brings you here, you're guaranteed a very warm welcome from all of us.

Claire Spencer
CEO, Barbican

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Drawing together lines of Black history

'How do you move a poem from the page into a visual space, give it texture, sound and emotion?' Poet, artist and filmmaker Julianknxx explores ideas of inheritance, loss and belonging in his thought-provoking exhibition in The Curve.



Julianknxx *Chorus in Rememory of Flight*. © Eva Herzog & Barbican Art Gallery

Immerse yourself in a multi-screen film installation borne out of a year in which London-based poet and artist Julianknxx travelled to cities across Europe to collaborate with choirs, dancers, activists and leading figures from Black communities. He collected their performances, testimonies, and contexts to create a series of films that reflect on the chorus as a means of resistance to the eradication of difference.

'It's interesting to see how these traces of global history always find Sierra Leone,' he told us on a visit to his studio, which you can see on our YouTube channel. 'Often the story of Blackness just stays in the Americas, and I wanted to think about how you draw those lines across Europe, across the Americas, across Africa.'

Julianknxx uses his personal history as a prism to deconstruct dominant perspectives on African art, history, and culture. For *Chorus in Rememory of Flight* he was 'thinking about the idea of departure'. While visiting cities in seven European countries, he considered the different ways in which people 'use music to gather, come around and share space, hold space, and carry each other'.

One particular conversation in Barcelona struck him. '[I found out that] during the slave trade, sharks changed their route because there was a bloodier route for them to swim through. When you think about much of this work and much of the reason why the world is the way it is right now, it's because of greedy sharks.'

Julianknxx: Chorus in Rememory of Flight
Until 11 Feb
See page 8 for details

A monumental show

Soprano Masabane Cecilia Rangwanasha and conductor Sir Antonio Pappano say Mendelssohn's *Elijah* – which will be performed in English by the London Symphony Orchestra and London Symphony Chorus – is one of the greatest works for orchestra and voices.



Soprano Masabane Cecilia Rangwanasha will perform *Elijah* in English with the LSO and LSC. © Vera Elma Vacek

'It comes right at you.'

If you like drama and huge choral works, Felix Mendelssohn's *Elijah* is an absolute must-see. Considered one of the German composer's greatest works, it tells the Old Testament story of the prophet's trials and tribulations as he encounters ministering angels and the vengeful queen Jezebel.

It will be performed by the London Symphony Orchestra and London Symphony Chorus in the English version of its premiere in Birmingham in 1846. A critic from *The Times* wrote of the performance: 'The last note of *Elijah* was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening ... never was there a more complete triumph; never a more thorough and speedy recognition of a great work of art.' And it's remained a popular piece of music in the UK ever since.

'I love Mendelssohn's *Elijah*,' says conductor Sir Antonio Pappano, who'll lead this enormous performance. 'It's like an opera. This piece strongly influenced Wagner. I mean, it's biblical; it comes right at you. And the choruses are overwhelming. The declamation of *Elijah* is so important with a capital I. And yet, we probably remember the lyrical moments, the oases of calm that are in the piece that make it just so beautiful.'

'I've only performed it before in German, so I'm looking forward to hearing it in English myself – the language of its premiere.'

Alongside the LSO and LSC is an impressive line-up of soloists: Dame Sarah Connolly as the mezzo-soprano, Masabane Cecilia Rangwanasha as the soprano, Allan Clayton as tenor and Gerald Finley as *Elijah* himself.

Rangwanasha is as enthusiastic about *Elijah* as Pappano, saying it's 'become a firm favourite Oratorio of mine'. She adds: 'Mendelssohn cleverly brings the story alive by creating different emotions and imagery in his musical writing, providing both drama and poignancy throughout. For example, when the Widow asks *Elijah* to pray for her sick and dying son, the writing encourages the audience to empathise with her anguish. Another example, can be found in the orchestral writing during *Elijah*'s prayer, the dramatic expression and feeling of suspense in the orchestra, keeps the listener wondering what could happen next - this for me, is the magical moment of the piece.'

'I hope that the audience are moved by the beauty of the music, enjoy exploring their imagination and take away the message that you are not alone.'

**London Symphony Orchestra/
Sir Antonio Pappano:
Mendelssohn's Elijah
28 & 31 Jan
See page 9 for details**



Conductor Sir Antonio Pappano © Mark Allan

NEU! music

Experimental musician Michael Rother has influenced artists such as David Bowie, Brian Eno, Radiohead and Sonic Youth. Ahead of a concert that explores his back catalogue, he tells us why making new music keeps him fresh.

Guitarist and multi-instrumentalist Michael Rother has written some of the most defining music of the krautrock genre. Through his groups NEU! (with fellow ex-Kraftwerk member Klaus Dinger) and Harmonia (who Brian Eno described as 'the world's most important rock group'), his music inspired generations of artists who followed him.

His solo career, launched in 1974, saw him working in his studio in the forests of Forst, west Germany, a site that produced a treasure-trove of albums, including 1977's instrumental *Flammende Herzen* and 1979's *Katzenmusik*. In the decades since, he's been extremely prolific, and he'll perform work from across his 50-year career in our Hall.

But this is no retrospective, he tells us from his new studio in Pisa, where he lives with his partner, musician Vittoria Maccabruni.

'I think I always have the ambition to take the past and not be nostalgic,' he says. 'And to keep the essence of the music but blend it with my feelings about music these days. So it's not a nostalgia trip for me. I enjoy playing live – it's such a reward to see smiling audiences and people hopping about. When I play outside of Europe, younger audiences go crazy with the joy of hearing that music – the more dynamic songs – because, of course, I also have very quiet music in my repertoire, which I rarely play unless it fits the setlist because the quiet music is more for home listening.'

Indeed, this concert not only includes a look back at his works with NEU! and Harmonia, but also his extensive solo career, including latest album, 2022's *As Long As The Light*, his first collaboration with Maccabruni. What is that drives his creativity?

'I get excited about new sounds,' he says. 'For example, hearing when my partner creates something. Recently, we bought a new iPad, and I'm so surprised how easily she picks up and then develops something on the spot. That gives me a kick.'

Rother moved to Pisa in June 2020, just as European borders opened as the pandemic subsided somewhat. He'd just completed work on album *Dreaming*, and he packed up his car with his favourite instruments and drove two days to the Italian city.

But he still has all his old equipment back at his studio in Germany – all of it; he says he hasn't sold a single thing. 'It's like a weight on my soul,' he admits. 'I have a guilty feeling that I'm not taking care of the stuff, or that I could offer other musicians a chance to work with them. But I never sold any of my old gear. It's all piled up in the studio: the guitars, the 70s synthesisers, the Fairlight computer, and all the generations of effect units and mixers.'

'I always felt I have to keep it because if I want to perform music from a specific period, I need to have those machines. I sometimes go back to old sounds, old machines, but some of them have stopped working properly; some of the synthesisers need maintenance to get all the keys working because the contacts are broken.'

He says he keeps them not so much as a romantic, but because 'I connect several instruments with different albums and periods. And because I haven't thrown my musical history overboard, for whatever reason. It's still in my heart. It's still there.'

