

# barbican season review

2016/17

# Forewords



Sir Nicholas Kenyon © Sheila Rock

This has been a turbulent year politically, economically and culturally – but it has been a time when we have needed the arts more than ever.

Audiences have flocked to the Barbican. From the imagination of Ivo van Hove in the theatre, your choice of *What London Watches* in the cinemas, the immersive *Japanese House* exhibition in the gallery, and the musical innovation of *Sound Unbound*, we've offered something for everyone.

Thirty-five years since we opened, our commitment to the next generation is stronger than ever. Young Barbican now has over 42,000 members, Barbican Box reached pupils in Manchester for the first time, and we launched a Youth Panel to help ensure young people have their say about the future.

A milestone this year was the launch with our partners of Culture Mile in the north-west of the City of London, which will become an outstanding world destination for arts and heritage. On the horizon is a potential Centre for Music offering exceptional facilities, access and engagement for all.

We could not achieve this without the support of the City of London Corporation, our Board, Trust, superbly committed staff and you, our audiences. Whatever the challenges ahead, the Barbican will help ensure London remains an unbeatable and humane cultural city for the future.

**Sir Nicholas Kenyon**  
Managing Director, Barbican Centre



Dr Giles Shilson

When the Barbican first opened in 1982, The Queen declared it 'one of the modern wonders of the world'. Thirty-five years later, its internationally renowned programme consistently offers audiences experiences they will not find anywhere else.

The Barbican's 35th year coincided with my first as its Chairman, and I believe the programme has done justice to its pioneering past while continuing to push the boundaries of what a 21st-century arts institution can be. Personal highlights have included Richard Mosse's extraordinarily powerful video installation, *Incoming*, about the refugee crisis, and a fascinating, quirky and surprising science fiction exhibition, *Into the Unknown*.

In addition to programming 3,800 events across dance, film, music, theatre and visual arts, the Barbican continued to inspire thousands of people through our hugely important creative learning programme. We also played a significant role in the launch of Culture Mile along with neighbours the Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London.

This is a great step forwards, for it is vital that more people become aware of the City's outstanding cultural offer – not least because of the extraordinary ability of the arts to help break down barriers, to shape and define who we are, and to broaden our horizons as human beings.

**Dr Giles Shilson**  
Chairman, Barbican Centre

Our vision

# Arts without boundaries

The Barbican inspires people to discover and love the arts. We work with outstanding artists to create an innovative international programme that crosses art forms. We celebrate the artists of today and invest in those of tomorrow.

# Inspiring people



Sound Unbound 2017 © Mark Allan

**Once again, our world-class arts and learning programme attracted over one million visitors from across the UK and around the globe.**

Audiences were drawn to critically acclaimed exhibitions including Richard Mosse's *Incoming*, an immersive, multi-channel video installation exploring the current migration crisis. Shown in our free gallery space, the Curve, the powerful piece saw Mosse awarded the Prix Pictet 2017.

Following a successful first outing in 2015, our series Sound Unbound returned in 2017 to introduce classical music to new audiences. With short concerts and events across the Barbican Centre, the weekend-long event invited visitors to explore sounds from medieval to modern in a relaxed, festival environment. Highlights included Chilly Gonzales presenting his *Young-ish Person's Guide to the Orchestra* with Britten Sinfonia, and *Hum*, a new commission from genre-defying British musician Anna Meredith. The weekend was attended by 3,000 people, 54 per cent of whom had never booked with the Barbican before. In October 2016, we launched OpenFest, a one-day event celebrating the creativity of our local east London communities and designed to welcome new audiences into the Barbican.

Featuring a range of free workshops, performances and activities, OpenFest attracted 5,000 visitors. To help remove some of the social and economic barriers that can prevent people from engaging with the arts, we arranged transport to the Centre for 200 event participants and community members from Barking and Dagenham, and 46 families from Tower Hamlets.

For the first time, Barbican Cinemas invited Londoners to curate their own film season. More than 400 Londoners submitted ideas to What London Watches: Ten Films that Shook Our World. The final ten films, which ranged from a Charlie Chaplin 'talkie' to a Bollywood classic, represented cosmopolitan London at its best.

### Reaching younger audiences

Our Young Barbican membership scheme continued to go from strength to strength. We ended the year with a total of 42,634 members aged 14–25, a 32 per cent increase on the year prior. With 91 per cent new to the Barbican, this remains an effective way of reaching new audiences. For the first time, our flagship schools programme Barbican Box reached schools and colleges outside London. In 2017, a regional pilot ran in four schools and colleges from Manchester, and the Barbican worked in partnership

with multi-arts venue HOME and the University of the Arts Awarding Body to deliver the programme, with the Box curated by leading theatre company Complicité.

### Beyond Barbican

Our Beyond Barbican programme, which sees us take our world-class arts and learning programme off-site and into the community, was praised by Arts Council England as an 'outstanding example for the sector'. The programme continues to attract strong visitor numbers with a variety of free events produced by the Barbican including Walthamstow Garden Party, Leyton Carnival and Barking Broadway Festival attracting 47,500 visitors throughout 2016/17.

As well as touring our work across the UK and internationally, we broadcast selected performances to audiences across the globe. Our theatre production *Obsession* was shown in 2,000 cinemas in more than 60 countries through an NT Live broadcast.

### Digital

In 2017, we launched a new website designed to better showcase the breadth of our offer and provide a more engaging user experience. We also introduced a digital audio archive of our screen talks programme and the talks have been listened to more than 16,000 times.

.....  
**1.1 million attendances**

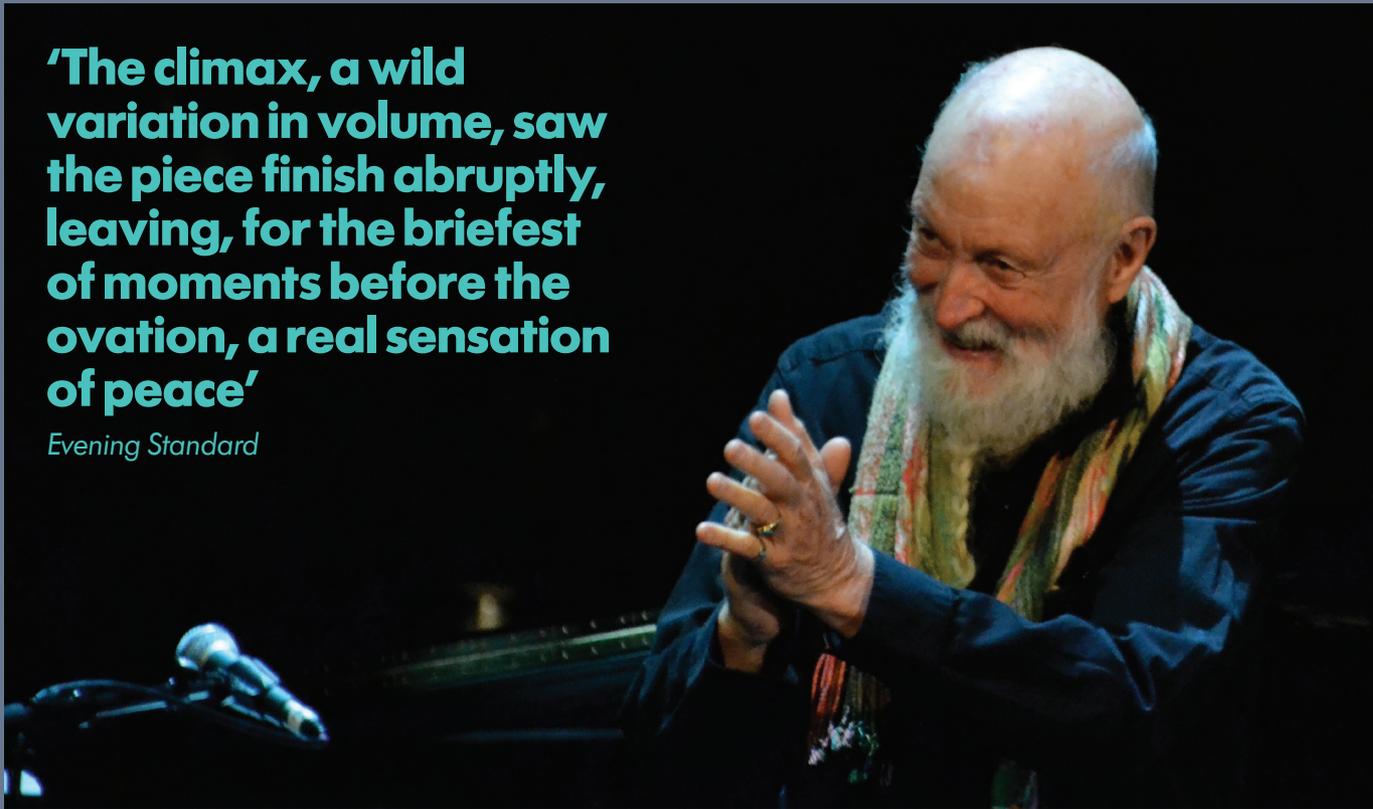
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**Creative Learning reached almost 80,000 people**  
 .....

