

# barbican season review

2015/16

# Forewords



Sir Nicholas Kenyon © Sheila Rock

The Barbican has always been an inclusive, international organisation that creates arts without boundaries for the widest possible audience. Over the last year our programme has ranged more widely than ever, and there have been over a million attendances by diverse, enthusiastic visitors ready to be challenged and inspired.

The pages that follow show how we invest in artists, build links with young people, stimulate creative careers, and collaborate with nearly 200 organisations to realise our vision. It's a tribute to our endlessly energetic and inventive staff, together with the constant support of the City of London Corporation and the Barbican Centre Board and Trust, that we were able to mount a record 3,910 events at the Centre, plus all the free events and learning activities beyond our walls.

The seismic political events of the past few months have only intensified the belief that we need the arts to be available to all, to help articulate our hopes, fears and aspirations. The arts must now stimulate a deep and thoughtful debate about the country we live in, and how our distinctive cultural identity – rooted in the past but open to the future – will be defined.

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



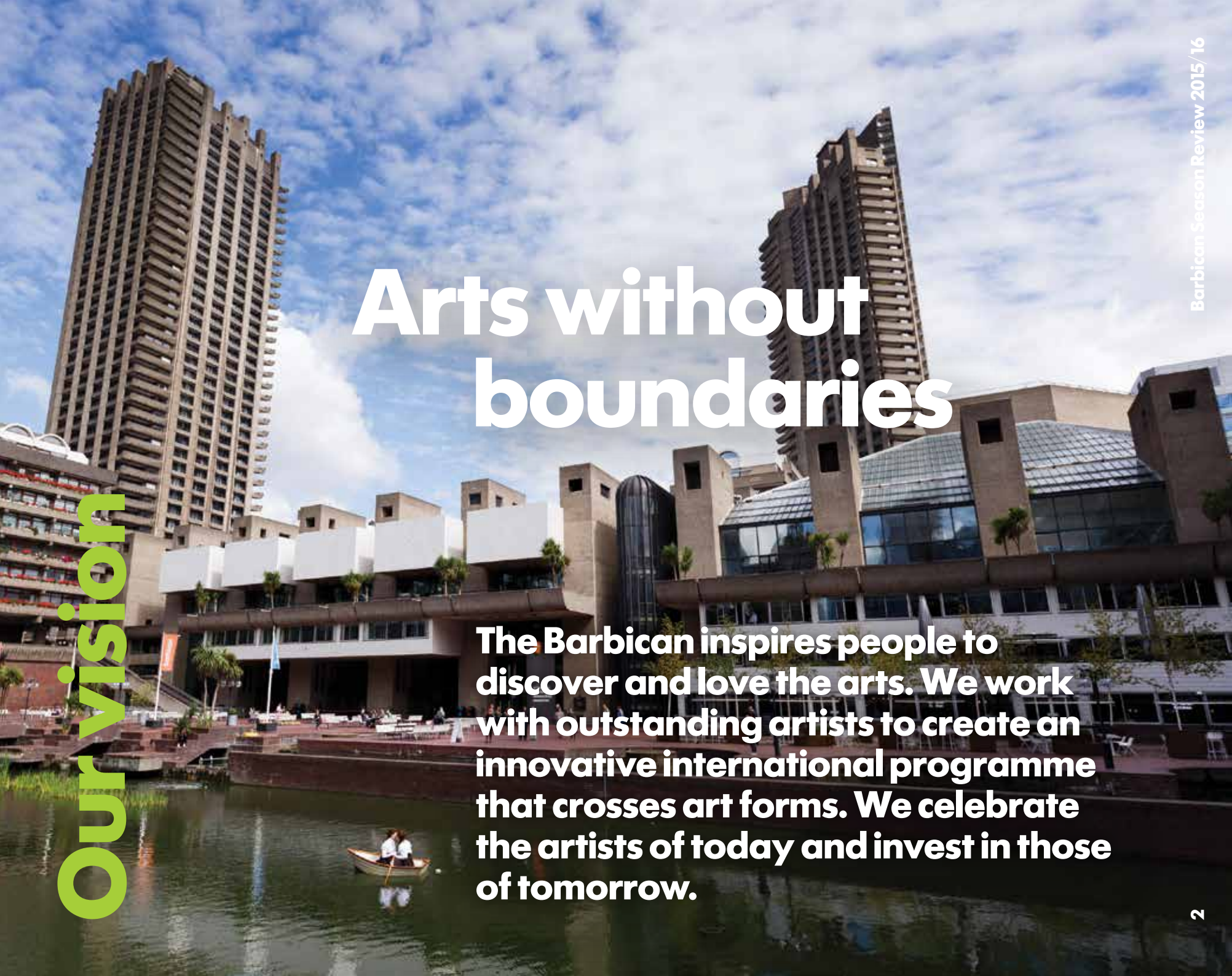
John Tomlinson © Sidd Khajuria

Culture in London is thriving and the Barbican is central to plans to ensure that the capital's cultural infrastructure can meet the demands of a growing city in which the arts are an increasingly important part. The City of London Corporation's vision to develop the area around the Barbican into a welcoming and internationally renowned centre for the arts, heritage, learning and entertainment is testament to this.

All of the ingredients for an outstanding destination are here. Our corner of London is home to the Barbican, a world-leading arts centre, the Museum of London with its ambitious plans for the future, a renowned conservatoire in the Guildhall School, and a globally acclaimed orchestra in the LSO about to welcome Sir Simon Rattle as its new Music Director. Working together, these organisations will form the creative heart of an area that will be transformed through new transport links and infrastructure investment over the coming years.

It's a hugely exciting time in the Barbican's development and we look forward to working with our partners in the City and across London, the UK and the world to further the extraordinary impact the arts have on our lives and our city.

**John Tomlinson**  
Chairman, Barbican Centre Board



# 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

**'I'd recommend it.  
It's the best experience ever'**

Barbican Box participant 2015/16

For the second year in a row there have been more than 1.1 million attendances at events from the Barbican's world-class arts and learning programme.

Our art galleries hosted a diverse programme of exhibitions and installations and attracted 210,000 visitors. Highlights included *Strange and Familiar: Britain as Revealed by International Photographers*, curated by celebrated British photographer Martin Parr, which became the most popular photography show in Barbican history, and *The World of Charles and Ray Eames*, which was enjoyed by upwards of 85,000 people.

We succeeded in introducing new audiences to classical music with the launch of one of our most ambitious projects yet, Sound Unbound. In partnership with our four resident and associate orchestras and ensembles, we programmed more than 60 special concerts and events over one weekend. These ranged from symphony orchestras to solo sets, debates, and a classical all-nighter. In addition to attracting new audiences to classical music, Sound Unbound drew fresh audiences to the Barbican itself, with 46 per cent of tickets booked by customers who had never before bought a ticket to a Barbican event.

Future Barbican audiences also continue to be attracted to our Young Barbican membership scheme. This sought-after free scheme offers up to 50,000 affordable tickets to Barbican events each year and 90 per cent of our 32,000 members were new to the Centre when they signed up.

Over the year, we continued to champion new ways of ensuring access to world-class arts and learning for both our local and international audiences.

Locally, our Community Ambassadors worked within their east London neighbourhoods to forge invaluable links between the Barbican and people who may not otherwise engage with the arts, while Barbican Box, our pioneering schools project, worked with 35 east London schools to give 746 young people the opportunity to perform their own theatre or music on a Barbican stage.

Walthamstow Garden Party, the free festival we produce in collaboration with Create and Waltham Forest Council, attracted over 36,000 people, the largest audience yet. Inside the Barbican, our ever-changing series of free foyer installations has further engaged audiences, with one piece – *Towards the Mean* – achieving 11,500 interactions from members of the public over three months.