Rother's work is often cited as an influence by musicians across the decades, including David Bowie, Iggy Pop, U2, Radiohead, Primal Scream and more. How does it feel to have been so inspiring?

'It's much better than the situation I experienced in the 70s when I was working with Harmonia,' he says. 'I was totally convinced of what we were doing, but people just ignored us or hated the music. So I try to stay independent of praise and criticism. Deep inside, I think I'm not as good as some people think. But I'm not as bad as the others think. So I keep my own opinion.'

Michael Rother Plays NEU! Harmonia & Solo Works

3 Feb

See page 12 for details



Michael Rother will perform music from across his 50-year career

Telling stories without words

Explore themes of creativity, the mysteries of the human body, the universe and a unique retelling of a familiar tale, as MimeLondon shares innovative theatre from across the world.



El Patio Teatro: *Entrañas (Insides)* © Clara Larrea Quemada.

Get your new year off to an exceptional start with four works of cutting-edge theatre, as we welcome MimeLondon to our stage with four shows from astonishing international companies.

Showcasing remarkable productions that embrace the unspoken through extraordinary visual performance, you'll encounter a mesmerising puppet show about the twists and turns of life, an animated film coming to life on stage, the mysteries of the human body told through beautiful handmade objects, and a blend of shadow puppetry, animation, music and projection.

MimeLondon is a new curatorial project created by Helen Lannaghan and Joseph Seelig, the directors of London International Mime Festival (LIMF) which ended in 2023 after five decades of award-winning success.

French company Les Antliacastes (who were here with *The Waltz of Hommelettes* in 2019) open proceedings with *Ambergris*, a strikingly visual retelling of the story of Pinocchio inside the belly of a whale. Set inside a giant perfume cabinet which is part ribcage, part musical organ, a perfumer dissects a lump of ambergris, a rare ingredient found in the intestines of a sperm whale that's used in scents.

Told through a unique blend of puppetry, masks, machines and music, it shows the perfumer unbottling the very essence of being from some of literature's most life-changing journeys.

In Stereoptik's *Antechamber*, an animated film comes to life as two brilliant visual artists create a transformative love-story live on stage through sketching, painting and film.

This love-letter to the creative process charts the start of an idea, an animated film, a show and an exhibition all at once. It tells the tale of a hard-working young man who reconnects with his childhood and falls in love after coming across an old photograph.

Following their handmade spectacle, *Stellaire*, here in 2022, Stereoptik's shows are built under the eyes of its audience, live.

What are we made of? What is a body? Where does it go when we die? *Entrañas (Insides)* by renowned Spanish puppet company El Patio takes us on a poetic journey through the human body in a profoundly personal way using handmade objects, images and a moving original soundtrack, reminding us what it means to be human.

Finally, encounter cowboys, pianists, disco-dancers and more in a playful shadow puppetry performance about the universe and everybody in it from an award-winning duo that will fill you with wonder.

Directed and performed by New York-based Phil Soltanoff and Steven Wendt, *This & That* sees one performer manipulate objects live on stage, while another mixes atmospheric sounds and orchestrates live music. Observe the creation of each event, act and gesture on the spot in this dream-like production, which puts its creators' search to make and discover meaning and beauty on show.

This refreshing quartet of innovative theatre is just the tonic, and will start your arts journey in 2024 on the right note.

Les Antliacastes: Ambergris
23-27 Jan

Stereoptik: Antechamber
30 Jan-3 Feb

El Patio Teatro: Entrañas (Insides)
6-10 Feb

Phil Soltanoff/Steven Wendt/Cie 111: This & That
13-17 Feb
See page 7 for details

now

Creating a 'wow' feeling for audiences

Go behind the scenes of the RSC's *My Neighbour Totoro* with Lighting Designer Jessica Hung Han Yun and Costume Designer Kimie Nakano.

A key part of bringing Studio Ghibli's beloved 1988 animated feature film to life on stage is the costumes and lighting – how the scenery and actors appear is fundamental to its credibility. Tackling the challenge of bringing the Royal Shakespeare Company and Executive Producer Joe Hisaishi's *My Neighbour Totoro* to the Barbican stage are Lighting Designer Jessica Hung Han Yun and Costume Designer Kimie Nakano, who say their love for the film infused their work on this magical production.

Hung Han Yun, who won an Olivier Award for her work on the show, says she first encountered the film as a teenager. 'My siblings were the ones who introduced me to it. I've grown up with *My Neighbor Totoro*, but then I also grew up watching other Studio Ghibli films such as *Spirited Away*, *Howl's Moving Castle*, *Princess Mononoke* and all the others – my whole family and I have been mega fans for a long time. I remember screaming when I got the email about this show.'

Nakano won the Olivier Award for Best Costume Design, and says she also was introduced to the film by a family member. 'I missed seeing *My Neighbor Totoro* when it was in the cinema because I was in France at the time. But when I went back to Japan, my cousin is a huge fan and she explained it to me and I fell in love with it. It was my introduction to the work of Studio Ghibli.'

Attention to detail was vital to the stage production, and Nakano focussed heavily on the fact the film is set in 1950's Japan, ensuring every item related to the period.

'Because of the time it's set in, there's a mixed Japanese-European feel to the housing and clothing. So all the details had to be of that era. What was challenging is the fact that the actors are adults playing children, and we had to make them look age appropriate.'

Satsuki's dress was made quite short, but not too feminine in order to make it look like children's clothing.

And instilling a sense of wonder and joy, especially when it came to the big reveal moments was what drove many of Hung Han Yun's lighting decisions.

'There are certain moments, such as the first reveal of the house, that you want the audience to feel that 'wow' moment and you can really help the atmosphere through lighting, but at other times you need to divert the audience's focus such as when the team is getting a puppet on stage or people are running the mechanics of the show.'



My Neighbour Totoro © Manuel Harlan. RSC and Studio Ghibli with Nippon TV.

So it's a really interesting balance of being super creative, but also technical at the same time. But that's been a really fun challenge.

'It's the integration of all of the elements that come together and gives you such a rush of emotions as an audience member. And that's what we always aim to achieve together as a team.'

And the two said they bring their own emotional experiences and joy of the film to their work, and this is what infuses the whole production.

Nakano says: 'When you watch Studio Ghibli movies as a child you interpret them one way but as an adult, they're still so entertaining and relevant because you have a different perspective. As a child you enjoy it because it's all cute, but as an adult you understand the relationship of the dad trying to look after two kids while the mum is in hospital. So we try to recreate that feeling for everyone who comes to the show.'

With a majority Southeast Asian cast and crew, *My Neighbour Totoro* is regarded by much of the team as a really positive development for representation – not just having actors of Southeast Asian descent, but people working behind the scenes too.

Han Yun says: 'I think it's really important that everyone feels represented and included. There's not a lot of shows that have Southeast Asia representation on stage. So it's quite amazing to see that and to hear that it can help to inspire people, especially for us behind the scenes.'

And she adds: 'Working on this has made me love the story even more. I always loved the Studio Ghibli movies. When you work on a show, you see it so many times, but no matter how many times I watch it, I still get butterflies. But also, hearing the audience reaction every night is so heartwarming.'

