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Autumn 2025



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➡ COVER: Paolo Carzana, Spring/Summer 2025, *How to Attract Mosquitoes*. Headwear and creative consulting by Nasir Mazhar. Styling and creative consulting by Patricia Villirillo. Photograph by Joseph Rigby. Courtesy of Paolo Carzana.

← Alberto Giacometti, *The Cage*, 1950-51, Fondation Giacometti © Succession Alberto Giacometti / Adagp, Paris 2025

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AD Audio described

For people with visual impairments. Live commentary is given through a headset that explains what is happening as it unfolds.

BSL BSL-interpreted

This event uses British Sign Language for D/deaf and hard of hearing customers. Events may be BSL-interpreted or BSL-led.

CAP Captioned

Captioning assists D/deaf and hard of hearing customers, and anyone else who finds subtitles useful.

REL Relaxed

Ideal for anyone who would benefit from a more informal setting. You can come and go during the event, make noise and have a less formal experience.

TT Touch tours

A chance to experience the set in advance to help you understand the performance better. For anyone who would benefit due to their disability.

Welcome

Our autumn season invites you into conversations about land and language, desire and decay. From the world around us to fashion's most distressed edge, artists reimagine how we live with – and shape – the planet.

Spanning music, cinema, theatre, talks and visual art, the programme brings together reflections on land and ownership, language and identity, extraction and care. It begins with the natural world, but reaches into the poetic and political. As a space for contemporary ideas and creativity, we're asking how we live now – and how we might live differently.

A central strand is the concert series *Fragile Earth*. These performances respond to the living world, from John Luther Adams' expansive soundscapes to new commissions by Monthati Masebe, Kathy Hinde and Louis IV. In *The Curve*, Lucy Raven's new work meditates on cycles of extraction through sculpture and moving image. And in *Land Cinema*, filmmakers reflect on environmental justice, Indigenous knowledge and land as memory.

Elsewhere, artists turn their focus to language, and what it means when it's endangered or erased. *Voiced: The Festival for Endangered Languages* celebrates the vitality of disappearing languages and asks what that means for culture. And in the Conservatory, *Writing Ecologies* invites writers and audiences to reimagine how we tell stories of land, climate and belonging.

This season we're also incredibly excited to reintroduce fashion and design to the Barbican. Our major Autumn exhibition *Dirty Looks* rethinks beauty through distressed couture and bold style, offering new perspectives on fashion's connection to the earth. The UK première of Caroline Guiela Nguyen's theatre piece *LACRIMA* follows

the emotional labour woven into the global fashion supply chain. These themes continue through *Dirty Weekend*, a programme centred on identity and intimacy.

We also launch *Dystopia is Not the Future* – a series of talks and screenings on the rise of authoritarianism. Alongside *Encounters: Giacometti x Mona Hatoum*, (Hatoum's work often looks at issues of displacement, marginalisation, and systems of social and political control) these programmes and exhibitions ask what kind of geopolitical future we want to shape.

All this sits alongside our continued programming across every art form, and the extraordinary work of our resident companies and associates – from the LSO's new season to our contemporary music line-up, the EFG London Jazz Festival, and a bold theatre programme that includes the UK première of Polish director Łukasz Twarkowski's *ROHTKO* and the Royal Shakespeare Company's *Wendy and Peter Pan*.

At the Barbican, we hope you experience not only extraordinary cultural experiences but are able to look at our increasingly complex world from multiple vantage points.

Devyani Saltzman

Director for Arts & Participation

➤ Film still (detail) from Lucy Raven, *Murderers Bar*, 2025, Courtesy of the Artist and Lisson Gallery © Lucy Raven





A new look at fashion's dirty side

When did fashion fall for the dirty, the distressed and the stained? Our major new exhibition *Dirty Looks* uncovers fashion's enduring obsession with imperfection, mud and rebellion.

'Since its modern inception, fashion has frequently had a thing for getting dirty,' says curator Karen Van Godtsenhoven. 'There's something about decay, ruin, imperfection – it keeps coming back, mostly in times of social upheaval and rapid technological advances. It's a romantic longing for simpler times past, a 'nostalgia of mud'.

This autumn sees the opening of *Dirty Looks: Desire and Decay in Fashion*, a major new exhibition exploring fashion's fascination with dirt, distress, and regenerative practices. Bringing together works from more than 60 designers across the world, the show traces the history of how high fashion has harnessed the rebellious, playful and regenerative potentials of dirt and decay, and how this continues to inspire some of today's most cutting-edge designers.

From rusted couture to mud-wrestling finales, the show explores how designers across generations and cultures have used dirt as a symbol of rebellion, resistance and renewal.

'There's a lineage of avant-garde designers deliberately "dirtying" the glossy surfaces of high fashion,' Van Godtsenhoven explains. 'Think of Malcolm McLaren and Vivienne Westwood's "Nostalgia of Mud" in the early 1980s or Hussein Chalayan burying garments in his friend's backyard in the 1990s.'

Indeed, Chalayan's rusted dresses from his 1993 graduate collection *The Tangent Flows* are centre stage. The garments, buried with iron filings in soil, return here in a site-specific installation, together with buried garments from later collections. 'He saw clothing as organic – living and dying with us,' says assistant curator Jon Astbury. 'It's about time, transience, and the romance of ruin.'

The curators take a broad view of what counts as 'dirty'. 'We're not just talking about actual mud,' Van Godtsenhoven clarifies. 'Dirt might be "matter out of place", as anthropologist Mary Douglas puts it in her 1966 work *Purity and Danger*, where she argued that what we see as dirt is a social construct. In fashion, that can be anything from a scuffed

← Miguel Adrover, *Birds of Freedom, MeetEast, Autumn/Winter 2001*. Courtesy of Miguel Adrover.

heel and stained jeans to natural fabrics or vegetal dyes.'

That idea recurs throughout the show – in wine-stained and ash-burned gowns by Robert Wun, in bog-dyed textiles by Solitude Studios, and in clay-dyed barkcloth by Nigerian label IAMISIGO. 'We're seeing a generation of designers using imperfection as a political and material tool,' says Astbury. 'It's a way of resisting corporate polish, and reclaiming autonomy.'

The lower galleries showcase new commissions from a wave of emerging designers including Paolo Carzana, Elena Velez, Michaela Stark, Alice Potts, Yaz XL and Solitude Studios. Their work touches on folklore, neo-paganism, body politics and queerness, often using reclaimed or living materials. A highlight is Velez's new video work, which is a choreographic reinterpretation of the illustrious 'mud-wrestling finale' that closed her Spring/Summer 24 show. It's joyful and visceral.

'There's something incredibly romantic and raw in this section,' Van Godtsenhoven says. 'Many of the designers are working with natural dyes, living cultures, even bacteria. It's both post-apocalyptic and hopeful. Like a dark patch you have to get through to find new beginnings.'

The final section of the exhibition looks at the global impact of fashion's waste, examining practices that challenge what Van Godtsenhoven calls waste colonialism. 'This is where we reflect on what happens to fashion when it's thrown away,' she says. 'We take a "dirty look" at the consequences of fast fashion consumption.'

