

Committee(s):	Date(s):
Barbican Centre Board	18 July 2018
Subject: Visual Arts Board Report 2018	Public
Report of: Artistic Director	For Discussion
Report Author: Jane Alison, Head of Visual Arts	
<p style="text-align: center;">Summary</p> <p>This report provides an overview of the Visual Art department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Business Plans.</p> <p>It is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Mission Statement and Strategic Objectives 2. Challenges and Opportunities 3. Exhibition Round-up 4. Income Generation 5. Equality and Inclusion 6. Future Plans (non-public) 7. Conclusion and Questions (non-public) <ul style="list-style-type: none"> • Appendix 1: Financial and attendance analysis • Appendix 2: Ticket sales reports <p>Recommendation</p> <p>Members are asked to note the report.</p>	

1. MISSION STATEMENT AND STRATEGIC OBJECTIVES

<p style="text-align: center;">MISSION STATEMENT</p> <p>Barbican's visual arts programme embraces art, architecture, design and photography. Many of our Art Gallery exhibitions explore the interconnections between disciplines, periods and cultures, and aim to imagine the world in new ways. Designers, artists and architects are our collaborators in this process. We are increasingly engaged in exploring the links between performance, dance and the visual arts, as well as between art, architecture and design.</p> <p>We invest in the artists of today and tomorrow; the Curve gallery is one of the few galleries in London devoted to the commissioning of new work by contemporary artists. Additionally, we work directly with leading and emergent architects and designers on all our exhibitions.</p> <p>Through our activities we aim to inspire more people to discover and love the arts. Entrance to the Curve is free. Through Young Barbican we offer £5 tickets to 14-25 year olds for our paid exhibitions, children under 14 are free. Our exhibitions are complemented by comprehensively researched catalogues and a full range of adult public programme events. We co-operate with marketing and creative learning to develop engaging online content for audiences and offer special tours for schools.</p> <p>In partnership with renowned museums and art galleries, many of our exhibitions travel to reach both national and international audiences.</p>

What makes Barbican Visual Arts Distinctive in London and internationally?

We believe that the visual arts are porous and cross-fertilising. For this reason, it is important to address design, architecture, photography, film and the performing arts, as well as, and alongside, the more traditional mediums of painting, drawing and sculpture. Increasingly artists are drawing on all of these forms and presenting them in combination allows new understanding to emerge. This is a highly distinctive and pioneering aspect of Barbican's visual arts programme. Cross-disciplinarity in exhibitions is perfectly suited to a Centre that already celebrates different art forms in different venues: a complementarity that the visitors, audiences and artists understand.

Works by artists need to be seen alone (in relation to other works by the same artist – the 'retrospective') as well as in context with others. For this reason, it is important to present a mix of solo exhibitions and thematic group exhibitions. Both need to have a place, so we are trying to ensure that there is space for living mid-career international artists in the main Art Gallery programme. Additionally, we are increasingly recognised for looking at the past (movements and artists) with a fresh eye: *Basquiat: Boom for Real* and the forthcoming *Modern Couples* being cases in point.

The Curve commissioning strategy, active since 2006, exists to give opportunities to artists who will benefit from the challenge of scale and who deserve to be seen by a wider audience. The dialogue between contemporary single presentations in the Curve and the curated shows in the Art Gallery is a second distinctive feature of Barbican's offer.

While we seek to build our audience base and see a broadly upward trajectory in terms of figures, it is still vitally important to take risks and to show work that is worth showing on its own merits and not necessarily going to achieve large audiences. The one month *Trajal Harrell* project in the summer of 2017 was an important example of this.

The Gallery team continue to support the annual themes strategy with main and Curve exhibitions. For *The Art of Change* we have already contributed with *Another Kind of Life*, *Dorothea Lange/Vanessa Winship* combo and will do so again with *Modern Couples*.

STRATEGIC OBJECTIVES

The Visual Arts team is instrumental in delivering the business and strategic objectives of the Centre. The following is a summary of some of the ways we have done this since the last report.

We invest in the artists of today and tomorrow: The Curve programme continues to be successful with both critics and visitors (see Appendix 1 attendance graphs). The daytime average is over 350 people a day.

The Arts Council England provide some financial support toward the Curve and makes a point of congratulating us on our commitment to contemporary art.

We also work with architects and designers on all our shows, and are actively seeking ways to make living artists part of our main Art Gallery programme.

We present an ambitious, international programme that crosses art forms, with outstanding artists and performers: Our programme since the last report has met with critical acclaim, especially in the Art Gallery. This report covers *Trajal Harrell: Hoochi Koochie* (20/07/17 - 13/08/17); *Basquiat: Boom for Real* (21/09/17 - 28/01/18) and *Another Kind of Life: Photography on the Margins* (27/02/18 - 28/05/18). In the Curve we presented commissions by *John Akomfrah: Purple* (06/10/17-07/01/18) and *Yto Barrada: Agadir* (7/2/18 – 20/5/18).

Mixed income generation: We generate income via box office receipts for Main Gallery exhibitions, partnership programme income (fees and cost-sharing) and fundraising from trusts & foundations, private patrons and corporate sponsors. Each exhibition has a different balance between these income streams. Careful financial planning and income generation allows us to start every year with the same subsidy level.

Through our activities we hope to inspire more people to discover and love the arts: We work closely with Press and Marketing to promote the exhibitions and ensure they are seen by the greatest number of people. Social media campaigns in particular deliver a wide international visibility for a low investment. Alongside every exhibition we create a public programme of talks and events designed to appeal to a broad audience, and we work with Creative Learning on their programmes with schools and other groups.

For Basquiat we carefully constructed our ticket prices to attract a younger and more diverse audience, making the exhibition affordable for young people, students and other groups entitled to concessions, and we were further able to offer a substantial number of complementary entries to community groups.

We distributed 206 tickets to a diverse range of community groups 80% of which had never been to the Barbican before, plus we hosted an additional 60 tickets from youth arts groups like Accumulate homeless youth project. We did workshops in the Gallery Creative Learning space: 8 school workshops, 6 visits from Art Box schools, 3 public/family workshops and 2 community group visits. Young Barbican Tours were also very popular and brought fresh perspectives into the gallery. We delivered 26 tours (2 x 13 Saturdays) over the course of the exhibition, plus additional tours at the Young Barbican PV event which was highly popular.