My Neighbour Totoro
Until 23 Mar
See page 7 for details

Liberation through clothing

Costume designer Holly Waddington talks to Rachel Shnapp about doing away with corsets, sexual liberation and collaborating with director Yorgos Lanthimos on new film, *Poor Things*.

A dead woman is brought back to life and has to learn everything from scratch in Yorgos Lanthimos' new film *Poor Things*. To coincide with the film's release, we have an exhibition of the incredible costumes of the film on display in The Hub on Level G, near Barbican Kitchen. We talk to costume designer Holly Waddington (*The Great, Ginger and Rosa*) about developing the outfits for this absurdist black comedy, and creating a style of liberation.

With the costumes, did you start with the world, or with Bella's (played by Emma Stone) character development?

I started with the development of her character. The development of the world had already begun with the production designers. Yorgos didn't have me party to what they had created for a little while, so I had space to come up with my own thing, which was really useful. That gave me time to respond to the text and these characters.

What was the most liberating part of the process?

We did away with the corsets. That's partly what makes the clothes feel so liberated. This is a feminist film; it doesn't sit very well conceptually if you're trying to make a feminist film to put your lead in this garment that forces the body into an idealised shape, which is what the corset does.



See an exhibition of some of the amazing costumes on Level G. Photo by Yorgos Lanthimos. Courtesy of Searchlight Pictures. © 2023 Searchlight Pictures All Rights Reserved



Emma Stone's costumes in *Poor Things* were designed by Holly Waddington. © 2023 Searchlight Pictures. All Rights Reserved

From the outset, Yorgos felt that it would be a ridiculous thing to do. From a physical point of view, there's no way that she [Emma Stone] could do what she needed to do. Bella's movement is like a very young child. It's unruly and out of control. There's this whole choreography that [Stone] came up with that couldn't possibly have worked with the corset, and once you see this character and how she is, she would have just ripped that corset off and thrown it on the floor!

How did you come up with the specific looks?

They're based on taking a Victorian outfit with all its components, and then stripping quite a few away. We had a lot of fun playing with that language, of how dressed or undressed she would be. Think of a five-year-old dressing up in her mum's clothes, that messy quality.

You're talking about sexual awakening: she's very comfortable in herself, and the clothes amplify that idea. They're very sensual. There's lots of fabrics that are silky and light and airy, that was about creating this sense of the organic. She's an unruly, living, breathing creation.

I was gathering references of things that live under the sea, strange creatures, looking at the tactile surfaces of organisms; giving this sense of everything breathing and living.

And what about Baxter's (Willem Dafoe) outfits?

Willem's look is a little bit loosely based on the book's author [Alasdair Gray]!

When we were finding a visual language for his clothes, Yorgos started sending me pictures of Alasdair. He was a little bit thrown-together, in a really artful way, like he's not even thinking about his clothes. We were trying to channel some of that.

We put in a bit of a Rodchenko/Russian Constructivism as well because Baxter's super Utilitarian. What I remember most about reading *Poor Things* is Baxter and his worldview, and I really, really like him. I know that there's a problematic aspect to what's going on, but he's an interesting character.

How was it working with Yorgos Lanthimos (*The Favourite*, *The Lobster*)?

He's very respectful of each collaborator having their own creative process. He wanted us to play, to create and experiment. And I think that's how he finds his very idiosyncratic language.

It's a very unusual way to work. And it's incredibly brave, because you might end up with something that's awful. But, of course, he's quietly steering this process.

Poor Things

From 12 Jan

See page 13 for details

Poor Things Costume Exhibition

8 Dec – 19 Jan

Find it at The Hub on Level G

In partnership with Searchlight Pictures

Theatre & Dance



Castle Of Joy © Gwenaél Akira Helmsdal Carré

Until 23 Mar, Theatre

Royal Shakespeare Company / Joe Hisaishi: My Neighbour Totoro

Find your spirit with the 'jaw-dropping' (Metro) staging of the celebrated 1988 animated feature film, an enchanting coming-of-age story exploring the magical fantasy world of childhood and the transformative power of imagination.

23–27 Jan, The Pit

Les Antliaclastes: Ambergris MimeLondon

Lose yourself in an entrancing, shocking and spooky world of puppet theatre in a mesmerising UK premiere about the twists and turns of life.

30 Jan–3 Feb, The Pit

Stereoptik: Antechamber MimeLondon

Witness an animated film come to life as two brilliant visual artists create a transformative love-story live on stage through sketching, painting and film.

6–10 Feb, The Pit

El Patio Teatro: Entrañas (Insides) MimeLondon

Unravel the mysteries of the human body in this imaginative and poetic journey from the renowned puppet company, which questions what makes us human.

13–17 Feb, The Pit

Phil Soltanoff/Steven Wendt/ Cie 111: This & That MimeLondon

Meet cowboys, pianists, disco-dancers and more in this playful puppetry performance about the universe and everybody in it from an award-winning duo that will fill you with wonder.

28 Feb–2 Mar, The Pit

Castle of Joy Det Feröische Compagnie

Hear the compelling story of a person's struggle to build a world of their own in this moving play by the innovative theatre company from the Faroe Islands, based on true events.



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

Members and Corporate Members receive 20% off selected shows
Join Young Barbican and get tickets for selected shows for just £5, £10 or £15

*Booking fees apply. Please see website for info. No fees on Member, Young Barbican or in-person bookings.

Art & Design

Open now, Conservatory

Ranjani Shettar: Cloud songs on the horizon

A spectacular new site-specific commission by the Indian sculptor, in her first major institutional show in Europe. Featuring handcrafted, large-scale sculptures suspended across the entire Conservatory, created using techniques adapted from traditional Indian crafts. (Free)

Until Sun 11 Feb, The Curve

Julianknxx: Chorus in Rememory of Flight

Charting his year-long collaboration with Black choirs across European port cities, Julianknxx's immersive film installation offers song and music as forms of resistance. A repeated refrain, 'we are what's left of us', transforms The Curve into a collective space, and the choir as a metaphor for community. (Free)

Until Sun 14 Jan, Art Gallery

RE/SISTERS: A Lens on Gender and Ecology

This major new exhibition surveys the relationship between gender and ecology, exploring the link between the oppression of women and degradation of the planet. Uniting film, photography and performance by nearly 50 women or gender nonconforming artists, RE/SISTERS uplifts a woman-centred vision of nature and underscores how woman-led activism is at the forefront of advocating and caring for the planet. (£16*)

13 Feb–26 May, Art Gallery

Unravel: The Power and Politics of Textiles in Art

Why have artists been drawn to textiles to challenge power structures, transgress boundaries and reimagine the world around them? This exhibition features 50 contemporary artists who have explored the subversive potential of fibre and thread. Spanning intimate hand-crafted pieces to large-scale sculptural installations, the artworks are radical in their form and politics, speaking to stories of marginalisation and exclusion, as well as emancipatory joy and transcendence. (£18*)



Pamela Singh, *Chipko Tree Huggers of the Himalayas* #4, 1994. © Pamela Singh Courtesy of sepiEYE.



Teresa Margolles, *american Juju for the Tapestry of Truth*, 2015. Courtesy the artist and Galerie Peter Kilchmann, Zurich/ Paris.