**'The Barbican encompasses so much of what is great about London – it's bold, international, innovative and outward looking. Whether bringing the best of the world's arts to our doorstep or taking its programme to communities in its neighbouring boroughs, for the past 35 years the Barbican has played a huge role in ensuring London is a world leader in arts and culture.'**

Sadiq Khan, Mayor of London

**'The climax, a wild variation in volume, saw the piece finish abruptly, leaving, for the briefest of moments before the ovation, a real sensation of peace'**

*Evening Standard*



Terry Riley with the London Contemporary Orchestra © Peter Lindley / Morning Star

## Terry Riley with the London Contemporary Orchestra

This was a rare chance to hear pioneering minimalist composer Terry Riley participate in a performance of his most celebrated work *In C* (1964). The piece was performed in collaboration with the London Contemporary Orchestra, with whom Riley first worked at the Barbican in 2015.

**'I saw Terry Riley perform *In C* at the Barbican last Saturday. Absolutely astonishing'**

@RichardNSkinner

## to a simple, rock 'n' roll ... song.

Barbican Artistic Associate Michael Clark Company paid tribute to Erik Satie, Patti Smith and David Bowie in this triple bill of arresting choreography, which premiered at the Barbican and was nominated for an Olivier Award.

**'A triptych of abstract dances that look fantastic, sound terrific and knocked me sideways ... a very special evening'**

The Times ★★★★★

**'Utterly speechless after watching to a simple, rock 'n' roll ... song by the Michael Clark Company at @BarbicanCentre. Incredible!'**

@CharlesNewsam



Michael Clark Company, *to a simple, rock 'n' roll ... song*, Harry Alexander and Benjamin Warbis, image © Hugo Glendinning

# October 2016

# An international, cross-arts programme



Jeff Mills performing *Planets* with Britten Sinfonia, Barbican Hall, June 2017 © Mark Allan

.....  
**Tickets  
booked from  
94 different  
nations**

.....  
**Toured work  
to 16 countries**

.....  
**The Barbican is a global  
organisation committed to  
bringing audiences the best  
art, theatre, dance, music  
and film from across the  
world, as well as touring our  
own work internationally.**

In a year of political uncertainty, we continued our commitment to delivering a truly international programme, while collaborating with the widest possible range of artists, producers and partners from all over the globe.

This year we celebrated the music of Philip Glass and Steve Reich as they turned 80 and John Adams as he turned 70 with a year-long season of premieres, revivals, films and theatrical collaborations in *The Sounds that Changed America*.

Robert Lepage returned to the Theatre with *887*, a solo show exploring memory and belonging, and Artistic Associate hip hop dance company Boy Blue Entertainment presented the world premiere of *Blak Whyte Gray*.

In the Art Gallery, *The Vulgar: Fashion Redefined* examined the concept of taste and vulgarity, while *The Japanese House: Architecture and Life after 1945* introduced a radical way of presenting architecture.

### Film in Focus

Film in Focus was our programming theme for 2017, celebrating the power of the moving image and its influence across the arts through festivals, talks, outdoor screenings, innovative stagings, live soundtracks and commissions.

Our six-part Cinema Matters programme examined topics such as the cultural influence of film in society; What London Watches: Ten Films that Shook Our World was a short season of films uniquely chosen by Londoners; and we welcomed Shubbak: A Window on Contemporary Arab Culture, including films from new and notable Arab film-makers. A major cross-arts exhibition *Into the Unknown: A Journey through Science Fiction* took place in the Curve and all over the Barbican Centre – the first to examine the genre's impact on visual culture

in such a wide-ranging way, encompassing film, literature, contemporary art, music, comic books and video games.

Detroit techno pioneer Jeff Mills continued the sci-fi theme, transporting audiences into outer space with a four-date residency, including a piece inspired by Holst's *The Planets*; Icelandic composer Jóhann Jóhannsson performed music from his score for sci-fi movie *Arrival* with Britten Sinfonia Voices; and the London Contemporary Orchestra with composer Nicholas Britell performed his score for Oscar-winning film *Moonlight* live.

Acclaimed theatre director Ivo van Hove and his company Toneelgroep Amsterdam's residency included the world premiere of *Obsession*; the acclaimed *Roman Tragedies*, which mixed live filming and theatre; and *After the Rehearsal* and *Persona*, both based on the films of Ingmar Bergman.

Hollywood star John Malkovich starred in Michael Sturminger's one-man music-theatre piece *Just Call Me God: The Final Speech of a Dictator* at Union Chapel.

### An international audience

This year we continued to take our work across the UK and the world with Barbican International Enterprises, opening shows in Athens, Dubai, Czech Republic, Oslo, Paris, Rome and Sao Paulo. In addition, the Barbican Art Gallery toured exhibitions to Genk, Lisbon and Manchester, with *The Vulgar* opening in Vienna and *The Japanese House* travelling to Rome and Tokyo. The Ragnar Kjartansson exhibition toured to Washington DC, where it was seen by more than 100,000 people.

*Obsession* toured to Amsterdam, Luxembourg and Vienna, while the 2016 production of Zender's *Winterreise* toured to New York, Perth and Taichung.

# The Vulgar: Fashion Redefined

Conceived by exhibition maker Judith Clark and psychoanalyst Adam Phillips, this was the first show to consider the challenging but compelling territory of taste. Encompassing a 500 year timeframe, *The Vulgar* showcased historic works alongside contemporary designers such as Chanel, Jean Paul Gaultier and Vivienne Westwood.

**'Dazzling and  
delightfully subversive'**

*Daily Telegraph*

**'Just had a preview of  
@BarbicanCentre's The Vulgar  
exhibition. Amazing. No one  
does fashion exhibitions  
like the Barbican'**

@s\_spencerwrites



Installation view of *The Vulgar: Fashion Redefined* © Michael Bowles / Getty Images

9 November 2016



Daniele Gatti conducts the Royal Concertgebouw Orchestra at the Barbican © Mark Allan

## Royal Concertgebouw Orchestra of Amsterdam

This was Royal Concertgebouw Orchestra of Amsterdam's third International Associate residency at the Barbican and the orchestra's first London appearance with its new Chief Conductor Daniele Gatti. The opening concert featured Franco-Russian music, while the second celebrated late-Romantic German repertoire.

**'This was a challenging and thoughtful programme that Gatti, conducting entirely from memory, obviously knew inside out, and to which this superlative orchestra is ideally suited'**

*Guardian* ★★★★★

**'Saw Batiashvili at the Barbican with the Concertgebouw and Gatti just a couple of weeks ago. Remarkable!!!'**

@TeresaGuerreir2

# December 2016

# Investing in artists

.....  
**1,899 artists**  
**from 61 nations**  
**worked with us**  
 .....

## Investing in artists

The Barbican invests in people across all art forms to help internationally acclaimed artists break new ground, emerging talent to develop and individuals to reach their creative potential through our learning programmes.

In March, we handed over the cinemas to the Barbican Young Programmers for Chronic Youth, a weekend of films and events. The festival is specially curated by a group of 16–25-year-olds, who meet critics, producers, distributors, directors and programmers and collaborate with Barbican staff to produce an annual film festival.