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**1.1 million attendances**

.....  
**36,000 Walthamstow Garden Party attendees**

.....  
**746,000 Twitter followers**

.....

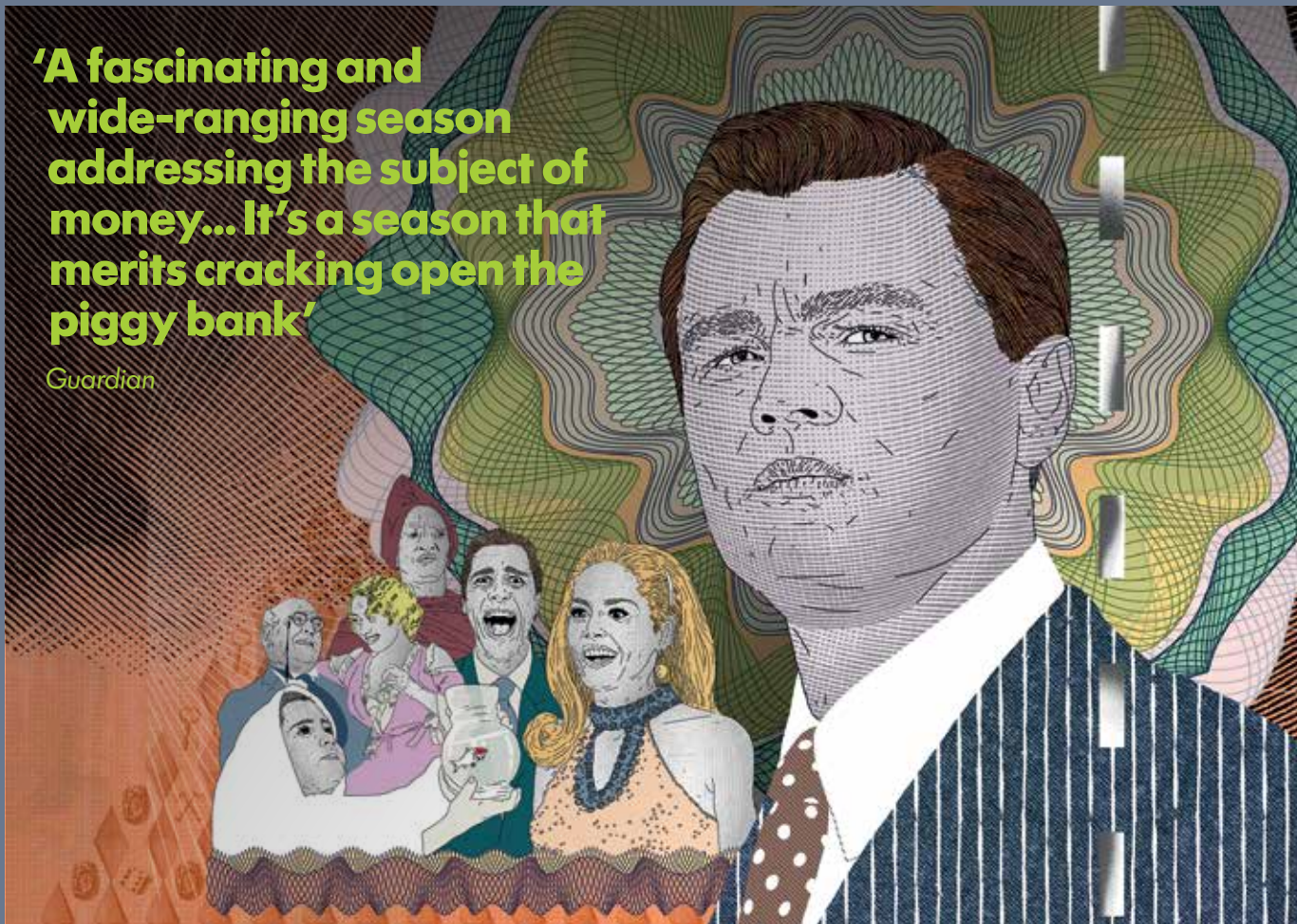
We have continued to tour our work across the UK and internationally, as well as broadcasting select performances via the media and online. Complicite's acclaimed theatre production *The Encounter* was live-streamed to online audiences, meaning an additional 67,532 people experienced this pioneering piece of theatre for free.



# September 2015

**'A fascinating and wide-ranging season addressing the subject of money... It's a season that merits cracking open the piggy bank'**

*Guardian*



The Colour of Money (2015). Illustration by Pete Reynolds

## The Colour of Money

The Colour of Money film season looked at how cinema has celebrated and critiqued money and the financial system. Dramas, documentaries and archive material were complemented by panel discussions and ScreenTalks, all presented in the heart of one of the major financial capitals of the world.

**'The #colourofmoney programme of events by the @BarbicanCentre is of top quality. There's debate, documentary, film, intros, literature'**

@garyadweir

# Sound Unbound

Sound Unbound brought together the Barbican and its family of orchestras to present an ambitious, weekend-long festival. Featuring more than 60 short concerts and over 600 performers, the festival gave audiences curious about the power and relevance of classical music a chance to connect with it in a new way, with an unparalleled variety of music.

**'I was struck by just how many young people sat in the audience, entranced, fascinated, transported — and not a mobile phone in sight'**

*Guardian*

**'Loving the #SoundUnbound Classical Weekender @BarbicanCentre it's so great to see classical music being reinvented for a modern audience'**

@StephClarkeUK



Sound Unbound 2015, © Mark Allan

October 2015



# An international, cross-arts programme

.....  
**Tickets booked from  
91 different nations**  
.....

.....  
**Toured work to 15 countries**  
.....



The Barbican is a global organisation committed to bringing our audiences the best art, theatre, dance, music and film from across the world.

Our programme continues to be truly international and over the past year we've coproduced legendary Canadian director Robert Lepage's *Needles and Opium*, exhibited the first ever UK survey of the work of acclaimed Icelandic artist Ragnar Kjartansson and welcomed celebrated French screen and stage actor Isabelle Huppert for a rare UK theatre appearance in *Phaedra(s)*.

We took a fresh look at the multi-disciplinary talents of two of the world's most iconic American designers for *The World of Charles and Ray Eames*, presented UK company Ballet Black at the Centre for the first time, and hosted Barbican International Associate residencies from Gewandhausorchester Leipzig and Los Angeles Philharmonic.

We programmed work that provoked discussion about the role of money in our lives with our film season *The Colour of Money*, and how the world views Britain in *Strange and Familiar*, a photography exhibition curated by Martin Parr. Our panel discussion *Identity in Britain Today*, programmed as part of the exhibition, explored the impact that our desire to define Britishness has on individuals, communities and society as a whole.

### Global reach

As well as welcoming outstanding artists from across the world to the capital, we take our work around the globe, developing and touring new shows through our successful Barbican International Enterprises exhibitions. We recently toured to Athens, Canada, Istanbul, Mexico, Moscow, Oslo, Paris, Sweden and Tokyo, as well as closer to home in Newcastle and Oxford, expanding our audiences and breaking a number of visitor attendance records. Our art gallery has also toured recent Barbican exhibitions to Dundee, Norwich and Sweden.

### Shakespeare 400

Olivier Award-winning director Ivo van Hove and Toneelgroep Amsterdam returned to the Barbican for *Kings of War*, which brought together three of Shakespeare's history plays into one triumphant production. The play was part of a UK-wide celebration to

mark the 400th anniversary of Shakespeare's death that also included Malthouse Theatre's production of *The Shadow King* at the Barbican, which recast King Lear as the leader of an Indigenous Australian community.