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

Members and Corporate Members get free entry to our Gallery. Join Young Barbican and get tickets for just £5

*Booking fees apply. Please see website for info. No fees on Young Barbican or in-person bookings.

Classical Music

All concerts take place in the Hall unless otherwise stated

Mon 1 Jan 3pm

New Year's Day Proms

Includes:

Felix Mendelssohn *Hebrides Overture*
Edward Elgar 'Nimrod' from *Enigma Variations*

Edvard Grieg 'Morning' and 'In the Hall of the Mountain King' from *Peer Gynt*

Ring in the new year with a stirring celebration of classical favourites, including a complimentary drink.

Thu 4 Jan 7pm, Hall/Online

NYO: Ascent

Dani Howard New work
Claude Debussy *Rondes de Printemps*
Richard Strauss *Alpine Symphony*

Experience an exhilarating adventure in sound with The National Youth Orchestra, and hear a new generation get behind some of the greatest orchestral music of all time.

Wed 10 Jan 7.30pm

London Schools Symphony Orchestra

Ethel Smyth *Overture to The Wreckers*
Sergei Rachmaninov *Rhapsody on a Theme of Paganini*
Hector Berlioz *Symphonie Fantastique*

Romantic declarations and dark deeds: the LSSO returns with a sensational programme of music by Rachmaninov, Berlioz and Smyth, with special guest pianist Clare Hammond.

11 & 14 Jan 7pm

London Symphony Orchestra/ Rattle: Janáček's Jenůfa

Janáček's searing, magnificent opera explores a woman's limited options in a suffocating small town. Performed by the LSO, Conductor Emeritus Sir Simon Rattle, and a remarkable cast of soloists.

Fri 12 Jan 7.30pm

Martha Argerich with the Oxford Philharmonic

Following sensational concerts in Oxford and Germany last season, Martha Argerich returns to perform with the Oxford Philharmonic in an evening that promises to dazzle.

Thu 18 Jan 1pm, LSO St Luke's

ECHO Rising Stars: Sean Shibe

Includes:

Francis Poulenc *Sarabande*
Federico Mompou *Suite Compostelan*
Thomas Adès *Forgotten Dances* (ECHO commission, UK premiere)

Scottish guitarist Sean Shibe takes us on a journey through guitar and lute music across the centuries from 17th century lute music to new work by Thomas Adès.

Sat 20 Jan 7.30pm

BBC Symphony Orchestra/ Oramo & Vilde Frang

Andrew Norman *Unstuck*
Igor Stravinsky *Violin Concerto*
Jean Sibelius *Symphony No 1*

Sakari Oramo joins star violinist Vilde Frang to bend time and play the unplayable – whether Andrew Norman's American odyssey or Sibelius at his most passionate.

Sun 21 Jan 7.30pm, Milton Court

African Strings with Abel Selaocoe

Includes:

Terry Riley *In C* (on African Strings)

Abel Selaocoe presents a mesmerising fusion of musical worlds, bringing together timeless minimalism and the intricate harmonies of the Baroque era with the unique timbres of African strings.

Wed 24 Jan 7.30pm

Jean-Yves Thibaudet

Claude Debussy *Préludes*

All 24 of Debussy's magical *Préludes* for piano are performed by one of their supreme living interpreters, Jean-Yves Thibaudet.

25 & 26 Jan 7.30pm, Milton Court

Academy of Ancient Music: Bach's Brandenburg Concertos

All six of Bach's *Brandenburg Concertos* in one gloriously life-affirming concert from Laurence Cummings and the AAM.

28 & 31 Jan 7pm

LSO/Pappano: Mendelssohn's Elijah

Fiery chariots, towering voices; Sir Antonio Pappano, the London Symphony Orchestra and the London Symphony Chorus join forces for Mendelssohn's monumental oratorio.

Thu 1 Feb 7.30pm, Milton Court

Spell Book with Manchester Collective

Freya Waley-Cohen *Spell Book*, Volumes I and II

The Manchester Collective, soprano Héloïse Werner and mezzo-sopranos Fleur Barron and Katie Bray come together to perform the beguiling song cycle *Spell Book*, by British-American composer Freya Waley-Cohen.

Thu 1 Feb 7.30pm

BBC SO: Carter conducts Tchaikovsky

Helen Grime *Near Midnight*
Richard Strauss *Oboe Concerto*
Pyotr Ilyich Tchaikovsky *Symphony No 6, Pathétique*

Night thoughts: from the magic of Helen Grime to the fantasy of Richard Strauss and the unchained emotion of Tchaikovsky's *Pathétique* symphony, conducted by a true rising star.

Fri 2 Feb 7.30pm

Dido and Aeneas

Giacomo Carissimi *Jephte*
Henry Purcell *Dido and Aeneas*

A sumptuous pairing of Baroque masterpieces featuring *Il Pomo d'Oro* and an all-star cast conducted by Maxim Emelyanychev, with Joyce DiDonato and Andrew Staples as Purcell's ill-fated lovers.



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.



Sun 4 Feb 7pm

LSO/Søndergård: Sibelius's Second Symphony

Lotta Wennäkoski *Om fotspår och ljus* (Helsinki Variations) (UK premiere)
Ludwig van Beethoven Piano Concerto No 5, *Emperor*
Jean Sibelius Symphony No 2

Bold and unconventional choices are there to be relished in Sibelius's daring Second Symphony and Beethoven's *Emperor* Concerto, performed by Leif Ove Andsnes.

Thu 8 Feb 6.30pm, LSO St Luke's

ECHO Rising Stars: Sonoro Quartet

Seán Doherty *The Devil's Dream*
Annelies van Parys *Tsunami* (ECHO commission)
Guillaume Lekeu *Molto adagio sempre cantante doloroso*
Dmitri Shostakovich String Quartet No 8

The Sonoro Quartet, ECHO Rising Stars for 2023/24, plays a programme of new works alongside music by Guillaume Lekeu and Shostakovich's searing String Quartet No 8.

Thu 8 Feb 7.30pm

LSO/Stutzmann: Bruckner and Mozart

Wolfgang Amadeus Mozart Piano Concerto No 22
Anton Bruckner Symphony No 7 (Ed Benjamin-Gunnar Cohrs, Urtext Edition)

Quicksilver inspiration and spectacular melodies flow in music written at the height of success, from the grandeur of Bruckner to a concerto written during Mozart's golden age.

Fri 9 Feb 7.30pm

BBC SO/Wong: Shostakovich's Fifth Symphony

Toru Takemitsu *Requiem for Strings*
Toshio Hosokawa *Prayer* (UK premiere)
Dmitri Shostakovich Symphony No 5

Shostakovich's Fifth Symphony crowns an evening of music that speaks directly to the world around us, in the first London appearance by conductor Kahchun Wong.

Sun 11 Feb 7pm

LSO/Stutzmann: Bruckner's Ninth Symphony

Anton Bruckner Symphony No 9 (1894 version, ed Nowak 1951)
Te Deum (1884 version, ed Nowak 1962)

In this mighty symphony, the culmination of his life's work, Bruckner strove for total perfection. The London Symphony Chorus then raise their voices to the heavens in the *Te Deum*.