Designers from the Global South are central to this story. Bobby Kolade of Kampala-based label Buzigahill creates new silhouettes made from fast fashion waste, and in his 'Return to Sender' project, resells this to the Global North, reversing the direction and refusing to remain stuck at the end of the second-hand supply chain.

Bubu Ogisi of IAMISIGO's recent work connects natural materials to histories severed by colonialism, creating garments made of Indigenous fibres of spiritual and cultural significance. 'Some use literal waste – from plastic to deadstock – to create couture-level garments,' says Astbury. 'Ogisi even reframes plastic itself as a kind of modern natural material, given how ubiquitous it's become.'

Our own architecture is also transformed. Designed by Studio Dennis Vanderbroeck, the exhibition space is reimagined with deliberately 'destroyed' surface treatments that gradually invade the gallery's clean lines. 'We wanted the space itself to reflect the tension at the heart of the show – between polish and decay,' says Van Godtsenhoven.

Eight years since our last major fashion exhibition, *Dirty Looks* launches a new strand of programming that explores fashion as an interdisciplinary artistic practice, right at home at the Barbican. 'Fashion sits right at the intersection of culture, art, politics, ecology and personal identity. It encapsulates your mood, your sense of belonging and your relation to the world,' says Van Godtsenhoven.

► IAMISIGO, handwoven raffia-cotton blend look dyed with coffee and mud, *Shadows*, Spring/Summer 2024. Photograph by Fred Odede. Courtesy of IAMISIGO.



'In a time of ecological crisis, maybe dirt isn't something to clean up, but something to reconsider and embrace. A sign that we're still human and still a part of the earth.'

Dirty Looks 25 Sep–25 Jan, Art Gallery

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Revealing couture's dirty secret

Caroline Guiela Nguyen shares the inspiration behind LACRIMA, and tells us why people should be more aware of fashion's supply chain.

At the heart of *LACRIMA*, a new large-scale theatrical creation from Caroline Guiela Nguyen, is a wedding dress — commissioned by a British royal, designed in Paris, with lace from Alençon and embroidery from Mumbai. But the dress itself is never the main focus. It's what it reveals — or rather, what it usually hides — that becomes the story.

'It's not so much the juxtaposition between

great wealth and hidden work that interests me,' says Guiela Nguyen, 'but rather the harshness of the working conditions, coupled with the fact that the workers deeply love what they do.' Her research took her deep into the ateliers of haute couture, where she discovered a world of 'superb craftsmanship' and personal pride, often undercut by precarious labour conditions.

One line in the play encapsulates this complexity: a daughter says to her embroiderer father, 'Don't forget, Papa, that you contribute to the beauty of the world.' Another character — the mother of a lacemaker — says simply: 'The world must know that we contributed to the beauty of the world and that in our hands, there was gold, white gold.'

'It's not so much that there is beauty,' Guiela Nguyen explains, 'but to pay homage to the beauty that these people create.'

That tribute goes hand-in-hand with something more unsettling: secrecy. 'Secrecy and lies haunt me,' she says. 'And that probably has something to do with fiction. A secret — like a family secret, a state secret, or an industrial secret — systematically leaves a space where the other person will have to tell a fiction.' In *LACRIMA*, fiction and truth are stitched together like fabric. 'Perhaps

the basis of all fiction lies, ultimately, in this opacity that theatre allows us to activate.'

The secrecy Guiela Nguyen encountered wasn't just metaphorical. In the Mumbai embroidery workshops, phones were confiscated, brands went unnamed, questions were discouraged. 'For political reasons, we don't say that the embroidery is made in India; for political reasons, we don't say that the price to pay for lace has long been the lacemakers' eyes; for political reasons, we don't say that a husband is violent. Theatre can play its political role, which is precisely to reveal what is kept secret.'

That journey to India also changed the direction of the play. Originally conceived as a piece focused on women's stories, her visit to Mumbai revealed an embroidery tradition handed down from father to son. 'This inspired my writing,' she says. 'I've always written choral pieces... what moves me is not only seeing how people live side by side, but also exploring what can bring together a workshop leader, an Indian embroiderer, and lacemakers from Alençon.'

These connections reveal more than just global supply chains. They open up difficult, unresolved questions about ethics and responsibility. 'When a country in the Global South doesn't have the means to create stable infrastructure,' she says, 'it seems difficult to demand the same standards imposed from an office in Europe. My work consists of shedding light on these grey areas, precisely to encourage us to grasp the contradictions that allow us to engage and take responsibility for these ethical questions.'

As with much of Guiela Nguyen's work, *LACRIMA* resists simple binaries or easy resolutions. Instead, it invites us to sit with contradiction — to see both the gold in the thread and the strain in the hands that sewed it.

LACRIMA
25–27 Sep, Theatre

■ *LACRIMA* by Caroline Guiela Nguyen © Jean Louis Fernandez

A weekend of dirty looks and deeper meanings

Leaky bodies, and late-night joy: a special Barbican takeover gets personal about identity, desire and what we choose to wear.



Fancy a *Dirty Weekend*? Our Creative Collaboration team takes inspiration from our major new fashion exhibition and turns up the volume for a full-blown takeover.

Across three days, the Centre will come alive with talks, screenings, live art and club energy. 'It's a celebration of the leaky body – of desire, of sexual freedom, of dressing for the lives we actually live,' says Susanna Davies-Crook, Curator of Public Programmes, who's bringing together a broad range of artists and collaborators for the event.

Expect bold, boundary-pushing work from designers and artists exploring identity, activism and aesthetics – Di Petsa's water-soaked rituals turn fashion into fluid, embodied expression; Vex Ashley, founder of the artistic porn platform Four Chambers, will be in residence all weekend; while Helena and Harlan Whittingham, fetish fanatics and porn curators, will screen a programme on fetish fashion houses under their alias, Content Warning, plus much more.

Talks with authors such as Amelia Abraham will dive into themes like bodily autonomy, collectivity, queerness, and how we wear – and resist – norms around fashion and self. 'It's about fashion as a space for freedom,' says Davies-Crook. 'But also one of tension, where pleasure meets power and bodies are political.'

A free exhibition will present a view on fashion and filth, co-curated by Davies-Crook and Matt Skully, looking at the spectrum from basement club and kink culture to couture.

So, where will your *Dirty Weekend* take you?

Dirty Weekend

28–30 Nov, across the Centre

Dirty Weekend takes place across the Centre.
Image © Vex Ashley

When words hold worlds

What happens to a culture when its language fades? And what kind of knowledge disappears with it?

These are the questions behind *Voiced: The Festival for Endangered Languages* – a new season that explores the fragility, resilience and poetry of language through performance and poetry. Curated by visual artist Sam Winston and poet Chris McCabe (Director of the National Poetry Library), the festival brings together artists, writers and communities whose languages are at risk – or already lost – to celebrate expression.