Our creative learning programme continued this focus on Shakespeare with Play On, a Weekender festival that attracted audiences of over 4,000, while leading artists whose work has been presented at the Centre, including Benedict Cumberbatch, Ivo van Hove and Deborah Warner, contributed to our Barbican Box, helping schools to create their own Shakespeare-inspired theatre to perform on the Barbican stage.

Our relationship with the Royal Shakespeare Company continued with the Barbican hosting the London run of *A Midsummer Night's Dream: A Play for the Nation*, which was performed in association with the east London-based Tower Theatre Company and with pupils from Eastbury Community School and Beam County Primary School, and *King and Country: Shakespeare's Great Cycle of Kings*, which comprised *Richard II*, *Henry IV Parts I & II* and *Henry V*.

### Bold collaborations

We continued to champion new and inspiring collaborations between artists. These included acclaimed tenor Ian Bostridge and Barbican Associate Ensemble Britten Sinfonia joining forces with imaginative opera director Netia Jones for *The Dark Mirror: Zender's Winterreise*, a multimedia reimaging of Schubert's haunting song cycle. Following its debut at the Centre in May 2016, this Barbican coproduction will tour to locations including Australia, Taiwan and the US.

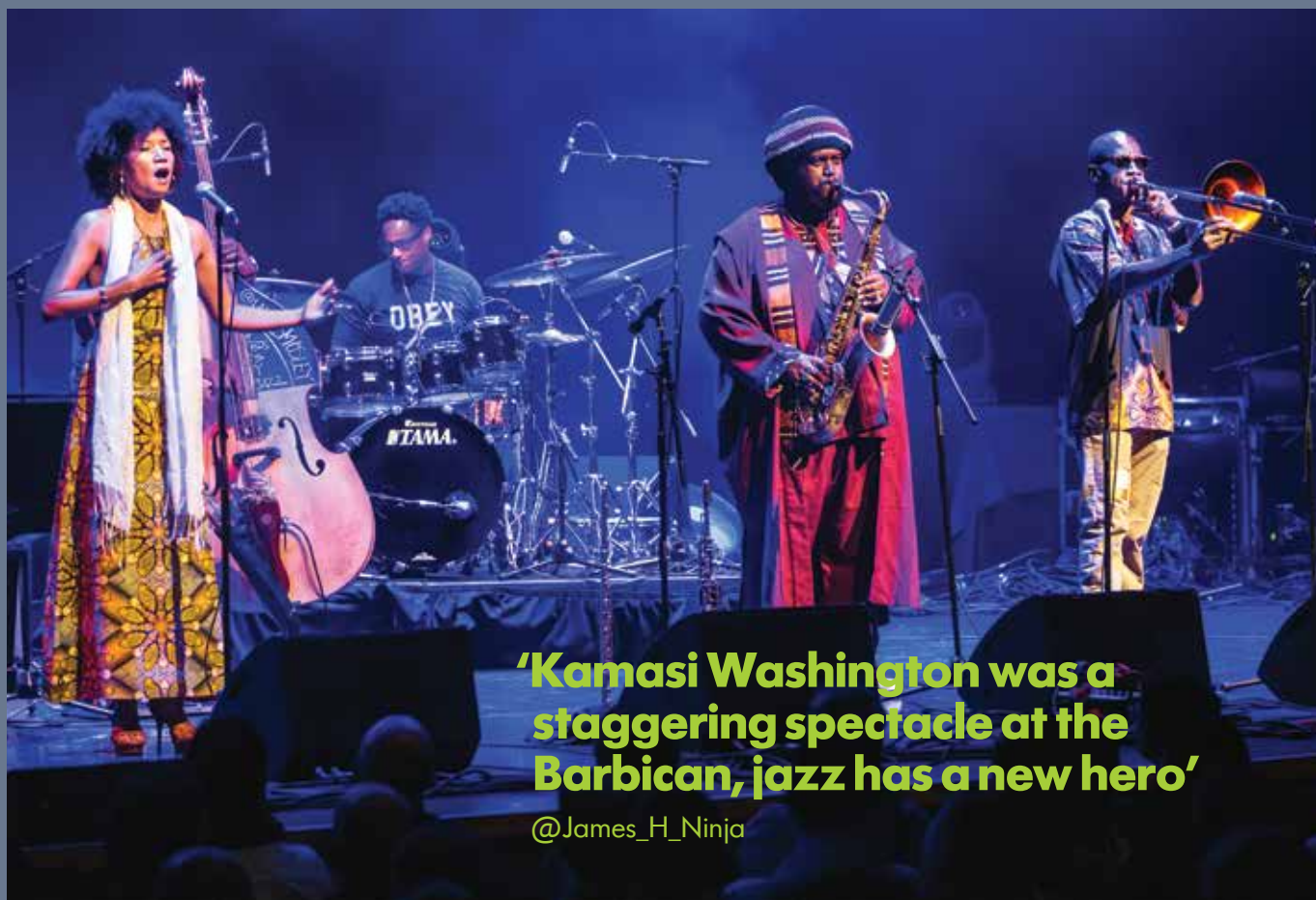
Further collaborations featured the German pianist and composer Nils Frahm curating *Possibly Colliding*, in which producers, composers and performers from across the globe were brought together for a weekend of experimentation and exploration, as well as Anohni, lead singer and songwriter from Antony and the Johnsons, who returned to the Barbican with *Hopelessness*, a new project with electronic musicians Oneohtrix Point Never and Hudson Mohawke.

# EFG London Jazz Festival / Kamasi Washington

Once again the Barbican was a major venue within the EFG London Jazz Festival, produced by Barbican Associate Serious, and played host to a range of concerts, screenings, workshops and Freestage events, showcasing the breadth of jazz today. Highlights included Jazz Voice, the European premiere of The Langston Hughes Project, and Kamasi Washington's debut London concert. Washington has since gone on to huge critical acclaim and played Glastonbury and the Proms.

**'Spiritual, organic,  
life affirming, this might  
have been the show  
of the festival'**

*Evening Standard* ★★★★★



**'Kamasi Washington was a  
staggering spectacle at the  
Barbican, jazz has a new hero'**

@James\_H\_Ninja

Kamasi Washington performing at the EFG London Jazz Festival 2015 © Emile Holba

November 2015



*The World of Charles and Ray Eames*, installation view of experimental moulded plywood chairs, photo by Tristan Fewings/ Getty Images

## The World of Charles and Ray Eames

Our major retrospective of the work of Charles and Ray Eames – two of the 20th century's most important and influential designers – took a new look at the extraordinary output of the Eames Office, a 'laboratory' whose pioneering work ranged from architecture, furniture, graphic and product design, to painting, drawing, film, sculpture, photography, multimedia installation and exhibitions, as well as new models for education. Bringing together over 380 of the Eames's iconic works, it was one of our most popular exhibitions to date.

**'A comprehensive retrospective with a gorgeous range of objects and ephemera illustrating the Eames's astonishingly rich and productive life'**

*The Spectator*

**'Eames exhibition was fantastic, spent more than 2 hours taking it all in. Can the Barbican do no wrong?'**

@GeorgePrints

December 2015



# Investing in artists

The Barbican invests in artists from across the globe, working with internationally renowned artists, actors, musicians, theatre-makers and directors as well as providing opportunities for young people to find their creative voice through our learning programmes in east London.

Over the past year we've hosted the work of artists from 37 different nations, including world-class talents such as Renée Fleming, Ivo van Hove, Isabelle Huppert, Robert Lepage, Jeff Mills and Sir Simon Rattle.

We've enabled emerging talents to further their careers through new commissions and opportunities to present their work to a wider audience. Examples include the critically acclaimed, first ever UK survey of the work of Icelandic artist Ragnar Kjartansson; commissions in our Curve gallery from Eddie Peake and Imran Qureshi; a platform for inventive choreographers through our first collaboration with Ballet Black; and programming work from Holly Herndon as well as Gazelle Twin (Elizabeth Bernholz), two of the most exciting new producers in electronic music.