Thu 15 Feb 7.30pm

Abel Selaocoe and Britten Sinfonia

John Tavener *The Protecting Veil*
Ludwig van Beethoven *Grosse Fuge*
Béla Bartók *Divertimento*

Star cellist Abel Selaocoe continues his Artist Spotlight series with a programme of powerful music by Tavener, Beethoven and Bartók in collaboration with the Britten Sinfonia.

Fri 16 Feb 7.30pm

BBC SO/Lintu: Fireworks and Fantasies

Bernard Rands *Symphonic Fantasy* (BBC co-commission, world premiere)
Sergei Prokofiev Piano Concerto No 3
Igor Stravinsky *Le chant du rossignol*
John Adams *Slonimsky's Earbox*

Alexander Malofeev plays Prokofiev, and Hannu Lintu conducts the BBC Symphony Orchestra in colourful showpieces by Adams and Stravinsky – plus a Bernard Rands world premiere.

Sat 17 Feb 7.30pm

Evgeny Kissin

Ludwig van Beethoven Piano Sonata No 27
Johannes Brahms Four Ballades, Op 10
Sergei Rachmaninov *Six Moments Musicaux*
Sergei Prokofiev Piano Sonata No 2

Evgeny Kissin gives a recital of formidable complexity: two great sonatas by Beethoven and Prokofiev frame two sets of fine pieces by Brahms and Rachmaninov.

Sun 25 Feb, Across the Centre

BBC SO Total Immersion: Missy Mazzoli

Explore the whole range of Missy Mazzoli's work, in a close encounter with one of the most singular – and potent – voices of the new millennium.

11am & 3.30pm, Fountain Room

Talk: Meet Missy Mazzoli

Missy Mazzoli in conversation, exploring her life and her musical world.

1.30pm

Concert: Worlds in Us
Missy Mazzoli *Sinfonia* (for *Orbiting Spheres*)
Violin Concerto, *Procession*
These Worlds in Us
Orpheus Undone

Dalia Stasevska conducts the BBC Symphony Orchestra as the composer introduces four of her most powerful (and personal) orchestral pieces.

5pm, Milton Court
Concert: New Worlds

The composer introduces her own music, and music that inspires her, performed by the superb young artists of the Guildhall School of Music & Drama.

8pm

Concert: Song from the Uproar

Missy Mazzoli *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* (UK premiere)

The UK premiere of *Song from the Uproar* – the story of a woman who redefined the possible, performed by mezzo-soprano, the BBC Singers and musicians from the BBC SO.

Wed 28 Feb 6.30pm

LSO/Rattle: Half Six Fix

Dmitri Shostakovich Symphony No 4

Discover this shocking, dissonant, savagely ironic work – a statement of rebellion against Stalin's dictatorship – in an early-evening concert, introduced and conducted by Sir Simon Rattle.

Thu 29 Feb 7pm

LSO/Rattle: The Sound of Fury

Johannes Brahms Violin Concerto
Dmitri Shostakovich Symphony No 4

There are thrills and chills aplenty in Sir Simon Rattle and the LSO's uncompromising approach to Shostakovich's masterpiece: an extraordinary vision of thwarted humanity.

'I'm excited to show the different sides of myself'

Trailblazing cellist Abel Selaocoe will share music from around the world during his Barbican Artist Spotlight residency.

'I want people to feel like they are having a communal experience,' says South African cellist Abel Selaocoe, whose new year starts with three concerts here. 'And they will leave with a feeling like you are in resonance with everything that's around you, rather than in solitude.'

Renowned for moving seamlessly across multiple genres, from performances with beatboxers to the London Symphony Orchestra, Selaocoe says his Barbican Artist Spotlight residency will allow him the room to share the breadth of his musical interests.

'It's such a beautiful thing to be allowed to take space to show all the facets of who you are,' he tells us. 'How often do artists get that kind of privilege? It's a beautiful opportunity to be myself. I'm excited to show all the different sides of myself.'

Born in Sebokeng township outside Johannesburg, Selaocoe completed his International Artist Diploma at the Royal Northern College of Music in Manchester. He has a special interest in curating recital programmes that highlight the links between Western and non-Western musical traditions, and says this comes from his early years.

'For me, it's almost not even a blending of styles. We're aiming to turn the Barbican into an environment that breathes and lives this idea very naturally. Where I come from in South Africa, none of us felt as if we were blending anything. When I started playing the cello in the township, none of us felt that we were trying to infuse [musical styles]. We were just doing things as we see them. If you look at an instrument, it's like a tool. So for me this is about creating an environment where music lives and nobody bats an eyelid. It's my happiest place.'

The first concert of 2024 sees him contrast minimalist composer Terry Riley's *In C* with improvised and Baroque works, all performed on African string instruments.

'This is a really beautiful programme. I thought I would put together music that is rhythmic and full of vitality, but also put individual personalities in the space. Every time we hear of music that is minimalist, we put it in its own category, but these rhythms feel innately African. So I started to wonder what we can do with them. I'm really excited to play *In C* on different African instruments, and on violin, cello, viola, bass and also [Baroque lute-like instrument] theorbo, which is super exciting.'

From *In C*, the musicians will delve into Baroque music, exploring its lyricism. 'It may not seem like they relate, but they do,' says Selaocoe.



Abel Selaocoe © Christina Ebenezzer

'The idea of what they call in Baroque music recitative – telling a story in a lyrical way – exists in so much of African culture. We're looking to explore music that goes into the world of Baroque, but also in the world of African music.'

Then in February, he joins Britten Sinfonia for a powerful performance of works by Tavener, Beethoven and Bartók in Milton Court Concert Hall.

'The Taverner is extremely different from this world of African music. But it's a celebration of religion, of sending a message to the masses for peace or for love. It will be a beautiful experience to play a character with this music – someone who has come to bring a message of peace and love. As a musician it excites me to play characters that are so different from what

'I want people to feel like they are having a communal experience'

I've ever done before, and from an aspect of cello playing, as they say, in jazz music, it's a real roast.'

Opening up music to different audiences is a passion of Selaocoe's. He says: 'People need to see an example of themselves in their environment, in order to feel comfortable to enter that environment. I want to be a symbol of that I want to be a symbol of that fact that everyone is welcome into my space, into the concert hall, or the Barbican, or any other venue; they should be comfortable. It's important that people know they can be themselves in that space. And that they will be completely welcome and completely allowed.'

Abel Selaocoe
21 Jan & 15 Feb
See page 9 & 10 for details

Contemporary Music

All concerts take place in the Hall unless otherwise stated

Fri 19 Jan 7.30pm

The Milk Carton Kids

+ Jenny Owen Youngs

Following the release of their seventh studio album *Only See the Moon*, the three-time GRAMMY nominated folk duo bring their harmonious vocals and subtle acoustic instrumentation to the Hall.

Sat 3 Feb 8pm

Michael Rother Plays NEU!, Harmonia & Solo Works

+ James Holden

The legendary German experimental musician Michael Rother performs a cross section of his material, including music from NEU! and Harmonia, alongside his later solo projects.