'English is such a dominant language that we often forget Britain has its own endangered languages,' says Karena Johnson, our Head of Creative Collaboration. 'This festival looks at that – not just globally, but locally too.'

The programme features installations, performances and interventions across our spaces, inviting people to share personal expressions of language and identity. An Endangered Voices Listening Trail features sound pieces hidden around the building, encouraging audiences to wander and hear voices not often centred.

For Johnson, the project is also about questioning power: 'Who gets to decide what's a dialect and what's a language? Especially in diaspora communities, your mother tongue is sometimes seen as "lesser" – even though it holds all this cultural weight.'

Voiced reminds us that every lost word takes a world with it.

Voiced: The Festival for Endangered Languages

1–31 Oct, The Pit



Tune in to the Earth

From waves of orchestral sound to immersive jungle field recordings, our major new concert series invites us to experience the planet not just as being in crisis, but as music.

Fragile Earth invites you on a musical exploration of our relationship with the natural world: a frequent source of inspiration for artists celebrating nature and dealing with the burning challenges of our time.

Among the highlights will be *Instead of Many Islands, Let Us Be a Mighty River* (7 Dec), an immersive concert-installation in our Conservatory – a collaboration between The Hermes Experiment and five international sound artists.

The project is curated by Hanna Grześkiewicz, an independent curator, researcher, writer and producer specialising in experimental music and sound art.

'It's not a concert in the traditional sense,' she says. 'There's no stage, no set seating. Performers will be dispersed throughout the Conservatory, speakers will be hidden among the plants, and sound will come at you from different directions. We want people to find a comfortable place to sit or lie down and just listen together.'

The Hermes Experiment will perform alongside sonic essays and interventions from artists Monthati Masebe (South Africa), Kathy Hinde (UK), Sandeep Bhagwati (India/Germany), Bint Mbareh (Palestine) and Martha Hincapié Charry (Colombia). Each artist brings a unique response to the climate crisis rooted in their local context. 'Martha, for example, is working with Indigenous communities in the Amazon region,' Grześkiewicz explains. 'And Monthati is exploring reindigenisation in South Africa. Bint's work draws on rain-summoning songs from Palestine. It was really important to me to bring in perspectives that are grounded in local struggle, but speak to global interconnections.'

Grześkiewicz is keen to challenge the narrow narratives often heard in Western climate conversations. 'I have a personal frustration with a lot of the narratives around climate change and climate justice. They're so focused on techno-solutionism and individual responsibility. I think a lot of it is still very Eurocentric. Of course, that stuff is good,

but it's not going to solve anything.' Instead, she says, we should embrace collective, interconnected action grounded in local and global solidarity.

That concept is encapsulated in the poetic title of the experience. 'It's about togetherness – the idea that all these local perspectives, though different, can flow together into something powerful,' she says. 'We're not pretending these contexts are the same. But we are saying: these struggles are connected. War, displacement, colonialism, climate collapse – they're not separate crises.'

The performance runs three times in one day, each followed by a panel discussion with artists, activists and researchers. But for that hour in the Conservatory, the focus is pure listening. 'We hope people leave not just having heard something,' says Grzeskiewicz, 'but having felt connected to others – across the room, and across the world.'

In the Conservatory, musician and zoologist Louis VI's *NATURE AIN'T A LUXURY* (25–26 Oct) is a headphone-based sound installation and immersive experience of listening built from high-fidelity field recordings made in three of the world's most biodiverse regions, Sarayaku, (Amazon) Raja Ampat (West Papua) and Waitukubuli (aka Dominica). Visitors are invited to move through the Conservatory's lush foliage and listen as the sounds of rainforests and coral reefs return – fleetingly – to one of the most nature-depleted cities on Earth.

Elsewhere, composer Anna Meredith joins Scottish Ensemble for *ANNO* (25 Sep), a reimagining of Vivaldi's *Four Seasons* that fuses electronics, strings and live projections by Eleanor Meredith. John Luther Adams' Pulitzer Prize-winning *Become Ocean* (8 Oct) will be performed by the BBC Symphony Orchestra, under the baton of Dalia Stasevska. This powerful meditation on water and depth, was described by critic Alex Ross

as 'the loveliest apocalypse in musical history'.

Composer Gregor A. Mayrhofer's *Recycling Concerto* (12 Mar) sees percussionist Vivi Vassileva transform waste into music. Written specially for Vassileva, the piece features an enormous set of instruments built from repurposed rubbish – all brought to life in a virtuosic performance that's thought-provoking and powerful.

We also see the UK première of *unEarth* (23 Jan) – Pulitzer Prize-winner Julia Wolfe's large-scale oratorio about the climate crisis. Combining ancient stories, languages from around the world, the poetry of Emily Dickinson, climate science and words of protest, it features the BBC Symphony Orchestra, BBC Singers, National Youth Voices and soprano Else Torp.

These are just a few highlights from a season that offers different ways of listening. Through sound and music, *Fragile Earth* is a chance to experience the natural world – not only as something in crisis, but as something alive, complex and worth tuning in to.

Fragile Earth

12 Sep–13 Mar, across the Centre

➤ Louis VI's *NATURE AIN'T A LUXURY*

➤ Julia Wolfe's *unEarth*



The story behind Fragile Earth

Sitting in the Barbican Hall, you could feel cocooned from nature's ongoing struggle. Yet here we are, surrounded by the wood of former forests, listening to instruments of pine, maple, ebony, and more. Music is inextricably linked to nature and inspired by it. Finnish composer Einojuhani Rautavaara wove the sounds of real birds into his *Cantus arcticus*, and *Fragile Earth* will draw on field recordings from across the world.

Our season was inspired by the inexhaustible inspiration of the natural world and its myriad patterns and processes, but also this current time of jeopardy.

Julia Wolfe, in her call-to-arms oratorio *unEarth*, gathers up the word for trees in all languages into an interlocking web, representing 'the interdependence within the forest ecosystem'. John Luther Adams' immersive *Become Ocean* expresses both awe and warning: 'as the polar ice melts and sea level rises, we humans find ourselves

facing the prospect that once again we may quite literally become ocean.' This is a future threatening islanders the world over, captured in Lemi Ponifasio's *Sea Beneath The Skin*, a ceremonial meditation in which he counterpoints Mahler's human-centred *Song of the Earth* with the Samoans' existential relationship with the sea. A very different 'song of the earth' is told by Wāgilak songman Daniel Wilfred of Hand to Earth – one where displacement has broken hundreds of years of deep communion between land and people, held in their songlines.

The way in which music can powerfully summon up place, and sew us deeply into relationship with the natural world, is a fascination for me. I hope audiences will find themselves listening in new ways to the living sounds around us.

Helen Wallace, Head of Music

The power of water

For her Curve commission artist Lucy Raven traces the impact of industry, infrastructure and imagination on the American West.

American artist Lucy Raven brings her ongoing investigation into the forces that shape the American West to The Curve with *Rounds*. It features the UK première of her moving image installation *Murderers Bar* (2025) and a new commission. We caught up with Raven to hear how these works were created.

