



Barbican Centre Board INFORMATION AND APPENDIX PACK

Date: WEDNESDAY, 12 JULY 2023
Time: 11.00 am
Venue: FROBISHER ROOMS, BARBICAN CENTRE

7. VISUAL ARTS AT THE BARBICAN CENTRE

Appendices 1-3 of the Report of the CEO, Barbican Centre.

For Information
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8. *CONCERT HALL 2016 REFURBISHMENT WORKS

Report of the CEO, Barbican Centre.

For Information
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9. *DIRECTOR SHARED OBJECTIVES 23/24

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For Information
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15. BARBICAN YOUNG CHANGEMAKERS - LIFT OFF

Appendix to the Report of the CEO, Barbican Centre

For Decision
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17. BARBICAN CENTRE STRATEGIC PLAN (DRAFT)

Appendix to the Report of the CEO, Barbican Centre.

For Information
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18. ***CONTROVERSIAL ARTS PROGRAMMING & BUSINESS EVENTS RISK REGISTER**

Report of the CEO, Barbican Centre.

For Information
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APPENDIX 1. FUTURE PROGRAMMING

FUTURE PLANNING – FORWARD PROGRAMME

MAIN GALLERY

- Carrie Mae Weems – *Reflections for Now* – 22 June to 27 August 2023
- *RE/SISTERS / A Lens on Gender and Equality* – 5 October 2023 to 14 January 2024
- *Unravel: The Power and Politics of Textiles in Art* – 14 February to 26 May 2024
- Francis Alÿs – 26 June – 1 September 2024
- *The imaginary institution of India: Art from 1975 to 1998* (Working title) – 2 October 2024 – 12 January 2025
- Noah Davis – 13 February – 18 May 2025

CURVE COMMISSIONS

- Julianknxx: *Chorus in Rememory of Flight* – 14 September 2023 to 11 February 2024
- Soufiane Ababri – 13 March – 23 June 2024
- Pamela Phatismo Sunstrum – 18 September 2024 – 26 January 2025

TOURING AND PARTNERSHIP PROGRAMME

- Soheila Sokhanvari's curve project will travel to ARoS Aarhus Kunstmuseum, Denmark (January – June 2024) and will be our first collaboration with this museum.
- Julianknxx's Curve project has also been supported by De Singel in Antwerp, Belgium and The Calouste Gulbenkian Foundation, Lisbon, Portugal and will be shown at both of these venues in 2024
- *RE/SISTERS: A Lens on Gender and Equality* will tour to FOMU, Antwerp, Belgium (29 March – 25 August 2024), and is our second collaboration with FOMU
- *Unravel: The Power and Politics of Textiles in Art* is a project Barbican have co-curated with The Stedelijk in Amsterdam and will be open there 14 September 2024 to 5 September 2025. This is the first time Barbican have collaborated with The Stedelijk.
- Francis Alÿs's show will be co-curated with Museum Ludwig, Cologne, Germany and KIASMA Museum of Contemporary Art Helsinki, Finland and show at these venues 12 April – 3 August 2025 and Sept/Oct - Feb/ March 20226 respectively. This project builds on our existing relationship with Musuem Ludwig and will be the first time we have worked with Kiasma.

PUBLIC SPACES

CONSERVATORY COMMISSIONS

- Ranjani Shettar: *Cloud songs on the horizon* – 10 September 2023 – June 2024
- There is the intention to commission further projects in the Conservatory before it is upgraded as part of Barbican Renewal. Longer-term, we would hope to seek funding for future projects in the space, post-upgrade.

RE/SISTERS: A Lens on Gender and Equality

5 October 2023 – 12 January 2024

RE/SISTERS: WOMEN, NATURE & SURVIVAL will survey the relationship between women and ecology to identify the systemic links between the oppression of women and the degradation of the planet. This major group exhibition will explore the connections between environmental and gender justice as indivisible parts of a global struggle to address existing power structures that threaten our precarious ecosystem. Bringing together film and photography by around 50 female or gender non-conforming artists, the works will reveal how a woman-centred vision of nature has been replaced by a mechanistic, patriarchal order organised around the exploitation of natural resources alongside work of an activist nature that underscores how women are often at the forefront of advocating and caring for the planet.



Fern Schaffer, *Nine-Year Ritual*, 1995-2003

Unravel: The Power and Politics of Textiles in Art

14 February – 26 May 2024

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The first large-scale exhibition of textile art to be shown in the UK. Incorporating the full range of fibre art – from exquisitely crafted objects, to vast participatory installations – this major exhibition will uncover the political power and transformative potential of the most underexamined medium in artistic practice. Weaving, knotting, stitching, sewing, braiding, embroidering, knitting, crocheting and quilting have been powerfully deployed in a diverse range of creative expressions. Artists working with textiles, fibres and threads have used these media to explore the human condition, pushing the boundaries of their practices to probe the politics and processes of material culture, while exploring the blurred distinctions between art, craft, and life.



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

Francis Alÿs

26 June – 1 September 2024

Celebrating the breadth and importance of the artist's work, the exhibition will stage the UK premiere of his critically acclaimed series Children's Games (1999-present), newly expanded following the Belgian Pavilion at the 2022 Venice Biennale. Conceived especially for the Barbican, the exhibition will also feature a site-specific project in the gallery for the surrounding community and beyond, offering new perspectives on his prolific career spanning over three decades.

With work ranging from painting and drawing to video and photography, Alÿs has forged a unique and radical practice characterised by the interplay between art and geopolitical power dynamics. Working in collaboration with local communities around the world, his engagement with cross-cultural contexts from Latin America to North Africa and the Middle East operates beyond dominant, Western-centric narratives.



Francis Alÿs, 2022 © Louise Stigsgaard



Francis Alÿs, *Children's Game #14, Piedra, papel o tijera*, 2013, Mexico City, Mexico, in collaboration with Julien Devaux and Félix Blume, courtesy of the artist.

The Imaginary Institution of India: Art from 1975 to 1998

(working title) 2 October 2024 – 12 January 2025

This exhibition will cover a period of time bookended by two very significant moments in India's history as an independent democratic nation. It will use the Emergency of 1975 and the nuclear tests of 1998 as bookends, to present the work by 35 artists whose practices evolved over this nearly two-decade period, each responding to events in their own distinctive manner. Organised around four strands - gender and sexuality, the fight against communalism, urbanisation and changing class structures and the growing visibility of indigenous and vernacular practices – the show proposes to demonstrate that the most pressing social and political issues of today in India and internationally had begun to be addressed in the most bracing, poetic and compelling way by a remarkable generation of artists who deserve to be acknowledged for their daring and aesthetic achievements.



Gulammohammed Sheikh - Speechless City

Noah Davis

13 February – 18 May 2025

Noah Davis, who sadly died of cancer in 2015 at aged 32, left behind over 400 paintings, collages, and sculptures. With his wife, the artist Karon Davis, and his brother, artist Kahlil Joseph, Davis cofounded The Underground Museum, a Black-owned-and-operated gallery in Arlington Heights in LA. In 2022, a selection of the artist's work was presented at the 59th Venice Biennale. Noah Davis' paintings excavate the lives of ordinary Black Americans, capturing quiet, fantastical, lonely, and profound scenes from their everyday lives.



The Curve

Julianknxx – *Chorus in Rememory of Flight*

14 Sept 2023 – 11 Feb 2024

Poet, visual artist, and filmmaker Julianknxx will transform The Curve into a multi-screen audio-visual environment, *Chorus in Rememory of Flight*. Choirs and musicians from cities across Europe give voice to a single refrain: “We are what’s left of us”. Repeated as a form of reflection, the words ricochet across the space, materialising personal histories and inheritance, loss and survival, then and now. Offering song and music as forms of resistance, the piece invokes new social understandings of what it means to be caught between, and to be of multiple places.

Julianknxx’s interdisciplinary practice is underpinned by his poetry. Taking an expansive approach to poetry, his writing forms the basis of incisive films and live performances that confront visceral histories and personal experiences. Within these films, Julianknxx melds music, dance and critical essays to create a stirring aesthetic that offers new possibilities for understanding the ‘Black interior’. In casting his own practice as a ‘living archive’ or a ‘history from below’, Julianknxx draws on West African traditions of oral history to reframe how we construct both local and global perspectives.



Julianknxx, Production still of *Chorus in Rememory of Flight*, 2023 © Studioknxx

Soufiane Ababri

13 March – 23 June 2024

In March 2024, Moroccan-born artist Soufiane Ababri will transform The Curve for his first solo exhibition at a major UK institution. Living and working between Paris, France, and Tangier, Morocco, Ababri's drawings and performances are inspired by real and fictitious encounters, drawing on the artist's own hybrid identity as a gay Arab man as well as his diverse knowledge of film, music, and history. With references to the canon of Western gay subculture, and the worlds of art and literature, Ababri's unique perspective draws on both Western and non-Western experiences to shine a light on the gaze of minority groups and address the imbalances in the way history and art history have been written.



Soufiane Ababri © Noel Quintela

Pamela Phatsimo Sunstrum

18 September 2024 – 26 Jan 2025

Born in Botswana, raised in Canada, studied in South Africa, and currently living and working in The Netherlands, Pamela Phatsimo Sunstrum's multi-layered work – drawing, wall murals, installation, animation and film – reflects the diverse genealogies of her experience living in different parts of Africa, Southeast Asia, and the U.S. The artist's boundary-crossing practice centres Black female identity in the discourse of postcolonialism and neocolonialism, highlighting the contributions of overlooked historical figures while emphasizing modes of knowledge and communication beyond the status quo.



Pamela Phatsimo Sunstrum, *Dynasty*, 2021. Installation with Pencil and Oil on Raw Linen. Courtesy of the Artist.

The Conservatory

Ranjani Shettar: *Cloud songs on the horizon*

10 September 2023 – June 2024 (tbc)

The Barbican's iconic Conservatory will host a spectacular new site-specific commission by Indian sculptor Ranjani Shettar. *Cloud songs on the horizon*, the artist's first major institutional show in Europe, will feature a series of new, large-scale suspended sculptures across the entirety of the Conservatory. Each will be handcrafted by the artist and draw inspiration from the complexity of nature, employing a range of materials including wood, stainless steel, muslin, lacquer and techniques that have been adapted from traditional Indian crafts.



APPENDIX 2. 2022/2023 EXHIBITION REVIEWS

Postwar Modern: New Art in Britain 1945-1965 (3 March – 26 June 2022)

[Artlyst](#) (online)

Critics' choice: *'A revelatory new take on art in Britain after the Second World War, a period when artists had to make sense of an entirely altered world.'*

14.12.21

[Financial Times](#) (online)

Critics choice: *"The spring exhibition at the Barbican Centre, which has made a powerful splash in the past couple of years with fine shows devoted to Basquiat, Lee Krasner and Dubuffet, is entitled Postwar Modern, a survey of the two decades after the second world war in British art (or at least art made in Britain, since it was a time of movement and migration)."*

31.12.21

[Evening Standard](#) (online)

Critics' choice: *"you know it's going to be a good year for art when choosing even your top 12 shows is agonising".*

04.01.22

[New Statesman](#)

Critics' choice: 2022 top pick. *'"Postwar Modern: New Art in Britain, 1945-1965", an ambitious and hopefully revelatory survey show at the Barbican (from 3 March), will look at the innumerable artists who found new meaning and subjects in the aftermath of the war. A selection of the period's biggest names will also receive individual in-depth treatment.'*

09.01.22

[The Style Life](#)

Feature: *'Postwar Modern: New Art in Britain 1945-1965 at the Barbican brings together around 200 works of painting, sculpture and photography by 48 artists. Divided into fourteen sections, it looks at subjects that preoccupied artists in the postwar period from the atomic bomb to the aftermath of The Blitz. Works by Francis Bacon, Lucian Freud, Eduardo Paolozzi and David Hockney will be shown alongside those who fled Nazism for Britain, such as Frank Auerbach, Franciszka Themerson and Gustav Metzger. It also showcases the work of marginalised women artists like Eva Frankfurter, Gillian Ayres and Magda Cordell.'*

13.01.22

[Time Out](#) (online)

Critics' choice: *'The Second World War changed art in a big way. This major exhibition at the Barbican examines the work of 48 artists who were trying to make sense of an altered world through art in Britain, including David Hockney, Frank Bowling, David Hockney, Gillian Ayres, Francis Bacon and Lucien Freud.'*

26.01.22

[BBC Radio 4 Start the Week](#) (Broadcast)

Broadcast: Peter Hennessy, Jane Alison and Farhan Samanani discuss Britain post-war and post-Covid, with Helen Lewis. Interview with Curator Jane Alison from 7 mins 30.

Historian Peter Hennessy says of the exhibition catalogue:

"It's so full of riches...I can't praise it enough..."

"There's a lovely phrase in there about the spangled enchantment of survival that will resonate with me for a very long time"

"It's the cornucopic richness of this exhibition that's almost overwhelming really – there's so much to draw from it and it's beautifully produced"

He particularly picks out the Bert Hardy and Roger Mayne works included in the exhibition *"those bombsites in north London were my adventure playground too and that will speak to me forever those photographs"*

28.02.22

[The Art Newspaper](#) (online)

Feature: Interview with Jane Alison.

'An exhibition at the Barbican Art Gallery explores the wealth of creativity that took place as Britain recovered from trauma and upheaval'

'show shines a light on lesser-known post-war artists'

'Alison says it was vital to integrate artists who had come to Britain—either as colonial migrants, such as Souza, or as wartime refugees—alongside other marginalised figures.'

'parallels between the pandemic and the war becoming ever more evident'

Jane Alison: *"It's a different type of crisis, but nonetheless it's a crisis. Not perhaps in terms of magnitude, but the trauma and loss of faith in ideologies lends itself to a similar sense of instability, unease, anxiety. This was very much part of that moment."*

The piece includes a Shirley Baker photograph and an Eva Frankfurter painting, which are both included in the exhibition.