Mon 5 & 6 Feb 7.30pm

KODO

Japanese drumming ensemble KODO bring the spirit of the taiko to the Hall for a unique performance that embodies sound, resonance and physicality.

Wed 7 Feb 8pm

Mammal Hands

The ethereal, innovative trio present their captivating mix of contemporary classical and ambient jazz for a trance-like performance.

Sat 10 Feb 8.30pm

Alessandro Cortini

+ KMRU

Electronic music producer and musician Alessandro Cortini returns to the Hall to bring us an evening of innovative music and visuals.



Third Coast Percussion © Saverio Truglia

Wed 21 Feb 8pm

Rhiannon Giddens

Two-time GRAMMY Award-winning singer and instrumentalist, Rhiannon Giddens brings us her eclectic brand of Americana folk music.

Wed 21 Feb 7.30pm, Milton Court

L'Rain

Multi-instrumentalist, composer, performer and curator L'Rain has her Milton Court debut, performing music from her critically acclaimed new album *I Killed Your Dog*.

Thu 22 Feb 7.30pm, Milton Court

Metamorphosis – Third Coast Percussion

Choreography by Movement Art Is

GRAMMY Award-winning, Chicago-based quartet Third Coast Percussion return, bringing their impressive arrangements and sweeping sounds to Milton Court.

Thu 22 Feb 8pm

Mabel Matiz

Turkish pop music singer-songwriter Mabel Matiz brings us his unique blend of maqam music, urban pop, and Anatolian folk melodies with synth.



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

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New Releases

Please note the new release schedule is subject to change. Titles marked # are yet to receive classification.

From Wed 27 Dec

Priscilla ⁽¹⁵⁾

Sofia Coppola adapts Priscilla Presley's memoir, in this stunning tale of young love, stardom and liberation. Starring Cailee Spaeny as Priscilla and Jacob Elordi as the King of Rock and Roll.

From Fri 12 Jan

Poor Things ⁽¹⁸⁾ 35mm

Yorgos Lanthimos (The Favourite, The Lobster) adapts Alasdair Gray's novel in his most ambitious work to date. A young woman (Emma Stone) is brought back to life and has to re-learn how to exist in society.

From Fri 19 Jan

The Holdovers ^(#)

Alexander Payne's (Sideways) hilarious nostalgic ode to the 70s about a grumpy prep school history teacher forced to stay on site over the holidays with a troubled student. Starring Paul Giamatti.

From Fri 19 Jan

The End We Start From ^(#)

Mahalia Belo's London set eco-thriller follows a new mother (Jodie Comer) trying to survive as floodwaters consume the capital. Also featuring Benedict Cumberbatch, Katherine Waterston, Mark Strong, Nina Sosanya and Gina McKee.

From Fri 26 Jan

All of Us Strangers ^(#)

Paul Mescal and Andrew Scott shine in this stunning drama from director Andrew Haigh (Weekend), in which present and past collide when a screenwriter is drawn back to his childhood home.

From Fri 26 Jan

The Colour Purple ^(#)

Based on the stage adaptation of the novel, this coming-of-age period musical examines the struggles faced by an African American woman in the deep south in the early 1900s.

From Fri 2 Feb

The Zone of Interest ^(#)

A haunting piece by iconic filmmaker Jonathan Glazer (Under the Skin). This adaptation of Martin Amis's Holocaust drama, focusses on a family managing Auschwitz, and the chilling mundanity of their everyday lives.

From Fri 2 Feb

American Fiction ^(#)

Winner of the People's Choice Award at the Toronto International Film Festival, Cord Jefferson's satirises the expectations put on Black writers by the American literary establishment. Starring Jeffrey Wright.

From Fri 9 Feb

The Iron Claw ^(#)

The humans outside of the ring: the incredible true story of an American wrestling family, exploring the strain that can come with being an elite sports star. Starring Zac Efron, Harris Dickinson and Jeremy Allen White.

From Fri 9 Feb

Perfect Days ^(#)

Wim Wenders directs a script by Wenders and Takuma Takasaki. Four short stories following the life of a toilet cleaner in Tokyo, starring Kōji Yakusho, who collected the Best Actor award in Cannes 2023.

From Fri 16 Feb

The Taste of Things ^(#)

This sumptuous French period drama from Tran Anh Hung (The Scent of Green Papaya, Norwegian Wood) follows a romance between a cook and her boss. Nominated for the Palme d'Or 2023 and starring Juliette Binoche and Benoît Magimel.

From Fri 16 Feb

Getting It Back: The Story Of Cymande ^(#)

A documentary on the 1970s south London soul-funk band whose work changed music history. The debut feature from director Tim Mackenzie-Smith.

From Fri 23 Feb

Wicked Little Letters ^(#)

Olivia Colman and Jessie Buckley bring to life the true 1920s mystery from the seaside town of Littlehampton. A woman starts receiving obscene letters, and the blame soon falls onto her neighbour.

Special Events and Seasons

Sat 6 Jan, 5.55pm, Cinema 1

Met Opera Live: Nabucco ^(12A)

Daniele Callegari conducts Verdi's early masterpiece, as baritone George Gagnidze makes his Met role debut as the imperious king Nabucco, alongside Ukrainian soprano Liudmyla Monastyrskya reprising her thrilling turn as his vengeful daughter Abigail.

22 Jan – 15 Feb, Cinemas

Artists in Residence

Exploring the unstable relationship between London's spaces, art-making and everyday life. This season blends artists' film and archive, taking you on a journey through artist's studios, pubs and living spaces in the city.

Wed 24 Jan 6.10pm, Cinema 2

How Is Katia? + ScreenTalk (via Zoom) with director Christina Tynkevych

New East Cinema

Anna and her daughter Katia are getting closer to living on their own when an unexpected event challenges her ethical beliefs in Ukrainian director Christina Tynkevych's award-winning debut.



For programme information and dates and times of new release films visit barbican.org.uk

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Thu 25 Jan 7pm, Cinema 2

National Theatre Live: Dear England (#)

The country that gave the world football has since delivered a painful pattern of loss. Joseph Fiennes (The Handmaid's Tale) plays Gareth Southgate in James Graham's (Sherwood) gripping examination of nation and game.

Sat 27 Jan, 5.55pm, Cinema 1

Met Opera Live: Carmen (12A)

Acclaimed English director Carrie Cracknell makes her Met debut, reinvigorating the classic story of deadly passion with a staging that moves the action to the present day, amid a band of human traffickers.

Sun 28 Jan 2pm, Cinema 3

Royal Opera House Live: Rusalka (12A)

Natalie Abrahami and Ann Yee create a poetic, contemporary new staging of Dvořák's lyric fairy tale, revealing our uneasy relationship with the natural world and humanity's attempts to own and tame it.

Sun 28 Jan 3pm, Cinema 1

Häxan (15) + Live Score by Nick Carlisle Silent Film & Live Music

The cult film on the hidden history of witchcraft combining re-enactments, animation, and lashings of Boschian imagery is presented with a live score by musician Nick Carlisle.