***Murderers Bar* marks the final chapter in your *Drumfire* trilogy, which focuses on the largest dam removal in US history. What compelled you to end the series with this moment of erasure and rewilding?**

Water has had such a massive role in shaping the Western United States – its physical presences (and absences), its spiritual importance and symbolism, the desire to control and manage and profit off it as a resource. Water has been in the background of all parts of *The Drumfire*, but I knew it would come further into focus in this final piece. I'd been thinking about river diversions, and other interventions into natural flows, when I came across a fish ladder at the foot of a small, defunct dam along a nearly dry river in southern Oregon. It looked like a structure JG Ballard would organise some alienating mise-en-scène around. Learning more about its ilk, and the unlikely salmon that could utilise such a thing to get around an otherwise impassable dam, led me to dam removals, then this one in particular. There haven't been many – it's not been popular to erase a 'concrete monument' to industrial growth and power. That it was actual concrete, being dynamited, furthered in a very physical way the material concerns investigated in the earlier parts of the trilogy

– *Ready Mix*, which was filmed at a concrete and gravel plant in Idaho, and *Demolition of a Wall* (Albums 1 & 2), which were filmed on an explosives test range in New Mexico. At the same time, I wanted to take this film somewhere else, emotionally and formally, that could build and depart from the previous works. Wilding is a good way to put it.

How did you approach filming a landscape in such a dynamic state of flux?

I made a lot of research trips with different combinations of my production team, trying various approaches to capturing not just the river, but an idea of turbulence and dynamism between the atmosphere and the land and the water and the communities involved that was constantly being reshaped. One of the key operations was to destabilise the centre of gravity of these instruments in such a way that the horizon could be banked, and become unfixed.

How do *Murderers Bar* and your new commission speak to one another?

The sculpture has been cycling through my brain for a number of years now, and is finally taking shape here at The Curve. I'm interested in its kind of concentrated ambivalence that I think is connected to aspects of structural (and infrastructural) violence that may not be easily comprehensible, but are present, too, in the impacts of industrial hydropower.

The installation features quadraphonic sound by Deantoni Parks. How does sound function in this piece?

We used a quadrophonic mix... so in some sense, the viewer becomes the primary figure



in the space, with sound all around them. Deantoni and I talked about it having an expanded, at times symphonic scale. At the same time, there are long sections that are very intimate, haptic, almost internal sounds, so it's extremely dynamic in scope and range.

How did The Curve influence the exhibition?

The Curve is such a strange, fantastic and fantastically unique space – there's nothing quite like it. I'd originally thought to house the sculpture in a concrete surround, but visiting The Curve, I realised it would essentially

already be living in a concrete bunker, which freed up some of the material choices. I love the long journey the space invites... It reminds me of the way certain hikes reveal a new vista with each step forward as a kind of continuous pan through space.

Lucy Raven: Rounds
9 Oct–4 Jan, The Curve

↑ Production still (detail) from Lucy Raven, *Murderers Bar*, 2025, Courtesy of the Artist and Lisson Gallery © Lucy Raven

The ground beneath our screens

Curator Dr Becca Voelcker presents a film series tracing how artists and activists have used cinema to challenge extractive systems, nurture land-based knowledge, and imagine more connected futures.



How many times have you heard someone say it's easier to imagine the end of the world than the end of capitalism? I'm fed up with this dead-end thinking. Today more than ever we need to open horizons of possibility rather than foreclose them. A closer look at history reveals that there have always been alternatives, self-seeding in even the most paved and polluted places. Made in resistance to extractive capitalism, and in imaginative and practical approaches to the future, films that belong to a genre I am

calling 'Land Cinema' activate a way of thinking that is both critical and creative.

Over the past decade, I've been gathering examples of Land Cinema from around the world. Many films were made in the 1970s and 80s, when a global environmentalist movement with anti-colonial and feminist roots sowed seeds for climate justice today. Introducing Land Cinema as an urgent genre for our time, the film series I've devised for the Barbican this November combines films made half a century ago

with those made today amidst a resurgence in climate action. The series coincides with the publication of my book, *Land Cinema in an Age of Extraction*, which presents a history of the genre through a global array of examples ranging from filmed garden diaries to indigenous documentaries about farmers' rights.

At the Barbican, I'm presenting some of these films that span documentary features and experimental shorts. The series emphasises a connection between local and global scales of change. What happens over here (each film suggests) also affects what happens over there. For the Massachusetts filmmaker-gardener Anne Charlotte Robertson, for example, chronicling life in her vegetable patch offered both a personal remedy during times of mental illness and a political rebuttal of the high-growth, highway-building and highly competitive world that surrounded her. Similarly, the Orkney filmmaker and poet Margaret Tait, whose lyrical short films I have paired with Robertson's, filmed her island community of crofters, robins, cats, and cows to celebrate both a personal connection to Orkney and a political allegiance with rural ways of living threatened by global agribusiness, North Sea Oil and tourism.

Reverence for rural life also imbues the Japanese filmmaker-farmer collective Ogawa Productions' careful documentary, *Red Persimmons*. Shot during a period of rapid modernisation in the 1980s, the film immerses viewers in the slower, seasonal world of agrarian tradition. Made patiently as the collective lived, farmed and filmed together in rural Yamagata for nearly two decades, the film proposes an alternative definition of growth to that of mainstream economics. For Ogawa Pro, growth was less about GDP than about growing healthy crops and communities.

For Marta Rodríguez and Jorge Silva, working in collaboration with Indigenous advisers from Colombia's Cauca region, sustaining land relations and community was

also important. In the poetic experimental documentary *Our Voice of Earth, Memory and Future* (1981), Indigenous resistance revives a landscape haunted by centuries of colonialism. Made over five years, the film merges documentary and fiction as it incorporates Indigenous modes of storytelling to dramatise a history of imperial land grabbing and grassroots opposition.

Turning to the contemporary, the final programme in the series celebrates the Brazilian filmmaker Ana Vaz, whose films explore land as a site of encounter between different species, peoples, and ways of seeing. Visiting wild grasslands, modernist highways, and a zoo, Vaz traces how colonial and extractive ways of thinking have sought to master people, land, animals and plants. Developing a unique filmic language, Vaz both recalls the camera's historical role in objectifying colonised people and places and repurposes it as a tool for telling other stories of struggle and resistance.

Telling other stories is what we need today, to move beyond narratives of capitalism and apocalypse.

Land Cinema
5–26 Nov, Cinemas

Garden Films + ScreenTalk
Wed 5 Nov 7pm, Cinema 3

Back to the Land – Red Persimmons (U) + Intro,
Wed 12 Nov 6.45pm, Cinema 3

Our Voice of Earth, Memory and Future (TBC) + Intro
Wed 19 Nov 6.30pm, Cinema 3

Ana Vaz (TBC) + ScreenTalk (via Skype)
Wed 26 Nov 6.30pm, Cinema 3

Still from *Our Voice of Earth, Memory and Future* (1981), dirs. Marta Rodríguez and Jorge Silva



What Kaiju films can teach us about caring for our planet

Cinema Curator Alex Davidson shares the hopeful environmental messages behind some of Japan's wildest monster movies.