Andrew Pulver, 28.02.22

[British Journal of Photography](#) (print and online)

Feature: *'photography provided a powerful artistic medium for practitioners to capture the events and mood of the era'.*

'The Postwar era is announced, in my view, by Lee Miller staging herself in Hitlers' bath. It's an extraordinary fuck-you, an audacious document of Postwar performance art'

Jane Alison states *'Photography is very much part of the New'*

Hannah Abel-Hirsch, 01.03.22

[Londonist](#) (online)

Critics' choice: Number 1 on Top 10 London Exhibitions to see in March. *'The 20 years between 1945 and 1965 are covered in an exhibition that contains over 200 works portraying the world in all its beauty and brutality'*

Tabish Khan, 01.03.22

[Evening Standard](#) (online)

4* Review: *'Postwar Modern: New Art in Britain 1945-65, the Barbican's exhibition of the art of the twenty years following the Second World War, seem very much of the moment.'*

'this exhibition makes a merit of the unique character of the place; as the catalogue puts it, it's "an opportunity to see Brutalist works in a Brutalist space and, more broadly, extraordinary postwar art perfectly sited in an iconic postwar edifice'.

Melanie McDonagh, 02.03.22

[The Times](#) (online)

4* Review: *'hope meets terror in a fascinating journey into darkness'*

'I had presumed that I would be encountering serene St Ives pieces or bearing witness to the first

bright explosions of pop art. Instead, I found myself wading deeper into lands of dark monochrome. And the show feels all the more fascinating for that'

'What makes this show special, however, is the focus it puts on little-known and sometimes never-before-shown artists. You have probably not heard of Eva Frankfurter. But, as a Jewish immigrant employed in the Lyons Corner House restaurant in Piccadilly, she captured with profound compassion the lives of those who, like her, found themselves on the margins before she took her own life, aged 28.'

Rachel Campbell-Johnston, 02.03.22

The Times (print)

4* Review: print headline: *'a sobering but startling survey of British creativity after the second world war impresses Rachel Campbell-Johnston'*

Rachel Campbell-Johnston, 4.03.22

Time Out (online)

5* Review: *'brutally harrowing.'*

'These opening three rooms are a dizzying, nauseating, dark, awful depiction of trying to live in the radioactive afterglow of war. It's heinous, but it's brilliant.'

'Across all these works you find pop, minimalism, abstraction, expressionism and the seeds of countless other ideas, all because life in post-war Britain was wild, difficult, weird and oppressive. These artists were fighting to express their trauma, to find their place in a broken world.'

'Today, as war cleaves Europe apart again, you might look to this art for answers. Don't. Art doesn't give you answers, it just helps you look at the world, helps you parse the violence and pain and trauma. It helps you understand. And right now, we all need as much help as we can get.'

Eddy Frankel, 02.03.22

The Independent (print and online)

5* Review: titled 'That rare thing in a contemporary art gallery – a genuinely polemical exhibition' Mark Hudson writes: *"Much that we've come to see as intrinsic to this era is undersold or willfully ignored: Bacon, the Festival of Britain, the St Ives artists, and British Pop Art, the heyday of which falls within the latter part of the show's timeframe. Yet all these things have been amply explored in exhibition after exhibition. In focusing on more neglected aspects of its period, this show gives us a rich sense of the radicalism of a time just before our own, which has remained for most of us substantially unknown. If you have any feeling, not just for the art, but for the whole mood and texture of Britain's recent past, you'll find this a profoundly moving experience."*

Mark Hudson, 03.03.22

Financial Times (print and online)

Review: *'The Barbican's fascinating yet constrained Postwar Modern fixes this exhilarating/pessimistic moment through works by scores of artists starting their careers, with the gallery itself both star exhibit and resonant setting.'*

Jackie Wullschläger, 03.03.22

The Arts Desk (online)

Review: Sarah Kent highlights the uplifting nature of the show: *'You could say that, as people emerging from a global pandemic, the last thing we need is a display of angst ridden art. So I expected scant nourishment from this exhibition. Luckily I was in for a surprise, though, since the curators have unearthed enough delights and revelations to alleviate the gloom.'* She also focuses on the lesser known artists: *"One of the pleasures of the show is the inclusion of artists who've been*

overlooked...Having... escaped Nazi Germany, Eva Fankfurther studied at St Martin's School of Art alongside Kossoff and Auerbach but, unlike them, she has been completely overlooked. Attracted to the poor and marginalised, she accorded her sitters enormous dignity, while her self-portrait records a sorrowful face and shoulders drooping with melancholy... Shirley Baker Is another woman erased from history, until now that is.'

Sarah Kent, 04.03.22

[Culture Whisper](#) (online)

4* Review: Teresa Guerreira opens: *'the Barbican takes us on a journey through the hearts and minds of British artists working in the 20 years after World War II.'* She closes by linking the exhibition to the present day: *'If you go to Postwar Modern, and we recommend you do, give yourself plenty of time to enjoy the works on display and ponder their import at a time when war in Europe again raises its ugly head.'*

Teresa Guerreira, 04.03.22

Times Radio (broadcast)

Broadcast: Charlotte Flint interviewed by MP Ruth Davidson. Davidson says that the show sounds *'absolutely fascinating'* and encourages readers to *'please go to see'* this exhibition set in *'an amazing brutalist structure'*

04.03.22

Waitrose Magazine (print)

Critics' choice: *'Amazing art from a world transformed'*

04.03.22

[Guardian](#) (online)

Review: *'Creation from destruction: why postwar British art has never been more relevant'*
'Tumult, anxiety and an openness to reconstructing society are at the heart of a new show, featuring works by Frank Auerbach, Gillian Ayres and Frank Bowling'
'There is no more appropriate venue in which to stage a survey of post-second world war art in Britain than the Barbican in London.'

Nicholas Wroe, 07.03.22

[The i Paper](#) (online and print)

5* Review: *'Love among the Ruins'*

'There is almost unbearable poignancy to the timing of the Barbican's Postwar Modern.'
'How to love after so much horror? How to make a home in a broken city? After three galleries of monumental work, Postwar Modern makes a sudden switch, diving down into the tortured intimacy of John Bratby and Jean Cooke.'
'There are some fantastic pairings'
'On the one hand this is a show about building a new life, a new world, and new kinds of art: on the other it is about the legacy of violence, destruction, bereavement and deracination. It all feels painfully close to home, but perhaps it's a good moment to be reminded of all this complex inner life and creative thought, all this raw humanity.'

07.03.22, Hettie Judah

The Observer (print)

Review: *'Bomb sites, barbed wire, figures on the verge of collapse... this exceptional show of British art made in the aftermath of war, full of revelations, speaks directly to present horrors'*
'It would be hard to imagine a more devastating coincidence of art and life than the opening of Postwar Modern in the same week that Ukrainian citizens are murdered by Russian troops. There is no image in the first half of this exceptional exhibition that does not speak directly from the past into our present.'

'The excellent team of curators, led by Jane Alison, have also rediscovered Franciszka Themerson, a Polish refugee who made films, published books and designed marionette productions. Her paintings alone have such a poignant tragicomic potency it is astonishing that they are not better known.'

'there is a secondary narrative at the Barbican, a history of Britain's avant garde, running through the show like an underground river.'

'The complicated network of open-sided galleries at the Barbican has never been so well used. Each space is a self-contained show.'

'Not many shows can deepen your understanding of a whole era in art, through the lessons of history, and vice versa, but so it is at the Barbican Art Gallery with Postwar Modern.'

Includes large colourful images of work in the show.

Laura Cummings, 06.03.22

[The Sunday Times](#) (print and online)

Review: *'Postwar British art was bleak but it was only reflecting the times — and it makes for a powerful, timely show of big names'*

'So it's a bleak show. Masterfully curated. Supposedly about the past. But with much to say to the present.'

Waldemar Januszczak, 06.03.22

[The Art Newspaper](#) (online podcast/ broadcast)

Broadcast: Jane Alison speaks in an engaging and in-depth interview on the Art Newspaper's 'Work of the Week' hosted by Ben Luke and John Seymour. Alison discusses one of the key works in **Postwar Modern: New Art in Britain 1945-1965**: the Goa-born artist F.N. Souza's Mr Sebastian (1955). Jane Alison describes the identification of suffering, Christian martyrdom and otherness as visual themes explored by the artist. The interview explores Souza's work in relation to Francis Bacon's avant-garde figuration. The interview also draws the listeners attention to the Barbican catalogue as well as the Barbican show.

04.03.22

[City A.M](#) (online)

Review: *'Postwar Modern at the Barbican is a timely exhibition full of energy'*

'un-nerving poignancy to this vibrant survey of 48 artists working in Britain during 1945-65'

'This is an exhaustive show full of potent energy and ideas; but it proves that out of destruction and chaos, we can choose to create and find empathy. The overall effect is strangely one of overwhelming up-lift, that even when humanity is at its darkest, art has the power to unite.'

Olivia McEwan, 08.03.22

[The Modern House](#) (online)

Critics' choice: *'In typical Barbican spirit, the monumental exhibition is divided into 14 thematic chapters, which unpick the richness, form and materials of the art of this period.'*

08.03.22

[Art Daily](#) (online)

Feature: *'By reframing the art within thematic categories that reflect and amplify these concerns, well-known figures can be considered in a new light.'*

'Mapping the art in Britain during a period of profound crisis, the exhibition speaks powerfully to the present moment. This contemporary resonance is explored in collaboration with London-based interdisciplinary practitioner Abbas Zahedi, who will respond to Postwar Modern in the role of Associate Artist. Zahedi's work blends social practice, performance, moving image, institution-making and writing and will draw connections between the postwar period and the present.'

09.03.22

Daily Telegraph (print)

Feature: Melanie McDonagh features **Postwar Modern: New Art in Britain 1945-1965** in her article titled 'What better time to rediscover the cultural classics of the Cold War?' for the Daily Telegraph. *'there's a big new exhibition in London's Barbican Centre right now – Postwar Modern, 1945- 1965 – which, in work after work, sums up the sense of alienation after the Second World War'*. Discussing the current significance of artists such as Francis Bacon, Frank Auerbach and John Latham's, and their works on show at the Barbican, McDonagh comments that *'maybe our present anxieties will give rise to new creativity.'*

09.03.22

[The Upcoming](#)

5* Review: *'Many of the exhibition's pieces are by immigrants, and it's fascinating to see the various ways their works recontextualise Britain itself, charting the emergence of a fragile new society from the remains of the old.'*

'Postwar Modern does a great job of highlighting the various ways that new artists were able to salvage the cultural and societal detritus of post-war and forge new meaning and purpose from it. It's experimental, it's emotional and it's powerful'

'a thought-provoking and deeply engaging look at a society attempting to find itself in the aftermath of a great tragedy, but it's also a glimpse into the unifying human experience that can survive even a conflict like the Second World War'

Umar Ali, 09.03.22

[Art Mag](#) (online)

Review: *'Startling in range, Postwar Modern reflects artists' diverse visions of future, many of which are surprisingly optimistic.'*

'The Barbican plays the perfect host to this ambitious exhibition.'

'Perhaps the Barbican itself is Postwar Modern's primary, and most striking, artwork.'

09.03.22, Jelena Sofronijevic

[London Live](#) (broadcast)

Broadcast: Filmed interview with curator Jane Alison –video shows a range of works in the exhibition but focuses on work by Magda Cordell, as Jane Alison discusses the importance of re-highlighting her work and her contributions to the period. Alison states that the exhibition shows art in Britain was *'vital, powerful, moving and distinctive'*. Explaining her decision to focus on the new vanguard of artist in Britain who experienced the war – Jane Alison states that the scene was greatly enriched by artists who came from the former colonies or commonwealth who made an enormous contribution to modernism in the post war period.

09.03.22

[London Live](#) (broadcast)

Feature: 'The Art Review' feature.

'Incredible richness of imagery'

'certainly, an exhibition for our time'

The broadcast explores the exhibition in an extensive video montage

James Nichols, 11.03.22

[The Critic](#) (online)

Review: *'superbly curated and arresting'*

'Not the least of Postwar Modern's achievements is its willingness to allow the works to speak for themselves, to treat its audience as adults. The curators show, but do not tell.'

10.03.22, Paul Lay

[FAD Magazine](#) (online)

Review: *"Postwar Modern collects not only some of the most impactful artwork produced following the Second World War, but draws crucial focus to the impact that trauma can have on the subjectivity of the artist. Now showing at the Barbican until 26th June 2022, the exhibition delicately balances the distressing imagery and impact of world-changing events with a beguiling intellectual narrative."*

Jasper Spires, 18.03.22

[Spectator](#) (print and online)

Review: *"[The exhibition is] a survey of what might seem all-too-familiar territory: British art in the two decades that followed VE day. Yet it succeeds in revealing numerous half-forgotten or undervalued movements and people, the good, the bad and – most intriguingly – candidates for reassessment."*

Martin Gayford, 18.03.22

[The Observer](#) (online)

Column/Comment/Diary: titled 'A great exhibition of immigrant art. Why not pay a visit, Priti Patel?' *"I can't remember when there was last such an abundance of wonderful exhibitions in London. But if I could frogmarch our current cabinet to only one show, it would be to Postwar Modern... Bordered by barbed wire and suffused with atomic dread, it speaks volumes both about the darkness of conflict, and the particular quality of the light that rises after the bombs cease falling."* The article is picked up by Syndicated News outlets Yahoo UK! and MSN.

Rachel Brookes, 21.03.22

[The RIBA Journal](#) (online)

Review: *"As a bombsite redevelopment project itself, London's Barbican Centre is a particularly appropriate venue for Postwar Modern: New Art in Britain 1945 – 1965... It's the compelling photographic work in this exhibition that really gets close to more everyday life. Shirley Baker's images of Manchester's Hulme and Roger Mayne's of west London are a world away from the clichéd idea of the swinging 60s – instead of glamour, these are harsh, gritty, messy cityscapes. But there is also... a sense of survival, endurance and above all, community, in adversity."*

Pamela Buxton, 22.03.22

[The i Paper](#) (print)

Column/Comment/Diary: Comments made by Rachel Cooke in her column for The Observer are picked up in The i Paper's Opinion Matrix. Titled 'We always gain from immigration' the piece quotes: *"If I could frogmarch our current Cabinet to only one show, it would be to **Postwar Modern:***

New Art in Britain 1945-1965 at the Barbican. A sizable amount of the work was made by immigrants. How good it would be to have the Conservative front bench see that, by opening doors, we always gain vastly more than we lose."

22.03.22

Time Out (print)

Critics' choice: titled 'The top exhibitions you have to see in London right now', the piece describes the show as "A harrowing, brutal, overwhelming look at the impact of war on art. It's harsh, but very beautiful."