From April 2017 to March 2018, through our partnership programme 225,180 people saw our exhibitions programme at international venues.

LEVEL G: Barbican Display & Lightwell commissions

During this period we had two new Barbican Display on the Foyers – the fifth exhibition in this series, *Flying Trees and Sunken Squares* (20/10/17- 20/3/18), explored the history and design of the Barbican Estate and Arts Centre. It was

followed from 18 May by the sixth commission, *The Hull of a Large Ship*, which exhibits unpublished original Chamberlin Powell & Bon drawings of the Centre selected by five contemporary European architects: 6a, Office KGDVS, Carmody Groarke, Casper Mueller Kneer and Witherford Watson Mann, who were each given the task of proposing a critical intervention on the different spaces, to be shown alongside the original drawings.

On 5 June we also opened the latest Lightwell commission. *Borrowed Light* by Troika is an artificial infinite loop of sunset and sunrise inspired by moving panoramas.

CURVE ATTENDANCE:

The Curve has enjoyed good attendance for both *John Akomfrah* (43,420 compared to a target of 27,300) and *Yto Barrada* (36,202 compared to a target of 30,900). Both exhibitions have also received a positive critical response.

2. CHALLENGES AND OPPORTUNITIES

CHALLENGES

The Visual Arts Landscape and Context: Morris Hargreaves McIntyre produced a report in July 2017 entitled *Museums, Galleries and Central London: Recent visitor trends*. The report described how 2016/17 was a challenging year for Central London, when domestic tourism dipped and visits to major cultural attractions reached a three-year low. Encouragingly for the Barbican, the Basquiat exhibition was one of the few to buck the trend.

As I have previously reported the London visual arts landscape is hugely competitive – for artists, ideas, loans and audiences. It is encouraging that against this backdrop our programme is achieving significant acclaim and manages to get a large amount of coverage in the national press. I continue to believe that the upward attendance graph picture is largely as a result of the careful selection of exhibitions, the right formula of exhibitions being curatorially brave and underpinned by good scholarship twinned with installation and presentation strategies for wide appeal. I also think it continues to illustrate increasing confidence among visitors to trust the offer.

The Hayward Gallery: The Hayward reopened in January 2018 after a 2 year refurbishment. So far we haven't noticed any impact on attendance. They opened with a photography retrospective on *Andreas Gursky*; are currently exhibiting Lee Bul, which has both performative as well as large-scale surreal installation elements, and their autumn show will be *Space Shifters*, which will feature artworks and sculptures by over 20 international artists. I do not think this programme will have any significant impact, although it will be interesting to monitor this as time progresses.

V&A: There are two upcoming developments to consider from the V&A. The first is the museum's new Photography Centre, which is due to open on the first floor of its South Kensington building. They will be displaying the Royal Photographic Society

collection recently acquired from the Bradford National Media Museum alongside items from their own collection. There will be a space for public programming events and activities to engage with photography.

V&A *East* is due to open in 2023 in Queen Elizabeth Park, Stratford. Housing the new collection and working closely with UCL, the Smithsonian and the London College of Fashion, Tristram Hunt the new Director said that “ it will revolutionise how our world-class collections are accessed, create a new museum, and open up opportunities for collaboration, learning and discovery in ways we’ve never been able to before.”

The design for the museum is by O’Donnell + Tuomey / Allies & Morrison, and will be adjacent to the new Sadlers Wells and is part of ‘£1.3 billion cultural development’. The collection and research centre is designed by competition winners Diller Scofidio + Renfro.

The opening date in 2023 allows us to have some solid design/architecture projects in the programme that will compete. Depending on their exhibition space (not yet publicized) we will have to monitor the impact ongoing.

Fotografiska: A new photography ‘museum’, Fotografiska, is due to be opening later this year near Whitechapel Gallery, signed up to stay for the next 12 years at least. The gallery was founded in Stockholm in 2010, and is expanding in New York as well. They do not have a collection.

The museum is privately owned. It’s financial model is based on running a very ‘happening’ restaurant and bar with an emphasis on ‘sustainable and healthy food’.

Press quote: “Our idea from the beginning was to create a place where people could feel included. Rather than catering to the needs of the elite, we wanted to introduce world-class photography to the masses, making art more accessible and offering people a place where they could feel at home.”

The proximity of its new home to the Barbican is of some concern given that we have pioneered photography exhibitions and intend to keep doing so. However, having visited the Stockholm version I do not think we should worry too much. The quality of their exhibitions is not great, their focus is very much orientated to fashion, celebrity and design; and the visitor still has to pay. We will have to continue to make sure we have a quality offer that is thoughtful and timely. This could conceivably play in our favor if more tourists journey to North-East London.

Royal Academy: In line with their 250th anniversary, the RA recently opened new exhibition spaces to allow for more items of its collection to be on view to the public. The extension and refurbishment of the old Museum of Mankind building was funded by the Dorfman Foundation. The designs by architect Sir David Chipperfield (the same architect now designing our 2019 Lee Krasner exhibition) will provide 70% more public space. This has enabled the RA to expand their exhibition and events programming as well as creating new free areas for displaying artworks.

One of these new spaces is the restored Senate Rooms, which has become a new architecture space and café, plans for annual architecture exhibitions, and two new global awards celebrating the practice of architecture.

RA Head of Architecture Kate Goodwin, said: “The RA is perfectly placed to lead an inclusive and vital discussion on architecture, championing quality, creativity and courage. Architecture is a constant presence in all our lives that is enhanced through wider ambition and vision which together these awards, the reinvigorated architecture programme and our new spaces offer.”

Although we know longer have a senior architecture curator on staff, we need to keep ‘owning’ architecture and design across the entire offer. I am not overly alarmed as I think we will ultimately continue to present more thoughtful and cross-disciplinary approaches to the subject that will not get covered by the V&A, which seems at the moment to be quite academic. Our partnership with the Architecture Foundation across talks and film is an important aspect of staying visible and relevant. Equally, our Level G display is important in signaling our commitment to architecture and should resume after a planned break in the programme in 2019. We are about to appoint an Assistant Curator with an Architecture specialism and will be developing this role into the future, including undertaking research into future main Art Gallery shows.