Mon 29 Jan, 6:30 pm, Cinema 2

A Radical Duet Experiments in Film

Onyeka Igwe's A Radical Duet is a short narrative film that imagines what happened when two women of different generations, both part of the post-war independence movements, came together in London to put their fervour and imagination into writing a revolutionary play.

Wed 31 Jan, 8.40pm, Cinema 1

Pet Shop Boys Dreamworld: The Greatest Hits (#)

The English synth-pop duo (Neil Tennant and Chris Lowe) known for West End Girls and It's A Sin smash out their greatest hits.

Tue 6 Feb 6.20pm, Cinema 2

National Theatre Encore: Yerma (15)

A woman is driven to the unthinkable by her desperate desire to have a child in this radical production of Lorca's achingly powerful masterpiece. Filmed live on stage at the Young Vic, Billie Piper (I Hate Suzie) returns in her spellbinding award-winning role.

Sun 11 Feb, 2pm, Cinema 3

Royal Opera House Live: Manon (12A)

Torn between her desire of a life of splendour and riches and her devotion to her true love Des Grieux, the feckless and capricious Manon pays the ultimate price.

Sun 11 Feb, 2pm, Cinema 1

Occupied City^(15LC) + ScreenTalk with Steve McQueen

Where do the memories of a city go? From Oscar- and BAFTA-winning filmmaker and Turner Prize-winning visual artist Steve McQueen comes this mesmerising and monumental excavation of how the past haunts our precarious present: mirroring it and warning us in plain sight as we travel in present day Amsterdam to uncover what occurred there between 1940–1945.

Tue 13 Feb 6.20pm, Cinema 2

National Theatre Encore: Romeo & Juliet (12A)

Jessie Buckley (Wild Rose, Judy) and Josh O'Connor (The Crown, God's Own Country) play Juliet and Romeo, accompanied by an award-winning cast including Tamsin Greig, Fisayo Akinade, Adrian Lester, Lucian Msamati and Deborah Findlay.

Wed 14 Feb, 8.45pm, Cinema 3

My Twisted Valentine: Tenderness and Toxicity (18*)

In this year's unorthodox Valentine's offering we present a programme of short films which touch on the notions of sensuality, desire, obsession, and revenge.

Tue 20 Feb, 18:15, Cinema 3

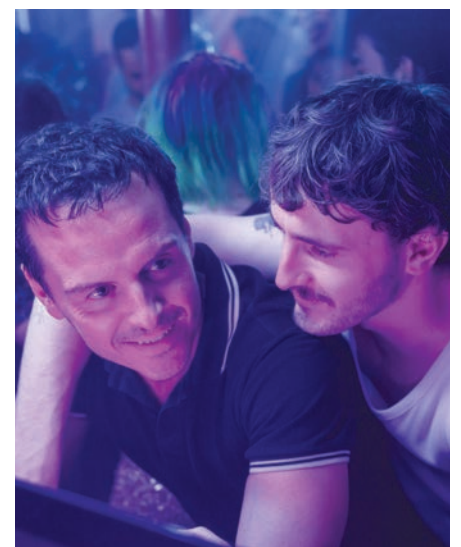
St. Clair Bourne's Cinema of Solidarity Cinema Restored

A programme of shorts by African American filmmaker St. Clair Bourne whose films explore questions of race, class, politics and the role of the museum.

Thu 22 Feb 6.20pm, Cinema 1

National Theatre Live: Vanya (#)

Andrew Scott (Fleabag, All of Us Strangers) brings multiple characters to life in Simon Stephens' radical new version of Chekhov's Uncle Vanya. Hopes, dreams, and regrets are thrust into sharp focus in this one-man adaptation which explores the complexities of human emotions.



All of us Strangers



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

Regular Screenings

Learn more about all of our regular screenings by visiting barbican.org.uk/cinema

Family Film Club

Every Saturday morning, Cinema 2. Enjoy family films for £2.50–£3.50, plus show and tell introductions and free monthly workshops.

Parent and Baby Screenings

New releases every Saturday and Monday morning. Sign up to the mailing list at barbican.org.uk/parentandbaby

Relaxed Screenings

One Friday and one Monday per month, we show a film in a tailored environment for adults on the autistic spectrum, have Tourette Syndrome, anxiety, sensory or other learning difficulties. (£6*; a companion/carer free)

Pay What You Can Screenings

Each Friday, one of our new release film screenings is PWYC. Simply pick the price you can pay. (£3–15)

Senior Community Screenings

Every second Monday 11am, Cinema 2. New release screenings for 60+ cinema goers and those who matter to you most.

Members' Screenings

11am every Sunday, Cinema 2. New releases screenings just for Members. (£6)

Emerging Film Curators Series

A four-part cinema programme curated by up-and-coming film curators and teams who all took part in the second Emerging Film Curators Lab at the Barbican in July 2023.

Tue 30 Jan, 6:30 pm, Cinema 3

Visions from the Wake

Emerging Film Curators

Loss is a part of life, yet we often feel so isolated in our grief. These short films give form to our emotions, exploring alternative modes of mourning from filmmakers of the diaspora.

Sat 10 Feb, 4.15pm, Cinema 3

Stims: Towards a Neurodiverse Cinema

Emerging Film Curators

A collection of seven short films by five neurodiverse filmmakers curated by Lillian Crawford, co-host of the Autism Through Cinema podcast.

Artists in Residence



Thu 29 Feb 8.45pm, Cinema 3

Unseen Avant-Gardes: Women Experimental Filmmakers in Yugoslavia, 1960-90 + ScreenTalk

Emerging Film Curators

A selection of vibrant and rarely screened experimental short films by women in Yugoslavia from 1960–1990 which explore themes of love, rebellion and nationhood.

Sun 24 Mar, Cinema 3

Changing with the Tides

Emerging Film Curators

A series of shorts showcasing the dramatic shifts in fishing industries and communities over time.



For programme information and dates and times of new release films visit barbican.org.uk

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Cinema as a changemaker

Emerging film curators tell Rachel Shnapp about programmes that are here to transform your mindset.

Part of the excitement of the Barbican Centre is that everywhere you turn, there is another creative idea brewing; another project being planned, another inspiration spark. Our Emerging Film Curators Lab is one of such spaces, where early-career film curators can develop a cinema project in a supported environment; learning, with mentoring from our Cinema team, how to programme and deliver exciting, inclusive cinema events.

Among the upand-coming curators taking part in the scheme is Cici Peng, who says cinema has the power to communicate complex or new ideas. 'It's an opportunity to present an alternate voice, one that's often muffled out by mainstream big-budget commercial filmmaking. I love screening films that challenge the cinematic form and present new voices from global cinema, voices who deserve to be heard and to hear us call back across multiple different time-zones.'

Peng's short films programme, *Visions From The Wake*, explores modes of mourning as interpreted by diasporic filmmakers. She says: 'My programme comes at a time where many of us are feeling grief – from witnessing the crisis in the Middle East, to the inhumane treatment of refugees by our government, to this current moment post-Covid.'

Peng says power that grief has the power to be a catalyst for change. 'The programme looks at the radical potentiality of grief – to move us together, to remind us of the political power of empathy in moments of despair and the importance of grieving together as a community.'