22.03.22

[Studio International](#) (online)

Review: "It would be hard to find a more appropriate building in London in which to showcase this survey of postwar art: the brutalist edifices of the Barbican emerged from a second world war bomb site, changing what the British thought modern housing and neighbourhoods might look like, even if there were more people who resisted than embraced that idea at the time."

Veronica Simpson, 22.03.22

The Week (print)

The Week highlights Postwar Modern as the top exhibition to see. The feature includes an image of John Latham's full stop and quotes glowing press received by the exhibition so far to summarise the success of the 'enthraling' show.

23.03.22

Time Out (print)

Critics' choice: The Curator Tour is critics' choice in Time Out print edition. The piece includes an image from the exhibition and reads: "The Barbican's head of visual arts, Jane Alison, will be leading this captivating tour of the arts centre's fabulous new exhibition on modernism after the Second World War. It recently received a rare five-star review from our very discerning art critic Eddy Frankel, so seize this chance to get the inside scoop from its curator."

30.03.22

The New European (print)

Feature: A 3 page print spread featuring large image from the exhibition. 'Enthralling new exhibition' 'Yet for all the shattered imagery of the first rooms, human creativity triumphs emphatically over the devastation'

31.03.22

The Art Newspaper (print)

4* Review: The full-page print piece includes an image from the exhibition. "The works here remind us of the pain endured by civilians during modern warfare, in the heat of violence and afterwards, and the capacity of art to try and make sense of what that means. If history doesn't repeat itself but rhymes, Postwar Modern feels less like a couplet but a screeching cry."

Matthew Holman, 01.04.22

International Property & Travel (print)

Critic' choice: Full page-piece. "Many of the artists are almost unknown, particularly the women who began to step out of the shadows. Curator Jane Alison says that the postwar period in Britain was

‘crying out to be revisited.’”

01.04.22

[Art Newspaper](#) (online)

‘What follows at the Barbican, the Brutalist complex built on a site of intense aerial bombardment during the Blitz, is a remarkable and often unexpected collation of work.’

‘this is an exhibition that feels like a vivid evocation of a time without ever being overly didactic or intent on teaching a history lesson. It’s the surprising coincidences and correspondences that make it cohere, and while we might think we know the principal figures of this period—and Lucian Freud, Francis Bacon and David Hockney are all represented by brilliant canvases—there’s so much to discover.’ **07.04.22**

[Morning Star](#) (online)

5* Review

‘If Jane Alison does little else in her career, she can look back on this lovingly curated show with pride.’

‘I’d hoped this show would be gripping, and revelatory, and instructive. It is all those things. What I couldn’t have expected was to be so intoxicated by it that I got some odd thrill from this showcase of British art, as I’m neither an artist, nor particularly British. These pieces fill in a lot of gaps — not so much in knowledge, but in the visceral history of this period. Our families knew the real terror of war, the bombs and the bombsites, the traumatised refugees and the graves of loved ones.’

Lynne Walsh, 12.04.22

[Big Issue](#) (print and online)

‘There are great pieces of beauty in this show’

‘But the star of the show must be the works of Leon Kossoff, whose painting of Willesden Junction is incredible to see in real life [...] this was the best bit of postwar art I have seen in years.’

Sir John Bird, 18/04/22

[Local London](#) (online)

‘a truly remarkable spectacle, and a stark reminder of how the human spirit triumphs through great ruin and catastrophe, an ideal all too real in the world at this point in time.’

‘The art remains beautiful, melancholy, and hopeful. The variation of emotions on display, reflected in all sorts of styles like minimalism, expressionism, and surrealism’

30/04/22

[Digital Journal](#) (online)

‘Postwar Modern makes for a compelling exhibition, and it is well worth catching at the Barbican’

01/05/22

[Art Monthly](#) (print)

Review: The full-page piece includes images from the exhibition. Anne Massey concludes: “Postwar Modern: New Art in Britain 1945–65 successfully presents a strong aesthetic, and highlights issue of race, gender imbalances and sexuality.”

Anne Massey, 01.05.22

Ink Pellet (print)

Review: 3 page article. *"The Barbican's latest landmark exhibition... is a magnificent and timely undertaking. Encompassing painting, sculpture, studio ceramics and installation, I am almost tempted to suggest it should remain as a permanent show, as an ongoing reminder of the effects of war."*

"The parallel between the Europe of sixty years ago and today's new era of the socio-political and economic shifting landscape are powerfully created in stunning richness here."

Graham Hooper, 12.05.22

[Mail On Sunday](#) (print and online)

4* Review

'this show comes recommended. Dark times made for some devastatingly good art.'

Alistair Smart, 05.06.22

Scottish Mail on Sunday (print)

4* Review

'this show comes recommended. Dark times made for some devastatingly good art.'

Alistair Smart, 05.06.22

[Connaissance des Arts](#) (online)

Review. Includes installation images. FR: *"S'attachant à illustrer la diversité des pratiques artistiques des vingt années qui ont suivi la fin de la guerre, Jane Alison propose une enthousiasmante polyphonie, savamment orchestrée. Sans aucun doute une des meilleures expositions à voir en ce moment à Londres."*

EN: *"In her commitment to illustrating the diversity of artistic practices in the twenty years following the end of the war, Jane Alison deftly orchestrates an exhilarating polyphony. Without a doubt one of the best exhibitions in London right now."*

Laurent Issaurat, 08.06.2022

Carolee Schneemann: Body Politics (8 Sept 2022 – 8 Jan 2023)

[The Guardian](#) (online and print)

Critics' choice: *"The first survey of American artist Carolee Schneemann's (1939-2019) work in the UK, the show celebrates a radical artist and feminist agent-provocateur. Tracing her development from early paintings and assemblage, to her confrontational performances using her body as primary medium and subject, and her later films and multimedia installations."*

Adrian Searle, Jonathan Jones and Oliver Wainwright, 28.12.21

[Evening Standard](#) (online)

Critics' choice: *"Remarkably, this will be the first major survey of the great feminist performance and video artist in the UK. Schneemann's work blazed trails from the 1960s onwards and remains astonishing today... Throughout her career, Schneemann explored the body as an art medium in itself, questioning the overwhelmingly male-dominated history of art and creating unforgettable works that influenced everyone from Tracey Emin to Lady Gaga."*

Ben Luke, 04.01.22

Evening Standard (print)

'This is the first major survey of the great feminist performance and video artist in the UK. Schneemann's astonishing work blazed trails from the Sixties onwards and has influenced everyone from Tracey Emin to Lady Gaga.'

04.01.22

[TimeOut](#) (online)

Critics' choice: Schneemann is described as *'long overdue a proper celebration,'* with the exhibition promising *'powerful, influential, important art.'*

Eddy Frankel, 26.01.22

[ArtFund](#) (online)

Preview: *'Explore one of the most provocative, relevant and inspiring artists of the last century in the first major exhibition since her death in 2019.'*

27.07.22

[Guardian](#) (online and print)

Critics' choice

Adrian Searle, Jonathan Jones and Oliver Wainwright, 22.08.22

British Journal of Photography (print)

Preview

Beautiful 5-page spread with images. Including an interview with Lotte Johnson.

Flossie Skelton, 26.08.22

[City Matters](#) (online)

Critics' choice: Stupendous things to do in the City of London in September

Gemma Tadman, 26.08.22

[Artlyst](#) (online)

Critics' choice

31.08.22

Apollo (print)
Critics' choice
31.08.22

Art Quarterly (print)
Stunning 6 page feature celebrating the work of two pioneering women artists, Carolee Schneemann and Cecilia Vicuña, including multiple pre-installation images.
Oliver Basciano, 31.08.22

Frieze magazine (print)
Feature focusing on *up to and including her limits*.
Cathy Wade, 31.08.22

[A Little Bird](#) (online)
Critics' choice
Francesca Martin, 31.08.22

[London Planner](#) (online)
Critics' choice
Amy Hughes, 01.09.22

[Evening Standard](#) (online & print)
Critics' choice
Nancy Durrant, 02.09.22

[Widewalls](#) (online)
Preview: *'the upcoming show will ... establish a new interpretation of [Schneemann's] oeuvre in the context of art historical canon that has been male-dominated.'*
Balasz Takac, 02.09.22

[Guardian: Art Weekly](#) (online)
Critics' choice, exhibition of the week: *'orgiastic meditations on enfleshment by this outrageous pioneer of performance and body art.'*
Jonathan Jones, 02.09.22

[AnOther](#) (online)
Critics' choice: *'the show marks the first major survey of Schneemann's radical oeuvre... Its aim? "To position Schneemann as one of the most relevant, provocative and inspiring artists [of her time]".'*
Daisy Woodward, 02.09.22

[Sunday Times](#) (online & print)
Preview: *"Schneemann's work is a touchstone of feminist art history, but was ignored by critics at the time and is less widely known that it deserves to be. More than 300 objects will be on display ... tracing the work of this provocative figure."*
Liam Kelly, 04.09.22

[ArtDaily](#) (online)
Mention: *"This exhibition—curated by Lotte Johnson, and running from September 8, 2022 through January 8, 2023—positions Schneemann as one of the most relevant, provocative and inspiring artists of the last century."*
05.09.22

[Financial Times](#) (online)

Feature on what artists wear, and the importance of clothing and costume to artistic practice. Includes a brief interview with Lotte.

Helen Barrett, 05.09.22

[Guardian](#)

Feature

'an active creator, an agent of her own'

Stephanie La Cava, 06.09.22

[Forbes](#)

Critics' choice: *'The first major U.K. exhibition for this feminist icon will show her works over the past six decades, from early paintings to sculptures, immersive installations and her groundbreaking performance work in which she used her body as a medium.'*

Felicity Carter, 06.09.22

[Dazed](#)

Critics' choice

Including an image from up to and including her limits

Ashleigh Kane, 07.09.22

[Art Newspaper](#) (online & print)

'Schneemann's work proposes that the human body and all its issues should be at the centre of politics—and that despite humanity often repeating its mistakes, there are other ways.'

Featuring quotes from Lotte and images of Meat Joy, Interior Scroll and Pin Wheel

Preview

Matthew Cheale, 07.09.22

[Independent](#)

4* Review

'I came out of this exhibition emotionally drained: maddened by Schneemann at times, but in awe at her courage, energy, off-the-wall humour and determination to take on the challenges of her times. I can't think of another exhibition that takes the viewer so powerfully into a period when the Pandora's Box was opened on art, politics and human relationships in ways the world hasn't come to terms with even now.'

Mark Hudson, 07.09.22

[Evening Standard](#)

4* Review

'the show is near-perfect.'

'It's a fact that Carolee Schneemann created several of the greatest works in the canon of performance art.'

'I spent much of my time at the Barbican feeling envy of those who saw Schneemann's works live'

'I doubt we'll see a more thorough analysis of her singular achievement'

Ben Luke, 07.09.22

[Telegraph](#)

4* Review

'The Barbican's sexually explicit Schneemann show is not for those of a sensitive disposition, but her explosive talent is never in question'

'Carolee Schneemann: Body Politics is a surprisingly exhilarating odyssey into the outer reaches of the avant garde.'

'nobody could doubt her courage and commitment, or the scorching, explosive nature of her talent'
Alastair Sooke, 07.09.22

[The Times](#)

2* Review

'The exhibition is impeccably curated and stylishly presented'

Laura Freeman, 07.09.22

[Time Out](#)

4* Review

'These are brilliant, confident, fearless works of body art that have had a huge influence and seeing the scrolls themselves on display – all twisted and stained – is incredible.'

'Schneeman lived this art, totally and fully; she was utterly dedicated to her ideas. There's no cynicism here, it's real, it's personal, it's emotional, it's important and it's 100 percent serious.'

Eddy Frankel, 07.09.22

[Il Giornale dell'Arte](#)

Italian edition of Art Newspaper

Federico Floran, 07.09.22

[Guardian](#)

4* review

'The Barbican's retrospective is a furious ride'

'This thrilling show captures the sheer scope of a phenomenal artist'

Adrian Searle, 07.09.22

[The i news](#) (online & print)

5* review

'Schneemann's unapologetic work offers powerful inspiration. We sorely need it.'

Hettie Judah, 08.09.22

[Elephant](#)

Re-issue of lovely interview with Schneemann herself from Spring 2018, pinned to Barbican show.

'it's hard to overstate the influence Schneemann's performative pieces have had on younger artists.'

Elizabeth Fullerton, 08.09.22

[The Reviews Hub](#)

4* review: *'An 'image and an image maker,' Carolee Schneemann: Body Politics is a show that will certainly make a big impression.'*

Maryam Philpott, 08.09.22

[Evening Standard](#)

Critics' choice (things to do in London this weekend): *'a vigorous, enlivening exhibition'*

Jochan Embley, 08.09.22

[Perlentaucher](#) (online) (German)

Highlights Adrian Searle's 4* review of the exhibition

08.09.22

[RA Magazine](#) (print)

Feature detailing key events in the artist's career and including an image of Up to and Including Her Limits.

Louise Benson, 09.09.22

[Culture Whisper](#)

4* review

'a comprehensive retrospective of Carolee Schneemann's work, gives an intense account of the versatile American artist's vision and art'

Teresa Guerrero, 09.09.22

Financial Times (print)

Feature, 'The art of dress', analysis of Schneemann's use of nudity and costume, with a consideration of how her work inspired younger performance artists

Helen Barrett, 10.09.22

[AnOther](#)

Feature 'Four Artists and Writers on the Transgressive Art of Carolee Schneemann': *'joyful retrospective', 'Schneemann's radical, far-reaching work was both full-bodied and fully embodied.'*

[The Observer](#) (online and print)

3* Review *'an orgy of jubilant excitement ... Schneemann is at her blazing best when most political'*

Laura Cumming 11.09.22

[FAD](#)

Review: *'Body Politics is much more than an overdue retrospective and is a must-see not just for existing fans of Carolee Schneemann.'*

Meike Brunkhorst, 12.09.22

[The Independent](#) (online and print)

Critics' choice – Autumn Almanac: *'An uproarious look at the seminal feminist performance artist ... the show brilliantly evokes an era of truly explosive creativity.'*

Mark Hudson, 13.09.22

[Apollo](#)

Review

'Fortunately, the art, defiant in form, seems to provoke defiant acts.'