The Art Gallery presented the first ever UK performance exhibition of the New York based choreographer and dancer Trajal Harrell. The ambitious show featured a daily, changing programme of live performances and film projections, reflecting Harrell's experiments with dance.

In January, the Curve supported another bold dance performance installation. Siobhan Davies Dance brought together multiple works by choreographers, visual artists and designers for *material / rearranged / to / be*, which explored the body's capacity to communicate.

We also presented Bedwyr Williams's first solo show in a public space in London, transforming the Curve into a 90-metre-long journey of fantastical visions and imagined plots.

The Barbican's foyer commissions continued to support artistic innovation, making an artist's work available to a wide-ranging audience as the pieces are free to explore whenever the Centre is open.

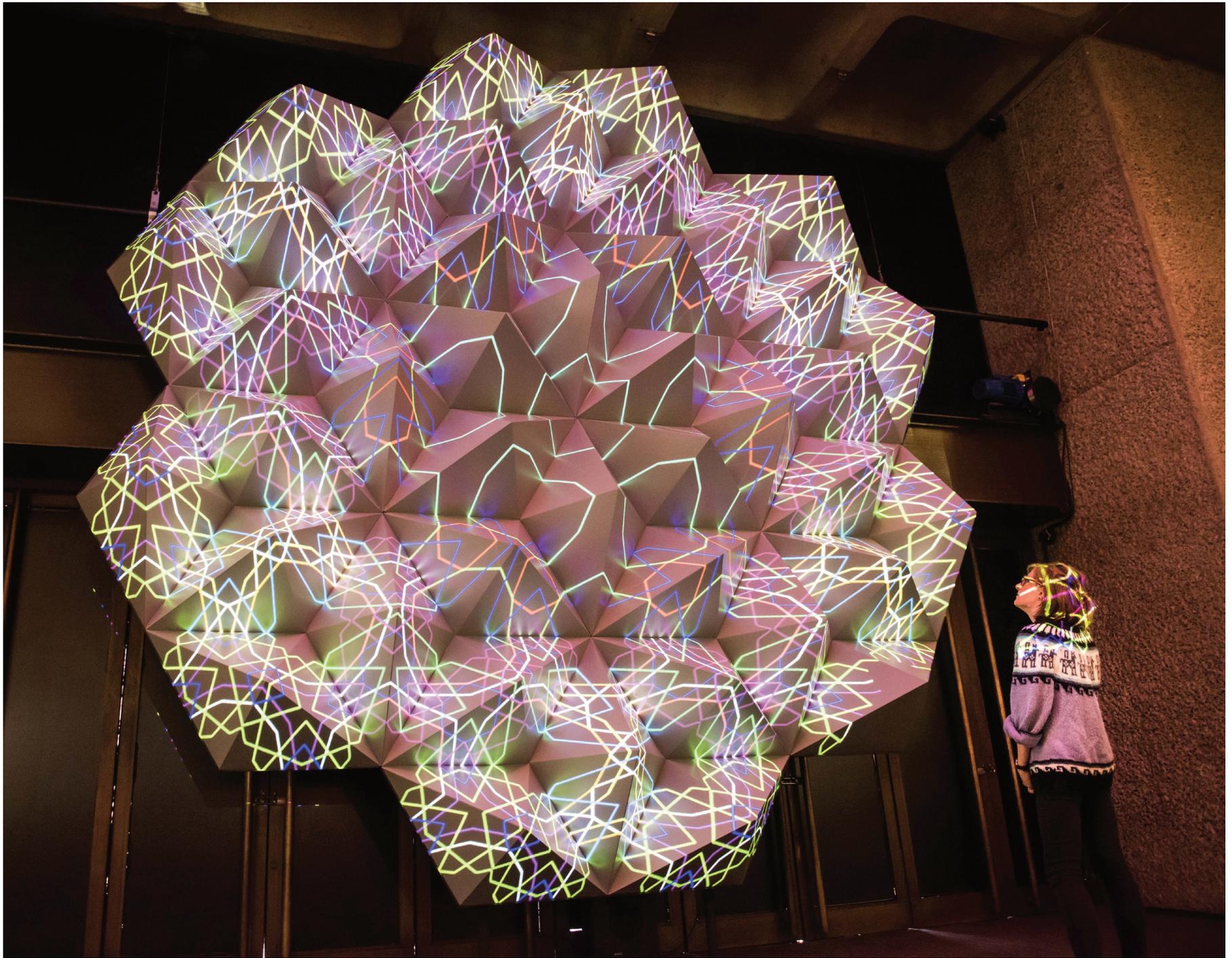
This year, the Barbican commissioned Zarah Hussain's *Numina* – a site-specific, sculptural installation in collaboration with Guildhall School students – which accompanied *Transcender*, the Barbican's series of ecstatic, hypnotic and psychedelic music from across the globe. *Numina* combined designs found in the art of the Islamic world with contemporary digital arts, winning a Lumen Prize Award, the leading international prize for digital artwork.

In May, we announced the first five artists selected for alt.barbican, the major new accelerator for innovative artists working at the intersection of art and technology. The partnership with The Trampery, along with MUTEK, the British Council and the National Theatre's Immersive Storytelling Studio,

draws on entrepreneurial start-up culture to help emerging artists develop their careers.

Our Open Labs give artists and companies a week in The Pit to explore, experiment and develop new ideas. In March, choreographer Rhiannon Faith worked with a cast of seven women with experience of domestic abuse to develop *Smack That (a conversation)*. The resulting piece shines a light on this complex subject in an empowering and participatory performance highlighting human resilience and will now feature as part of the Barbican's 2018 season *The Art of Change*.

In January, our commission and co-production of Artistic Associate Boy Blue Entertainment's *Blak Whyte Gray* was critically acclaimed. Their piece *Emancipation of Expressionism*, filmed by Oscar-winning director Danny Boyle in the Barbican Theatre, was also chosen as a set study text, putting hip hop onto the GCSE syllabus for the first time.



Foyer installation, *Numina* by Zarah Hussain © Max Colson

## Blak Whyte Gray

Fuelled by an emotional energy, Boy Blue Entertainment's *Blak Whyte Gray* paired hip hop dance styles with music and moves evoking Africa. Kenrick 'H2O' Sandy and Michael 'Mikey J' Asante revealed a different side to their company's personality with a piece that gives expression to experiences of contemporary life.

**'There's a spareness about it – a sense of intensely distilled feeling, of dance cut to its essence – that you only rarely encounter'**

Observer ★★★★★

**'I've never had a show challenge my perspective like this @BoyBlueEnt #BlakWhyteGray @BarbicanCentre @KenrickH20'**

@AliGroovez



Boy Blue Entertainment, *Blak Whyte Gray*, Ricardo Da Silva, Idney De'Almeida, Natasha Gooden, Dan-I Harris-Walters, Gemma Kay Hoddy, Dickson Mbi, Nicole McDowall and Theo 'Godson' Oloyade, image © Carl Fox