Our creative learning programme, run jointly with the Guildhall School of Music & Drama, gives artists at all stages of their careers the opportunity to develop their practice and showcase their work. Our Open Labs scheme offers artists and companies the time and space to research and develop new ideas so they can experiment and take risks. This year we've worked with A Nation's Theatre and Rich Mix to extend the reach and diversity of our offer, including making it accessible to artists based outside of London.

Our annual Dialogue festival celebrates the socially engaged work we undertake with communities from across east London. This year we brought together Guildhall School artists and a wide range of community groups to produce new work inspired by our exhibition *Strange and Familiar*. With 338 participants ranging from ages 7 to 61, and involving local community groups such as St Mungo Community Housing Association, Excel Women's Centre in Barking, Golden Lane Family Centre and Whipps Cross Hospital, the project culminated in a performance at the Broadway Theatre in Barking.

Our investment in the artists of the future included publishing a new anthology of work by young people who have taken part in our fortnightly Barbican Young Poets workshops led by poet Jacob Sam-La Rose. The anthology, titled *Impossible Things About Optimism*, was launched at a sold-out spoken word showcase at the Centre and features outstanding contributions from a diverse, talented group of young people.

**'The Open Lab has been fundamental [to] our development as a company. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and it opened up really important opportunities'**

Rhiannon Faith, Open Lab artist

.....  
**2,657 artists  
from 37 nations  
worked with us**  
.....

# Barbican Young Poets

## Study of a Breakfast Table by Rena Minegishi

There would be coffee,  
there would be bread,  
bleached napkins, by the window,  
even the pot of cream,  
but you're not there.

A morning  
like any other  
except you've entered the script  
without entering the scene.  
Just a figure in your chair  
having been washed of darkness  
skin taut, mouth clean,  
shoulders tender  
but you're not there.

A blistering morning  
where you aren't. A kiss  
with mouth full of crumbs  
but no you. Only a shape.  
I wet the neck with a towel  
till my fingers drip.

When you come alive  
you won't believe me. My hands disarmed,  
torso wide open and it's true.  
I'm lining my words out by the butterknife,  
you read as if you're newborn.  
Look: your collar is still damp.

Read more poems at  
**[barbican.org.uk/youngpoets](http://barbican.org.uk/youngpoets)**



# Pelléas et Mélisande

Sir Simon Rattle conducted the London Symphony Orchestra and soloists including Christian Gerhaher and Magdalena Kožená in a newly devised, semi-staged production of Debussy's opera *Pelléas et Mélisande*, directed by Peter Sellars.

Produced by the LSO and the Barbican, the performances were the first in a series of annual collaborations between the Barbican, LSO, and Sir Simon Rattle, who becomes LSO Music Director and Artist in Association with the Barbican and Guildhall School of Music & Drama in September 2017.

**'I had never heard Debussy's textures so beautifully blended, the eerie otherworldliness so subtly accentuated ... this was as perfect as Pelléas gets'**

*The Times* ★★★★★

**'Superb Pelléas&Mélisande at Barbican tonight with #Rattle @londonsymphony #Gerhaher #Kožená and @GeraldFinley all outstanding. Thank you!'**

@juliusdrake



Magdalena Kožená (Mélisande) in *Pelléas et Mélisande*, ©Tristram Kenton

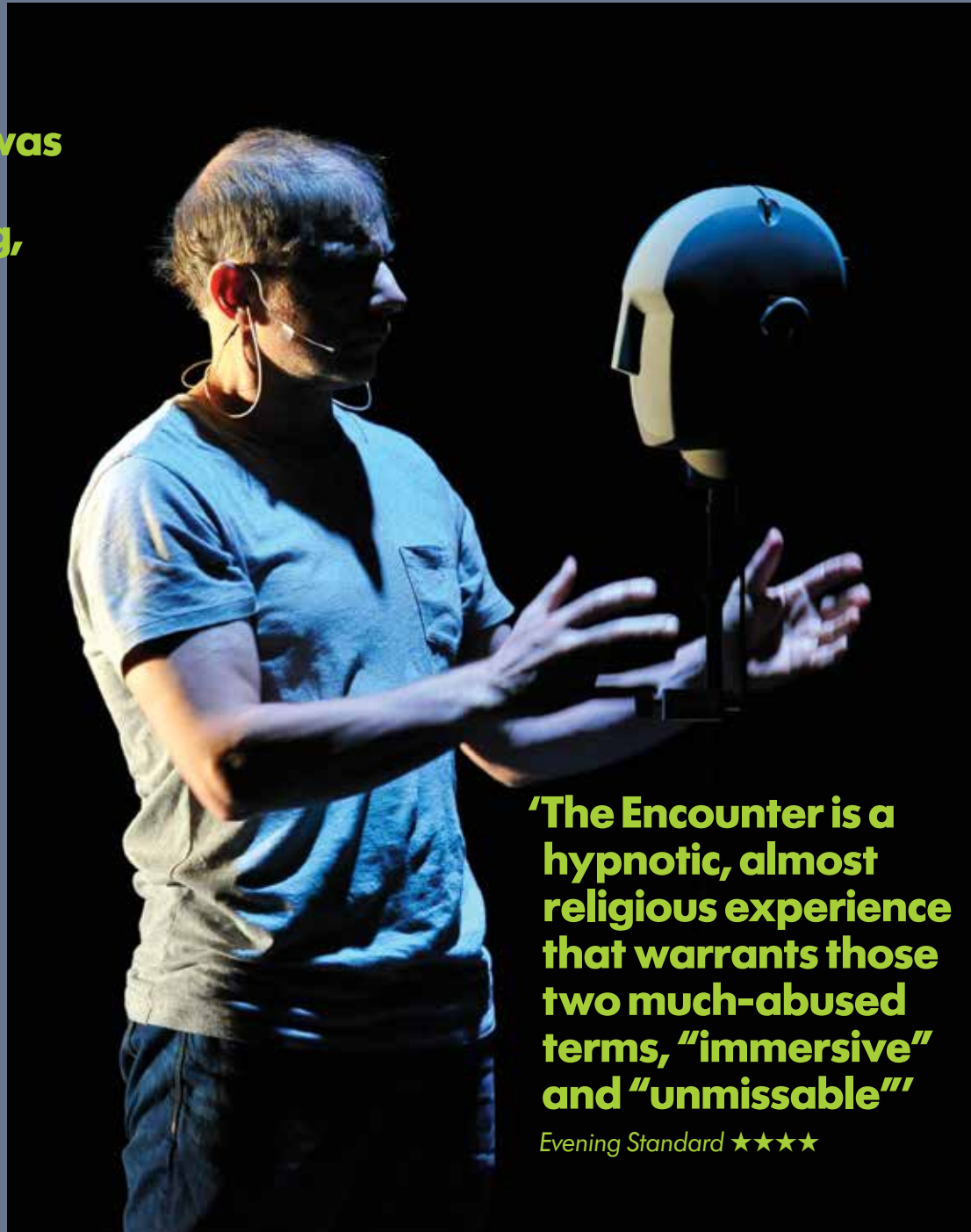


**'Simon McBurney's  
The Encounter  
@BarbicanCentre was  
just extraordinary:  
technically dazzling,  
incredibly layered  
theatre, crammed  
with ideas'**

@NatashaTripney

## **Complicite: The Encounter**

Visionary theatre company Complicite presented Simon McBurney's solo performance *The Encounter*, coproduced by the Barbican and featuring immersive sound technology to transport the audience on a journey through the Amazon rainforest. The performance was live-streamed via our website and those of the *Guardian*, *Financial Times* and *The Space* (BBC). It won the Evening Standard Theatre Award for Best Design (2016) and, following its run at the Barbican, the production transferred to Broadway to great critical acclaim.