Millie Walton, 13.09.22

[Run Riot](#)

5* review: *'I encourage those of all genders and walks of life to visit this exhibition, a tour de force that positions Schneemann on her rightful pedestal as one of the most urgently provocative, and prolifically creative artists of her time and beyond.'*

Ralph Barker, 14.09.22

[Artlyst](#)

Feature

Describes the exhibition as *'remarkable'*

'well ahead of the game, Schneemann's groundbreaking practices paved the way for later female artists such as Mary Kelly, Tracy Emin and Sarah Lucas, who would focus on the female body and what living within that body means to be alive.'

Sue Hubbard, 14.09.22

[Plinth](#)

Review

'The exhibition is truly exceptional. It showcases the Barbican's talent at curating shows that are at once rigorously academic and visually alluring – vast and commanding displays of intellect and beauty. Rather than smoothing or softening Schneemann's work, it expands it; wallows in it; gets under its skin.'

Eloise Hendy, 13.09.22

[Arts Desk](#)

4* Review

'challenging, in-your-face and messy'

Sarah Kent, 15.09.22

[Art Review](#)

Feature/ Review

'Funny, Sexy and Alarming': Carolee Schneemann's Holy Trinity'

'Isn't sex, viewed from a distance? Isn't occupying a woman's body? Body Politics is, fundamentally, a show about these contradictions, showing that – just as F. Scott Fitzgerald so famously said that the mark of a first-rate intelligence was the ability to hold two duelling ideas simultaneously in the mind – the mark of a truly great feminist artist is a knack for acknowledging that the feminine experience can encompass a hot fuck and an objectifying mindfuck at the same time.'

Philippa Snow, 15.09.22

[Sunday Times](#) (online and print)

The stories of ignored female artists are being told at last'

'it's intimate, gripping and angry'

'I left the show admiring the early paintings [Schneemann] made as an abstract expressionist, and grateful to the Barbican for enlarging her career.'

Waldemar Januszczak, 18.09.22

[Elephant](#)

Body Politics is featured in Elephant magazine, alongside Elephant archive interview with Schneemann from 2018 and an image of Meat Joy.

19.09.22

[FAD](#)

Critics' choice: '[Schneemann's] unflinching look at the female body, sexuality and variety of work make for an eye-opening look at an artist who deserves greater recognition for the importance of her work.'

Tabish Khan

01.10.22

[Art Monthly](#) (print)

Review

'a treasure trove of experimentation' 'era defining performances' 'this exhibition deserves to be seen by the widest possible audiences'

Ellen Mara de Wachter, 06.10.22

[ArtReview](#) (print)

Review

'rich survey'

Tom Denman, 06.10.22

[Evening Standard](#) (online and print)

Mention pegged to Hales show

Nancy Durrant, 07.10.22

[New York Times](#)

Catalogue mention

07.10.22

[New York Times](#)

Critics' choice

An installation image of *Up to and Including Her Limits* leads their list of recommendations for Frieze week in London

Farah Nayeri, 09.10.22

[The Art Newspaper](#)

Feature – discussion of Schneemann's performance art, with particular reference to documentation and ephemera, pegged to a broader discussion on protecting the legacy of performance artists. The piece opens with an image of *Up to and Including Her Limits*.

'Body Politics (until 8 January 2023), has placed the artist back into the spotlight. The exhibition presents Schneemann as a radical figure who used her body to make political statements.'

Kabir Jhala, 13.10.22

[ARTnews](#)

Interview with curator Lotte Johnson, who picks her five favourite works from the exhibition

Hannah Edgar, 14.10.22

[Harper's Bazaar](#)

Feature – discussion of Schneemann's use of the body and bodily autonomy, pegged to a wider discussion of how women artists work to reclaim the body. The piece includes an image of *Up to and Including Her Limits*.

Hettie Judah, 17.10.22

[BBC Online](#)

Feature: Brilliant long read with images of works from the exhibition, exploring the centrality of women's autonomy and pleasure in Schneemann's work, interspersed with quotes from curator Lotte Johnson.

'The question is: when does the body stop being a body and become an artistic medium? Johnson says that, in Schneemann's work, the body always remains a body.'

'The Barbican's various methods of display in the exhibition opens questions for other ways in which performance art can be brought back into a new gallery space.'

Lilian Crawford, 09.11.22

London Review of Books (print)

Review: glowing review of the Barbican retrospective exploring Schneemann's insistence on artistic control, with a particular focus on her video work and the many artifacts and ephemera which stand testament to her creative oversight within the exhibition.

Martha Barrett, 17.11.22

[Artsy](#)

Review: Cath Pound explores Schneemann's insistence that she was *'first and foremost a painter'*,

praising the *'sheer diversity of work'* on display in the Barbican retrospective and noting that it captures Schneemann's trailblazing output and her radical challenge to the constraints upon both painting and womanhood.

Cath Pound, 07.11.22

[The Spectator](#) (online)

'The wild happenings of these two artists – on show at the Barbican and Turner Contemporary – is a reminder of how much poorer the art scene has become'

Laura Gascoigne, 09.11.22

[The Up Coming](#) (online)

3* Review

'the exhibition is gratifying in its comprehensive survey of Schneemann's exuberant artistic vision'
'experimentation with the multivalence of the female body as both physical reality and cultural construction is a compelling throughline of the exhibition'

Sybilla Griffin, 14.11.22

[Flash Art](#)

Positive review of the show, flagging that it explores "painfully live concerns". "The exhibition is at once an epic of optic-erotics, a jubilant transformative force that explodes the established order of things, and a becoming body without organization."

Isabella Bucklow, Winter 22/23

[Blind Magazine](#)

Feature on Schneemann's practice, tied to the show

Sara Rosen, 12.12.22

[Le Quotidien de l'Art](#) (online and print)

Multi-page review with striking array of images

Melissa Smith, 17.12.22

[The Guardian](#)

Women artists in 2022, with a mention for Body Politics

Hettie Judah, 14.12.22

[AnOther](#)

Mention: An article on Carolee Schneemann featuring a mention for Body Politics makes the top ten Most-Read Articles of 2022 on AnOther, including an image from the show.

19.12.22

[Hyperallergic](#)

Glowing review of the show, *"In the first UK survey of her work, Carolee Schneemann: Body Politics at the Barbican Centre, the artist's body politics are shown to be radical, wild, and challenging."*

Anna Souter, 19.12.22

[AnOther](#)

Critics' choice: listed their piece from September as one of the 'Ten Most-Read Another Stories of 2022'

Zoe Huxford, 19.12.22

[Connaissance des Arts](#)

Feature including installation images

Laurent Isseurat, 19.12.22

Burlington Magazine (print)
Positive review of the show
Catherine Spencer, 20.12.22

[New Left Review](#) (paywall)
Mention in academic article on Schneemann's practice
Caitlin Doherty, 21.12.22

[Reader's Digest](#)
Mention of the exhibition in a wider piece on women artists painting nudes
Kathleen Bondar, 22.12.22

[The i](#)
The exhibition was number 1 on Hettie Judah's list of top 10 exhibitions of 2022
Hettie Judah, 23.12.22

[Spike Art Magazine](#)
Glowing review
Caitlin Quinlan, 24.12.22

[artnet](#)
Includes *Body Politics* as one of the top 10 best exhibitions seen around the world in 2022
News desk, 26.12.22

[Arts Desk](#)
Included in best of 2022 round up
Sarah Kent, 28.12.22

The Wire
Selected for their end of year critics' choice
29.12.22

[FAD](#)
Feature on the launch of Pay Whay You Can, calling it a "*perfect response*" to the cost-of-living crisis, leading with an installation image of *Body Politics*, which they cite as an "*impressive*" exhibition
Tabish Khan, 30.12.22

Evening Standard
Picked out as one of the best exhibitions to see in London in January
Nancy Durrant, 30.12.22

Art Monthly (print)
Interesting feature on the use of content warnings in exhibitions, citing *Body Politics* as a key example of an exhibition which employed warnings across the gallery space
07.03.23

[The Times](#)
Feature from their lead art critic asking whether we should feel more able to criticise women artists. She cites Schneemann in particular as an exhibition which she did not enjoy (see her review [here](#)) although in doing so positions the Barbican as a champion of women artists, citing our recent shows Soheila Sokhanvari: Rebel Rebel and Alice Neel: Hot Off The Griddle.
Laura Freeman, 02.06.23

Soheila Sokhanvari: Rebel Rebel (7 Oct 2022 – 26 Feb 2023)

[TimeOut](#) (online)

Preview: major art exhibitions in London we can't wait to see in autumn 2022, *"the Barbican Curve Gallery is being filled with portraits of feminist icons from pre-Revolution Iran by Soheila Sokhanvari"*
27.07.22

[Time Out](#) (online)

Critics' choice

Eddy Frankel, 17.08.22

World of Interiors (print)

Preview feature: richly illustrated piece on Soheila and her inspiration for the exhibition, with a focus on her family's background in fashion and textiles

Reina Lewis, 02.09.22

[Citizen Femme](#)

Top on critics' choice.

Millie Walton, 14.09.22

[Elle Decoration](#) (print)

Critics' choice: *"Described by curator Eleanor Nairne as a 'dazzling reimagining' of the gallery"*

01.10.22

RA Magazine (print)

Feature discussing the use of Egg Tempera in contemporary Art. Includes an image of Sokhanvari's painting *The Rhapsody of Innocence*.

01.09.22

[Artsy](#)

'Taken as a whole, the works create an evocative compendium of Iranian feminine creativity and vitality.'

Charlotte Jansen, 21.09.22

[The Guardian online](#) and **The Observer** (print)

Photo feature

Kathryn Bromwich, 24.09.22

[Yesil Gazette](#)

Syndicated News

26.09.22

[Londonist](#)

Critics' choice

Tabish Khan, 29.09.22

[The Guardian](#)

Image of the week

Jonathan Jones 30.09.22

[Londoness](#)

Critics' choice

30.09.22

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Preview

30.09.22

Weltkunst (Die Zeit) (print, German)

Preview

30.09.22

[Londonist](#)

Critics' choice

Tabish Khan, 03.10.22

[AnOther](#)

Critics' choice

Daisy Woodward, 03.10.22

[Elephant](#)

Image of the day

03.10.22

[Vogue](#)

Soheila Sokhanvari in her own words.

05.10.22

[The Times](#) (online & print)

4* Review

'Soheila Sokhanvari's Rebel Rebel takes the prize for most beautiful exhibition installation of the year.'

'Sokhanvari's "temple" to the women of Iran is timely.'

'This dazzling and timely show reveals how women's lives have been curtailed'

Laura Freeman, 06.10.22

[Time Out](#) (online)

4* Review

'It's all seductive, psychedelic, smoke-choked nightclub vibes, freedom and dancing in the face of imminent oppression.'

'As Iranian women protest once again for their rights, you just hope there'll be more to celebrate in the future, and less to mourn.'

'As Iranian women protest once again for their rights, you just hope there'll be more to celebrate in the future, and less to mourn.'

Eddy Frankel, 07.10.22

[Guardian](#)

4* Review

"No opportunistic intervention, then. This is a meditative, deeply felt and thoughtful attempt to resurrect a lost world of strong and free Iranian womanhood."

Jonathan Jones, 07.10.22

[Stylist Loves](#) (online & print)

'Beautiful, impactful and timely.'

7.10.22

BBC R4, Today - [BBC sounds](#)

Soheila in conversation with Mishal Husain who congratulates Soheila Sokhanvari and describes **Rebel Rebel** as a '*feast for the senses*'. Soheila speaks about her artistic practice and passionate solidarity with women in Iran in a compelling segment.

07.10.22

[The Upcoming](#)

4* Review: '*It is a conscientious and compassionate touch to have access to the biographies of every one of the subjects. Each tells a tale of strength and generosity of spirit in the face of huge injustice.*'

Jessica Wall, 07.10.22

[W Magazine](#)

Feature:

'The portraits in Rebel Rebel paint a reverential and nostalgic picture of the feminist icons of Iran's past, but also serve as a pertinent reminder of the severe and fatal consequences Iranian women have faced in pursuit of their own autonomy for decades. Sokhanvari's tribute to Iran's feminist rebels traces a largely untold history that is fundamental in the understanding of the present, and in shaping a better future.'

Harriet Shepherd, 07.10.22

[Harper's Bazaar](#)

Critics' choice

Frances Hedges, 08.10.22

BBC World Service

Broadcast

08.10.22

[Londonist](#)

Critics' choice

10.10.22

[La Vanguardia](#) (spanish)

Soheila's portraits show the women '*as they want to be. As they are.*'

Isabel Gómez Melenchón, 10.10.22

[Apollo](#)

Feature – In the Studio with..., interview with Soheila about her artistic practice.

'Is anything or anyone banned from your studio?'

Anyone who is a fascist and anyone who is not a feminist. As the artist Sarah Maple says, 'The opposite to a feminist is an arsehole.'