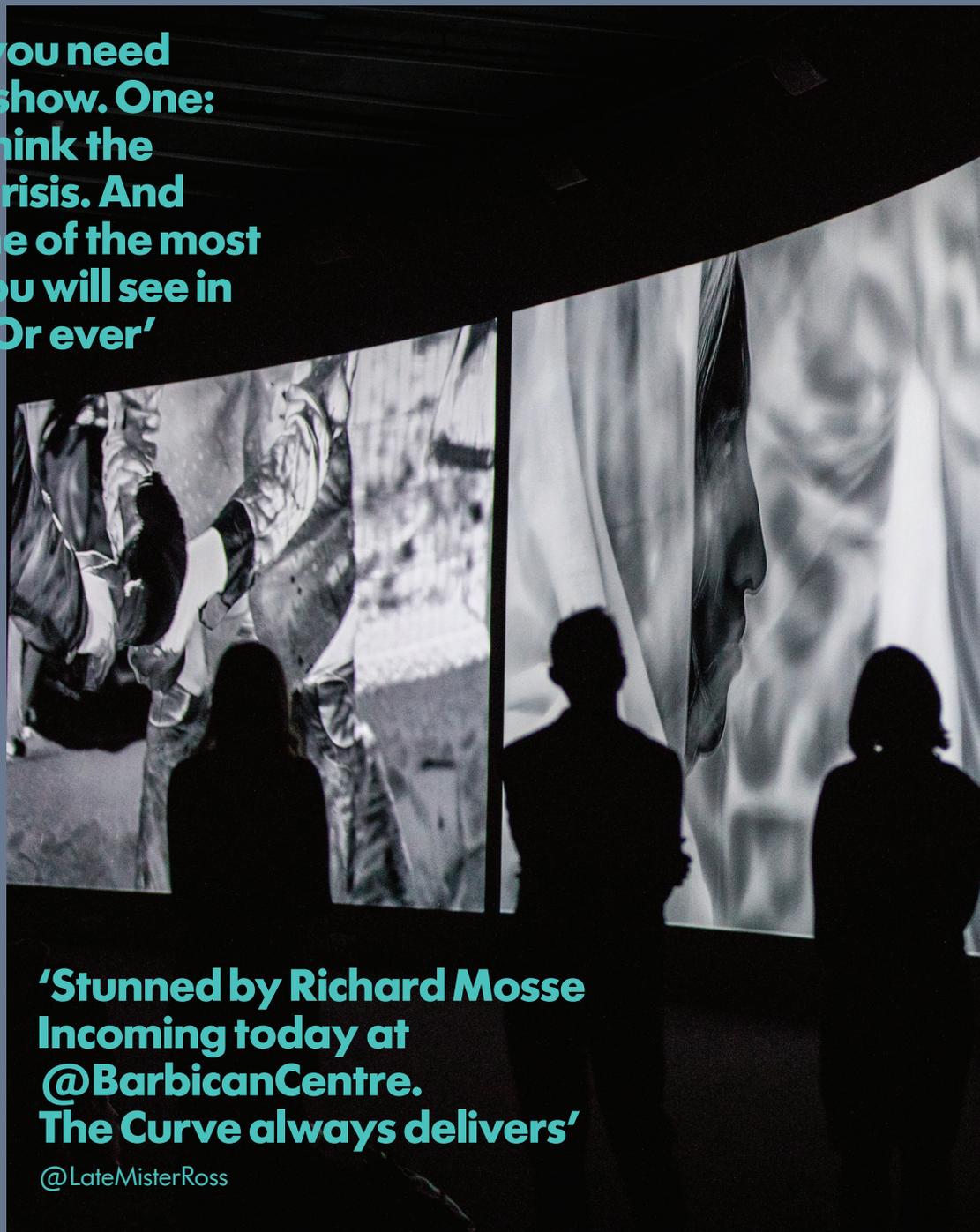
January 2017

**'There's two things you need to know about this show. One: it will make you rethink the European refugee crisis. And two: it contains some of the most beautiful images you will see in a gallery this year. Or ever'**

Time Out ★★★★★

## **Richard Mosse: Incoming**

Conceptual documentary photographer and Deutsche Börse Photography Prize-winner Richard Mosse created an immersive, multi-channel video installation in the Curve about the refugee crisis unfolding in locations including the Aegean Sea, off the coast of Libya, in Syria, the Sahara and the Persian Gulf.



**'Stunned by Richard Mosse  
Incoming today at  
@BarbicanCentre.  
The Curve always delivers'**

@LateMisterRoss

Installation view of Richard Mosse: *Incoming*, photo © Tristan Fewings / Getty images

**February 2017**

.....  
**210 organisations  
worked with us**  
.....

.....  
**We have 16 resident/  
associate companies  
and 3 associate schools**  
.....

# Our partners

## Our partners

The Barbican works with a range of national and international partners to help us deliver our world-class arts and learning programme. In 2016/17, we worked with 210 organisations.

## London Symphony Orchestra

LSO Music Director Designate Sir Simon Rattle conducted the Barbican's resident orchestra in two new productions in the Barbican Hall: Ligeti's *Le grand macabre*, directed by Peter Sellars in a co production with the Barbican, and the UK premiere of community and children's opera *A Trip to the Moon* by Andrew Norman. Rattle closed the season with an imaginary journey through the music of Joseph Haydn.

Violinist Janine Jansen was the season's LSO Artist Portrait; the London Symphony Chorus joined the orchestra in highly commended performances of Verdi's *Requiem*, John Adams's *El Niño*, Brahms's *German Requiem* and Bruckner's *Te Deum*. Other highlights included a UK premiere of Mark-Anthony Turnage's trumpet concert, written for and performed by Håkan Hardenberger.

## Guildhall School of Music & Drama

We continue to work collaboratively with our neighbours the Guildhall School of Music & Drama. Milton Court's intimate setting provided the venue for a

number of concerts, as well as masterclasses and professional development opportunities for Guildhall School musicians. This year, we welcomed Richard Tognetti, our first ever Milton Court Artist-in-Residence. Dialogue, an annual event celebrating the diversity and creative talent of Guildhall musicians and Londoners of all ages, took Bedwyr Williams's Curve exhibition as its inspiration. Curious Festival, a celebration of experimentation and collaborative work across art forms, brought together students, graduates and artists from the Guildhall School, Central Saint Martins and UAL to explore themes of refuge and shelter. And we saw the launch of the Young Songwriters, a mentoring programme for young people from across east London, culminating in a showcase at Walthamstow Garden Party.

## Associates

Our associate orchestras, ensembles and companies remain at the heart of our programme. Associate Orchestra the BBC Symphony Orchestra's programme included their Chief Conductor Sakari Oramo conducting Richard Strauss's *Ein Heldenleben* and Messiaen's *Turungalila Symphony*, and baritone Gerald Finley in John Adams's *Doctor Atomic*. The season also featured a focus on Tchaikovsky led by Semyon Bychkov and three Total Immersion days devoted to Richard Rodney Bennett, Philip Glass and Edgard Varèse.

Our Associate Ensemble Academy of Ancient Music staged the first production in a three-year, semi-staged Purcell opera cycle with *The Fairy Queen*, co produced with the Barbican. The ensemble also celebrated ten years with Music Director Richard Egarr at its helm with a performance of Monteverdi's *Vespers*.

Britten Sinfonia launched a three-year Beethoven Symphony Cycle with Thomas Adès, who also conducted the European premiere of Gerald Barry's *Alice's Adventures Under Ground* – a co production with the Barbican. For the first time, Britten Sinfonia introduced its popular family concerts to the Barbican, brought to life by illustrator Ed Vere.

International Associate Royal Concertgebouw Orchestra of Amsterdam's residency included a project with the National Youth Orchestra, Guildhall students and young people from Music Education Hubs in east London. The New York Philharmonic returned for its third International Associate residency with the European premiere of a concerto by Esa-Pekka Salonen, featuring cellist Yo-Yo Ma. The Bavarian Radio Symphony Orchestra performed works by Prokofiev and Shostakovich.

The annual EFG London Jazz Festival in November, by Barbican Associate Producer Serious

brought together the best in jazz for ten days, with the 2016 line-up including celebrated cartoonist Art Spiegelman's new show *WORDLESS!*, Brazilian vocalist and samba queen Elza Soares, and a tribute to producer and rapper J Dilla by Miguel Atwood-Ferguson, hosted by Gilles Peterson.

In the theatre, Artistic Associates Cheek by Jowl presented *The Winter's Tale* and there were Olivier Award nominations for both Boy Blue Entertainment's *Blak Whyte Gray* and Michael Clark Company's *a simple, rock 'n' roll . . . song*.

Our talks and debates continued to thrive and provoke, with the Architecture Foundation's Architecture on Stage series, our year-long programme to celebrate the 70th anniversary of Magnum Photos, and the Battle of Ideas festival.

## Room 29: Jarvis Cocker and Chilly Gonzales

This was the UK premiere of a multimedia song cycle devised and performed by Jarvis Cocker and Chilly Gonzales about the goings-on in Room 29 of the Château Marmont hotel in Hollywood. It featured clips from classic Hollywood movies, live dance and audience participation.