Daytime weekday attendance: The 2017 Morris Hargreaves McIntyre report confirmed that Central London and its large museums and galleries are, for many people, less appealing day out options than they once were, with cost concerns and squeezed incomes the most significant barriers to attendance. The National Gallery and British Museum are both trialling flexible ticket pricing (allowing them to charge different rates at peak and off-peak times), and this is something that the Barbican is also considering in the Gallery – where attendance peaks at weekends, but some weekdays are relatively quiet.

I believe that a focus on average daily attendance often masks poor weekday attendance and more could be done to address this.

Weather: The weather can have a huge impact on attendance – there was heavy snow on the first day of *Another Kind of Life* for example, whereas the final weeks had string of unprecedented sun, both of which coincided with reduced visitor numbers. Anecdotal evidence backs up the figures – suggesting visitors are less likely to battle through bad weather to attend, and unexpected good weather makes them less likely to want to be inside in a gallery.

I don’t know that much can be done about this, but getting a better balance of weekday and weekend attendance would help.

OPPORTUNITIES

Refurbishment of the Curve and Main Gallery: In Summer 2016 we completed the first part of the refurbishment of the Curve, to designs by architects Witherford Watson Mann. This phase of the project saw the ceiling of the Curve being stripped

back and the key elements reconfigured in a radial design. A system of bolts were installed for the suspension of art works thereby decreasing the need for drilling which was also compromising the integrity of the ceiling and creating unwanted noise. At the same time the entrance to the space was redesigned, with a new concrete floor and staircase, a new book display cabinet (including a cash and credit donation point) and a new dignified access lift. Since the refurbishment the feedback from artists and sponsors has been overwhelmingly positive, with the donation point bringing in additional income of £7,745 since its installation.

The second phase of the Curve refurbishment is due to begin imminently on 21 June 2018. This stage will see a new concrete floor throughout the space, and the replacement of the walls to improve sound insulation and disguise the unsightly air vents along the principal display wall. At the same time the concrete pillars will be cleaned to take them back to their original colour. The space will reopen for our 30th Curve commission by Francis Upritchard on 27 September 2018.

The Main Gallery is also due to be refurbished in Spring 2019 using Cyclical Works Programme funding. During this period a number of projects will be carried out, including:

- The completion of the improvements to the Gallery Environmental Controls, and a related project by Engineering to replace the Plant
- An upgrade to the Gallery lighting track system, to reduce installation times going forward.
- The replacement of the Gallery access lift in a new location for improved access provision and gallery circulation.
- The resurfacing of the Gallery walls and the floor upstairs, both of which are currently looking very tired.

In addition to this work, a further project is being undertaken to create an additional fire escape for the Gallery, which will run down the inside of an existing shaft. This will increase the number of visitors whom we can accommodate in the Upper Gallery, and enable us to return to the smoke vent system being a manual system, which will in turn save operational time as fewer tests of the system will be required than on the current automatic system.

3. EXHIBITION ROUND-UP

ART GALLERY

TRAJAL HARRELL 20 July to 13 August 2017

Supported by Fluxus Art Projects.

Last summer, Barbican Art Gallery presented the first ever performance exhibition of the New York-based choreographer and dancer *Trajal Harrell*. Following a two-year residency at The Museum of Modern Art, New York (2014 – 2016), this ambitious project staged over 14 of Harrell's performances including one of the earliest works he created in 1999, right through to now in a changing, daily programme of live performances. The Art Gallery was transformed into a space where performances, featuring a selection of different dancers, some including

Harrell himself, were scheduled to activate at certain points with film projections elsewhere. Visitors could explore the immersive space, choosing their own route between performances and stage installations.

Time Out (online)

Best events and happenings throughout July

30.06.17

Time Out (print)

"the summer's coolest show"

"Basically, it looks spectacular"

"achingly cool"

"a bit like being let into an ultra-hip social event"

"this looks set to raise the bar"

Matt Breen, 18.07.17

The Times, Saturday Review (print)

Critics' Choice

15.07.17

The Telegraph (online)

4 Review*

"At once baffling, playful and very funny"

"This is the most physically exciting exhibition you'll see this year."

"I was enchanted and engrossed throughout."

Mark Hudson, 20.07.17

Observer (online and print)

5 Review*

"Hoochie Koochie is an entrancing spectacle, satisfyingly fierce in its intellectual rigour. It's also, I promise, quite unlike anything you've ever seen."

Luke Jennings, 23.07.17

City Matters (online and in print)

"Performance is, in fact, only of the now. So in this incredible context of Barbican Art Gallery, this is, truly, something only of this moment."

Jo Davy, 26.07.17

BASQUIAT: BOOM FOR REAL – 21 September 2017 to 28 January 2018

Text from Press Release:

Basquiat: Boom for Real was the first large-scale exhibition in the UK of the work of American artist Jean-Michel Basquiat (1960—1988). One of the most significant painters of the 20th century, Basquiat came of age in the post-punk underground art scene in Lower Manhattan in the late 1970s. By 1982, he had gained international recognition and was the youngest ever artist to participate in Documenta in Kassel. Basquiat's vibrant, raw imagery springs from an impressive erudition, seen in the fragments of bold capitalised text that abound in his works — offering insights into both his encyclopaedic interests and his experience as a young artist with no formal training. Since his tragic death in 1988, Basquiat has had remarkably little exposure in the UK – where there is not a single work in a public collection. Drawing from international museums and private collections, *Basquiat: Boom for Real* brought together an outstanding selection of more than 100 works, many never before seen in Britain.

More than any other exhibition to date, *Basquiat: Boom for Real* focused on the artist's relationship to music, text, film and television, placing it within the wider cultural context of the time. Paintings, drawings and notebooks are presented alongside rare film, photography, music and ephemera in a design that aims to capture the dynamism of Basquiat's practice.

Time Out (print)

"This is art at its most all-encompassing, far-reaching and powerful. Boom, for Real."

Eddy Frankel, 17.01.17

The Bookseller (print)

"Probably the most important exhibition in the UK in 2017."