10.10.22

[France 24](#)

Video

Eve Jackson, 11.10.22

[ARTnews](#)

Critics' choice: '*visually dazzling show*', '*it is worth spending time with Sokhanvari's bewitching portraits and reading the individual biographies of these remarkable heroes*'

Elizabeth Fullerton, 11.10.22

[Front Row](#)

Radio broadcast

12.10.22

[Manoto TV](#)

Video interview

12.10.22

The Art Newspaper Daily (print)

Critics' choice

12.10.22

Financial Times (online, paywall)

Review

'the vibe is dizzying funhouse'

'it's a fabulous installation – seductive, engrossing'

'the magic of cinema meets the decorativeness of Islamic architecture'

Jackie Wullschlager, 12.10.22

Londonist (print)

Critics' choice

13.10.22

[Evening Standard](#) (online and print)

Critics' choice

Amah-Rose Abrams, 13.10.22

[The Times and The Times Ireland](#) (online and print)

Critics' choice, the show leads the selection of low-cost Autumn recommendations

Yasmin Choudhury, 14.10.22

[City A.M.](#)

Critics' choice

14.10.22

[Art-Agenda](#)

Critics' choice: *'Art is not a haven, Sokhanvari reminds us, or an escape. It is an attempt to still the world for a moment; to apprehend some lost or hallucinated corner of it; and to glimpse the shape of pasts, presents, and futures in the dark.'*

Chris Fite-Wassilak, 17.10.22

[artlyst](#)

Mention in discussion of art in relation to revolution

Nico Kos Earle, 18.10.22

[Galerie](#)

Mention as part of Frieze highlights

Osman Can Yerebakan, 18.10.22

[BBC Outlook](#)

Broadcast, interview with Soheila about her life and the exhibition

Jo Fidgen, 20.10.22

[New Arab](#)

Review: *Rebel Rebel* reminds us that *'the Iranian women of yesterday and those of today have the same indomitable spirit, the same zest for life and the same refusal to be dictated to by a patriarchal state.'*

Katy Shahandeh, 21.10.22

In Talks With... (podcast)

Apple podcasts [here](#) and spotify [here](#)

Danielle Radojcin, 24.10.22

[Citizen Femme](#)

Critics' choice: Soheila is number two in a list of 10 most exciting emerging female artists on 2022

Millie Walton, 24.10.22

[Artlander](#)

Feature: Review of the exhibition including analysis of key works, tied to a discussion of the current political situation in Iran and including a quote from Soheila, *"I hope that visitors will revel in the opportunity to learn about the lives of these formidable women, who gave up everything to pursue their creativity."* - Soheila Sokhanvari

Shira Wolfe, 24.10.22

[SHOWstudio](#)

Critics' choice: *'Sokhanvari's Barbican exhibition has undoubtedly gained a new level of pertinence ...*

***Rebel Rebel* not only offers incredible art but also relevant context to what's happening right now.'**

Christina Donoghue, 26.10.22

[ArtReview](#)

Feature: First person account from Soheila *'There is always an alternative view to the histories written by power and oppression; I wanted visitors to drink it in, to feel invigorated, to imagine through art other possible futures for the country ahead. The women depicted in my exhibition are the grandmothers and great-grandmothers of the generation risking their lives on the streets of Iran today. They all reveal to us the extraordinary tenacity rooted in Iranian women, and flood me with confidence that we will, eventually, prevail.'*

Soheila Sokhanvari, 28.10.22

The Week (print)

Critics' choice: *'Iranian artist Soheila Sokhanvari's timely exhibition **Rebel Rebel** features the artist's "beautiful, intricate" portraits (FT)'* an image from the show leads the feature

01.11.22

[i-D](#) (online)

Interview with Soheila Sokhanvari

'Soheila Sokhanvari's rebel women paved the way for Iran's protesters'

'In a series striking paintings, the artist brings her heroes to life and reflects on the freedoms she enjoys in the UK after fleeing the revolution.'

'Rebel Rebel is a celebration of fiery Iranian women who, despite the men's best attempt to stamp out their light, burn brightly.'

Emma Russel, 01.11.22

[The Great Women Artists Newsletter](#)

Katy Hessel highlights Soheila's essay for ArtReview to her readers - you can find that piece [here](#).

Katy Hessel, 03.11.22

Woman's Weekly (print)

Critics' choice

Annabel Kemp, 01.11.22

Hello! Hot Dates (print)

Critics' choice

01.11.22

Monopol (print)

Feature: *It's one of the must-see exhibitions currently on show at the Barbican in London.*

01.11.22

[The Londonist](#)

Critics' choice: '*stunning installation*' **Rebel Rebel** leads The Londonist's list of biggest exhibitions to see in London this Winter, with an installation image of the show leading the article, which describes the Barbican exhibition as '*the major show [Sokhanvari's] important political artworks deserve*'

Tabish Khan, 09.11.22

New Humanist (print)

Critics' choice, featuring two large, colorful pre-installation images that compliment text on the previous pages discussing the current political situation and women's protests in Iran. The piece highlights that the exhibition runs in the curve until February 2023.

1.12.22

[ianVisits](#)

Rebel Rebel receives a glowing 4* review, praising the timely nature of the exhibition and its depiction of defiant Iranian women

13.12.22

Guardian (print)

The Guardian (print) highlights the mirrored star installation from **Soheila Sokhanvari: Rebel Rebel**, pegged to a mention of the *Filmfarsi* screening.

13.12.22

Acumen (print, French)

Feature

13.12.22

Women's Wear Daily (print)

Critics' choice

13.12.22

[The Spill](#)

Critics' choice: "*An extraordinary, must-see project.*"

16.12.22

[Guardian](#)

Critics' choice – the best of art and architecture 2022: "*Dazzling in low light, Soheila Sokhanvari's exhibition is filled with mesmeric gems of Iranian women set back against kaleidoscopic interiors ...*"

Sokhanvari's women appear undefeatable, expressing their defiant strength and personalities through their relic-like frames."

Katy Hessel, 20.12.22

Financial Times (print)

Critics' choice - *"heartbreakingly timely"*

Jackie Wullschläger, 31.12.22

[Art Newspaper](#)

Feature – interview with Soheila describing the inspiration behind her *"multifarious immersive installation"*

Louisa Buck, 06.01.23

[Writers' Mosaic](#)

Review: *"The irrepressible exhilaration of the depicted divas is mingled with a soundtrack including the voices of iconic female singers such as Googoosh"*

Sana Nassari, 10.01.23

[Calendar](#)

Review: *"Rebel Rebel is a touching immersive experience where visitors are transported into a nostalgic vision of Iran, feeling the creative freedom and energy of women at the heart of its culture, and where the rallying cry of today's revolution – 'women, life, freedom' – powerfully resonates."*

Morgane Nyfeler, 13.01.23

[The Times](#) (print and online)

Critics' choice: Janice Turner writes that the female icons are portrayed in the *'jewel-like miniatures'* are wearing *'colourful dresses, in their lustrous prime'*. She also compliments the curatorial decision not to display the women's stories on the walls: *'before you discover how sad their lives turned out to be – exiled, repressed, jailed – first celebrate their glory'*.

Janice Turner, 11.01.23

[Because Magazine](#)

Critics' choice

12.01.23

[The Guardian](#) (art weekly)

Soheila Sokhanvari's bejewelled paintings celebrate women who were stars in Iran before the 1979 revolution – and mourn their fate. Includes installation image.

Jonathan Jones, 13.01.23

[Evening Standard](#)

Critics' choice – best free exhibitions in London right now

Elizabeth Gregory, 16.01.23

[Secret London](#)

Recommendation

16.01.23

[Radio Times](#)

'The space is beautifully incorporated into the exhibition with hand painted designs'

Imogen Hope, 17.01.23

[360](#) (Dutch)

Feature

23.01.22

[Forbes Online](#)

'Once in a while, an art exhibition emotionally intersects a moment in time. It hits a nerve, its power and meaning transformed, amplified. "Rebel Rebel" at The Curve gallery at the Barbican in London could have been a niche, gorgeously presented show visited by a few regulars to this brutalist cultural institution in the heart of the city; its political poignancy lost in translation. Yet, the current explosive revolutionary uprising across Iran, an uprising instigated by women and led by women to the powerful anthem "Woman, Life, Freedom," has elevated artist Soheila Sokhanvari's delicate exhibition to a whole other level.'

Lovely discussion of the fact that **Rebel Rebel** is a site-specific installation, and consideration of the unique qualities of the Curve as a space: *'This juxtaposition [of miniature portraits framed on towering 9-metre walls] works well to allow The Curve to cocoon us in the world of these exceptional women of Iranian history'*

Nargess Banks, 27.01.23

[British Portraits](#)

News / listing with images

27.01.23

Bulgari

Critics' choice

27.01.23

[The Great Women Artists](#)

Critics' choice: things to listen to (soundscape)

Katy Hessel, 27.02.23

[AIRMAIL](#)

Review

Adrian Brune, 28.01.23

[The Markaz](#)

Review: *"Sokhanvari has made sure that the faces and stories of these inspiring cultural icons have not been lost — and the spirit of these women will inspire those who come after them."*

Malu Halasa, 30.01.23

[Index on Censorship](#)

Feature and interview with Soheila exploring the championing of silenced women in **Rebel Rebel**: *"The exhibition draws the spotlight back onto these talented women for which, [Sokhanvari] says, she feels a deep loss. The portraits beautifully capture this feeling: a simultaneous celebration of their bravery and a mourning of their freedoms"*

Marnie Duke, 01.02.23

[Hyperallergic](#)

Feature drawing parallels between current uprisings in Iran and Soheila Sokhanvari's **Rebel Rebel**, noting that *"The protestors' chant of "Woman, Life, Liberty" could be a fitting subtitle to Sokhanvari's exhibition. Her women — defiant, sexy, glamorous — are symbols of life and a liberated future."*

Naomi Polonsky, 01.02.23

[Hart](#) (Belgian)

Review

Els Roelandt, 02.02.23

[FAD](#)

Critics' choice

Tabish Khan, 05.02.23

[Burlington Contemporary](#)

Review: *"Although the small portraits glow brightly on the high walls of the Curve gallery, it requires a different form of ingenuity to devise an environment that immerses the viewer."*

Roger Malbert, 08.02.23

[The National](#)

Broadcast: *"A British-Iranian artist has captured the strength and bravery of Iranian women throughout the 20th century in an exhibition in London."*

Niloufar Goudarzi, 15.02.23

[Dazed](#)

Feature, interview with Soheila: *"I wanted to give an alternative image of Iranian women because I think they need to be recognised for what they really are: brave, sassy, intelligent, rebellious women. I think women on the whole are defiant as a gender – we are resilient and tenacious, because of ideas of patriarchy that we're still fighting."*

"beauty allows you to carry ugly and bitter messages, messages of hope and sadness."

Niloufar Haidari, 16.02.23

[FAD](#)

Rebel Rebel is warmly recommended as part of a wider recommendation of the Barbican Art Gallery offering

Paul Carey-Kent, 22.02.23

Evening Standard

Rebel Rebel is included in the Standard's round up of best free exhibitions in London

Nancy Durrant, 24.02.23

[The Guardian](#)

Actor Ardal O'Hanlon reports that he *"absolutely loved"* *Rebel Rebel* in his interview for the On My Radar feature, noting that *"it was a very timely exhibition ... it spoke volumes and the portraits were exquisite."*

Ardal O'Hanlon, 08.04.23

Alice Neel: Hot Off The Griddle (16 Feb – 21 May 2023)

[Widewalls](#)

Mention of upcoming Barbican show within news piece covering Pompidou exhibition

Balasz Takac, 05.10.22

[Telegraph](#) (online & print)

Mention of upcoming Barbican show in a review of the Victoria Miro 'There's Still Another I See'

Lucy Davies, 08.10.22

[The Art Newspaper](#) (online & print)

Mention of upcoming Barbican show in a review of the Pompidou *Un regard engagé*

Matthew Holman, 01.11.22

Times Radio

Mention of the show within wider discussion of Alice Neel

02.12.22

Art Quarterly (print)

Preview: an enthusiastic preview for ***Alice Neel: Hot Off The Griddle***, opening February 16 2023.

They describe Neel as '*an essential painter*', noting that her '*steadfast*' commitment to portraiture endured across her prolific six-decade career, throughout which she devoted herself to '*paint[ing] people the way they really were*', rather than demurring to the way '*they wanted to be seen*'.

Ellen Mara de Wachter, 08.12.22

[TimeOut](#)

Eddy Frankel highlights ***Alice Neel: Hot Off The Griddle*** in TimeOut's list of Top 10 London exhibitions they can't wait to see in 2023. They single out the political angle of the show, including the fact that Neel was monitored by the FBI.

Eddy Frankel, 13.12.22

[The Economist](#) (online and print)

Mention within a glowing feature on the Paris show: '*Four decades after her death, Alice Neel's response is getting the attention it deserves*'

17.12.22

[The Art Newspaper](#)

Mention pegged to recommendation of the Paris show

José da Silva, 22.12.22

[The Guardian](#) (online and print)

Critics' choice – 2023 highlights

Jonathan Jones, 27.12.22

[The I](#) (online and print)

Critics' choice – 2023 highlights

Hettie Judah, 30.12.22

[Telegraph](#) (online and print)

Critics' choice – 2023 highlights

Telegraph Culture Desk, 31.12.22

[Artlyst](#)

Critics' choice – 2023 highlights

02.01.23

Financial Times (print)

Critics' choice – 2023 highlights

'the Barbican – whose recent record of showing contemporary and modern greats such as Basquiat, Lee Krasner and Dubuffet has set it firmly among the capital's A-list art venues – opens the biggest-yet UK show of American artist Alice Neel'

Jan Dalley, 03.01.23

[Evening Standard](#) (online and print)

Critics' choice – 2023 highlights

Nancy Durrant, 09.01.23

[Dazed](#)

Critics' choice – 2023 highlights

Emily Dinsdale, 09.01.23

[Luxury London](#)

Critics' choice – 2023 highlights

Annie Lewis, 09.01.23

Grazia (print)

Critics' choice – 2023 highlights

Laura Antonia Jordan, 23.01.23

[House & Garden](#)

Critics' choice – 2023 highlights

16.01.23

[Artlyst](#)

News: Women artists dominate 2023 exhibition schedule, with a recommendation for Hot Off The Griddle

18.01.23

[FLO London](#)

News / preview piece on the show, using copy from press release and a range of pre-install images

18.01.23

Dream Escape Magazine (print)

Listing

20.01.23

The Artist (inc. Art & Artists) (print)

Listing

21.01.23

[QX Magazine](#)

News / preview piece on the show, with a focus on Neel's queer sitters

23.01.23

[Financial Times](#)

Mention in a piece on the use of the nude in art by women artists

Victoria Woodcock, 25.01.23

[London Love Culture](#)

Critics' choice

28.01.23

The Week (print)

Listing

31.01.23

[Londonist](#)

Critics' choice: *"It's high time we had a major show of [Neel's] work in London, and the Barbican has duly provided."*

Tabish Khan, 31.01.23

[Diary of a Londoness](#)

Critics' choice

Scarlett, 31.01.23

[London Art History Society](#)

Listing

31.01.23

[AnOther](#)

Critics' choice

Daisy Woodward, 01.02.23

[Harper's Bazaar](#)

Critics' choice

Kiran Duggal, 01.02.23

The Art Newspaper (print)

Mention / Recommendation: the show is 'set to sizzle'

01.02.23

Apollo Magazine (print)

Critics' choice: *"Neel has been the subject of what feels like non-stop attention"*

01.02.23

The Bookseller (print)

Listing (Catalogue)

02.02.23

Literary Review (print)

Image

03.02.23

[Absolutely London](#)

Critics' choice

03.02.23

[Financial Times](#) (online (paywall) and print)

Stunning double-page preview spread, richly illustrated, featuring an interview with curator Eleanor Nairne. Exploring the importance of fashion in the work of Alice Neel, best-known for her nudes. The piece includes new research on the sitters, singling out Carmen of *Carmen and Judy* – Neel's housekeeper – who we now know worked as a fashion designer before moving to New York.