**'Witnessed a work of art last night at the Barbican, from Mr Cocker and @chillygonzales Take a bow everybody involved'**

@TJBCollage

**'Part gig, part immersive theatre and entirely impeccable'**

Guardian★★★★



Jarvis Cocker and Chilly Gonzales in Room 29 © Mark Allan

'A new season at the Barbican is screening favourite films chosen by a random selection of Londoners ... *Sholay* has it all – epic fight scenes, bromance, humour, memorable songs ...'

timeout.com

'No you don't need to be a Londoner to appreciate this list! Some wonderful films to tick off your list'

@peccapics



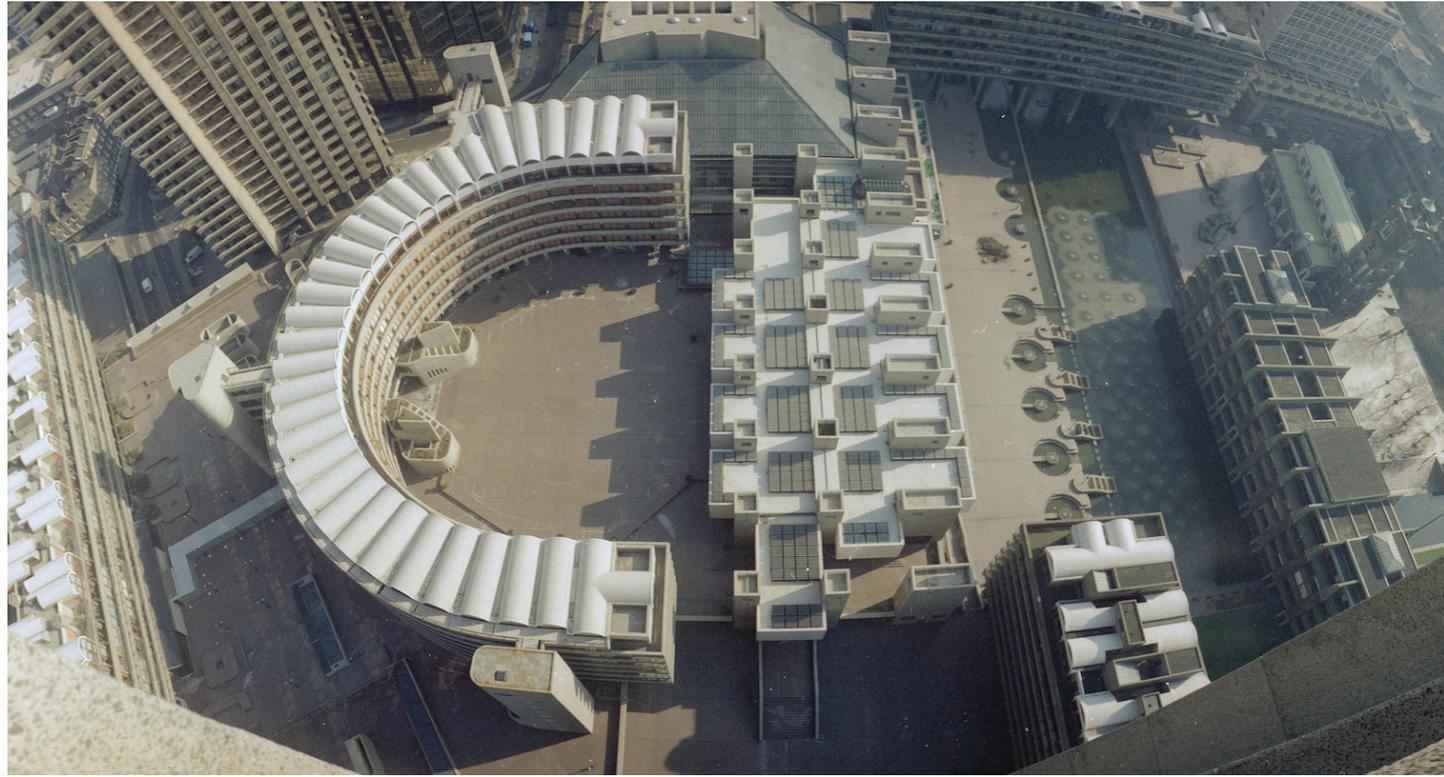
Set It Off / USA 1996 / Dir F Gary Gray, courtesy the Ronald Grant Archive

## What London Watches: Ten Films That Shook Our World

What London Watches was a season of films chosen by the public after the Barbican invited Londoners to select the film they found personally important and inspiring. Opening with *Cabaret*, the season included a rare, on-screen portrayal of life from the perspective of four African-American women in 1990s LA; Bollywood blockbuster *Sholay*; and Charlie Chaplin's first 'talkie'.

April 2017

# 35 years of the Barbican



Panoramic view from above the Barbican Centre (February 1982) © Peter Bloomfield

**On 3 March 2017, we celebrated the 35th anniversary of the opening of the Barbican. To mark the occasion, we launched a digital collection of 35 of the Barbican's cultural 'firsts' from the last three-and-a-half decades, accompanied by a short essay from musician and broadcaster Cerys Matthews on the power of art.**

Our selection of 'firsts' included Britain's first comprehensive retrospective of Woody Allen films back in 1984; the world premiere of *Les Misérables* in the Barbican Theatre in 1985, now the world's longest-running musical; Grayson Perry's first show in a UK public gallery, programmed a year before he won the Turner Prize in 2003; and the UK premiere of Robert Wilson and Philip Glass's *Einstein on the Beach* in 2012, widely credited as one of the greatest artistic achievements of the 20th century.

We were delighted to receive birthday wishes from Sadiq Khan, Mayor of London, and Andrew Parmley, Lord Mayor of the City of London, as well as, from world-class artists including Laurie Anderson, Jarvis Cocker, Benedict Cumberbatch, Joyce DiDonato, Gustavo Dudamel, Ivo van Hove, Ragnar Kjartansson, Jude Law, Steve Reich, Zandra Rhodes and Fiona Shaw. In addition to our milestone being covered in the press, lots of people took to social media to share their favourite Barbican memories.



**'The Barbican has been a major presenter of my music in London for many years. Recently they mounted a series of first-rate concerts in honour of my 80th birthday, and so it gives me great pleasure to congratulate them on becoming 35. It is a venue where audiences get to experience an extraordinary variety of performances, and I wish them continued and well deserved success far into the future'**

Steve Reich

**'The Barbican has raised the game for all who work in British theatre, welcoming and supporting British artists and inviting the best of the best from the international world. Its ambition and passion make it the most important institution for international theatre in the country. Happy 35th birthday Barbican ... and many great years ahead!'**

Fiona Shaw

**'Next time you've got an urge to explore, grab your coffee and enter, the door is open, and it might give you the key to something, too. Happy 35th birthday, Barbican'**

Cerys Matthews

**'@BarbicanCentre was the first place in London I felt at home, my go-to when I needed space and inspiration. Happy birthday to this wonderful gem'**

@Thealex09

**'Happy birthday @BarbicanCentre you've shown me performances that have changed my LIFE! #Barbican35'**

@lisalicex

**'My first time at the Barbican was for my graduation ceremony in 2006! Very happy memories. I've been back many times since and am now a member. Happy Birthday!'**

Shanna Bhambra, via Facebook

## Barbican/Toneelgroep Amsterdam – Obsession

Ivo van Hove directed a new stage adaptation of Luchino Visconti's penetrating social drama about an ill-fated love affair. Featuring a company of Dutch and British actors led by Jude Law, the play premiered at the Barbican before embarking on a European tour.

**'Beautifully acted by all ...  
it is imaginative,  
alienating and strangely  
compelling theatre'**

*Daily Express* ★★☆☆

**'#obsessed with  
Obsession at  
@BarbicanCentre last  
night – one of the most  
beautiful pieces of  
theatre I've ever seen.  
Van Hove is a genius!'**

@AngusWoodward



Barbican/Toneelgroep Amsterdam, Obsession, Halina Reijn and Jude Law, image © Jan Versweyeld

May 2017



Installation view of *The Japanese House: Architecture and Life after 1945*, photo by Miles Willis / Getty Images

**'Being able to walk through this house-cum-hamlet brings it to life in a way that a blueprint never could and represents a sea change from the sketches and small models usually found in architectural exhibitions, although there are plenty of those too. It shows a remarkable ambition by the Barbican that pays off in spades'**

*The Times*

## **The Japanese House: Architecture and Life after 1945**

This was the first major UK exhibition to focus on Japanese domestic architecture from the end of the Second World War to now. At the heart of the exhibition, which featured over 40 architects, was a full-size recreation of the Moriyama House (2005) by Pritzker Prize-winning architect Ryue Nishizawa (SANAA).