**'The Encounter is a  
hypnotic, almost  
religious experience  
that warrants those  
two much-abused  
terms, "immersive"  
and "unmissable"'**

*Evening Standard* ★★★★★

Simon McBurney in Complicite's *The Encounter* © Robbie Jack

**February 2016**

# Our partners

.....  
**198 organisations  
worked with us**  
.....

.....  
**We have 15 resident/  
associate companies**  
.....



## Our partners

The Barbican's diverse, world-class arts and learning programme is delivered in partnership with a wide range of national and international partners, and in 2015/16 we worked with 198 organisations to realise our vision.

## London Symphony Orchestra

Sir Simon Rattle conducted the LSO, our resident orchestra, in two newly devised, semi-staged productions: the world premiere of *The Hogboon*, a new children's opera by Sir Peter Maxwell Davies, and a production of Debussy's opera *Pelléas et Mélisande*, which was the first in a series of collaborations between the Barbican and the LSO. Other highlights include pianist Leif Ove Andsnes, subject of the LSO Artist Portrait, performing concertos with the orchestra and in recital.

## Guildhall School

Our bold partnership with Guildhall School of Music & Drama has enabled a wealth of collaborations and learning opportunities.

Magic Science Quartet (featuring Marshall Allen) wrote and performed with Guildhall School musicians and young people from east London, while artists Marianne Holm Hansen, Seth Scott and Zarah Hussain have all collaborated with Guildhall students to realise their Barbican foyer installations.

The East London Cultural Education Partnership, of which the Barbican and Guildhall School are founding members, launched Creative Schools in April 2016. The programme has since engaged over 120 organisations to support high quality creative learning projects for children and young people in east London.

## Associates

Our associate orchestra, ensembles and companies continued to play a major role in the life of the Barbican throughout the year.

Associate Orchestra the BBC Symphony Orchestra presented a programme that included three Total Immersion days, focusing on composers Louis Andriessen, Henri Dutilleux and Henryk Górecki. The orchestra joined forces with Opera Rara for Leoncavallo's *Zazà* and Bellini's *Adelson e Salvini*. The BBC SO performed world premieres from Richard Ayres, Richard Dubugnon and Joseph Phibbs, as well as UK premieres from George Benjamin, Anna Clyne, James MacMillan and Andrew Norman.

We hosted an International Associate residency from the Gewandhausorchester Leipzig, who presented three concerts devoted to Mozart and Richard Strauss, and from the Jazz at Lincoln Center Orchestra with Wynton Marsalis. In addition, the Los Angeles Philharmonic returned

for its second International Associate residency, during which Gustavo Dudamel conducted an open rehearsal by the Young Orchestra East, which featured young people from both east London and Los Angeles.

Highlights from our Associate Ensembles included Britten Sinfonia's artist portraits of Oliver Knussen, who conducted and curated the opening concerts of the season, and the Royal Opera House production of *The Importance of Being Earnest*. The Academy of Ancient Music presented the complete *Christmas Oratorio* by JS Bach and also one of Handel's most popular dramatic works, *Acis and Galatea*. In our theatre, Artistic Associate Boy Blue Entertainment celebrated the tenth anniversary of their Olivier Award-winning production *Pied Piper* with *A Night with Boy Blue*, featuring 130 dancers including 60 young people aged 8–16.

We continued our relationship with the EFG London Jazz Festival, produced by our Associate Producer Serious. The opening night gala Jazz Voice took place at the Barbican, as did the London debut of acclaimed saxophonist Kamasi Washington. Serious and the Barbican also presented a rare performance by pianist Abdullah Ibrahim, and brought together Brazilian legends Gilberto Gil and Caetano Veloso for a joint acoustic concert.

Once again, we collaborated with our Associate Company Create on the Walthamstow Garden Party, which welcomed a record audience of over 36,000 visitors, including many people who do not regularly attend arts events. The two-day festival fulfilled part of our Arts Council funded work to build new audiences and offer accessible arts experiences to residents of outer London boroughs.

We expanded our longstanding partnership with the Architecture Foundation to present *Architecture on Stage*, a series of monthly talks on subjects relating to architecture and the built environment, and kicked off a new relationship with Magnum Photos by launching a year-long series of talks. In October, the Battle of Ideas returned for another weekend of lively debate.



## Los Angeles Philharmonic residency

The Los Angeles Philharmonic and its Music and Artistic Director Gustavo Dudamel returned to the Barbican for their second International Associate residency. As part of the programme, 70 young people aged 11–18 from different east London boroughs, plus ten of their counterparts from Los Angeles, formed Young Orchestra East, a project that culminated in an open rehearsal conducted by Gustavo Dudamel.

**'He is the Dude!  
Blown away by  
watching Dudamel  
working with  
young musicians  
at Barbican. Really  
got inside the music'**

@timdiggins

**'Their first concert ...  
was perfection incarnate ...  
with the Dude in charge, and on such  
commanding form — these concerts  
should absolutely not be missed'**

*Independent* ★★★★★



Gustavo Dudamel with Young Orchestra East during Los Angeles Philharmonic's International Associate residency,  
© Camilla Greenwell

**'The Barbican has built a steady reputation for almost unclassifiable large-scale art exhibitions ... they have been underestimated pioneers, often working in areas themselves underscrutinised. Thus they often manage to surprise, and so it is here'**

*The Arts Desk*

**'#StrangeandFamiliar @BarbicanCentre genuinely one of the best things I've ever seen. Stunning images, now feeling all warm inside'**

@katronny



Installation view of *Strange and Familiar: Britain as Revealed by International Photographers*, curated by Martin Parr. Photo by Tristan Fewings/Getty Images

## **Strange and Familiar: Britain as Revealed by International Photographers**

The most popular photography exhibition in our history was curated by the celebrated British photographer Martin Parr, and provided a timely look at how international photographers have captured aspects of Britain. Featuring photographers hailing from Europe, Japan and the USA, the exhibition shone new light on our social, cultural and political identity from the 1930s to the present day.

**April 2016**

# Creative careers

The UK's creative industries are a vital part of our economy, inviting investment and attracting tourism as well as influencing how the rest of the world sees us. At the Barbican, we are committed to providing routes to employment within the creative industries as part of our ongoing creative learning activity.

Nearly 1,000 young people have signed up to our Creative Careers network since its launch in October 2015. Designed to develop their arts and business skills, as well as build confidence in an ever-changing 21st-century marketplace, Creative Careers offers members the opportunity to take part in seminars, workshops, masterclasses, practical projects and networking sessions, bringing together a diverse mix of creative young people, artists, business specialists and entrepreneurs.

We run talent development programmes for a wide range of people aged 14–25. Our Young Poets, Young Programmers, Young Visual Arts Group and Young Reviewers programmes have given people the opportunity to hone their practice with industry experts, and to attend world-class arts and learning events at the Barbican. In 2016 this culminated in a range of public-facing performances and events, including Chronic Youth, a public film festival planned, programmed and marketed for the Barbican by our Young Programmers, and Art Safari: This was the Future, an event conceived and curated by the Young Visual Arts Group, which took place in the Barbican Conservatory for an audience of over 250 people.

Our ensembles Future Band and Drum Works continue to go from strength to strength, equipping people with invaluable creative skills and confidence, and Drum Works has now progressed to become a Barbican Artistic Associate.

The Guildhall School, in association with the Barbican, launched a BA (Hons) in Performance and Creative Enterprise in September 2015. A direct outcome of the Paul Hamlyn funded special initiative ArtWorks: Developing Practice in Participatory Settings, the bespoke degree is designed to produce skilled, entrepreneurial, cross-arts practitioners.