Annachiara Biondi, 04.02.23

[The Guardian](#) (online and print)

Stunning double-page preview spread, richly illustrated, featuring an interview with curator Eleanor Nairne who is quoted as saying *"it's hard to find anyone who doesn't go a bit weak at the knees for Alice Neel."* Explores the humanity of Neel's portraits and the diversity of her sitters.

Skye Sherwin, 06.02.23

[The Sybarite](#)

Critics' choice

Hazel Fulton, 06.02.23

[Dazed](#)

Critics' choice

Ashleigh Kane, 07.02.23

[The Guardian](#)

Mention in a feature on fashion in art: *"Neel paints clothing with real gusto. It would seemingly be impossible for any fashion fan to not leave this show without at least one new styling takeaway."*

Simon Chilvers, 09.02.23

Evening Standard (print)

Critics' choice: *"you'd be a fool to miss Alice Neel: Hot Off The Griddle"*

Joanna Taylor, 09.02.23

[The Guardian \(Art Weekly\)](#)

Critics' choice: *Rita and Hubert* (1954) lead Jonathan Jones' Art Weekly, which highlights the show as portraying *"real people of the American century"*

Jonathan Jones, 10.02.23

[Apollo](#)

Listing / Art Diary

10.02.23

[Financial Times](#) (print and online)

Stunning eight-page feature with large, boldly coloured illustrations, penned by artist Chantal Joffe. Joffe discusses her favourite of Neel's works and analyses Neel's characteristically intimate style, writing that *"people underestimated Alice, and that allowed her to make some extraordinary paintings."*

Chantal Joffe, 11.02.23

The Daily Telegraph (print)

Critics' choice

11.02.23

[ARTnews](#)

The exhibition's imminent opening is flagged in the Monday round-up
13.02.23

[Culture Online](#)

Critics' choice

Sophie Lee, 13.02.23

[The Independent](#) (print and online)

Feature – In a warm and enthusiastic piece, Eloise Hendy interviews curator Eleanor Nairne on the almost painful intimacy of Neel's paintings, discussing her fascination with the *"fleshy"* and her gift for capturing the tumultuous inner lives of her sitters. Nairne describes Neel's portrait of Warhol in particular as like a *"trust fall"*, a *"miraculous"* display of vulnerability caption in Neel's tender brushstrokes.

Eloise Hendy, 13.02.23

Absolutely (print)

Critics' choice, the agenda

14.02.23

[Evening Standard](#)

5* Review – Ben Luke describes the exhibition as *"marvellous"*, full of *"arresting, unforgettable moments"* and calls Neel herself *"relentlessly impressive"*. *"No wonder"*, he writes, the world *"can't get enough of her. That humanism, anarchic or otherwise, is enthrallingly abundant."*

Ben Luke, 15.02.23

[The Times](#) (online and print)

5* review – leading boldly with an image of John Perrault, The Times enthusiastically praise this *"remarkable"* exhibition.

Chloë Ashby, 15.02.23

[The Telegraph](#) (online and print)

2* review – it seems Alistair Sooke does not personally enjoy the work of Alice Neel

Alistair Sooke, 15.02.23

[BBC Online](#)

Feature, including interview with Eleanor Nairne. The piece explores Neel's dedication to offering her diverse array of sitters *"dignity and nobility"*, despite the starkly imbalanced social context in which she lived and worked. The piece also features comment from Annie Sprinkle, whose portrait is prominent in the exhibition, and who remembers Neel as *"always full of joy and wonder."*

Cath Pound, 15.02.23

[The Independent](#) (print and online)

4* review – Mark Hudson praises Neel's *"distinctive eccentric spin"*, and notes that the *"chattily biographical"* wall texts offer a welcome insight into her unusual life story.

[Evening Standard](#)

Critics' choice

Mike Daw, 15.02.23

[Culture Whisper](#)

5* review – Guerreiro enthuses that the show offers *"unmissable opportunity"* to catch the work of

Neel in person, noting that *“it is impossible to come face to face with an Alice Neel portrait and just move on.”*

Teresa Guerreiro, 16.02.23

[Artlyst](#)

Review – a warm and enthusiastic overview of the show, praising Neel’s empathetic touch and *“particular tenderness”*

Sara Faith, 16.02.23

[i news](#) (online and print)

5* review – A glowing review of the exhibition, praising the *“magic”* of *“wonderful Alice Neel”* and highlighting the exhibition design in complementing the *“lyrical beauty”* of Neel’s work, which moves effortlessly between *“pathos”* and *“full-throated humour.”* *“Her portraits,”* Hallett writes are *“unfailing honest, often humorous, but never unkind.”*

Florence Hallett, 16.02.23

[Front Row](#)

Louisa Buck and Hanna Flint offer a glowing review of the show for BBC Radio 4’s [Front Row](#). The piece starts at 30:33:00 and opens with Buck calling the show *‘intimate, frank, humorous and dignified’*.

Louisa Buck and Hanna Flint, 16.02.23

[The Art Newspaper, The Week in Art](#) (podcast)

Ben Luke interviews Eleanor Nairne for The Art Newspaper’s podcast [The Week in Art](#). The interview, which insightfully takes us through the show, detailing Neel’s life and a selection of major works, begins at 21:47:00.

Ben Luke, 16.02.23

[Time Out](#)

4* review – Although Frankel himself isn’t a huge fan of Neel’s, he concedes that *“[a]ll these pale paintings spinning around you with their cool blues and soft browns are a universe of tender honesty and open-hearted artistic generosity.”*

Eddy Frankel, 16.02.23

The Times (print)

Image – The Times & Scottish Times run an image of *John Perrault*

16.02.23

Financial Times (print)

Image – the FT run an image of *Wellesley Girls*

16.02.23

The i news (print)

Image – The i run an image of *Wellesley Girls*

16.02.23

[WWD Magazine](#)

Critics’ choice: *“a retrospective on boundary-breaking painter Alice Neel”*

Samantha Conti, Hikmat Mohammed, Tianwei Zhang, Maria Papakleanthous, Violet Goldstone,

17.02.23

[The i morning briefing](#)

Critics' choice

17.02.23

[The Independent](#)

Critics' choice, Neel's paintings *"give a gossipy and highly entertaining sense of a time and place"*

Mark Hudson, 17.02.23

[Luxury London](#)

Feature on Neel's *"tumultuous"* life, noting that Neel herself *"has aged like a fine wine"*

17.02.23, Anna Solomon

AnOther

Feature: Olivia Laing, Hilton Als, Katy Hessel and Eleanor Nairne in conversation on the *"unapologetic"* art of Alice Neel, exploring their personal response to her intimate paintings

Olivia Laing, Hilton Als, Katy Hessel and Eleanor Nairne, 17.02.23

The Times (print)

Critics' choice including an image

Clive Davis, 18.02.23

The Observer

Review: *"startling show"*, offering a *"terrific selection, superbly curated"* with *"utmost empathy (and the most eloquent captions you will find)."*

Laura Cumming, 19.02.23

[The Upcoming](#)

4* review

James White, 21.02.23

[Widewalls](#)

News / exhibition announcement, referencing *"striking, expressive portraits"*

Balasz Takac, 21.02.23

[London Love Culture](#)

Review round up

21.02.23

[The Guardian](#)

Feature: Jonathan Jones in conversation with Annie Sprinkle, Gerard Malanga, and Mary Garrard, who reflects that for Neel *'[her] real interest was not in types at all: it was in individuals. Each of her portraits projects the intense particularity of one human being.'*

Jonathan Jones, 21.02.23

[That's Not My Age](#)

Recommendation featuring Neel's 1980 *Self-Portrait*

Alyson Walsh, 23.02.23

[FAD](#)

Warm review including several images

Bryson Edward Howe, 23.02.23

[The Spectator](#)

Review: 'in this blast of an exhibition the life is still warm.'

Laura Gascoigne, 25.02.23

Financial Times (print)

Review: a glowing review exploring Neel's "*gift for elevating the powerless*" in her tender, illuminating paintings

Rachel Spence, 25.02.23

[Run Riot!](#)

Enthusiastic review from Ralph Barker, "*All I can say is that I've gained a new favourite painter, isn't it worth seeing if you could too?*"

Ralph Barker, 25.02.23

The Observer (print)

The show is included in their 'One More Thing' feature

26.02.23

[IanVisits](#)

Warm review

Ian Mansfield, 27.02.23

[Readers' Digest](#)

Review describing the show as "*mesmerising*"

Melissa Chemam, 28.02.23

[Forbes](#)

Grace Banks praises *Hot Off The Griddle* as "*long overdue*", and picks out five of her favourite Neel paintings for analysis

Grace Banks, 28.02.23

STYLUS (print)

Critics' choice: global highlight exhibitions for Spring/Summer 2023

Elsbeth Taylor, 28.02.23

Prospect (print)

Critics' choice

01.03.23

Artists & Illustrators (print)

A stunning, richly illustrated 6-page preview on the upcoming *Alice Neel: Hot Off The Griddle*. Built around an interview with curator Eleanor Nairne in conversation with Martha Alexander, the piece discusses Neel's title as '*collector of souls*', and her lifelong desire to '*capture the heart of a person*' in her evocative, expressionistic '*pictures of people*'. Although the artists worked '*diligently against the grain of what was in vogue*' for much of her six-decade career, Neel's work is described as '*as appealing today as it ever was*' and the exhibition as offering '*fresh insight*' into this often-underrated powerhouse of 20th century art.

Martha Alexander, 01.03.23

Harper's Bazaar (print)

Feature: Painter Eileen Cooper on Alice Neel and her "honest and tender" paintings. Cooper calls Neel "*an amazing trailblazer in so many ways,*" empowering those who sat for her. *Self-Portrait*

(1980) in particular – which opens the Barbican exhibition – “*takes your breath away when you see it real life.*”

Eileen Cooper, 01.03.23

ELLE Decoration (print)

Critics’ choice

01.03.23

[Barbican Life](#) (print)

Positive review

Janet Wells, 01.03.23

[Artsy](#)

Critics’ choice including a personal response to the exhibition and some striking images

Daniela Bianco-Duppen, 01.03.23

London Business Matters (print)

Feature spotlighting Alice Neel at the Barbican Art Gallery as a highlight from the 1500+ galleries in London

01.03.23

RA Magazine (print)

Feature: The RA Magazine run Hilton Als’ emotional letter to Alice Neel, first published in the exhibition book

[ArtReview](#)

Feature on Alice Neel’s Communist Manifesto, exploring the political overtones of Neel’s paintings and her lifelong commitment to communism

Helen Charman, 02.03.23

[The Guardian, The great women’s art bulletin](#)

Katy Hessel spotlights the exhibition in her Guardian column, with a focus on Neel’s depictions of mothers and motherhood

Katy Hessel, 06.03.23

[QUINTESSENTIALLY](#)

Critics’ choice spotlighting the best exhibitions dedicated to women artists

Bojana Popvic, 06.03.23

[The Guardian](#)

Feature exploring Neel’s “caricaturists gift” for “capturing the unvarnished essence” of her sitters

Skye Sherwin, 06.03.23

[360 \(Dutch\)](#)

News / Listing

07.03.23

[Because](#)

Critics’ choice: highlighting exhibitions from women artists for IWD

08.03.23

[Widewalls](#)

Critics' choice highlighting exhibitions from women artists for IWD

Balasz Takac, 08.03.23

[The Tablet](#) (online and print)

Review: *'an exquisitely curated retrospective'*, opening the show with *Self-Portrait* is *'a stroke of brilliance'*

Joanna Moorhead, 09.03.23

[Camden New Journal](#), [Islington Tribune](#) and [Westminster Extra](#)

Glowing review

Jane Clinton, 09.03.23

The Week

Exhibition of the week; a roundup of the positive coverage of this *"momentous"* show capturing Neel's tremendous *"force of personality"*

10.03.23

[Londonist](#)

Critics' choice: *"Hot Off The Griddle cements [Neel's] status as one of the great portrait painters of the 20th century"*

Tabish Khan, 10.03.23

[The Guardian](#)

A positive mention for *"The wonderful retrospective of Alice Neel's paintings at the Barbican"*

Tim Adams, 11.03.23

[The Times](#) (print and online)

A glowing review from Waldemar Januszczak, praising *"the estimable Eleanor Nairne"* as *"London's best curator."* Januszczak opens the piece with a wry *"Bravo, Alice Neel,"* noting that Neel's 1980 nude *Self-Portrait* is *"a hell of a way to start a show."*

Waldemar Januszczak, 12.03.23

[Wanderlust](#)

Critics' choice: Alice Neel: Hot Off The Griddle leads the London list on an international art roundup. An image from the exhibition leads the piece.

Jessica Reid, 14.03.23

[Studio International](#)

Review: *"This is Neel in all her glory, raw, honest and simply marvellous."*

Beth Williamson, 15.03.23

[The Guardian](#)

Rhiannon Lucy Cosslett recommends the show as part of her 'what's working', 'what's not' feature at the end of her regular column

Rhiannon Lucy Cosslett, 15.03.23

[Dagospia](#) (Italian)

Review: *"marvellous"*

Antonio Riello, 16.03.23

[Morning Star](#)

Feature exploring Neel's communist beliefs and their manifestation in her work: *'the Barbican*

gallery has done this superb artist proud'

Christine Lindey, 17.03.23

[The Wick](#)

Interview with curator Eleanor Nairne about **Alice Neel: Hot Off The Griddle** but also her wider art world influences and interests

20.03.23

International Property & Travel (print)

Critics' choice

Andrea Marchal Watson, 01.04.23

[Guardian & Observer](#)

Eleanor Nairne comment, with a mention for the exhibition

19.04.23

Best (print)

Jenny Elcair recommends Alice Neel: Hot Off The Griddle with a glowing report of its depiction of older women

Jenny Eclair, 21.03.23

[Prospect](#)

Warm review, referencing the "*privilege*" of being "*presented with the sweep of Neel's work*"

Francesca Peacock, 27.03.23

[CT24](#) (Czech)

Review: "*Alice Neel will never cease to fascinate us*"

Michaela Banzetová, 25.03.23

[The Times](#)

Recommendation from Charlotte Mendelson as part of her 'Culture Fix' feature

Charlotte Mendelson, 29.03.23

[CityMatters](#)

Recommended as a marvellous thing to do in the City of London in April 2023: "*you're not going to want to miss the Alice Neel exhibition at The Barbican*"

Zoe Patterson, 29.03.23

Luxury London (print)

Recommended as a highlight for visitors to London

04.04.23

Socialist Worker

Glowing review, highlighting the *Self-Portrait* as "*a magnificently defiant refusal to conform to traditional concepts of female beauty*" and *Nazis Murder Jews* as "*stunning*", an image of the work leads the piece

04.04.23

[Net-A-Porter](#)

Highlights the exhibition as one of the best exhibitions in London in 2023

12.04.23

[Sphere](#)

Recommendation for the show with an image from the show leading the piece.