**'The Japanese House exhibition at @BarbicanCentre – hands down the best exhibition I've been to. So much to explore! #Japan #architecture'**

@Emily\_V\_Photos

**June 2017**

# A creative destination

More than  
£2.47 million  
venue hire  
income

## We invested in our iconic building throughout 2016/17.

Architects Allford Hall Monaghan Morris returned to the Barbican to design a new, more accessible shop ten years after their overhaul of our public spaces. Located at the entrance to the foyers off Silk Street, the shop showcases local and emerging design talent through its specially commissioned range of products, many of them taking inspiration from the Barbican Estate. Makers this year included ceramicist, print and textile designer Anna Beam; textile designer Laurie Maun; and jewellery designer Kate Trouw.

Refurbishment of the Frobisher Rooms was completed and the state-of-the-art conference facilities reopened in September 2016, while architects Witherford Watson Mann also developed a new layout for the foyers to better cater for the range of visitor needs here. We also worked with furniture suppliers Twenty Twenty One to source new furniture for the space.

To mark our exciting new five-year partnership, visual and audio solutions company Christie Digital installed an LED screen at the main entrance on Silk Street, helping us to ensure a dynamic welcome for visitors to the Centre. Christie projectors have also been used for installations in the Curve and the foyers.

We also launched the Barbican's first pop-up outdoor cinema on the Sculpture Court, showing films including *2001: A Space Odyssey* and *Tron* to accompany our *Into the Unknown* exhibition.

## Programming the foyers and public spaces

The foyers' programme of arts and learning projects is free and accessible to all.

Highlights of our foyer commissions included *44* by Omer Arbel, an intricate light installation descending from the main foyer ceiling; Zarah Hussain's *Numina*, a site-specific, sculptural installation; *NowhereSomewhere* by Rosalind Fowler, a bicycle-powered film installation; and our inaugural Concert Hall Wall commission *Find Yourself* by Alex Mead and Jack Wates, a projected tapestry of live video feeds from around the Hall's adjacent spaces that enabled audiences to discover themselves in the work.

A dedicated space within the foyers has been given over to a series of curated exhibitions about the Barbican itself. Utilising original drawings, photographs, films, design and plans, visitors have been able to enjoy presentations that have explored the architecture of the Barbican Estate.

We also launched Barbican Blocks, a sensory, child-led play adventure for under-fives and their families, produced with Pop Up Parks, and enjoyed by 4,548 under-five's and their parents and carers.



## Culture Mile

In July 2017, the City of London Corporation, together with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra and the Museum of London, launched Culture Mile. This initiative will unite the unrivalled collection of cultural venues and organisations in their commitment to providing world-class experiences and attracting a new generation of audiences, creating a major destination for the culture of today in the heart of London's financial district.

An initial programme of activity to begin animating the spaces in between the venues included art pop-ups at Smithfield and on Silk Street, as well as some flexible art projects, while plans for a new Centre for Music on the current site of the Museum of London continued to be developed by the Barbican, London Symphony Orchestra and Guildhall School.

## Business events

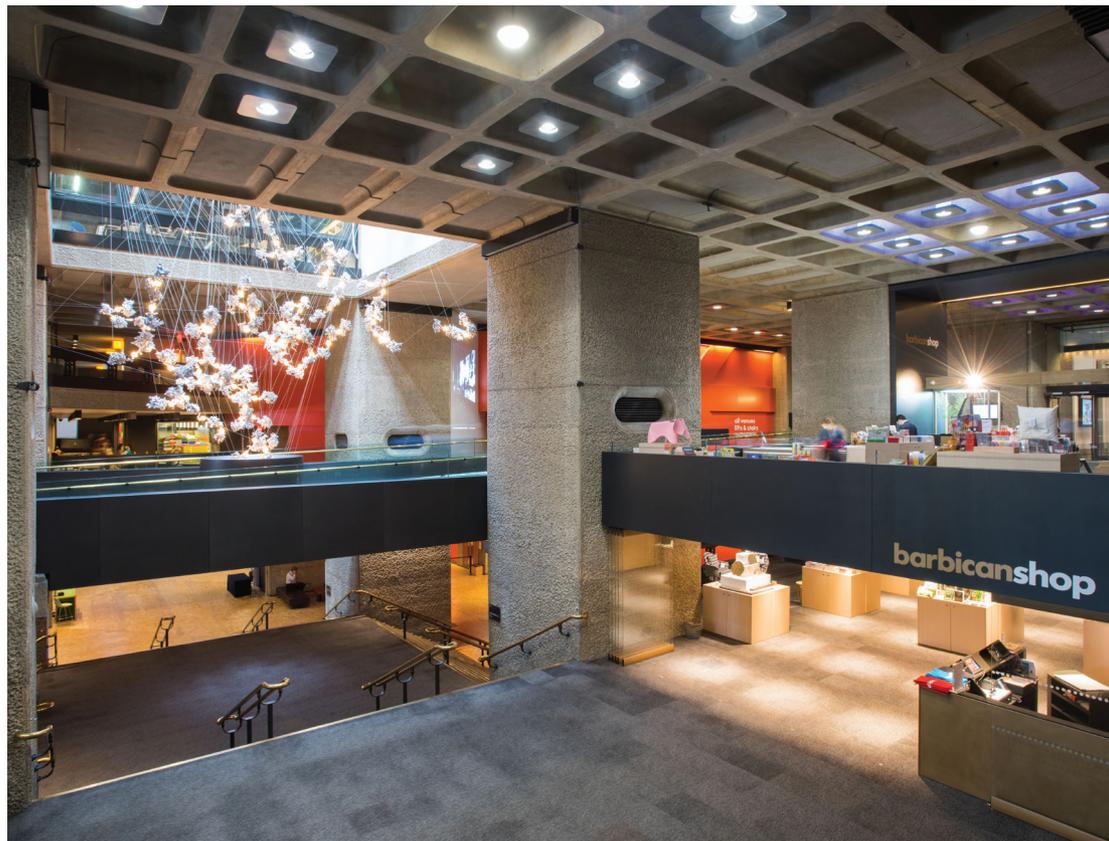
We regularly hire out our spaces for conferences, AGMs, photoshoots, product launches, meetings and weddings, and this year we hosted 348 events. Major projects included hosting the Institute of Fundraising's conference. For the third year running we were recognised as Coolest Exhibition and Conference Centre at the Cool Awards, and continue to be accredited as Gold by AIM, the meetings industry association.

## Sustainability

Sustainability continues to be very important to the Barbican. All of our catering outlets now recycle food waste and cooking oil and we have been supporting the positive environmental impact of bees by hosting two colonies on our roof. We were delighted to receive a merit for the City in Bloom Air Quality Challenge for our planting on the Lakeside Terrace.

## Press shoots

The Conservatory was the backdrop for a number of broadcast media opportunities, including an interview with Alan Titchmarsh for BBC One's *Sunday Morning Live*, and a fashion feature on ITV's *This Morning*. It also featured on the cover of the *Evening Standard Magazine* with chart-topping band Haim.



Foyer installation, 44 by Omer Arbel, and the Barbican Shop © Max Colson

Other notable shoots included filming for Channel 4's *Random Acts* series on the Sculpture Court, and the backstage areas of the Centre featured in *London Made*, a film commissioned by the British Council for the Seoul Biennale of Architecture and Urbanism.

**'There aren't many places in London that make you feel as though you can truly escape from the city's hullabaloo. But there is one: the labyrinthine Barbican Centre ... Sit outside in the evening and be cocooned by the Brutalist architecture, surrounded by lakes, fountains and hanging baskets. Go to the theatre and you'll know the thrill when the side doors close in unison, shutting out the rest of the world. Or simply wander from its library to the top floor art gallery, letting yourself get lost in its many treasures.'**

*Evening Standard*

# July 2017

**'Global, groovy, boundless, borderless ... and free music's greatest virtues on display at the #WalthamstowGardenParty @BarbicanCentre stage'**

@robgarrett

## Walthamstow Garden Party

The Barbican and Create partnered with Waltham Forest Council to present the fourth Walthamstow Garden Party. The free, two-day event, which took place in Lloyd Park, showcased talent from around the globe alongside Waltham Forest's thriving creative and cultural communities. Toots and the Maytals headlined the Barbican's Music Stage.