23.05.17

Londonist (online)

11 Exhibitions not to miss in September

"It's Basquiat's first ever major UK show so we're expecting something special."

Tabish Khan, 30.08.17

Urban Junkies Newsletter (online)

"It's probably one of the most anticipated exhibitions of the year, and it's finally almost here. Basquiat: Boom for Real – the first major UK exhibition to showcase the work of the pioneering American artist – comes to the Barbican in just over a month. It's going to be busy, so booking in advance is essential."

15.08.17

Country and Town House

"the exhibition that London's art community can't stop talking about"

October 2017

Evening Standard (online and print)

Madonna's visit to Basquiat: Boom for Real in Barbican Art Gallery was included in the 'Londoner's Diary' roundup, and her Instagram comment "My past meets my present" was the paper's 'Quote of the day.'

01.11.17

[Ticket Sales Report – see Appendix 2]

ANOTHER KIND OF LIFE: PHOTOGRAPHY ON THE MARGINS – 28 February to 27 May 2018

[Link to annual theme: countercultures, subcultures and minorities, the works present the outsider as an agent of change]

Another Kind of Life touched on themes of countercultures, subcultures and minorities of all kinds, featuring the work of 20 photographers from the 1950s to the present day.

Another Kind of Life followed the lives of individuals and communities operating on the fringes of society from America to India, Chile to Nigeria. The exhibition reflected a more diverse, complex view of the world, as captured and recorded by photographers. Driven by personal and political motivations, many of the photographers sought to provide an authentic representation of the disenfranchised

communities with whom they spent months, years or even decades with, often conspiring with them to construct their own identity through the camera lens.

Featuring communities of sexual experimenters, romantic rebels, outlaws, survivalists, the economically dispossessed and those who openly flout social convention, the works present the outsider as an agent of change. From street photography to portraiture, vernacular albums to documentary reportage, the show includes the Casa Susanna Collection, Paz Errazuriz, Pieter Hugo, Mary Ellen Mark and Dayanita Singh.

British Journal of Photography

"Barbican curator, Alona Pardo, on reinventing the traditional photography exhibition"
09.11.17

Crack magazine (online and Print)

Preview

"an exhibition that champions difference rather than ridiculing it, and celebrates the legendary photographers who've captured its foremost figures over the past half century."

Douglas Greenwood, 01.02.18

5* review, Time Out

"one hell of a transformative experience".

Chris Waywell, 28.02.18

4* review, The Daily Telegraph

"Much of the imagery on display is masterful and compelling. But it is the stories behind the pictures – the fascinating, often heartrending tales of human struggle, sacrifice and heroism – that prove to be transcendent and, at points, moving us to tears."

Alastair Sooke, 27.02.18

4* CULTURE Whisper

"These are the denizens of 'outsider' life. Unapologetic, raw, and visually compelling... [Another Kind of Life] is breath-taking...The labyrinthine structure of the space appears to mirror the chaotic pathways of the people at its heart. It's a subtle yet effective way of focusing our attention onto the serious nature of the subject at hand."

Lucy Scovell, 28.02.18

Estelle Lovatt tweet

#anotherkindoflife photography on the margins @BarbicanCentre is the BEST photo exhibition ive seen. Ever. The groundbreaking curating hang is so powerful & engaging. Perfectly addressing dialogues between photography, society, sex, politics, artists & art. Opens 2day 28Feb 5

London Evening Standard

"Even though many of these projects are decades old, the stories they tell seem eternally relevant. It's a demanding show, but an essential one."

Ben Luke, 05.03.18

[Ticket Sales Report – see Appendix 2]

NOW: (Summer)

DOROTHEA LANGE: POLITICS OF SEEING & VANESSA WINSHIP: AND TIME FOLDS – 22 June to 2 September 2018

[Link to annual theme: first female only show in the main gallery, as well as highlighting issues related to human rights, effecting change in the social and political landscape]

Dorothea Lange & Vanessa Winship has just opened in the main gallery, and is already set to be an outstanding show, receiving

The first UK retrospective of American documentary photographer Dorothea Lange (1895-1965) and first major UK solo exhibition in a public gallery of British contemporary photographer Vanessa Winship.

Dorothea Lange: Politics of Seeing, which opens in Barbican Art Gallery this week, receives a fantastic 5-star, double-page review in The Observer. Laura Cumming writes: “*Defiant, principled, tireless in her pursuit of the individual in every crowd, Lange is a heroine of the lens.*”

Ahead of its opening this week, ***Dorothea Lange: Politics of Seeing*** receives a centre fold, double page spread in the Eyewitness section of the printed edition of The Guardian. The Guardian online include an extensive photo gallery feature for the exhibition. The lead image for the exhibition, the ‘**Migrant Mother**’ is published as a standalone photograph in the printed edition of The Times.

Dorothea Lange: Politics of Seeing and ***Vanessa Winship: And Time Folds*** are reviewed with 5*’s in the Evening Standard by Matthew Collings who describes the exhibitions as “daring”. The exhibitions are also the focus of Dan Jones’ column in ‘Notebook’ in the Evening Standard.

CURVE

JOHN AKOMFRAH: PURPLE – 6 October 2017 to 7 January 2018

[Link to annual theme: highlighting the effects mankind has had on the world and the environment]

British artist and filmmaker, John Akomfrah created his most ambitious piece to date in the Curve, which is now currently touring with huge success - an immersive six-channel video installation addressing climate change, human communities and the wilderness.

At a time when, according to the UN, greenhouse gas emissions from human activities are at their highest levels in history, with people experiencing the significant impacts of climate change, including shifting weather patterns, rising sea level, and more extreme weather events, Akomfrah's *Purple* brings a multitude of ideas into conversation. These include animal extinctions, the memory of ice, the plastic ocean and global warming. Akomfrah has combined hundreds of hours of archival footage with newly shot film and a hypnotic sound score to produce the video installation.

Winner of the 2017 Artes Mundi Prize.

The exhibition receives 4 reviews in The Daily Telegraph and City AM. The Daily Telegraph writes "Akomfrah drives home his concerns with compelling clarity, sparking off chains of association that are grimly disturbing while offering a reminder of all the beauty that we stand to lose"; and City AM describes the work as "at once mesmerising, meditative and melancholy", "It's a wonderful piece of work, both uplifting and haunting, and a reminder that we all need to be better."*

City Matters publish a glowing review, describing the exhibition as an "uplifting if deeply unsettling reminder of the earth's beauty and fragility."