14.04.23

[History Revealed](#) (print, with limited preview online)

Feature analysing Neel's *Save Willie McGee* (1950)

Charlotte Hodgman, 13.04.23

[The Conversation](#)

Feature considering the work of Alice Neel with a lens on her position as a woman artist in the male dominated artwork of the 20th century: *"Neel's attention to the sentient, sensuous human subject – irrespective but mindful of race, gender, status and sexuality – was rare and undervalued, yet now seems prophetic."*

Barnaby Haran, 20.04.23

[Evening Standard](#)

Critics' choice – this *"fascinating exhibition"* is picked out as *"a revelation"* within a list of *"unmissable"* self-portraits to catch in London over the summer

Rebecca Gonsalves, 26.04.23

[Hackney Citizen](#)

Review: *"this collector of souls will capture yours too"*

"This exhibition will affect and enchant anyone"

Marion Weaver, 27.04.23

[Apollo](#)

Review: *"It is a bold curatorial decision to begin the show with this late self-portrait, and one that pays off"*

Matthew Sperling, 27.04.23

[Frieze](#)

Wilson Tarbox picks out Alice Neel as a standout show to see in London in May, writing that the show presents Neel's *"fearless and loving approach to rendering the human figure in all of its beauty,"* portraying *"ugliness and diversity [which] speaks to Neel's warmth, love and openness towards others"*

Wilson Tarbox, 28.04.23

[Evening Standard](#) (print)

The editor's letter picks out the long weekend as *"time to finally see that Alice Neel exhibition"*

04.05.23

[Tribune](#)

Review: *"Her subjects aren't just sitters; they're historical actors ... in Neel's rendering, they are both the products of their moment and its agents of change."*

Holly Whiston, 04.05.23

[London Reviews](#)

Critics' choice

09.05.23

[House & Garden](#) (print)

The exhibition is picked out as a must see in their cultural roundup

Fiona McKenzie Johnston, 01.06.23

[Art Mag](#)

Juan Cruz, principal of Edinburgh College of Art, picks out Neels' works from the exhibition as an example of artworks he would love to own

Susan Mansfield, 02.06.23

[Evening Standard](#)

Fashion Designer Martine Rose writes that the exhibition “blew [her] mind”

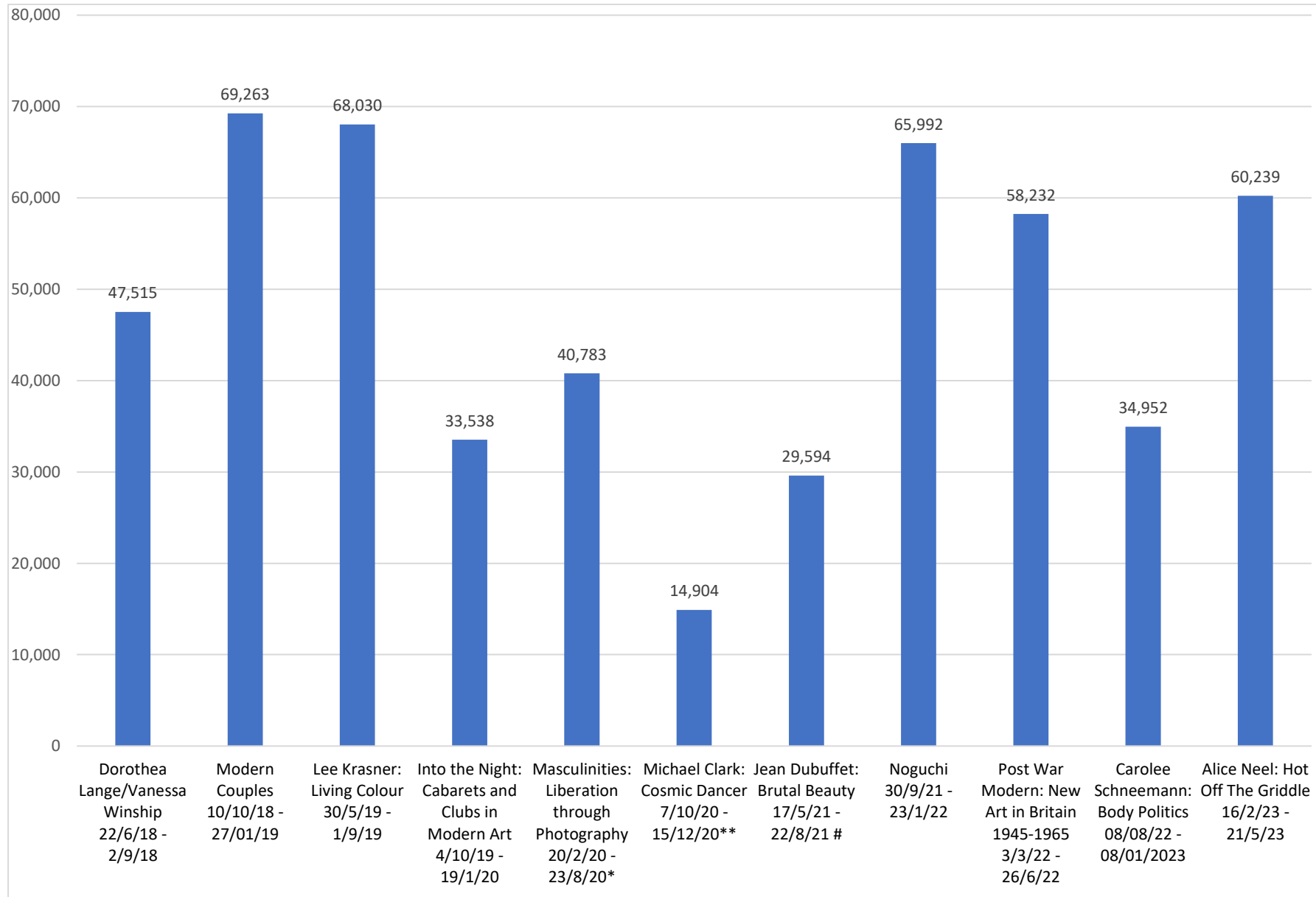
Martine Rose, 09.06.23

APPENDIX 3. ATTENDANCE ANALYSIS

Attendances: Barbican Art Gallery and Curve / target v actual

2021/22 Barbican Art Gallery and Curve attendances							
	Days	Target		Actual		Attendance against target	
		Daily avg	Total	Daily avg	Total	(paid admissions)	
Main Gallery (paid admissions)							
Postwar Modern: New Art in Britain 1945-1965							
Originally planned dates		9 Feb - 22 May 2022					
Actual dates	117	446	52,200	386	44,734	85.70%	
Carolee Schneemann: Body Politics							
Originally planned dates		22 June - 4 Sept 2022					
Actual dates	121	384	46,410	217	26,268	56.60%	
Alice Neel: Hot Off The Griddle							
Dates	95	500	47,500	488	46,337	97.55%	
Curve (free admission)							
Soheila Sokhanvari: Rebel Rebel							
Originally planned dates		20 Sept 2021 - 27 Feb 2022					
Actual dates	141	200	28,200	498	70,210	248.97%	

Main gallery total attendance

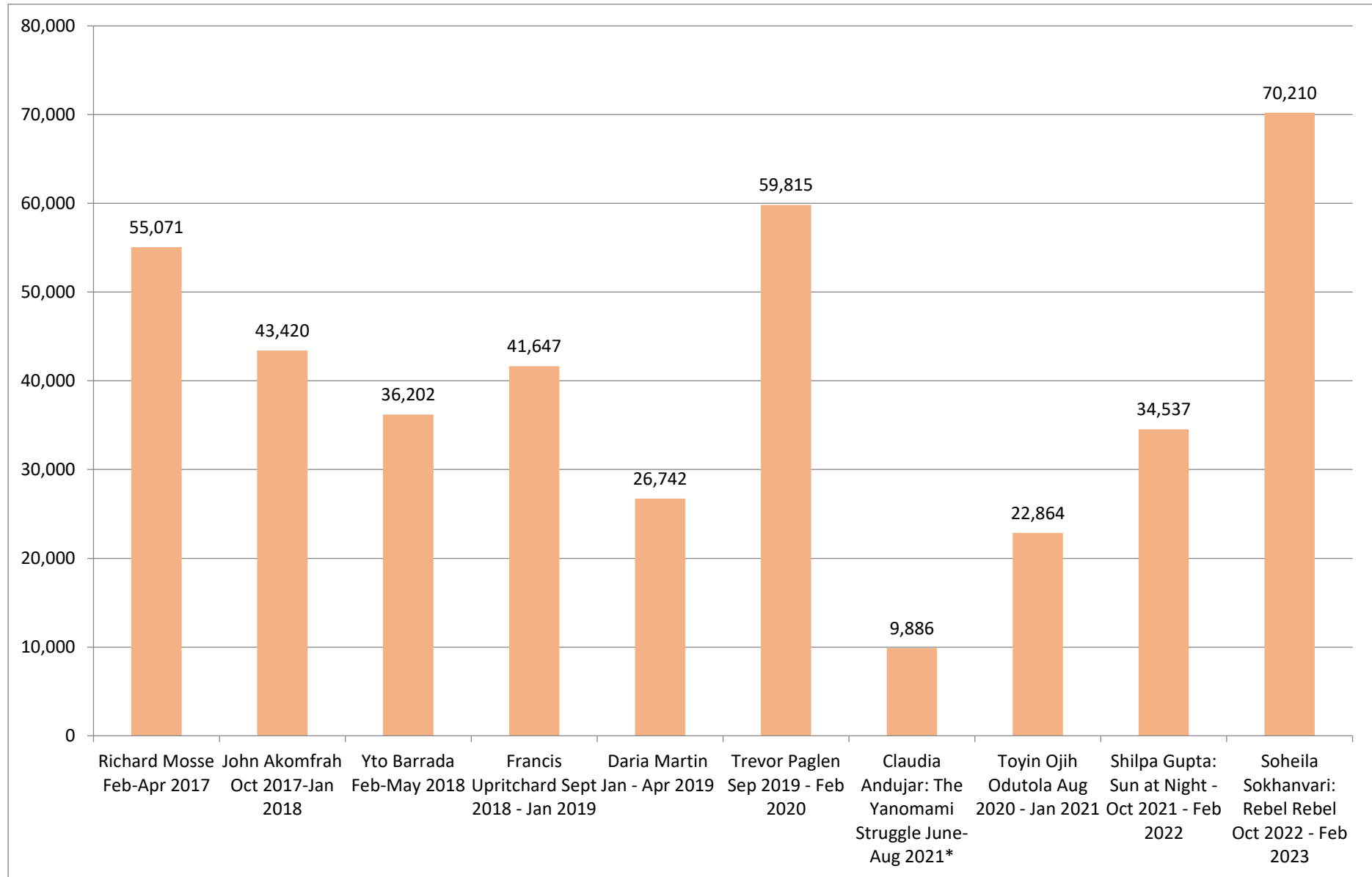


* Closed from 17 March to 12 July 2020 due to Covid lockdown

** Closed from 6 November to 1 December due to Covid lockdown / Covid capacity limits in place for duration

Covid capacity limits in place for duration

Curve total attendance



**Originally planned for main gallery; moved into Curve due to Covid-19/paid attendance

Partnerships: attendance figures for touring and partnership exhibitions

PARTNERSHIPS: ATTENDANCE FIGURES FOR TOURING EXHIBITIONS (2021/22)

Exhibition title	Touring venues	Dates	Total attendance: venue	Total Attendance: tour (22/23)
<i>Michael Clark: Cosmic Dancer</i>	V&A Dundee, Dundee, Scotland	5/3/22 - 4/9/22	12,250	12,250
Isamu Noguchi	Museum Ludwig, Cologne, Germany	26/3/22 - 31/7/22	90,000	
	Zentrum Paul Klee, Bern, Switzerland	23/9/22 - 8/1/23	30,093	120,093
	Lille Métropole Museum of Modern, Contemporary and Outsider Art, Lille, France	17/3/23 - 2/7/23	72,000*	192,093*

*Noguchi in Lille closing 2 July 2023 - attendance figures as at 28 June 2023

Agenda Item 8

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<p>Committees: Finance & Risk Committee of the Barbican Centre Board – for decision *Barbican Centre Board – for information Operational Property & Projects Sub Committee – for decision</p>	<p>Dates: 26 June 2023 12 July 2023 18 September 2023</p>
<p>Subject: Concert Hall 2016 refurbishment works. Phase 1 02100107 Phase 2 02800107 Unique Project Identifier: 11559</p>	<p>Gateway 6: Outcome Report Regular</p>
<p>Report of: Barbican Centre Report Author: Tram-Anh Gonin – Project Manager</p>	<p>For Decision</p>
<p>PUBLIC</p>	