The Guildhall Masters in Leadership continues to help musicians to develop work across a variety of participatory settings, and attracts applicants from across the world. As well as offering community-based practice through Dialogue festival – an annual celebration of the diversity and creative talent of east London – all students develop their own artistic voice, which they present to the public at our annual Curious festival.





.....  
**38,672 people of all  
ages and backgrounds  
benefited from our  
creative learning  
activities and events**  
.....



# Toneelgroep Amsterdam: Kings of War

An explosive play from Ivo van Hove, one of the world's most in-demand directors, saw Shakespeare's *Henry V*, *Henry VI* and *Richard III* reimagined as modern-day political leaders. This four-hour epic continued the Barbican's long-standing relationship with the pioneering, Olivier Award-winning director and his Toneelgroep Amsterdam ensemble.

**'Brutally brilliant ...  
Shakespeare for  
the 21st century'**

*The Times* ★★★★★

**'Remarkable night at  
@barbican for Kings of War  
this evening. Close to 5hrs  
of masterful theatre that  
I would happily watch  
again tomorrow!'**

@BigBobbyDutch1



Toneelgroep Amsterdam, *Kings of War*, Aus Greidanus jr., Fred Goessens, Eelco Smits, Robert de Hoog, Janni Goslinga © Jan Versweyveld

# Odéon—Théâtre de l'Europe: *Phaedra(s)*

Acclaimed French actor Isabelle Huppert made a rare London appearance to play one of Greek mythology's most enigmatic characters. Directed by Krzysztof Warlikowski, this Barbican coproduction was presented as part of LIFT.

**'[Huppert] gives a mammoth performance; she is never anything other than mesmeric'**

*Metro* ★★★★★

**'Phaedra(s) @BarbicanCentre is mesmerising. Bizarre and probing and a beautiful example of successful dance blended into theatre. The passion!'**

@GeorgeRSDirects



Isabelle Huppert in *Phaedra(s)* by Odéon—Théâtre de l'Europe. Photo © Pascal Vactor

June 2016



# A creative destination

.....  
**More than  
 £2 million  
 in event  
 contracts**  
 .....

The Barbican remains a core partner of the developing cultural hub in the City of London. By forging a creative alliance with the unrivalled collection of arts, cultural and learning organisations around us, together with the City of London Corporation we aim to create a vibrant destination across the north-west of the City where creativity thrives.

As Crossrail opens stations at Farringdon and Moorgate in 2018, nearly one million additional visitors a year are expected in the area. By upgrading infrastructure, improving links between venues and enhancing the public realm, we want to contribute to regenerating the City and providing a new, welcoming and accessible arts quarter.

This initiative will deliver an integrated offer for families and the highest quality arts, culture, education, outreach and learning experiences. One significant part of these plans is the potential development of a new, world-class Centre for Music on the current site of the Museum of London, following the museum's move to Smithfield. Work to develop the business case for the centre continues as we look to create a 21st-century music facility for a 21st-century audience that makes music accessible for all.

## Foyer commissions

We have continued to enjoy exploring the creative potential of our iconic building. This summer, Ragnar Kjartansson's exhibition spilled out onto the Lakeside with a new work entitled *Second Movement* (2016), featuring two women in quintessential Edwardian costume rowing a boat and embracing in a never-ending kiss. We have remained dedicated to offering new platforms to emerging and established artists through our series of foyer commissions. These have encompassed kinetic sculpture, projection mapping and audio journeys, all of which are free to explore at any time the Centre is open. These installations join our free foyer exhibitions, which celebrate our history and architecture, and rotate throughout the year.

## Dining and retail

The Barbican's dining options were boosted by the opening of Osteria, created by Michelin-starred chef Anthony Demetre in collaboration with Searcys. Osteria serves Italian cooking with a focus on seasonal food and sustainable produce. This new opening complements our current restaurants, offering our visitors an exciting range of eating options, from casual to high end, while afternoon teas in the Conservatory have enabled visitors to experience this unique space in a fresh way. A new shop designed by Stirling Award-winning

architects AHMM opens in late 2016, providing additional space to showcase talented new designers and makers from east London.

## Business events

The Barbican's reputation as one of London's leading event venues continues to grow, with events income rising nine per cent year on year. Our Business Events team was awarded the Mark of Excellence London Venue Award for Best Event Venue and for the second year running we were recognised as Coolest Exhibition and Conference Centre at the Cool Awards.

## Sustainability

The Barbican continues to be one of the best-performing buildings in the City of London for limiting carbon emissions, with energy reductions being achieved year on year. In June we became one of the first buildings in England to receive a Keep Britain Tidy award in recognition of creating a clean, litter free and attractive environment for the public.





# July 2016

**'Possibly Colliding made its mark ... offering Londoners welcome respite from the UK's increasingly homogenous festival market'**

*Resident Advisor*

## Possibly Colliding

Berlin-based contemporary composer and pianist Nils Frahm curated Possibly Colliding, a weekend of music featuring a trademark mix of contemporary-classical and electronica. It featured Frahm's only UK headline show in 2016 and performances by Anna von Hausswolff, Penguin Cafe, s t a r g a z e and Wildbirds & Peacedrums.

**'Last night was very magical @nilsfrahm #PossiblyColliding I've never experienced anything like that before in my life'**