Huck reviews, describing the work as "haunting - shining a light on the fraught relationship humans have with our environment, and with our own sense of growth."

John Akomfrah: Purple is reviewed in Art Monthly with writer Jack Smurthwaite saying: "Both in the conceptual space of Purple and the physical space of the Barbican's Curve gallery itself, networks begin to emerge and connections are made that always existed but were never previously visible."

In a comment piece for The Art Newspaper on the future of the Turner Prize, Ben Luke writes: "John Akomfrah's Purple... is one of the outstanding works of 2017 and should prompt his presence on the 2018 Turner list".

YTO BARRADA: AGADIR – 7 February to 20 May 2018

[Link to theme: looking at the regeneration of a city after an earthquake. Power of architecture and literature to effect change. Barrada very engaged in North African politics and social issues.]

For her first major London commission, artist Yto Barrada weaved together personal narratives and political ideals to create a complex portrait of a city and its people in a state of transition.

The sweeping form of the Curve was transformed with a dramatic installation – encompassing a mural, film commission, sculptures, and a series of live and recorded performances – to consider how a city and its people might address the process of reinvention following disaster. Barrada took as her starting point a surreal text by Mohammed Khaïr-Eddine – Agadir (1967) – reflecting on the

devastating earthquake of 1960 that destroyed much of the modernist Moroccan city.

Barrada's multimedia practice explored questions ranging from migration to abstraction, from fossils to botany, examining the strategies of resistance employed every day in her native Morocco.

Following its opening, Yto Barrada's Agadir receives a double page 5 review in the **London Evening Standard's print and online edition.***

<https://www.standard.co.uk/go/london/arts/yto-barrada-review-seismic-shifts-in-morocco-are-felt-powerfully-at-the-barbican-a3758981.html>

Matthew Collings writes "Yto Barrada...is a force of life and her new show in the Barbican Gallery's Curve space is a delight."; "A magic realist visual/literary trip, the past bubbling up like dreams, and you're struck by paradoxes and absurdities but then quickly forget them, gives way to art that's impressive because of its fresh graphic simplicity."

*Yto Barrada's Agadir is reviewed in **Apollo magazine**. Mary Pelletier writes: "When examined by Barrada, the subtle relationships informed by the Agadir earthquake of 1960 transcend materials, decades, and countries: the thin, bendable wicker becomes solid in its shadows... another brutalist shape in the timeline of rebuilt Agadir, on the curved brutalist wall of the Barbican."*

<https://www.apollo-magazine.com/yto-barrada-wrestles-with-the-ghosts-of-agadir/>

ANN VAN DEN BROEK: LOOPS OF BEHAVIOUR – 8 to 17 June 2018

'Total experience' of live performance, spoken word, sound and video as Dutch-Flemish dance company WArD/waRD created an impactful ten-day performance installation in the Curve. Ann Van den Broek's practice forensically explores human behavioural patterns, states of mind and feelings through observing, isolating and analysing emotions over a concentrated period of time. Using her most recent work Accusations (2017) as a starting point, the installation focused on the exploration of emotional behaviours and how they translated into movement. Once a day, five performers presented an adapted version of Accusations in a promenade style performance. A selection of extracts from this work were also projected on and performed around several screens, creating a web of video, choreographed performance and sound.

The Royal Academy Magazine (print) - June 2018

listed in the print edition of The Royal Academy Magazine.

[Secret London](#)

Critics' choice: 68 Genuinely Fab Things To Do in London in June 2018

Guy Parsons, 31.05.18

[City Matters](#) - Jo Davy, 8.6.18

Ann Van den Broek: Loops of Behaviour is featured in City Matters with an interview with curator Leila Hasham.

[FAD Magazine](#) - Tabish Khan, 10.6.18

'Top 7 Art Exhibitions to see in London this week'

"This raw and emotionally charged look at human behaviour is a dark and captivating performance. It pulls you in and I was gripped for the entire hour long performance."

Guardian Guide (print)

Critic's Choice

FOYER INSTALLATIONS:

As part of the Level G (Foyer) as destination initiatives, the gallery team programmes the lightwell and 'Barbican Display'.

ARCHITECTURE AND DESIGN DISPLAY

FLYING TREES AND SUNKEN SQUARES – 20 Oct 2017 to 3 Apr 2018

Flying Trees and Sunken Squares was the fifth of the changing foyer displays. It explored the history and design of the Barbican Estate and Arts Centre and was divided into three sections. A selection of books from founding CP&B partner Geoffrey Powell brought to light references from continental Europe and inspiration from the English garden. A selection of archival drawings and illustrations conveyed the interweaving of artifice and nature. At its centre historical drawings of the Conservatory and newly commissioned botanical photography celebrated the glass and steel design of this hidden garden.

THE HULL OF A LARGE SHIP – 18 May to 11 Nov 2018

Five contemporary architects respond to the original Barbican plans.

In 1968 the architects Chamberlin Powell & Bon submitted a report to the City of London Corporation, containing comprehensive drawings for the proposed Barbican Arts Centre. In order to fit the final structure into the partly built and restricted site, the architects and engineers resorted to an inventive solution. They excavated below ground level and placed the majority of the Centre below the 'podium.' The architects compared the Arts Centre to 'the hull of a large ship in which much is contained below the water.'

The Hull of a Large Ship exhibits CP&B's unpublished drawings from 1968, selected by five contemporary architects: 6a, Casper Mueller Kneer, Carmody Groarke, OFFICE Kersten Geers David Van Severen and Witherford Watson Mann. The architects were invited to respond to these drawings with a contribution in the form of a model or drawing. They were encouraged to think of the Barbican as a site that can accommodate or inspire the ever changing needs and lives of its users.