'The films all attempt to re-establish a continuity between the past and the present, a link that often feels severed in the rapid acceleration of capitalist modernity. All of the films are deeply rooted in a connection to land and space, whether that be through digital landscapes or physical ones – we see a deep-seated desire to find a space and a community that can share our grief and fulfil our need to be seen.'

Also taking part in the programme is Teodora Kosanović, whose *Unseen Avant-Gardes: Women Experimental Filmmakers in Yugoslavia, 1960–90* presents a selection of vibrant and rarely screened experimental short films by women in Yugoslavia over a three-decade period, exploring themes of love, rebellion and nationhood.

'I hope that audiences will be inspired by these films which they might not have otherwise seen, and gain a deeper understanding of the cinematic contributions of women during a culturally and politically significant period in Yugoslavia,' says Kosanović.



Vision From The Wake

I think the most important aspect of my programme is its celebration of the unique and often subversive nature of the films. Some of them tackle difficult subjects, as well as challenging our perceptions of history by providing an alternative take on the past. These films are all from small archives and collections, and it feels like it is an important opportunity to showcase some rare works by filmmakers which have been often overlooked.'

Freelance film and culture writer Lillian Crawford's programme *Stims* explores the nature of neurodivergence within cinema practice. 'Many people, especially those who are neurodivergent including autistic audiences, feel unsafe in the typical cinema environment,' says Crawford. 'This is becoming more apparent as pressure is placed on cinemas to screen films louder than ever. My work aims to curate events and screenings which make adjustments for those who want a more relaxed environment in the cinema, including lowering the volume and keeping the lights on at a low level.'

'I hope that the environment of the screening will appeal to the audience, neurodivergent or otherwise, as a contrast to the conventional style of modern film exhibition. I also hope that their understanding of neurodiversity is informed by the films screened, and that the audience's minds are opened to alternative ways of seeing.'

'My event is called *Stims* because I increasingly realise that many people are not familiar with this term, referring to self-stimulating behaviour such as a hand waving which can be used to calm oneself. Having been shouted at in screenings in the past for stimming, I know how horrible a lack of understanding from others can be. So, learning more about the meaning of neurodivergence and its associated behaviours will help neurotypical audiences to be more sensitive to their neurodivergent peers.'

The programme will continue in March – look out in the next Guide for what's happening then.

Vision From The Wake
30 Jan

Stims
10 Feb

**Unseen Avant-Gardes:
Women Experimental Filmmakers
in Yugoslavia, 1960–90**
29 Feb
See page 15 for details

always

From the Caribbean to Coventry

Discover the journey of Two Tone from its musical history to its lasting effect on British society at a new exhibition opening in January.

The sounds of 'Ghost Town' by The Specials epitomise Two Tone, the Coventry-born musical genre that blended ska and punk. But like all genres, it didn't emerge out of nowhere. A new exhibition in Barbican Music Library traces not only the roots, but its enduring influence on British society.

From the Caribbean 2 Coventry plots a journey of sound that starts in France and Belgium during the First World War and ends in 1980s Coventry. Through fan memorabilia and oral history, it tracks the hugely positive influences on British youth culture that Caribbean immigration brought – and continues to bring – to the United Kingdom. Using music genres and fashion as the touch points the show will include architecture, art and literature as well as direct contributions from fans and 'faces' alike.

'We wanted to tell the story of Two Tone: how it developed, the scene, and how it's influenced people since then,' says David Burke, who came up with the idea for the exhibition alongside fellow Two Tone fan Mark Baxter. 'There are books and films about Two Tone, but they tend to be quite siloed. What we wanted to do explore how it was born, and the lasting impact on society; and we felt that it being in the Barbican Music Library gave it real kudos and the credibility that it deserves.'

Burke and Baxter worked with consultants Rhoda Dakar (former lead vocalist of Two Tone legends The Bodysnatchers) and DJ and broadcaster Tony Minvielle. And the four of them were assisted hugely by an army of Two Tone devotees, who contributed in so many ways to the displays.

The exhibition is described as 'by the fans, for the fans' and that's very much evident with the sheer number of submissions and memories. 'We've had submissions from all over the world,' says Burke. 'Photos, poems, and memories, which were going to print out and display as a collage like it's someone's bedroom. We've also had posters, a rare Coventry City Football Club shirt from when they were sponsored by Two Tone Records – so much stuff has been shared with us, and that's testament to how much it means to people.'

'Rather than just looking back, we also wanted to get across how Two Tone influenced people in their lives since its heyday,' says Baxter. 'We wanted to talk to people about how that music and the lifestyle changed their lives and influenced them as adults.'

From The Caribbean 2 Coventry
12 Jan–25 May
Barbican Library



© John Inglelew

A new lens on the Barbican

See our Centre and the Barbican estate with a different perspective on one of our Members' Photo Walks.

That's what Barbican Member Pietro Nastasi did – the winner of our recent walk with photographer Anthony Palmer. Nastasi titled the work 'Brutal Reverb', and it shows the reflection of an iconic Barbican tower.

'When Anthony walked us down to the lake, I immediately felt a sense of calm,' says Nastasi. 'The urban structures, the vibrant and restless City disappeared in that oasis of water, silence and vegetation. I wanted to capture that feeling.'

'Looking at the water, with the imposing tower in the background, I realised I had to represent how the rigid structures and heavy concrete walls dissolved in that hidden spot of the Barbican. Once I saw the reflection of the tower on the water and the effect of the waves to the lines, I put my camera low close to the water and took the photo making sure I had a fast shutter speed not to blur the waves, keeping the ISO high enough to capture the light and the vibrant colour of the blue sky.'

Members can join the next walk on 2 March, where you'll be guided around the buildings, uncovering opportunities to take photos in the play of light and shadow, guided by the insights of Palmer. Notice different structures, angles and textures of concrete, and leave with fresh eyes, ready to apply a new perspective to your photography.

Find out more and join our Membership scheme at barbican.org.uk/membership



© Pietro Nastasi

Hot stuff

Have you seen our sizzling new restaurant yet?

Burgers take centre stage at our brand new restaurant, Barbican Bar & Grill, where whether you're a meat-eater or vegan, we've got a patty for you.

Follow the spotlight to classics such as the Crispy Buttermilk Chicken Burger with garlic mayo, inventive twists like the Hawaiian Burger with pineapple and red chilli salsa or the Souvlaki chicken filled with red peppers, spring onions and creamy tzatziki. There's also a choice of plant-based patties, including For The Love of Cows made with a vegan Heura chorizo burger, topped with lime and chipotle mayo, guacamole and charred jalapeños.

At the bar, complement your meal with a creative cocktail, such as the Bourbon & Apple Fizz to the signature Cinnamon Tequila Sour – a dreamy concoction of Jose Cuervo tequila, lemon juice and cinnamon sugar syrup.

With stunning views over the estate, Barbican Bar & Grill is on the first floor and has a relaxed feel, with stripped-back interiors and greenery scattered throughout as a nod to the Conservatory next door.



The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit barbican.org.uk/supportus or contact development@barbican.org.uk

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We are an international arts centre committed to making a difference locally, nationally and internationally through the voices and ideas of artists and communities.

We create a space for collaboration, co-creation and conversation.

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

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