Biollante is a monster like no other. In *Godzilla vs. Biollante* (1989), she appears first as a beautiful, gigantic rose, but by the film's climax has evolved into something quite horrifying. Her head is a crocodilian nightmare, drooling sap. Her vines are terrifying, thorny tendrils with snapping jaws. She spits acid as a weapon. Godzilla may be king of the kaiju (a word meaning 'strange beast', usually used to refer to Japanese movie monsters), but here he may have met his match. Even Biollante's origins are unusual – she has been engineered from the cells of a flower, the dead daughter of a scientist and Godzilla's own DNA. Humanity's meddling with nature may be its downfall.

For kaiju fans like myself, *Godzilla vs. Biollante* has been something of a holy grail. One of the hardest Godzilla films to see outside of Japan, owing to rights reasons, I finally forked out a small fortune to buy a ropey import DVD a year ago (don't ask how much), but I should have saved my cash – for the first time since its 1989 release, the film is now available to see in the UK once again. We're showing it for the first time in London on the big screen, as it kicks off *All Kaiju Attack: Earth SOS!*, a Barbican cinema programme exploring how Japanese monster mayhem connects to our relationship with the natural world.

Godzilla himself was first created through humanity's disrespect of the environment in 1954, awoken and mutated through underwater hydrogen bomb testing, a grim metaphor for the horrors Japan had faced through the Second World War, including, of course, nuclear warfare. This kaiju film season, though, does not focus purely on nature striking back against environmental harm, but also considers how these films show the awe of nature, and even imagine a more sustainable future.

Godzilla vs. Megalon (1973) is one of the most misunderstood kaiju films, as so many western viewers first saw it in a cruelly truncated, poorly dubbed cut. In fact, behind the colourful camp of the film – it's one of the

most purely fun Godzilla films – lies a serious message against irresponsible technological expansion and a promotion of sustainability. All this, and a bananas final showdown between four monsters that has to be seen to be believed.

Ebirah, Horror of the Deep (1966) is my favourite kaiju film of all time – perhaps not coincidentally, it was the first Godzilla movie I ever saw. As well as the Big G, it has a great supporting role for Ebirah, a terrifying mega-crustacean whose victory against Godzilla would put the future of the ecosystem at stake. It even has a cameo for Mothra, the most benevolent kaiju of all, a gigantic moth-beast who doubles as a symbol for Mother Nature. We're also showing *Son of Godzilla* (1967), where the dangers of upsetting the natural balance are emphasised through the Kamacuras, mighty mantis creatures with wickedness on their mind, and a gigantic monster spider, all of whom are the results of scientists disturbing the natural order.

Not a Godzilla fan? Fear not, a giant turtle is here to save the day in *Gamera the Brave* (2006), which emphasises respect for the natural world and subtly brings in environmental themes, even as our hero tries to thwart the rampage of a new fearsome threat to humanity. Across four decades of monster carnage, *All Kaiju Attack: Earth SOS!* delves into the environmental themes of this underappreciated genre. Each event will be introduced by kaiju experts and film historians, who will consider how each movie pays tribute to nature's power and considers the balance between progress and preservation.

All Kaiju Attack: Earth SOS!
20 Sep–10 Dec, Cinemas

← *Godzilla vs. Biollante* (1989), dir Kazuki Ōmori

Talks that bring hope in dark times

Dystopia is not our future, as a new strand of discussions reveals.

It can often feel like the world we're living in – the rise of the far right, increasing wealth inequality, the climate crisis – can feel hopeless. But a new series of talks and screenings will reveal bold, critical thinking about how to tackle the monumental issues we face.

Dystopia is Not the Future explores themes from climate collapse to the rise of authoritarianism, and brings together writers, artists and thinkers whose work confronts the most urgent challenges of our time.

'We want to offer a space where people can think and talk about what's happening now – and about how we resist and reimagine,' says Susanna Davies-Crook, Curator of Public Programmes. 'The goal is critical discourse. But also connection, energy, even hope.'

The series will open with a conversation between Andreas Malm, author of *How to Blow Up a Pipeline* and forthcoming book *The Long Heat*, and special guest, who will discuss the impact of the climate crisis and what there is to be done. In October, Creative Collaboration presents Samuel Rees and Gabriele Ubaldi's play *Lessons on a Revolution*, and panel conversation exploring an intergenerational reflection on student activism.

In our cinema, award-winning filmmaker Asif Kapadia talks about his latest film, *2073*, a docu-drama which depicts actions in today's culture and politics that will affect our all our futures.

'These talks are a way of refusing



hopelessness,' says Davies-Crook. 'They're about understanding the systems we live in so we can imagine breaking, disrupting, and moving beyond them with positivity.'

Dystopia is not the Future

26 Sep-15 Nov, across the Centre

↑ Andreas Malm author of *How to Blow Up a Pipeline* © Verso

➤ Silent words that bounce around the mind bumping into organs, synthesisers, guitar chords, breaths-breathing © montenegrofischer, 2024

Autumn highlights

This season, explore the world we live in through events that address key issues facing us all.

Fashion

Dirty Looks

Our major exhibition questions what is beautiful, and what the future of fashion can be.

25 Sep-25 Jan, Art Gallery

LACRIMA

Go 'behind the seams' of haute couture in this ambitious large-scale production.

25-27 Sep, Theatre

Dirty Weekend

A weekend takeover of talks, screenings, live art and club energy.

28-30 Nov, across the Centre

The Environment

Fragile Earth

Our music season tunes in to planet earth, a source of inspiration to artists, and the burning challenge of our time.

12 Sep-13 Mar, across the Centre

Lucy Raven: Rounds

An immersive exploration of landscapes shaped by industry and extraction.

9 Oct-4 Jan, The Curve

Land Cinema

A season of films exploring our relationship with land and environment.

5-26 Nov, Cinemas



Voiced: Festival of Endangered Languages

Poetry and performance celebrating the cultures of words.

1-31 Oct, The Pit

All Kaiju Attack: Earth SOS!

Eco-horror, monster movies and cult classics.

20 Sep-10 Dec, Cinemas

Writing Ecologies

Workshops and talks imagining new narratives for the planet.

5 Oct-1 Feb

Dystopia is not the Future

2073 + ScreenTalk with Asif Kapadia + Carole Cadwalladr¹⁵

26 Sep 6.15pm, Cinema 1

Encounters: Giacometti x Mona Hatoum

An exhibition of sculptures by 20th century icon Alberto Giacometti and contemporary artist Mona Hatoum.

3 Sep-11 Jan, Level 2

Art & design

Want free entry?
Barbican Members go free to all exhibitions.

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Sculpting a cage

Mona Hatoum's response to Alberto Giacometti's sculptures sees her draw on the motif of the cage, themes of domestic and hostile environments, and how these spaces affect the viewer of the artworks.