**'This event is about more than having a dance and a beer in the park. The Garden Party gives arts and artists a space, and it gives lots of young people like the youth circus and the young poets, such an incredible opportunity'**

*Walthamstow Diary*



Toots and the Maytals performing at Walthamstow Garden Party, 2017 © Gar Powell-Evans

# Into the Unknown: A Journey through Science Fiction

This genre-defining exploration of one of popular culture's most celebrated realms took place all over the Centre and encompassed literature, contemporary art commissions, film, music, comic books, video games and robots, including work shown in the UK for the first time.

'Thoroughly enjoyed  
#IntoTheUnknown  
@BarbicanCentre: huge  
display of significant and  
fascinating pieces that  
express exactly why  
I love SF'

@tweetbyjof



'A brilliantly  
anarchic history  
of the genre ...  
unmissable!'

City AM ★★★★★

Installation view of *Into the Unknown: A Journey through Science Fiction* © Tristan Fewings / Getty Images

# Our supporters

.....  
**£1.7 million**  
**in fundraising**  
**income**  
 .....

**We are grateful to our supporters who contribute funds and expertise to sustain and develop world-class arts and learning. All contributions build upon the investment of the City of London Corporation and help the Barbican continue to bring the very best in arts and culture to its many different audiences.**

In the 2016/17 financial year, fundraised income was over £1.7 million. We also received a further £480,000 from Arts Council England to engage new audiences and our local communities.

Generous businesses, individuals, grant-makers, embassies and cultural institutes supported programming across the arts. Projects made possible include Toneelgroep Amsterdam's year-long residency, which included four plays in the Theatre, and curation of a Barbican Box, which supported pupils and teachers to create theatre from scratch.

Enlivening the Barbican's entrance and public spaces has been a priority. Working with Christie Digital, we delivered a range of innovative art projects and communications to engage visitors. Christie's projection technology featured in Richard Mosse's heat-map film installation in the Curve, creating one of the space's most visited exhibitions ever. Their

screens were also used in two foyer commissions this year: *Shall I This Time Hold You* by Sophie Clements and *Let's Take a Walk by non zero one*. Sir Siegmund Warburg's Voluntary Settlement contributed to technical upgrades to the Freestage in the foyers with work planned for next year.

Sponsorship of the Art Gallery's programme included *The Vulgar* by Agent Provocateur, and *The Japanese House* by Kajima, Japan Centre, Natrium Capital and Shiseido. Classical music weekender *Sound Unbound* was sponsored by Spitfire Audio. Curve exhibitions by Bedwyr Williams and Richard Mosse also received generous support.

Fundraising began for the autumn 2017 exhibition *Basquiat: Boom for Real*, and we initiated our first exhibition giving circle a group of individuals, collectors and gallerists, as well as sponsorships, to support the exhibition.

Barbican Guildhall Creative Learning continues to be a priority with donors. We launched the Associate Schools programme with generous support from the Sackler Trust and Nomura, while Creative Careers received support from Allen & Overy. The Lord Mayor's Appeal for the Right Hon The Lord Mayor of the City of London 2016–2017, Alderman Dr Andrew Parmley, made possible the expansion of Barbican Box

outside London for the first time, through a partnership with HOME in Manchester and UAL Awarding Body.

We began multi-year relationships with Reed Smith, who sponsored *Into the Unknown* this year, and tp bennett, who are supporting Art Gallery exhibitions until 2019. Architecture practices AHMM and Hawkins Brown joined as business members.

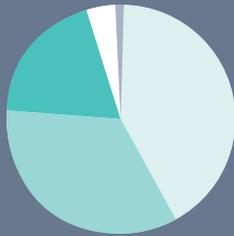
This year brought in changes to the governance and practice of fundraising across the country: the Barbican Centre Trust registered with the Fundraising Regulator, the new independent regulator of charitable fundraising, and the Barbican Centre and individual members of the Development department are proud members of the Institute of Fundraising.

The Barbican and The Barbican Centre Trust would like to thank all of our supporters.

Now's the time to inspire more people to discover and love the arts. Contact the Development team on 020 7382 6185, email [development@barbican.org.uk](mailto:development@barbican.org.uk) or visit [barbican.org.uk/join-support/support-us](http://barbican.org.uk/join-support/support-us)

Income and expenditure	16/17 £000's	15/16 £000's	14/15 £000's
<b>Earned income</b>	<b>22,398</b>	<b>23,265</b>	<b>20,752</b>
<b>Public funding</b>			
City of London	17,615	16,926	16,402
DCMS and GLA	0	1,000	0
Arts Council England	488	455	573
	<b>18,103</b>	<b>18,380</b>	<b>16,975</b>
<b>Total income</b>	<b>40,501</b>	<b>41,645</b>	<b>37,727</b>
<b>Arts programming expenditure</b>			
Music	4,091	4,579	4,383
Theatre	2,545	2,747	2,974
Cinema	7,613	797	660
Visual arts	1,818	1,978	1,312
Creative Learning	623	636	618
	<b>9,691</b>	<b>10,738</b>	<b>9,947</b>
<b>Other arts-related activity</b>	<b>2,491</b>	<b>2,866</b>	<b>2,072</b>
<b>Salaries</b>	<b>17,740</b>	<b>17,026</b>	<b>15,742</b>
<b>Commercial, buildings &amp; overhead costs</b>	<b>10,816</b>	<b>10,285</b>	<b>9,807</b>
<b>Total expenditure</b>	<b>40,738</b>	<b>40,915</b>	<b>37,568</b>
<b>Balances brought forward from previous year</b>	<b>825</b>	<b>95</b>	<b>(64)</b>
<b>Surplus/(deficit) after balances brought forward</b>	<b>587</b>	<b>825</b>	<b>95</b>

- Fundraising 4%
- ACE & DCMS/GLA 1%
- City of London 43%
- Trading and other 36%
- Box office 16%



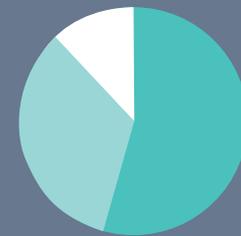
#### Principal funding sources

In 2016/17 financial year 43% of funds came from the City of London (compared with 41% in 2015/16).

Trading income maintained its previous year levels at 36/37% of income

Barbican Centre arts attendance	Events			Attendance 1000's		
	16/17	15/16	14/15	16/17	15/16	14/15
<b>Barbican Hall</b>						
Own promotions	75	82	76	108	119	114
London Symphony Orchestra	71	74	74	88	94	93
Other rentals	104	93	104	118	105	123
	<b>250</b>	<b>249</b>	<b>254</b>	<b>314</b>	<b>318</b>	<b>330</b>
<b>Theatres</b>						
<b>Barbican Theatre</b>						
– Own promotions	102	61	115	74	50	88
– Rentals	100	224	67	86	206	63
<b>The Pit</b>	80	168	85	9	13	11
<b>Silk Street (GSMD)</b>	3	10	17	1	4	5
	<b>285</b>	<b>463</b>	<b>284</b>	<b>170</b>	<b>273</b>	<b>167</b>
<b>Art galleries</b>	<b>6</b>	<b>5</b>	<b>6</b>	<b>244</b>	<b>210</b>	<b>262</b>
<b>Cinema</b>	<b>2,913</b>	<b>2,858</b>	<b>2,751</b>	<b>163</b>	<b>179</b>	<b>173</b>
<b>Centrewide events</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>93</b>
<b>Commercial and other</b>	<b>346</b>	<b>255</b>	<b>251</b>	<b>125</b>	<b>102</b>	<b>129</b>
<b>Total</b>	<b>3,800</b>	<b>3,830</b>	<b>3,569</b>	<b>1,016</b>	<b>1,082</b>	<b>1,015</b>

- Arts events, own promotion 59%
- Arts events, rentals etc 29%
- Commercial and other events 12%



Overall attendance at the Centre in 2016/17 was approximately one million, which is broadly in line with figures from the previous year. This included all ticketed events, footfall through the Curve gallery, and estimated attendance at commercial AGMs/exhibitions etc. The split of attendance between own promotion, third party events and commercial activity is shown on the chart.