@JamesBarker82



Nils Frahm performing at Possibly Colliding 2016 © Mark Allan

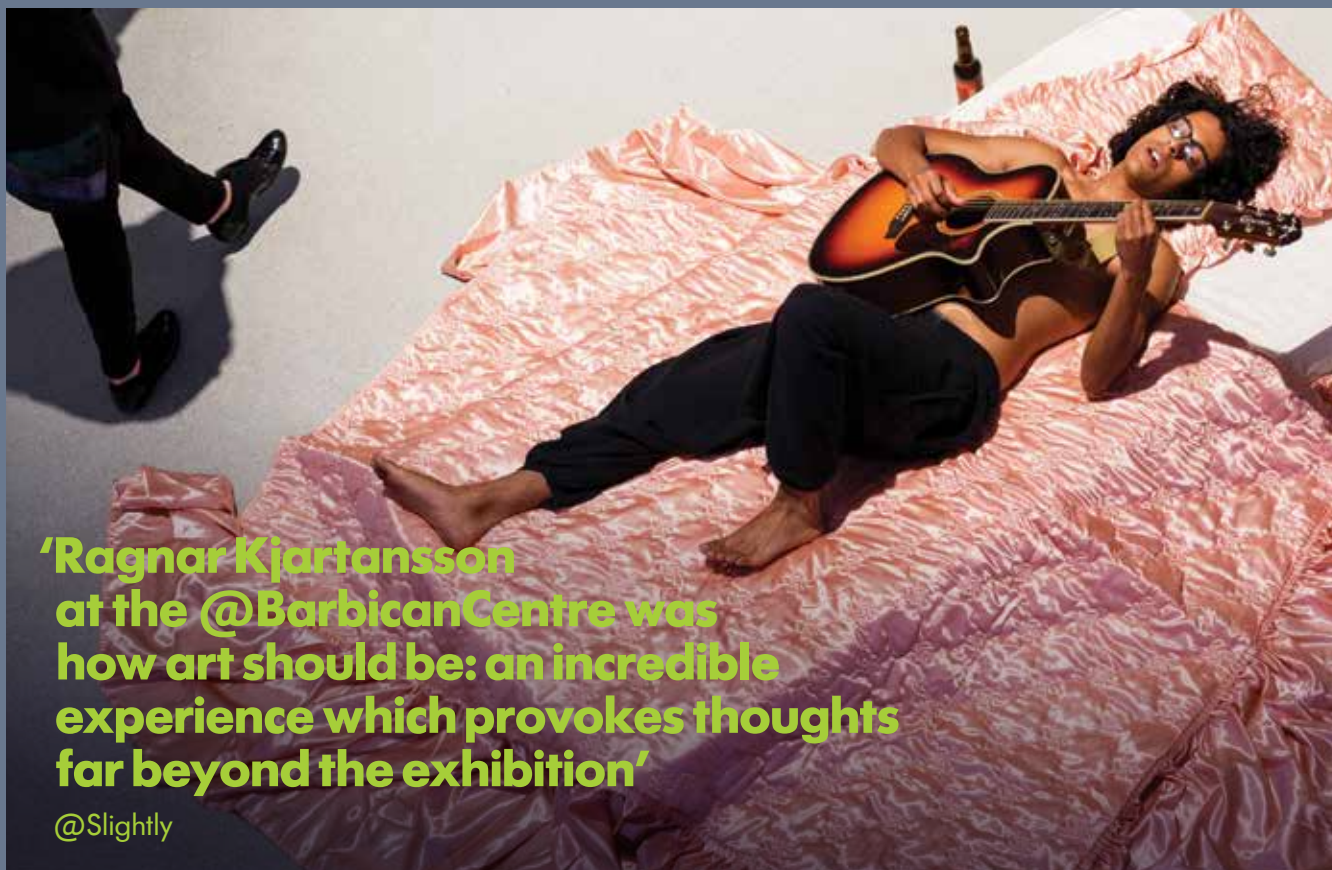


## Ragnar Kjartansson

The first ever UK survey of the work of the internationally acclaimed Icelandic artist Ragnar Kjartansson charted his wide-ranging practice across film and performance art. The exhibition featured modern-day troubadours singing and playing guitar live in the gallery, a film of a marathon performance from indie rock band The National, and two women in Edwardian dress kissing in a boat on the Barbican lake.

**'At the heart of this show, the first major exhibition dedicated to the Icelandic artist Ragnar Kjartansson in London, is one of the great artworks made so far this century'**

*Evening Standard* ★★★★★



**'Ragnar Kjartansson at the @BarbicanCentre was how art should be: an incredible experience which provokes thoughts far beyond the exhibition'**

@Slightly

Ragnar Kjartansson, installation view, photo by Tristan Fewings/ Getty Images, courtesy of the artist, Luhring Augustine New York and i8 gallery Reykjavik

August 2016

# Our supporters

## £1.8 million in fundraising income

We are extremely grateful to our supporters who help us to raise the vital funds needed to achieve our vision of arts without boundaries. In the 2015/16 financial year fundraised income was over £1.6 million, alongside gifts-in-kind valued at £200,000. All of this helps to sustain and develop the Barbican's world-class arts and learning programme.

Arts Council England contributed a further £480,000, helping us to continue to engage new audiences and our local communities.

Our generous supporters helped to make many of this year's major achievements possible, including *The World of Charles and Ray Eames* exhibition, catalogue and international tour, supported by The Terra Foundation; Renée Fleming's Artist

Spotlight; *Phaedra(s)*; the Boulez Season; and *Lost in Thought*, the world's first mindfulness opera.

We continue to work with some of the most deprived parts of east London, partnering with schools, communities and local authorities to ensure our projects reach those who need them most. This year, City Bridge Trust, A New Direction, National Foundation for Youth Music, Linklaters and UBS as well as Barbican Patrons, Barbican Fund contributors and many more, supported initiatives designed to help young people achieve their potential.

Emma Kane, Chair of the Barbican Centre Trust, and the Trustees play a leading role in the development of our fundraising programme. In 2015, the Trustees, together with a dedicated committee of volunteers, launched the first Barbican Ball, a Halloween-themed fundraising event held in the Guildhall Crypt, with support from Quintessentially Events and Emperor Design.

We established a five-year partnership with Christie Digital, which will help us to develop the Barbican's public spaces and venues with innovative projections and information display technology. This network is central to a new programme of artistic commissions for the foyers and will transform our ability to communicate with visitors.

We welcomed new corporate members Cain Hoy, Clifford Chance, Dow Jones/Wall Street Journal, Leigh Day, Redleaf Communications and Simmons & Simmons, meaning that our corporate membership programme now represents around 25,000 employees across London.

The Barbican and Barbican Centre Trust would like to thank all our supporters. All contributions build upon the generous investment of the City of London Corporation and help the Barbican continue to bring world-class arts and learning to its diverse audiences.

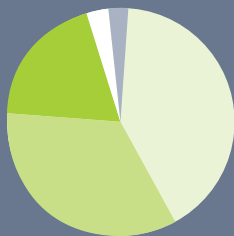
**'Corporate Membership at the Barbican gives us a diverse range, there is something to offer everyone'**  
Nicola Stanthorpe, Clifford Chance

**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/support-us](http://barbican.org.uk/support-us)

Income and expenditure	15/16 £000's	14/15 £000's	13/14 £000's
<b>Earned income</b>	<b>23,265</b>	<b>20,752</b>	<b>15,928</b>
<b>Public funding</b>			
City of London	16,926	16,402	16,703
DCMS and GLA	1,000	0	0
City Bridge Trust	0	0	240
Arts Council England	455	573	590
	<b>18,380</b>	<b>16,975</b>	<b>17,533</b>
<b>Total Income</b>	<b>41,645</b>	<b>37,727</b>	<b>33,461</b>
<b>Arts programming expenditure</b>			
Music	4,579	4,383	4,136
Theatre	2,747	2,974	1,949
Cinema	797	660	634
Visual arts	1,978	1,312	1,415
Creative Learning	636	618	574
	<b>10,738</b>	<b>9,947</b>	<b>8,708</b>
<b>Other arts-related activity</b>	<b>2,866</b>	<b>2,072</b>	<b>1,622</b>
<b>Salaries</b>	<b>17,026</b>	<b>15,742</b>	<b>14,785</b>
<b>Commercial, buildings &amp; overhead costs</b>	<b>10,285</b>	<b>9,807</b>	<b>8,664</b>
<b>Total expenditure</b>	<b>40,915</b>	<b>37,568</b>	<b>33,779</b>
<b>Balances brought forward from previous year</b>	<b>95</b>	<b>(64)</b>	<b>254</b>
<b>Carry forward for strategic projects</b>	<b>353</b>	<b>(64)</b>	<b>254</b>
<b>Surplus/(deficit) after balances brought forward</b>	<b>472</b>	<b>95</b>	<b>(64)</b>

- Fundraising 3%
- ACE & DCMS/GLA 3%
- City of London 41%
- Trading and other 37%
- Box office 16%



### Principal funding sources

In 2015/16 financial year 41% of funds came from the City of London (compared with 43% in 2014/15).

Income generated rose by £3.9 million between 2014/15 and 2015/16.

Barbican Centre arts attendance	Events			Attendance 1000's		
	15/16	14/15	13/14	15/16	14/15	13/14
<b>Barbican Hall</b>						
Own promotions	76	76	79	113	114	113
London Symphony Orchestra	80	74	83	97	93	100
Other rentals	106	104	102	110	123	123
	<b>262</b>	<b>254</b>	<b>264</b>	<b>320</b>	<b>330</b>	<b>336</b>
<b>Theatres</b>						
<b>Barbican Theatre</b>						
– Own promotions	61	115	66	50	88	50
– Rentals	224	67	55	206	63	60
<b>The Pit</b>	168	85	104	13	11	7
<b>Silk Street (GSMD)</b>	0	17	14	0	5	5
	<b>453</b>	<b>284</b>	<b>239</b>	<b>269</b>	<b>167</b>	<b>122</b>
<b>Art galleries</b>	<b>5</b>	<b>6</b>	<b>5</b>	<b>210</b>	<b>262</b>	<b>153</b>
<b>Cinema</b>	<b>2,858</b>	<b>2,751</b>	<b>2,736</b>	<b>179</b>	<b>173</b>	<b>168</b>
<b>Centrewide events</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>93</b>	<b>0</b>
<b>Commercial and other</b>	<b>332</b>	<b>251</b>	<b>559</b>	<b>145</b>	<b>123</b>	<b>142</b>
<b>Total</b>	<b>3,910</b>	<b>3,547</b>	<b>3,803</b>	<b>1,123</b>	<b>1,148</b>	<b>921</b>

- Arts events, own promotion 51%
- Arts events, rentals etc 36%
- Commercial and other events 13%



Overall attendance at the Centre in 2015/16 was approximately 1.1m, which is in line with figures from the previous year. This included all ticketed events, footfall through the Curve (foyer 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.