Part of *Encounters: Giacometti*, a year-long series pairing the sculptor's work with contemporary artists, the show places Hatoum's new and existing works in dialogue with selected Giacometti pieces.

Hatoum was born to a Palestinian family in Beirut in 1952 and has lived in London since the 1970s. Working across sculpture, installation, video and performance, her practice explores the politics of space and the body, often shaped by experiences of exile and conflict. Her work has been exhibited worldwide, including major retrospectives at the Centre Pompidou, Tate Modern and the Menil Collection.

This exhibition shows how Hatoum and Giacometti explore the idea of the cage – but use it differently. For Giacometti, it isolates and frames. For Hatoum, it exposes systems of social and political control.

Presented in collaboration with the Fondation Giacometti, the works in this show span nearly a century of artmaking. Hatoum will present existing works drawn from across her career, including some which have never previously been shown in the UK, alongside a number of new works created especially for this exhibition.



**Encounters:
Giacometti x Mona Hatoum**
3 Sep–11 Jan, Level 2

Co-organised by the Barbican and the Fondation Giacometti
In partnership with the Kiran Nadar Museum of Art, New Delhi

The *Encounters: Giacometti* series is generously supported by Blanca and Sunil Hirani, Cockayne Grants for the Arts, a Donor Advised Fund held at The Prism Charitable Trust, and Art Mentor Foundation Lucerne, with additional support from the Stanley Thomas Johnson Foundation.

Encounters: Giacometti x Mona Hatoum is supported by the Bagri Foundation, White Cube and Mandy Cawthorn Argenio as part of the Mona Hatoum Exhibition Circle.

➤ Alberto Giacometti,
Head Skull, 1934, Fondation
Giacometti © Succession
Alberto Giacometti / Adagp,
Paris 2025

← Mona Hatoum, *Hot Spot* (stand), 2018 © Mona Hatoum. Photo © White Cube (Photo: Ollie Hammick)

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*There's always an asterisk. In this case, there are a few exceptions – check the website for details.



Cinema Autumn

Senior Community Screening:

FREE: The Ballad of Wallis Island ^{12A} **AD**

1 Sep 6.30pm, Cinema 2

National Theatre Live: Inter Alia

4 Sep 6.30pm, Cinema 1

Penda's Fen ¹² + ScreenTalk

6 Sep 3pm, Cinema 1

Everything Seemed Possible ¹⁵

+ ScreenTalk

10 Sep 6pm, Cinema 2

Senior Community Screening:

One to One: John & Yoko ¹⁵

15 Sep 11am, Cinema 2

New East Cinema: The Revolution Has Its Songs: Women and Diasporic Memory in Contemporary Balkan Cinema (15*) + ScreenTalk,
17 Sep, 6.20pm, Cinema 2

All Kaiju Attack: Earth SOS!

20 Sep–10 Dec, Cinemas

Animation at War: Unicorn Wars ¹⁵

25 Sep 6.20pm, Cinema 3

Dystopia is Not the Future: 2073 + ScreenTalk

26 Sep 6.15pm, Cinema 1

Senior Community Screening: The Phoenician Scheme ¹⁵ **AD**

29 Sep 11am, Cinema 2

Visions from Ukraine: In Spring (12A*) + Introduction by Ivan Kozlenko

29 Sep, 6.30pm, Cinema 3

Visions of Ukraine: Fragments of Ice (15*) + ScreenTalk with director Maria Stoianova

30 Sep, 6.15pm, Cinema 3

RBO Live: Tosca (TBC)

1 Oct 6.45pm, Cinema 2

Dance Umbrella: Sunday Shorts ¹⁵* + ScreenTalk

12 Oct 3.30pm, Cinema 3

MET Opera: La Sonnambula (TBC)

18 Oct 6pm, Cinema 1

Animation at War: Heroic Times + Introduction

22 Oct, 6.20pm, Cinema 3

Family Film Week

25 Oct - 2 Nov, Cinemas

Silent Film & Live Music: The Cabinet of Dr Caligari

26 Oct, 3pm, Cinema 1

Royal Ballet and Opera Live: La Fille Mal Gardée (TBC)

5 Nov 7.15pm, Cinema 2

Still from *Our Voice of Earth, Memory and Future* (1981), dirs. Marta Rodriguez and Jorge Silva

MET Opera: La Bohème (TBC)

8 Nov 6pm, Cinema 2

MET Opera: Arabella (TBC)

22 Nov 6pm, Cinema 3

RBO Live: Cinderella (TBC)

30 Nov 2pm, Cinema 2

MET Opera: Andrea Chenier (TBC)

13 Dec 6pm, Cinema 3

RBO Live: The Nutcracker (TBC)

14 Dec 2pm, Cinema 2

Regular Screenings

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

New Releases

New films on our screens, from around the world, every Friday. Plus, our Mondays are magic: all new release films are £6* as part of our Magic Monday deal.

Family Film Club

11am every Saturday, Cinema 2. Enjoy family films from £2.50, plus show and tell introductions and free workshops. Family Film Club is on pause during July and August, but returns in September.

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 people who prefer a more relaxed environment, with lower sound and space to move about.

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 other 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 release screenings just for Members, £6

Classical music

See concerts for less

Members enjoy 20% off tickets for many of our classical music events*.

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*There's always an asterisk. In this case, there are a few exceptions – check the website for details.



Classical music

Autumn

September

The Kanneh-Masons and Friends
Pre-concert talk
12 Sep 6pm, Barbican Hall

The Kanneh-Masons and Friends:
Carnival of the Animals
12 Sep 7.30pm, Barbican Hall

LSO / Pappano: Bernstein & Copland
14 Sep 7pm, Barbican Hall

London Schools Symphony Orchestra
15 Sep 7.30pm, Barbican Hall

LSO Half Six Fix: Copland
17 Sep 6.30pm, Barbican Hall

LSO / Pappano: Prokofiev & Beethoven, with Seong-Jin Cho
18 Sep 7pm, Barbican Hall

LSO / Pappano: Britten & Shostakovich, with Janine Jansen
21 Sep 7pm, Barbican Hall

ANNO: Four Seasons by Anna Meredith & Antonio Vivaldi
25 Sep 7.30pm, Barbican Hall

← Antonio Pappano conducts the LSO © Mark Allan

October

Britten Sinfonia and Jeneba Kanneh-Mason: Mozart & Schubert
1 Oct 7.30pm, Milton Court Concert Hall

Oum – A Son's Quest for His Mother
2 Oct 7.30pm, Barbican Hall

BBC Symphony Orchestra / Sakari Oramo: Mahler's Ninth Symphony
4 Oct 7.30pm, Barbican Hall

Lang Lang: Fauré, Schumann and Chopin
6 Oct 7.30pm, Barbican Hall

Estonian Philharmonic Chamber Choir: Adam's Lament
7 Oct 7.30pm, Barbican Hall

BBC Symphony Orchestra / Dalia Stasevska: John Luther Adams's Become Ocean
8 Oct 7.30pm, Barbican Hall

BBC Singers and Aaron Akugbo
9 Oct 7.30pm, Milton Court Concert Hall

Les Arts Florissants & Amala Dianor Company: Gesualdo Passione
16 Oct 7.30pm, Barbican Hall

BBC Symphony Orchestra: Clyne, Puccini, Respighi and Say
17 Oct 7.30pm, Barbican Hall

LSO / Thomas Adès: Paxton, Sibelius, Ruders & Adès, with Sean Shibe
19 Oct 7pm, Barbican Hall

Sinfonia of London: Serenade - Britten, Bliss, Elgar and Vaughan-Williams
22 Oct 7.30pm, Barbican Hall

Darbar Festival 20th Anniversary

Join us to celebrate 20 years of one of Indian Classical Music's première events, Darbar Festival. Taking an holistic approach, alongside performances by some of the finest musicians, the festival features a broad range of wellness events. Find details of all events on our website.

