

In July Rie Nakajima and Lee Patterson performed *Chambers* by Alvin Lucier, also in a church, part of the reliable Music We'd Like To Hear series – just may be what heaven sounds like. Film: Naziha Arebi's *Freedom Fields* follows the Libyan women's football team and had me in tears, partly thanks to a fine score by Katya Mihailova. And composer Mica Levi whips up another scary storm on a Colombian mountain top for the score of Alejandro Landes's *Monos*.

### **Emily Bick**

Here are a few good things that happened in 2019: art that was overwhelming, messy and playful – Phillida Barlow's apocalyptic play fort sculptures, the barbarians-with-iPhones paintings of Todd Bienvenu, Franz West's interior design anarchy in barbabapa paint splatter brights, Takis animating the electromagnetic spectrum





Tyler Holmes

and Rauschenberg and Rosenquist bookending the year at Thaddeus Ropac. Plus Tai Shani and Lawrence Abu Hamdan in the Turner shortlist. A chance to go to Venice for the Biennale, and complete overwhelm. So many amazing takes on opera – from the Lithuanian Pavilion’s beach scenes at Venice, to Ravioli Me Away at Wysing, Bastard Assignments and Marcella Lucatelli’s Impossible Penetrations, Lore Lixenberg’s Nancarrow Karaoke and a high-fashion take on Birtwhistle’s *The Mask Of Orpheus* at ENO. Too much great music to list, too, but Stine Janvin at Oto was like being stuck in a broken teleportation device, strobes and all; Cybotron brought the cyberfunk to the Barbican; Carl Stone waved his tablet around like a lightsaber as he performed for a crowd of ecstatically dancing Muscovites at Fields. Two of many great shows at Iklektik were Butoh Techno and David Rothenberg with Elliott Sharp, and Kali Malone mesmerizing at Berlin’s Atonal.

to cultural experiences  
radar of the child-free. So the  
Manchester’s The Playhouse  
year started with my initiatio  
raves: sensory overload with  
balloons, dancers in robot s  
encouraging a new generati  
shit on the dancefloor.

With said toddler no lon  
conveniently portable baby  
through a 30 minute Charle  
solo, the key was finding f  
family friendly didn’t equa  
insipid. Supernormal hit th  
fronts, with the many high  
Sarah Angliss’s *Air Loom*  
a bird swooping below th  
rafters, immersion in the  
theremin field of Greta P  
*Stillness* and a family bo  
’n’ thunder. Indoors fest  
more tag-teaming and s  
parts, but Full Of Noise  
both ORE’s doom tuba  
golf in Barrow in Furne  
Tor Fest made Todmorc  
vibrate with sets from  
freewheeling viola and  
Ailbhe Nic Oireachtaig

**Philip Clark**

I emerged this summer  
sunlight, having dev  
years of my life to wr  
next year. After near  
journalism I thought  
the hang of writing,  
the reality o