All figures are from the 2015/2016 financial year.



# Who's who

## September 2015–August 2016

### Chairman

John Tomlinson

### Deputy Chairman

Giles Shilson

### Board Members

John Bennett  
Russ Carr (from July 2016)  
Stuart Fraser (from May 2016)  
Lucy Frew  
Tom Hoffman  
Emma Kane  
Roly Keating  
Vivienne Littlechild  
Jeremy Mayhew (until May 2016)  
Catherine McGuinness  
Sir Brian McMaster  
Wendy Mead  
Guy Nicholson  
Trevor Philips  
Judith Pleasance  
Keith Salway  
Tom Sleigh  
Michael Welbank (until May 2016)

### Barbican Centre Trust

Chair: Emma Kane

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Lord Tim Clement-Jones (until July 2016)  
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Sir Nicholas Kenyon  
Barbara Merry  
Professor Dame Henrietta Moore  
John Murray  
Alasdair Nisbet  
Torsten Thiele  
John Tomlinson  
Steven Tredget (from March 2016)

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Director of Operations and Buildings:  
Michael Dick  
Chief Operating & Financial Officer:  
Sandeep Dwesar  
Director of Learning and Engagement:  
Sean Gregory  
Director of Arts: Louise Jeffreys  
Director of Audiences & Development:  
Leonora Thomson  
(until November 2015)

### Management Team

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Head of Business Events:  
Jackie Boughton  
Head of Development: Lynette Brooks  
Head of Finance: Niki Cornwell  
Head of Customer Experience:  
David Duncan  
Head of HR: Steve Eddy  
Head of Communications:  
Lorna Gemmell  
Head of Music: Huw Humphreys  
Head of Creative Learning:  
Jenny Mallica  
Interim Head of Catering Operations:  
Adrian Morgan  
Head of Marketing: Phil Newby  
Head of Theatre: Toni Racklin  
Head of Cinema: Robert Rider

### Heads of Department

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Interim Head of Facilities: Patsy Carter  
(from February 2016)  
Head of Business Events Management:  
Lee Dobson  
General Manager Exhibition Halls:  
Graz Kalenik  
Head of Barbican International  
Enterprises: Neil McConnon  
Head of IT: Dominic Smith  
Head of Retail: Adam Thow  
Head of Systems and Data  
Management: Nicholas Triantafyllou  
Head of Projects: Jim Turner

### 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  
Michael Clark Company

### Cultural and Education Partners

14–18 NOW  
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Arctic Circle  
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Artichoke  
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Barking and Dagenham Cultural  
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BBC Symphony Orchestra  
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Bird on the Wire  
Blitz Theatre Group  
Boiler Room  
Boogaloo Stu  
Bow Arts  
Boy Blue Entertainment  
Brazilian Embassy  
Bristol Silent Film Festival  
British Film Institute  
Britten Sinfonia  
Broadway Theatre  
Burn the Curtain  
Canongate  
CASA Latin American Theatre Festival  
Center for Visual Music ( USA)  
Central Saint Martins School of Art  
and Design  
Chocolate Films  
Chorus of Dissent  
Cigarette Burns  
Circa  
City Bridge Trust  
City of London Diversity Group  
Club to Club  
Codasign  
Como No  
Compagnie Yoann Bourgeois  
Complicite  
Convergence  
Corvi Mora Gallery  
Crafternoon Tea Club  
The Craftimation Factory  
Create  
Creative Europe Media Desk  
The Czech Center (London)  
Dance Umbrella  
Decoda  
Doc 'N Roll  
DrumWorks  
E17 Film Festival  
Eames Office  
East London Dance  
Eastbury Manor School  
Eat Your Own Ears  
ECPAT UK

Eddie Peake studio  
EFG London Jazz Festival  
Embassy of the Kingdom of the  
Netherlands  
Rockfeedback  
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European Concert Hall Organisation  
European Parliament  
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Ex Machina  
Faber publishing  
Faber Social  
Figurentheater Tübingen  
Film London  
Forced Entertainment  
Foundation for FutureLondon  
French Film Festival  
Fringe Film Festival  
Galleria Lorcan O'Neill  
Gewandhausorchester Leipzig  
Glenn Max Events  
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Guardian Live  
Guildhall School of Music and Drama  
Mahogany Opera Group  
The Henry Moore Foundation  
Hippodrome Silent Film Festival Falkirk  
Hogarth Shakespeare  
HOME – Manchester  
Home Live Art  
Human Rights Watch Film Festival  
Hunt & Darton  
Hydrocracker  
i8 Gallery  
Independent Cinema Office  
Institute of Ideas  
Insula Orchestra  
Into Film Festival  
IROKO Theatre Company  
IRP  
Jazz at Lincoln Centre  
Kazum  
Kings College London  
Kinoteka: Polish Film Festival  
Kuumba  
La Linea  
Lagartijas Tiradas al Sol  
The Learning Trust  
Lex Records  
LIFT  
Limoncello  
LOCO London Comedy Film Festival  
London Borough of Barking and  
Dagenham  
London Borough of Waltham Forest  
London Brass  
London College of Communication  
London Contemporary Orchestra  
London Film School  
London International Animation  
Festival  
London International Mime Festival  
London Mathematical Society  
London Music Masters  
London Symphony Orchestra  
Los Angeles Philharmonic  
Los Guggenheim  
Luhring Augustine  
Magic Science Quartet  
Magnum Photography  
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Marsm

Miss Revolutionary Idol Berserker  
More to Screen  
Move Me Move Me  
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Redbridge Music School  
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Rich Mix  
Rio Film Festival  
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Rosetta Arts  
Royal Free Hospital  
The Royal Opera  
Royal Shakespeare Company  
Rustavi  
Schaubühne Berlin  
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Shakespeare 400  
Shubbak Festival  
Slapstick Film Festival  
Sonia Friedman Productions  
Sound Connections  
SPILL Festival of Performance  
Split Britches  
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Stereoptik  
Stow Film Lounge  
Stratford Circus  
Stratford Rising  
SummerTyne Festival  
Tiffin Boys Choir  
Tim and Barry  
Told by an Idiot  
Toneelgroep Amsterdam  
Touretteshero  
Tower Hamlets Arts and Music  
Education Service  
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The Trampery  
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UK Jewish Film Festival  
Union Chapel  
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Upstage  
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Voces8  
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Waltham Forest Music Service  
White Cube  
Young City Poets

The Barbican is very grateful for the continued support of our founder and principal funder, the City of London Corporation.

We would also like to thank the following individuals and organisations (including those who wish to remain anonymous) who are supporting us.

To help us progress our mission of world-class arts and learning, please contact Lynette Brooks, Head of Development, on 020 7382 2397, [lynette.brooks@barbican.org.uk](mailto:lynette.brooks@barbican.org.uk) or visit [barbican.org.uk/support-us](http://barbican.org.uk/support-us).

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