Indian Music Appreciation Course
18 Oct 10am, Frobisher Auditorium 1

Yogabliss: Hatha yoga with Kanwal Ahluwalia
18-19 Oct, Frobisher Rooms 1-3, Level 4

Aurabreath: breathwork with Davel Patel
18-19 & 25-26 Oct, Frobisher Rooms 1-3, Level 4

Sacred Sound Bath with San Lau
18-19 Oct, Frobisher Rooms 1-3, Level 4

Raga Wellbeing with Jason Kalidas
18-19 Oct, Frobisher Rooms 1-3, Level 4

Debasmita Bhattacharya + Mallick Dharbanga Dhrupad
22 Oct 6.15pm, Milton Court Concert Hall

Akkarai Sisters + Ruchira Kedar
23 Oct 6.15pm, Milton Court Concert Hall



Yashwant Vaishnav & Vivek Pandya
Tabla Duet
24 Oct 1pm, Milton Court Concert Hall

Amaan Hussain + Sriranjani Tapasya
24 Oct 6.15pm, Milton Court Concert Hall

Future of Carnatic Music: TM Krishna
25 Oct 12pm, Frobisher Auditorium 1

Beyond Sitar: Ustad Shahid Parvez
25 Oct 3pm, Frobisher Auditorium 1

Tributes to Shivkumar Sharma and
Ustad Zakir Hussain
25 Oct 6pm, Barbican Hall

Genius of TM Krishna
26 Oct 10.30am, Barbican Hall

Yogesh Samsi on Ustad Zakir Hussain
26 Oct 12pm, Frobisher Auditorium 1

Harmonium Solo: Tanmay Deochake
26 Oct 3pm, Frobisher Auditorium 1

Rakesh Chaurasia
+ Shahid Parvez & Shakir Khan
26 Oct 5pm, Barbican Hall

Gurdain Rayatt + Murad Ali Khan
30 Nov 5pm, Milton Court Concert Hall

↑ TM Krishna

← Amaan Hussain + Sriranjani Tapasya

London Symphony Orchestra/Thomas Adès: Rautavaara, Sibelius & Adès, with Johan Dalene
23 Oct 7pm, Barbican Hall

BBC Symphony Orchestra/Hannu Lintu: Shostakovich's Eighth Symphony
24 Oct 7.30pm, Barbican Hall