This has been received very well, especially some of the text written by the architects, for example:

Foyer, Case Z

'In Chamberlin Powell & Bon's early designs, the Barbican Arts Centre started off very schematic: a Theatre and Concert hall backing onto two sides of a large rectangular foyer. Over time, the foyer became stranger and stronger, to the point that you have to look very hard to see this schema. In early drawings, there were exhibition spaces in the foyer, later these migrated upwards to a dedicated gallery, originally linked by a huge spiralling void. The foyer took on a life of its own, more Paul Rudolph than Le Corbusier – an Egyptian hall, a forest, Fingal's Cave, a suite of informal stages...

Its two ground levels and the voids up and down make the foyers strangely vertiginous. The thick concrete piers are at the same time a unifying motif and the very thing that chops the foyer up into many, many smaller, linked rooms. Successive managements and architects have tried to tame this unruly beast, but it resists correction. Long used as the space between staged performances, the foyer has slowly become the Arts Centre's fifth venue – not concert hall, theatre, gallery or cinema, but a bit of all of them. Generous, intimate, porous, it is a public place: something of increasing rarity and value in our privatised city. Its strangely multiple identity can be read as an invitation to multiple events, atmospheres and publics, co-existing side by side – a twenty-first century public space.'

- Witherford Watson Mann Architects, 2018

LIGHTWELL COMMISSIONS

GAYLE CHONG KWAN – THE PEOPLE'S FORREST – 13 Oct 2017—18 Mar 2018

[Link to Programme: Part of our Art of Change programme]

This project which explored the history, politics, and people of London's ancient woodland, Epping Forest.

Described by Queen Victoria as 'The People's Forest', this new work looked to Epping Forest for its inspiration. Through two years of research and running creative participatory activities, Chong Kwan developed a significant new body of work, which considers the forest as a site of shared resources and competing claims, as a liminal space between rural and urban, tensions between capital and common, as well as examining local issues and the impact of globalisation on communities.

TROIKA – BORROWED LIGHT - 5 Jun 2018–May 2019

Borrowed Light is a suspended mechanised structure that moves a 20m-long scroll of photographic film, thereby resembling an artificial infinite loop of sunset and sunrise. The installation was formally inspired by moving panoramas and the potential these offered to blur the boundaries between experience and physical spheres, natural and man-made spaces.

Borrowed Light is a site-specific installation commissioned by the Barbican Art Gallery to activate the unique architectural features of the Lightwell at the centre of the Barbican's public spaces.

ARCHITECTURE ON STAGE

Our partnership with the Architecture Foundation goes from strength to strength.

Some of the highlights include:

Theatre

Peter Märkli,
Tom Emerson
De Vylder Vinck Taillieu

Concert Hall

Caruso St John
Norman Foster

Milton Court

Robbrecht en Daem
Roger Diener

These have all been sell-out events with the exception of de Vylder Vinck Taillieu which sold around 1000 of the 1200 available seats and Robbrecht en Daem which played at about 80% capacity. The Robbrecht en Daem lecture was on a Friday. Net contribution for 2017-2018 across AoS and Magnum talks was £5K, above our forecast.

4. INCOME GENERATION

The way in which we support income generation within the Barbican Centre is as follows, using Basquiat as an example:

- Ticket income - Basquiat was seen by 216,389 people –262% of target, generating more than £1.9M in box office income.
- Partnership work – Basquiat generated a fee of £30K from our partner venue, the Schirn, with whom we also shared costs to the value of over £300K.
- Working with Development on project fundraising - Basquiat achieved a particularly high level of fundraising, with £275K raised against the exhibition, plus considerable help-in-kind support, including £30K worth of accommodation from ACE Hotels.
- Working with Development to support Corporate Patron events – the curatorial team worked with Development to deliver the talks and events which formed part of the patron offer.
- Catalogues and other merchandise (postcards, posters etc.) – The Basquiat shop sold 10,086 copies of the catalogue (11,493 copies sold across all locations) and overall shop sales achieved 397% of budget

- Driving Membership (members get into the Art Gallery for free) - the exhibition generated 1728 new members (965 memberships were sold on the gallery desk/membership desk and 763 members come through via the online ticket journey). This brought in £100,355 of income for the Centre.
- Catering and bars income finished 18% up due to the success of the exhibition.
- Talks income for Basquiat was £3,936.
- Cash donations - £4,081 was donated at the Box Office during the Basquiat exhibition.

Ticket Income:

Our earned income trend continues on an upward trajectory (see Appendix 1). Box Office for the main Art Gallery shows is a significant part of the Centre's economy, and attendees to daytime activity drive secondary day time spend.

An analysis of the long term trend in box office income shows that we have almost tripled our income in ten years. Gallery admission income in 2008-09 was £540K, whereas in 2017/18 it was an unprecedented £2.7M due to the success of *Basquiat*. Box office income is expected to hit £1.5M in 18/19.

The increase is due to two factors – increased attendance and increased ticket price.

The spectrum of ticket prices for our exhibitions is currently set at between £13.50 and £16 which is set to reflect the cost of the exhibition and its likely popularity. Attendance in 2008-09 stood at 111,495. Paid attendance in 17/18 hit 247,656. *Modern Couples* will be priced at £16 in line with *Basquiat* to reflect the high profile nature of the works on show. This pricing structure has been worked through in partnership with our marketing department and is benchmarked against other London venues.

Digital activity and online booking gives us useful insight into how our exhibitions are being received.

Basquiat - 12K in advance ticket sales – an Art Gallery record

58% of all tickets were booked online (37% in person, 5% by phone), compared to 32% online for Japanese House and 19% online for Strange and Familiar underlining cut-through of 'advance booking' messaging.

Young Barbican – 7% of overall ticket sales – 13K increase in YB members between August 2017 and January 2018

Yto – 47,280 page views - 42,367 unique page views – No online income – free exhibition

Another Kind of Life – 240,311 page views
Pending online ticket income

204,037 unique page views –

HISTORIC FOR COMPARISON:

Ragnar – 143,377 Pageviews

50,240 Users - £45,901.00 online income – 4997 tickets

The Vulgar – 229,927 Pageviews

88,566 Users - £79,851.00 online income – 7269 tickets

The Japanese House – 405,560 Pageviews

156,151 Users - £260,102.00 online income – 21,193 tickets

Mosse – 133,279 Pageviews, 63,035 users.