Summary

<p>1. Status update</p>	<p>Project Description: This project consisted of the following phases:</p> <ul style="list-style-type: none"> • Phase One: <ul style="list-style-type: none"> a) Overhaul stage riser mechanisms (including new controls, with back-up system along with new safety edges). b) Replace piano lift control system and installation of a robust safety rail to stage. • Phase Two: <ul style="list-style-type: none"> ○ Projection & control room air-conditioning & ventilation upgrade. ○ Stage surface refurbishment/replacement ○ Dressing rooms and conductor’s room refurbishment. • The refurbishment of the stage timber wall cladding (‘organ pipe’ feature panels) has been omitted at Gateway 1&2. <p>RAG Status: Amber (Amber at last report Committee) Risk Status: Amber (Amber at last report Committee)</p>
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	<p>Costed Risk Provision Utilised: N/A</p> <p>Final Outturn Cost: N/A</p>						
<p>2. Next steps and requested decisions</p>	<p>Requested Decisions:</p> <p>To note the lessons learned section of this report and approve formal closure of this project.</p>						
<p>3. Key conclusions</p>	<p>Key benefits of the project</p> <p>Since the delivery of the project, the music, engineering, and event departments have confirmed safer H&S operations with the piano lift, better continuity of projection operations during performances, and a better experience for front of house patrons and performers backstage.</p> <p>It demonstrated effective collaborative working with LSO and the artists ensuring the smooth operation of the Concert Hall.</p> <p>It has reduced the likelihood of reputational damage due to material failure and outdated equipment.</p> <p>Phase 1A and 2 were completed on time, but Phase 1B had to be deferred and a new cooling system had to be designed for Phase 2 as per the project timeline below. Budgetary adjustments were required to cover the above points.</p> <p>Project timeline</p> <p>Phase 1 was delivered by TAIT Technologies (formerly Stage Technologies) for the following works:</p> <table border="1" data-bbox="464 1615 1437 1861"> <thead> <tr> <th>Phase 1 works</th> <th>Completion date</th> </tr> </thead> <tbody> <tr> <td>Phase 1A - Refurbishment of the stage riser control system</td> <td>September 2016</td> </tr> <tr> <td>Phase 1B - Installation of the piano lift</td> <td>December 2017</td> </tr> </tbody> </table> <p>Phase 2 was delivered by Zodiac Contracts (formerly Bakers of Danbury) for the following works:</p>	Phase 1 works	Completion date	Phase 1A - Refurbishment of the stage riser control system	September 2016	Phase 1B - Installation of the piano lift	December 2017
Phase 1 works	Completion date						
Phase 1A - Refurbishment of the stage riser control system	September 2016						
Phase 1B - Installation of the piano lift	December 2017						

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	Phase 2 works	Completion date
	Refurbishment of the dressing rooms 1-5, conductor's room	September 2016
	Stage surface	September 2016
	Refurbishment of dressing rooms 6-21	September 2016
	Projection room ventilation and cooling system	September 2016
	Installation of the standalone cooling system	August 2018

Main Report

Design & Delivery Review

<p>4. Design into delivery</p>	<p>Phase 1: The design of the project did adequately prepare for the delivery of Phase 1. However, Phase 1B - installation of the piano lift was deferred until 2017, this was due to design error by the contractor.</p> <p>Phase 2 :The control room cooling system was installed, but it was not providing the output anticipated. This was because the consultant's design was superseded by adjustments made by the M&E team to make the system more energy efficient. A standalone cooling system therefore had to be designed for the control room.</p>
<p>5. Options appraisal</p>	<p>Gateway 3-4 (October 2015) outlined four possible options:</p> <ul style="list-style-type: none"> • Option 1: renew the piano lift, upgrade the projections room cooling system, replace the stage riser control system, re-sand and seal the stage surface, and refurbish the dressing rooms. • Option 2: as per option 1, except that instead of renewing the piano lift, it is fully serviced and its control system replaced. • Option 3: as per option 2, except that it allows for full refurbishment of dressing rooms 1 to 5 and the stage timber wall cladding. • Option 4: as per option 3 except that it includes the full refurbishment of dressing rooms 6 to 21. This constitutes the full scope of works envisaged at Gateway 1&2.

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	The recommended and agreed option of Option 1 allowed the project to meet its objectives and provide long term value.
6. Procurement route	<p>The specialist consultant was procured through a competitive tender process. Theatreplan Ltd was appointed on the basis of providing the full scope of services.</p> <p>The contractors were procured through a competitive tender process, managed by Commercial Services (formerly City Procurement).</p> <p>The procurement process worked well for the consultant and the contractors.</p> <p>There are few suppliers in the market that can deliver those specific services and works, and as a result, it tends to be the same suppliers that are invited to tender.</p>
7. Skills base	<p>The City of London project team had the required skills and experience to deliver this project.</p> <p>An external theatre specialist consultant was appointed to assist with the design, contract administration and delivery.</p>
8. Stakeholders	The Barbican Centre music, engineering and events departments as well as the LSO were key stakeholders and were heavily involved in the design and delivery .Stakeholders were engaged throughout the project lifecycle and were satisfied with the project outputs/outcomes.

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Variation Review

9. Assessment of project against key milestones	Item	Estimated date	Actual date
	Gateway 5 approval	March/April 2016	11 th May 2016
	Start on site	July 2016 (at G1-4)	August 2016
	Phase 1 Phase 2	Aug 2016 (at G5) Aug/Sep 2016 (at G5)	August 2016 August 2016
	Works Complete	September 2016 (at G1-4)	
	Phase 1A Phase 1B Phase 2	Sep 2016 (at issue report) Aug 2017 (at issue report) Sep 2016 (at issue report)	September 2016 December 2017 September 2016
	<p>The construction phase was delayed due to the issues with the piano lift and the control room cooling system.</p> <p>The Outcome Report has been delayed for several reasons but primarily due to a lack of resource.</p> <ul style="list-style-type: none"> - There have been a number of staff changes resulting in a lack of direct knowledge of the project post-completion. - The lock down of the Centre due to Covid forced the two remaining officers (one temporary PM and Assistant PM) to concentrate their efforts into delivering as many projects as feasible whilst the Centre was accessible for contractors due to the Centre being closed. - There is a backlog of Outcome Reports, due to lack of resource and turnover of staff, which require drafting and submitting. The current project team are working their way through these and have agreed a timetable with the Corporate Programme Office for when these reports will go to committee. 		
10. Assessment of project against Scope	<p>Change to scope</p> <p>The refurbishment of the stage timber wall cladding ('organ pipe' feature panels), originally included in the Gateway report 1 & 2 was omitted due to budgetary constraints in Gateway 3 & 4. The rest of the scope remained unchanged from Gateway 1 to Gateway 5.</p>		

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	<p>Other changes during delivery</p> <p>In Phase 1, due to a design error by the Phase 1 contractor, the manufacture and installation of the piano lift was not possible in 2016 and its replacement deferred until August 2017.</p> <p>In Phase 2, the new cooling system installed by Phase 2 contractor could not provide adequate cooling during the winter. The design had to be modified to take into account that the Barbican Centre decommissions its chilled water system during winter. A new standalone cooling system had to be designed and installed, as outlined in the Issue report from May 2017.</p>
<p>11. Risks and issues</p>	<p>CRP</p> <p>The use of CRP was introduced after the last report to Committee. If we had CRP at the time, it would have helped mitigate the delays for the changes in scope and for the discovery of asbestos during the construction phase.</p> <p>Unidentified risks</p> <ul style="list-style-type: none"> • The discovery of asbestos was identified in Gateway 5, however this risk has been mitigated through a refurbishment survey. • Changes to scope. • Extension of time.
<p>12. Transition to BAU</p>	<p>The project had a clear plan for transfer to business as usual, working around the dark period for the concert hall, and for the ongoing maintenance of the lift and the cooling system.</p>

Value Review

<p>13. Budget</p>	<table border="1"> <tr> <td data-bbox="470 1559 762 1637"><i>Estimated Outturn Cost (G2)</i></td> <td colspan="2" data-bbox="762 1559 1447 1637"> Estimated cost (including risk): £680,000 Estimated cost (excluding risk): £680,000 </td> </tr> </table>			<i>Estimated Outturn Cost (G2)</i>	Estimated cost (including risk): £680,000 Estimated cost (excluding risk): £680,000	
	<i>Estimated Outturn Cost (G2)</i>	Estimated cost (including risk): £680,000 Estimated cost (excluding risk): £680,000				
		<p><i>At Authority to Start work (G5) – May 2016</i></p>	<p><i>At Issue Report – May 2017</i></p>	<p><i>Final Outturn Cost</i></p>		
<p><i>Fees</i></p>	<p>£99,500</p>	<p>£105,972</p>	<p>£135,370</p>			
<p><i>Staff Costs</i></p>	<p>£30,000</p>	<p>£30,000</p>	<p>£0</p>			

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		<i>At Authority to Start work (G5) – May 2016</i>	<i>At Issue Report – May 2017</i>	<i>Final Outturn Cost</i>
	<i>TAIT technologies UK (formerly Stage technologies) – Phase 1 works</i>	<i>£338,152</i>	<i>£342,601.50</i>	<i>£275,189.50</i>
	<i>Zodiac Contracts (formerly Bakers of Danbury) – Phase 2 works</i>	<i>£284,650.50</i>	<i>£311,599.70</i>	<i>£373,334.23 (incl. £44,000 raised on revenue AC112-10800)</i>
	<i>Furniture Purchases</i>	<i>£18,743.50</i>	<i>£16,799.80</i>	<i>£14,988.87</i>
	<i>Asbestos refurbishment survey</i>	<i>£2,875</i>	<i>-</i>	<i>£1,320</i>
	<i>Provisional allowance for asbestos remedial works</i>	<i>£5,000</i>	<i>-</i>	<i>-</i>
	<i>Fire system</i>	<i>-</i>	<i>-</i>	<i>£2,632.46</i>
	<i>Other contingency</i>	<i>-</i>	<i>£7,000</i>	<i>-</i>
	Total	£778,921	£813,973	£802,835 (incl. £44,000 raised on revenue AC112-10800)
	Please confirm whether the Final Account for this project has been verified.			
	Yes			
14. Investment	Not applicable			
15. Assessment of project against	Phase 1 and Phase 2 works were successfully managed such that both phases were able to progress in a safe manner despite proximity.			

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<p>SMART objectives</p>	<p>Cooperation and collaboration in relation to Health and Safety between two separate contractors with Phase contractor acting as Principal Contractor.</p> <p>However, the project was not completed on time nor on budget:</p> <ul style="list-style-type: none"> - The piano lift installation was deferred until 2017 due to a design error by contractor. - A new standalone cooling system in the control room had to be designed and installed in 2018. - Three budgetary adjustments were needed to cover the above points to a total of £68,152, however savings in other parts of the construction meant that the final overall increase in budget was +£23,914.
<p>16. Key benefits realised</p>	<ol style="list-style-type: none"> 1. A safe operational piano hoist and stage lift system controls during performances. 2. Continuity of projection room/ control room equipment operation during concerts. 3. Presentation of a professional image to patrons and performers and continue to attract world class events.

Lessons Learned and Recommendations

<p>17. Positive reflections</p>	<p>Clear and effective communication between the project team and stakeholder ensured clarity on decisions made and project progress.</p> <p>Detailed planning and programming helped to ensure a swift transition from BAU to construction phase and then back to BAU.</p>
<p>18. Improvement reflections</p>	<p>Preparation of a clearer brief and more specific instructions which would have prevented consultant designing a system that did not reflect changes made to the operation of the cooling system. This resulted in delays and a new system being designed.</p> <p>Record keeping is essential for future officers to have clear understanding of why decisions have been made.</p> <p>The Barbican Centre has since restructured and employed an Engineering Services Manager. This better enables technical issues to be relayed into the project brief.</p>

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	Progress against project timescales is now monitored to allow for proactive and reactive actions to be taken by the project manager.
19. Sharing best practice	The lessons learnt have been outlined in this report for future reference.
20. AOB	N/A

Appendices

Appendix 1	N/A
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Contact

Report Author	Tram-Anh Gonin
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Telephone Number	07927131985

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Committee(s)	Dated:
Barbican Nominations, Effectiveness, and Inclusion Sub Committee (For Decision)	28 June 2023
Barbican Centre Board (For Information)	12 July 2023
Subject: Director Shared Objectives 23/24	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	N/A
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Claire Spencer, CEO Barbican Centre	For Decision / For Information
Report author: Claire Spencer	

Summary

In 22/23 fiscal year we introduced the concept of shared objectives for the Director Group. This delivered focus and benefit to the Barbican Centre and brought the Director Group together as a team. We have adopted the same approach for 23/24 and aligned Objectives to the Strategic Framework shared with the Board at its May meeting.

Recommendation(s)

The NEI Committee APPROVED the Director Shared Objectives for 23/24 at their meeting on 28 June 2023. The Barbican Centre Board are asked to note this decision.

Main Report

Background

The Barbican Centre is working to a transformational Strategic Framework that requires absolute focus and commitment from the Director Group. In 23/24 we demonstrated the benefits of working in this way and delivered progress across all areas of our business, as reported to the NEI committee in our May meeting.

Current Position

We have some contextual differences in 23/24 and have taken a different approach to developing the Objectives and associated KPIs. The main difference is that we

now have a strategic framework, developed with the broader Barbican Team and Board – starting with our purpose and values and now built out to our Strategic Framework.

The Objectives are framed over a number of Goal areas that align to our Strategic Framework, with the addition of EDI (as a separate item for at least one more year) and our particular role as leaders in the City and our industry. These are:

1. Excite and Engage Audiences and Communities
2. Fuel Creative Ambition
3. Invest in our People and Culture
4. Revitalise our Place
5. Build an Enterprising Business
6. Equity, Diversity and Inclusion (remains as separate item for at least one more year)
7. Corporation and Industry Citizenship

The Objectives are included in Appendix 1.

Proposals

The Objectives are framed over a number of Goal areas that align to our Strategic Framework, with the addition of EDI (as a separate item for at least one more year) and our particular role as Leaders in the sector and City.

These will be tracked and reported through the NEI Committee, and noted to the Board (given their alignment to the Strategic Framework).

On approval of these Objectives, the data measurable KPIs will be populated.

Corporate & Strategic Implications

- Strategy: The Barbican Purpose and Strategic Framework is aligned to our role in the delivery of the City Plan. Having clarity at a Director role will enhance the likelihood of success.
- Financial implications: These objectives will be delivered within the approved operating budget and should enhance financial outcomes
- Resource implications: These objectives will be delivered within the approved headcount – ensuring we have the correct operating model in place is part of the plan
- Legal implications – none
- Risk implications – this approach reduces the risk of misalignment between the Director Group in the delivery of our plan
- Equalities implications – No impact anticipated
- Climate implications – No impact anticipated
- Security implications - No impact anticipated

Conclusion

This approach provides alignment and focus for the Director Group as we continue the delivery of a very ambitious strategic transformation. It is recommended that the Director Group objectives are APPROVED.

Appendix 1 – Directors Shared Objectives (Non-Public)

Report author

Claire Spencer, CEO Barbican Centre

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T:07510 383820

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