In addition to these activities, the Centre hosted unticketed activity in the foyer spaces, such as Weekender events, and produced several large events in the City and surrounding boroughs.

# Who's who

## September 2016–August 2017

### Chairman

John Tomlinson (until May 2017)  
Dr Giles Shilson (from May 2017)

### Deputy Chairman

Dr Giles Shilson (until May 2017)  
John Tomlinson (from May 2017)

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Gerard Grech (from March 2017)  
Tom Hoffman  
Wendy Hyde (from September 2016)  
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Roly Keating (until January 2017)  
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Sir Brian McMaster (until March 2017)  
Wendy Mead  
Lucy Musgrave (from July 2017)  
Guy Nicholson (until March 2017)  
Graham Packham (from July 2017)  
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Torsten Thiele

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Chief Operating and Financial Officer:  
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Director of Arts: Louise Jeffreys  
Director of Learning and Engagement:  
Sean Gregory  
Director of Operations and Buildings:  
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Jonathon Poyner  
(from January 2017)

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Head of Business Events:  
Jackie Boughton  
Head of Business Systems  
and Data:  
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Head of Music: Huw Humphreys  
Head of Projects: Jim Turner  
Head of Retail: Jo Davis  
Head of Theatre: Toni Racklin  
Head of Visual Arts: Jane Alison  
Property Facilities Manager:  
Cornell Farrell  
Senior Manager: Laura Whitticase  
Senior Producer: Sidd Khajuria

### Resident Orchestra

London Symphony Orchestra

### Associate Orchestra

BBC Symphony Orchestra

### Associate Ensembles

Academy of Ancient Music  
Britten Sinfonia

### International Associates

Gewandhaus Orchestra Leipzig  
Jazz at Lincoln Center Orchestra  
Los Angeles Philharmonic  
New York Philharmonic  
Royal Concertgebouw Orchestra

### Associate Producer

Serious

### Associate Company

Create London

### Artistic Associates

Boy Blue Entertainment  
Cheek by Jowl  
Deborah Warner  
Drum Works  
Michael Clark Company

### Associate Schools

Greenleaf Primary School,  
Waltham Forest  
Sydney Russell School, Dagenham  
The Garden, Hackney

### Cultural and Education partners

6FootStories  
The 12 Ensemble  
Academy of Ancient Music  
Academy of Motion Pictures Arts  
and Sciences  
Academy of St Martin in the Fields  
Accademia Bizantina  
Accumul8  
Alluminae  
Appetite Food Market  
The Architecture Foundation  
Artillery  
Asian Women's Support Group  
Askonas Holt  
Atelier Bow-Wow  
Australian Chamber Orchestra  
BAFTA  
Ballet Black  
Battle of Ideas  
Bavarian Radio Symphony Orchestra  
BBC Singers  
BBC Symphony Orchestra  
Belvedere, Winterpalais Vienna  
Bildmuseet, Umeå  
Bird on the Wire  
Birkbeck University  
Blackhorse Workshop  
Bocci  
Boiler Room TV  
Brandts Museum of Art  
and Visual Culture  
Brentano Quartet  
Bristol Silent Film Festival  
Britten Sinfonia  
Britten Sinfonia Academy  
Business in the Community  
Calder Quartet  
Charleroi Danes  
Charlie Smith Studio  
Choir of AAM  
Christie Digital  
Cirque de Surplus  
Club des Femmes  
C-mine, Genk  
Co-DB  
Community Waltham Forest  
Complicité  
Convergence  
Czech Centre  
Dance Umbrella  
Dao Lu Tai Chi  
David Binder Productions  
Dither  
Drum Works  
Dynamic Eclipse  
E17 Arts Trail  
E17 Designers Market  
E17 Puppets  
E17 Toy Library  
East of Eden Yoga  
Eat Your Own Ears  
EFG London Jazz Festival  
Electronic 17  
Elle Decoration

English Concert  
Ensemble Nevermind  
EUNIC (European Union National  
Institutes of Culture)  
European Concert Hall Organisation  
Ex Cathedra  
Fashion in Film Festival  
Forest Poets  
Forest Recycling  
French Film Festival  
Friends of Lloyd Park  
Fringe! Queer Film & Arts Fest  
Gayle Chong Kwan – Fairlop Oak  
Global Health Film Festival  
Green Film Festival  
Grow Your Own Theatre  
Guardian News & Media Group  
Guildhall School of Music & Drama  
Harrison Parrott  
Head & Hands  
The Heat Project  
Herbal Hands  
Hirshhorn Museum and Sculpture  
Garden, Washington DC  
Holland Festival  
Horn Beam  
Human Rights Watch Film Festival  
Il Pomo d'Oro  
IMG Artists  
Inky Cuttlefish  
Intermusica  
Irish Film Festival  
Irish Film Institute  
The Japan Foundation  
Jazz at Lincoln Center  
Kellenberger-White  
Khyal Arts  
Kingston University  
Kinoleka  
Koenig  
Les Arts Florissants  
Let's Roll  
Leyton Orient Football Club  
Lloyd Park Artist Studios  
Lloyd Park Centre  
Lloyd Park Skate Jam  
Lloyd Park TCV  
Lola Lely  
London Drawing  
London Embroidery Studio  
London Film School  
London International Animation  
Festival  
London International Mime Festival  
London Jazz Festival  
London Mathematical Laboratory  
London Symphony Chorus  
London Symphony Orchestra  
Low Poets  
Mack  
Made by Ore  
Magnum Photos  
Manana  
Manchester City Galleries  
Mathias Clottu Studio  
MAXXI  
Mbillla Arts  
Meritex  
The Mill  
MOMAT National Museum of  
Modern Art, Tokyo  
MovE17

Museu de Arte, Arquitetura e  
Tecnologia, Lisbon  
Musiciens du Prince  
National Film Archive, Prague  
National Gallery of Victoria,  
Melbourne  
National Youth Orchestra  
The New Social  
New York Philharmonic  
Nonclassical  
NT Live  
Onassis Cultural Centre  
Opera North  
Organic Lea  
Oxford Samuel Beckett Theatre Trust  
Palazzo delle Esposizioni  
Polish Cultural Institute  
Queenie and Ted  
Rockfeedback  
Royal Concertgebouw Orchestra  
Royal Shakespeare Company  
Schaubühne Berlin  
Scottish Ensemble  
Scribble & Smudge  
Serious  
Shed Homewares  
Shubbak Festival  
Silent Opera  
Siobhan Davies  
The Sixteen  
Songlines  
Soul Picnic  
Stow Film Lounge  
Street Orchestra of London  
Super Food Super Club  
Synergy Vocals  
Thames 21  
Théâtres de la Ville de Luxembourg  
Tokyo Institute of Technology  
Toneelgroep Amsterdam  
The Trampery  
Turned On Leytonstone  
Transition On Its Head  
Turning Earth  
Underwire Festival  
Venice Baroque Orchestra  
Waltham Forest Flames  
Waltham Forest Green Peace  
Waltham Forest Music Service  
Waltham Forest Samaritans  
Walthamstow Migrants Action Group  
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# Thank you

The Barbican's work is underpinned by our founder and principal funder, the City of London Corporation.

We would like to thank the following individuals and organisations (including those who wish to remain anonymous) who are investing in the artists of today and tomorrow, and bringing world-class arts and learning to our many audiences.

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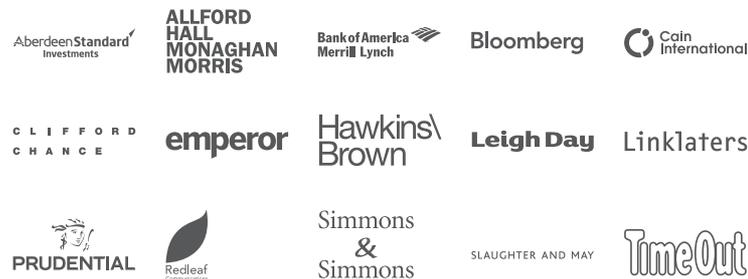
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