Ticket Pricing Strategy Overview: Barbican Art Gallery ticket prices have been benchmarked against other London venues, ensuring we are both competitive within the sector and accessible to a diverse audience. Prices are reviewed on an annual basis in consultation with Marketing, Audience Experience and Finance, taking into account ticketing trends elsewhere in London and our own data for past shows.

Basquiat was the first show for which a £16 standard price was agreed, and judging by the extraordinary attendance figures, this was not met with any price resistance. Young people continue to benefit from considerable discounts through our Young Barbican membership.

The Ticket Pricing group will be meeting in July to discuss prices for 19/20 and 20/21 exhibitions.

Partnership Work: The Barbican Art Gallery have been working in partnership to share our exhibitions with other venues since 2017 and this model of working is now integral to our ambitious programme. Working in partnership with international organisations enables us to reach a larger audience, raise the profile of the Barbican, strengthen our international networks, share costs and raise additional income. Our partnership work in 2017 has resulted in additional £446,543 income.

We aim to offer a flexible model for touring our own exhibitions allowing venues to edit content and interpretation to suit their audiences and spaces. We also aim to build lasting relationships with venues and look to find opportunities to collaborate again with good partners, for example the Schirn who we have worked with on *Basquiat* in 2017/18 will be a venue for our forthcoming *Lee Krasner* exhibition in 2020 and there are other examples included below.

The team aim to approach partners in the early stages of the project in order to reap the benefits of involving and securing them in the planning process. This is important for exhibitions like *Lee Krasner*, where the loans are large and mostly from US lenders so the logistics of what can travel where needs to be considered early on. Alongside the 'live' projects that have travelled in 2017 we have also been working to secure project partners for *Lee Krasner* (Barbican 2019) which has three prestigious European venues and Café Society (Barbican 2019) which will travel to Vienna.

The World of Charles and Ray Eames tour: The high number of visitors that the Barbican Art Gallery received during the exhibition has continued during the international tour of this show. The exhibition most recently ended at Vitra Design Museum, Weil am Rhein where it attracted 45,150 visitors and brought the Barbican Art Gallery international press coverage.

It was noted in last year's report enabled C Mine to gain larger visibility in the region and it is interesting to note that Vitra's annual design and architecture conference for the museum sector will be delivered in collaboration with C- Mine Design Centre in 2018.

This most recent success brings the total visits for the exhibition on its European tour to an exceptional 135,519.

The exhibition opened at Henry Ford Museum in Detroit, USA on 4 May 2018 with a donor gala and has been well received by the visitors to dates. It will close there on 3 September before travelling to its final venue at Oakland Museum in California, USA where it will be shown from 13 October 2018 to 17 February 2019. Oakland Museum hope the exhibition will attract new audiences, especially the Bay area's design community and the Eames family are particularly pleased that the exhibition will be shown in California.

The net income we will raise through this tour is £412,000.

The Vulgar: Fashion Redefined tour: *The Vulgar* toured to two venues in 2017. We were very pleased to work with the Belvedere in Vienna Austria where the exhibition was presented at their Winter Palace. This high Baroque palace in the centre of town provided a very different display context for the exhibition to the presentation at Barbican. Both the English and German versions of the catalogue sold out and the Belvedere were very pleased with the success of the exhibition, the first in this space to focus on fashion and design. The success of this partnership is testified by our future collaboration plans for Café Society, a Barbican exhibition which they plan to show in their Lower Belvedere gallery space in spring 2020.

We were approached at quite a late stage (April 2017) by Mode Museum, Hasselt, Belgium to present *The Vulgar* there from 30 September 2017 to 14 January 2018. The exhibition allowed this museum to bring in a ready formed exhibition to fill a gap in their programme and provided significant training and development opportunities for their small team.

The exhibition was seen by a total of 37,112 on tour, more than doubling the total number of visitors to the exhibition overall. The net income to the centre from the two venues is £197,000.

Purple: John Akomfrah: John Akomfrah's *Purple* is our second Curve commission to benefit from a co-commissioning strategy. The co-commissioning model we have developed secured £325K of film production funding, making the ambition of the project possible. This project has also enabled us to build from previous partnership work (Eames at Bildmuseet) and develop our first partnerships with Museo Thyssen Bornemisza in Madrid, Museo Colecao Berrado

in Lisbon, ICA Boston and Garage in Moscow. Barbican are credited as the main commissioner project throughout. The first partner after the Barbican was the Museo Nacional Thyssen-Bornemisza in Madrid 20 Feb - 25 March 2018 where the exhibition was seen by 7.020 people during the 5 weeks installation. The rest of the tour is currently;

- Bildmuseet 13 April – 16 September 2018
- Museu Coleção Berardo October 2018 – January 2019
- The Institute of Contemporary Art/ Boston 26 June - 22 Sept 2019
- GARAGE, Moscow June – Dec 2019

Basquiat: Boom for Real: This exhibition was first collaboration with Schirn Kunsthalle and enabled the exhibition to be seen by a wider European audience. It was the first Basquiat exhibition in Germany for over 20 years and attracted significant national press. The partnership bought in £194,000 to the Centre and the exhibition in Frankfurt was seen by 112,418 people.

Retail: Our catalogues are a very significant aspect of what we do. Not only do they extend the life and reach of our projects and ensure that projects are properly interpreted and documented, they also raise significant income for the Centre.

In 2017-2018 catalogues made a net contribution to the Centre of £147K, a huge increase from the previous year of £31,235. The gallery shop made a net contribution of £575K (including catalogues), in comparison to the previous year's profit of £113k for the Centre.

Cash donations Curve and Art Gallery:

Improvements to the Curve Gallery including a digital and slot cash donation box has been an outstanding success.

Conclusion:

While Basquiat in autumn 2017 was an incredible success it is not something that can be easily repeated due to his cult status as an artist. However, what it has done is raise the profile of the Art Gallery and the Barbican, so that we can achieve a greater number of attendees, including young and diverse attendees, ongoing. The high profile of this exhibition has also helped us increase our partnership work, thereby consolidating income generation potential against the backdrop of a difficult financial climate of decreased subsidy. In fact, this year we have been able to be more ambitious than ever and imagine that being sustained ongoing.