**Seth Parker Woods:
Thus Spoke Their Verse**
24 Oct 7.30pm, St Giles Cripplegate

**Davóne Tines, AMOC* & Kyle Marshall
Dance Company: Julius Eastman -
A Power Greater Than**
28 Oct 8pm, Barbican Hall

LSO Half Six Fix: The Firebird
29 Oct 6.30pm, Barbican Hall

**LSO / Ryan Bancroft: Shostakovich &
Stravinsky, with Clara-Jumi Kang**
30 Oct 7pm, Barbican Hall

**BBC Symphony Orchestra/
Sakari Oramo: Mozart's Requiem**
31 Oct 7.30pm, Barbican Hall

The Carice Singers: Infinity Flow
8 Nov 7.30pm, St Giles Cripplegate

**LSO / André J Thomas: Symphonic
Gospel – Celebration**
9 Nov 7pm, Barbican Hall

**Gabriela Montero
with the Calidore Quartet: Canaima**
11 Nov 7.30pm, Milton Court Concert Hall

**Bavarian Radio Symphony Orchestra/
Sir Simon Rattle: Bruckner 7**
12 Nov 7.30pm, Barbican Hall

**LSO / Soweto Kinch:
Soundtrack to the Apocalypse**
13 Nov 8pm, Barbican Hall

**Academy of Ancient Music:
Haydn in Paris**
14 Nov 7.30pm, Milton Court Concert Hall

**LSO / Maxim Pascal: LSO Futures,
with Seong-Jin Cho**
20 Nov 7pm, Barbican Hall

**LSO /Alexandre Bloch: Debussy, Ravel
& Lutosławski, with Alice Sara Ott**
27 Nov 7pm, Barbican Hall

Ligeti Quartet: Sunrise Missions
27 Nov 7.30pm, Milton Court Concert
Hall

December

**Consone Quartet X Chiaroscuro
Quartet: Mendelssohn Octet**
4 Dec 7.30pm, Milton Court Concert Hall

Thomas Dunford & Friends
5 Dec 1pm, LSO St Luke's

**BBC Symphony Orchestra/Carlo Rizzi:
Puccini's La rondine**
5 Dec 7.30pm, Barbican Hall

**Renee Fleming: Voice of Nature:
The Anthropocene**
6 Dec 7.30pm, Barbican Hall

**Instead of Many Islands,
Let Us Be a Mighty River**
7 Dec, various times, Conservatory

**LSO / Sir Antonio Pappano:
Tchaikovsky & Vaughan Williams, with
Antoine Tamestit**
7 Dec 7pm, Barbican Hall

**The Marian Consort:
The Language of Flowers**
7 Dec 7.30pm, Milton Court Concert Hall

LSO Half Six Fix: Vaughan Williams
10 Dec 6.30pm, Barbican Hall

**LSO / Sir Antonio Pappano: Walton
& Vaughan Williams, with Antoine
Tamestit**
11 Dec 7pm, Barbican Hall

**BBC Singers/Adrian Scarborough:
A Christmas Odyssey**
11 Dec 7.30pm, Milton Court Concert Hall

Arcadi Volodos in Recital
12 Dec 7.30pm, Barbican Hall

**Academy of Ancient Music:
Handel's Messiah**
15 Dec 7pm, Barbican Hall

**London Symphony Orchestra/
Sir Antonio Pappano:
The Golden Age of Hollywood**
17-18 Dec 7pm, Barbican Hall

**BBC Symphony Orchestra/
James MacMillan:
MacMillan's Christmas Oratorio**
19 Dec 7.30pm, Barbican Hall

Raymond Gubbay Christmas Festival 2025

Christmas Carol Singalong
20 Dec 2pm & 5.15pm, Barbican Hall

Christmas with King's College Choir
21 Dec 3pm, Barbican Hall

Candlelit Carols
22 Dec 7.30pm, Barbican Hall

The Planets
27 Dec 2.30pm, Barbican Hall

The Best of John Williams
28 Dec 3pm, Barbican Hall

Beethoven's Ninth
29 Dec 7.30pm, Barbican Hall

The Glenn Miller Orchestra
30 Dec 3pm, Barbican Hall

The Music of Zimmer vs. Williams
31 Dec 2.30pm, Barbican Hall

New Year's Day Proms
1 Jan, 3pm, Barbican Hall

November

**Explore Ensemble & EXAUDI:
Eight Lines**
1 Nov 7.30pm, Milton Court Concert Hall

LSO Discovery Family Concert
2 Nov 2.30pm, Barbican Hall

**BBC Symphony Orchestra/Sakari
Oramo: Adès, Coleridge-Taylor and
Sibelius**
7 Nov 7.30pm, Barbican Hall

**Workshop: Come & Sing Arvo Pärt /
The Carice Singers**
8 Nov 3.30pm, St Giles Cripplegate

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Contemporary music Autumn

ganavya: Daughter of a Temple
4 Sep 7.30pm, Barbican Hall

Whatever The Weather
6 Sep 7.30pm, Milton Court Concert Hall

Iyad Rimawi: One Night in London
7 Sep 8pm, Barbican Hall

Gilsons
11 Sep 7.30pm, Barbican Hall

Hand to Earth & SHABAKA
12 Sep 7.30pm, St Giles Cripplegate

Balimaya Project X Discos Pacífico All Stars Present: Calima
27 Sep 7.30pm, Barbican Hall

Zbigniew Preisner
28 Sep 8pm, Barbican Hall

**Ustad Noor Bakhsh
+ Jaubi and Amrit Kaur**
3 Oct 7.30pm, Barbican Hall

JAMBINAI with London Contemporary Orchestra
5 Oct 7.30pm, Barbican Hall

Trio Da Kali
6 Oct 7.30pm, Milton Court Concert Hall

**The Divine Comedy:
Rainy Sunday Afternoon**
11–12 Oct 7.30pm, Barbican Hall

Incognito
15 Oct 7.30pm, Barbican Hall

Hayden Thorpe: Song of Ness
16 Oct 7.30pm, Milton Court Concert Hall

Touching Bass Presents: Halima & Illnoledge
17 Oct 7.30pm, Milton Court Concert Hall

Oh Wonder
18 Oct 8pm, Barbican Hall

Louis VI: Nature Ain't A Luxury
25–26 Oct, various times, Conservatory

Public Service Broadcasting
1 Nov, 3pm & 8pm, Barbican Hall

Destroyer + The Fiery Furnaces
6 Nov 8pm, Barbican Hall

Daniel Avery
8 Nov 8pm, Barbican Hall

Cate Le Bon
18 Nov 7.30pm, Barbican Hall

**Hania Rani & Manchester Collective:
Concerto**
25–26 Nov 8pm, Barbican Hall

**Carlos Alomar presents: The DAM
Trilogy performing the music of David Bowie**
28 Nov 8pm, Barbican Hall

Le Trio Joubran: Twenty Springs
29 Nov 8pm, Barbican Hall

Orchestra Baobab
30 Nov 7.30pm, Barbican Hall

GoGo Penguin
3 Dec 7.30pm, Barbican Hall

Dirty Three
8 Dec 8pm, Barbican Hall

EFG London Jazz Festival

aJa monet with guests
14 Nov 7.30pm, Barbican Hall

**We Exist!
The Dee Dee Bridgewater Quartet**
15 Nov 7.30pm, Barbican Hall

Dhamaal
16 Nov 7.30pm, Milton Court Concert Hall

Hermeto Pascoal & Grupo
16 Nov 7.30pm, Barbican Hall

**Anthony Joseph: Rowing Up River
to Get Our Names Back**
17 Nov 7.30pm, Milton Court Concert Hall

**The Evolution of UK Jazz –20 Years On
ft. Camilla George and SHABAKA**
19 Nov 7.30pm, Barbican Hall

Hiromi's Sonicwonder
21 Nov 7.30pm, Barbican Hall

**Tortoise
+ Jeremiah Chiu & Marta Sofia Honer**
22 Nov 2.30pm & 7.30pm, Barbican Hall

Japanese Jazz
23 Nov 7.30pm, Barbican Hall

Plus, events on our FreeStage and Jazz On Screen in our Cinemas. Refer to our website for details.

← aJa monet, Artist-in-Residence
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*Subject to availability

Theatre & dance Autumn

Good Night, Oscar

Until 21 Sep, Barbican Theatre

Caroline Guiela Nguyen: LACRIMA

25–27 Sep, Barbican Theatre

Emerging Theatre Makers Workshop: LACRIMA

27 Sep, Theatre backstage

Łukasz Twarkowski / Anka Herbut / Dailes Theatre: ROHTKO

2–5 Oct, Barbican Theatre

Dance Umbrella: Change Tempo

Lilian Steiner / María del Mar Suárez (La Chachi)

8–9 Oct, The Pit

Royal Shakespeare Company:

Wendy & Peter Pan

21 Oct–22 Nov, Barbican Theatre

KISS WITNESS: Prayers For A Hungry Ghost

29 Oct–1 Nov, Pit Theatre

Transpose: Subverse

12–15 Nov, Pit Theatre

Engruna Teatre: Univers

3–13 Dec, Pit Theatre

Royal Shakespeare Company:

Twelfth Night

8 Dec–17 Jan, Barbican Theatre

← The Royal Shakespeare Company's *Wendy & Peter Pan*. Artwork concept by Émilie Chen, photography by Rachel Louise Brown.

Gifts for any time of year

From playful architecture-inspired pieces to hand-crafted accessories, our Shop has plenty on offer that would make ideal festive-season gifts, or just delightful purchases for any time of year.

Our carefully curated range brings together contemporary design with a dose of personality. Discover cosy lambswool mittens that nod to Brutalist architecture, vibrant risograph prints from rising illustration talent, and bold pens that take their cues from the Memphis and Bauhaus movements.

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Concrete Barbican Centre model

This perfectly proportioned model of our iconic Centre is cast in concrete and packaged in a custom box. A distinctive desk object or shelf-worthy gift for design lovers, £45.

Felt and wood necklace

Chunky, colourful, and tactile, this statement necklace brings a shot of playful structure to any outfit. Made from industrial felt with wooden bead detailing, it's boxed and ready to gift, £70.

Art movement pens

Choose from Triadic Blue or Memphis Pink, both neatly boxed and ready to inspire your next creative idea. A small but satisfying piece of design history, £15 each.



Zebra or crocodile soft toy

Made from soft cotton knit and filled with biodegradable stuffing, these charming toys are just as friendly to the planet as they are to small hands, £38.

Flamingo baby rattle

Bright, soft and easy to grip, this sweet flamingo rattle is a thoughtful gift for new arrivals, £13.50.





Risograph prints

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Autumn 2025

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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.

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We also want to thank the Barbican Patrons, Members, and the many thousands who made a donation when purchasing tickets.

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