5. EQUALITY AND INCLUSION

Since our last report, the Visual Arts team have agreed our Inclusion, Diversity and Equality plan. The Visual Arts plan is reviewed and revised annually and is the department response to the overarching Barbican E7I Strategy. The plan is divided up between our strategy in three areas: Artists, Audiences and Staff.

For Artists, we are committed to increasing the representation of women and other under-represented groups within our programme. The work of identifying new artists is supported by investment in the curatorial team visiting biennales and other international events. Representation will vary from one year to the next according to artist availability, annual themes etc., but our aim is to have a balance of representation within the programme over each 3-5 year span going forward. In 2018/19 the entire Curve programme is comprised of women – Ann van den Broek, Francis Upritchard and Daria Martin. In the Main Gallery, the Spring exhibition *Another Kind of Life*, in keeping with the theme of the Art of Change, featured photographs of a diverse range of people living on the margins of society. The Summer show features two female photographers, Dorothea Lange and Vanessa Winship, and the Autumn exhibition, *Modern Couples*, will highlight the work of many women previously over-shadowed by their male partners, as well as featuring a range of diverse couples.

We are also actively seeking to ensure that there is a follow-up to Basquiat in our main programme as well as the Curve programme, in terms of ensuring we continue to attract a culturally diverse audience.

For Audiences, we have introduced BSL gallery talks since the last report, and we are currently exploring making more of our talks programmes BSL interpreted. We are also continuing to provide a wide variety of opportunities for new audiences to engage with our programme, via our public programme, our ticket pricing strategy and our work with school and community groups. In addition to offering free gallery tours to schools we have been piloting free artist-led workshops, and going forward this offer will be targeted specifically at schools identified as having a percentage of pupils in receipt of free school meals/pupil premium higher than the London average.

For Staff, we are continuing to invest in staff development for existing staff and our 'pool' of invigilators, including the provision of training on race, gender and disability awareness. This training supported our work with artists and audiences on *Another Kind of Life*, when we provided a Unisex toilet on level 3 outside the Gallery for the first time. We are also investing in the staff of the future, having taken on an Apprentice in the Gallery team, and continuing to provide a Curatorial Diversity Traineeship in partnership with Iniva. The trainee from last year, Amrita Dhallu has gone on to secure a role as Curatorial Assistant at the Chisenhale Gallery. She has said of her experience as our trainee:

'This is the only opportunity of its kind where an emerging curator can work simultaneously across two organisations of different scales, supporting various ambitious projects from artist research networks to the most anticipated contemporary art commissions of the year. During this traineeship I have developed an acute understanding of producing innovative artistic programmes that challenge its visitors.'

The most enjoyable aspect of the traineeship was working closely with artists I admire, from realising ambitious exhibition projects to delivering public talks with them. I have been able to direct my traineeship according to my curatorial interests and further skills that I wished to learn. With regular

mentoring sessions from senior colleagues, I have been able to receive constant guidance and support that have subsequently given me confidence to pursue my own projects.'

More generally, the art gallery programme is noted for the representation of artists from around the world – both in group exhibitions and in solo shows. Curve commission have included artists from

Argentina, Denmark, Slovenia, Switzerland/Iran, Austria, Canada, USA, Germany, Poland, France, Mexico, Japan, China, Turkey and Pakistan.

Self-identification by artists:

Artists are selected for inclusion in the Barbican programme because of the strength of their work, and it is important that no artist feels their selection is based on their gender, ethnicity, sexual orientation, disability etc., and that audiences have the same confidence in our programming integrity. Many artists choose not to disclose personal information about themselves, and identity issues are not discussed unless they are foregrounded in the artists' work.

There are some actions we can take as and when appropriate to improve equality and inclusion

The role of advisory panels:

For Basquiat: Boom For Real, we have had an advisory panel to augment the experience of the two curators. One of the advisors, Gus Casely-Hayford, came to talk with the wider Barbican team about how to attract new audiences and build their trust. This has directly informed e.g. the Creative Learning offer for the exhibition. The key advice was to start this work early in the life of a project – and that people who are initially critical can become the biggest advocates of a project and an organisation.

Public programme:

Each exhibition is accompanied by a programme of talks, workshops and other events, designed to provide different access routes into the themes of the show. This enables us to engage those whom we might not otherwise reach, as well as supporting visitors to interact with the work in ways that increase their understanding of the exhibition.

Access:

Every exhibition has a tour for visually impaired visitors, as well as other standard access provision e.g. large print guides and magnifying sheets, a range of seating and hand held folding stools on request. Going forward we also aim to develop a programme of annual tours delivered in British Sign Language (BSL) with an interpreter for non BSL users.

Schools:

In addition to offering free tours to schools, we have been piloting free artist-led workshops to compliment this offer. Going forward this offer will be targeted specifically to schools identified as having a percentage of pupils in receipt of free-school meals/pupil premiums higher than the London average.

Staffing:

Recruiting a diverse workforce is challenging as curators need specialist knowledge in Art History which is not commonly taught in schools. Our team of gallery invigilators is very diverse and we invest significantly in this group in terms of training and career development opportunities.

The following initiatives are in place:

Curatorial Traineeship and recruitment:

We have recently created a Curatorial Traineeship in partnership with Iniva (Institute of International Visual Art), with the intention of creating an opportunity for a young curator from an under-represented background. The recruitment process was very successful, and Iniva were also able to offer further opportunities to the 5 candidates who were interviewed but not offered the role. This recruitment process will inform future recruiting processes in terms of where and how we advertise Gallery posts. Over 400 people applied for this post and so there is clearly a great need for this kind of initiative. In future we are keen to raise money to expand this programme.

Apprenticeship:

Last year, we took on an apprentice for 14 months in our FOH team. This year, we also took on an apprentice for 18 months in our Art Gallery team, who is providing administrative support to my PA. It has made a huge change to the team, and is a programme we are keen to continue and help support apprentice's with their careers at its end. The apprenticeship is funded by the City of London and gives opportunity for a young person to learn about front of house and customer service in the gallery environment, and for another to learn about administrative work that supports the execution of our exhibitions process.

Work experience and other opportunities:

The Gallery participates in the annual work experience programme organised by HR with selected schools. We also have partnerships with UCL and Erasmus for intern placements.