

SATURDAY 14 SEPTEMBER

# GUSTAV MAHLER

SYMPHONY Nº 2

# “RESURRECTION”

PHILHARMONIA ORCHESTRA & PHILHARMONIA CHORUS  
WITH SOLOISTS ELLA TAYLOR & NATALIE LEWIS  
CONDUCTED BY NEFELI CHADOULI

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**SATURDAY 14 SEPTEMBER at 7.30PM**

**Symphony No. 2  
“Resurrection”  
by Gustav Mahler**

**Warsan Shire – Reader**

**Nefeli Chadouli – Conductor**

**Philharmonia Orchestra**

of one hundred & nineteen players.

**Philharmonia Chorus**

of one hundred voices.

**Soloists**

**Ella Taylor – Soprano**

**Natalie Lewis – Mezzo Soprano**

Performed in the presence of Mahler’s  
granddaughter, Marina Mahler, President of the  
Mahler Foundation.

“I learn urgently  
the architecture of loss  
then find you again.”

—Warsan Shire

“Lo and behold: there is no judgement, no sinners,  
no just people, no great and no small; there is no  
punishment and no reward. A feeling of  
overwhelming love fills us with blissful knowledge  
and illuminates our existence.”

—Gustav Mahler

We close our 18th artistic programme and season of COMMUNION with Gustav Mahler’s Second Symphony – an epic spiritual journey into darkness and light. Using staggering instrumental and vocal forces this piece offers us a fearsome vision of human grief, despair and memory; post-mortem life and the uncharted zones beyond; ending with an apocalyptic agenda. Mahler’s last judgement is the end of all living things; trumpets of Armageddon followed by the earthly song of a nightingale, then holy calm. We are left with love’s otherworldly illumination – a chorus of saints and celestial presences, conditions of collective beatitude without judgement or distinction.

Led by young Greek conductor Nefeli Chadouli in her first UK appearance, with assistant conductor Sebastian Zinca, the players and singers of the Philharmonia Orchestra and Philharmonia Chorus are joined soloists Natalie Lewis, who makes her Bold Tendencies debut; and Ella Taylor, who returns to the Concrete Concert Hall. This is the second in our cycle of Mahler Symphonies, conceived with and performed in the presence of Marina Mahler: the composer’s granddaughter and President of the Mahler Foundation. We are committed to presenting Mahler’s work for consideration and consumption by a new generation in need of compassion and healing, in recognition that his lifelong pursuit of beauty and the struggle for meaning is also clearly our own.

In complement to the timeless power of Mahler's message and ethos each symphony is paired with a visionary of our own time, and in 2024 we uplift the voice of British-Somali writer and multidisciplinary artist Warsan Shire. Shire's poem *Home* became a viral anthem for the refugee crisis following its publication. Shire's words – a panacea amidst a hostile political climate of stress, war and neglect that has thrown notions of home, exile and collective care into turmoil for so many people – are thematically and musically contextualised within a pre-show conversation between Marina Mahler and Duval Timothy multi-disciplinary artist and musician and 'Mahler, The Song of the Earth' awardee.

Receiving its premiere on 20 December 1901 in Dresden – played by the Berlin Philharmonic Orchestra, conducted by the composer himself – the Second Symphony translates Mahler's existential wonderings into fuel for his vilification of human suffering, and his search for a sustainable purpose and meaning in life. Mahler suggested many times that his Second Symphony was the spiritual successor to his First, with his original written programme notes (later discarded) revealing the symbolic, conceptual and personal nexus that links the heroes of each piece. Each of the Second Symphony's movements engage with the big questions from a different perspective: how do we find meaning?; why do we suffer?; is there life after death?; what is our purpose? Mahler's own evolution of his treatment of fundamental philosophical and spiritual issues is reflected in the parallel development of the Symphony. Indeed, one could envision Mahler himself as the Symphony's hero, with many of the metaphysical issues presented reflective of the composer's own lifelong struggles – to no satisfying resolution.

The first part of the Symphony is dark, mournful, certainty of death; a solemn funeral rite laced with the anger and exhaustion that grief brings. By comparison, the daydream-like quality of the second movement feels peaceful and serene. The third of the Symphony's five parts is hallucinatory: a vision of life distorted and deformed, ending with a death shriek, the soul screaming in torment. Taken together, the fourth and fifth movements – a wish for release from life

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without meaning; and expression of hope for everlasting and transcendent renewal – present the notion of resurrection as framed in the New Testament: the hope of the gift of eternal life obtained through the assumption of the human soul, addressing themes of living, parting and salvation. An obsession with death and meaninglessness is noted as central to Mahler’s psyche, yet Mahler rarely succumbs to an inescapable tragic viewpoint. A true romantic, his work seeks to overcome the anger of his accusations against an omnipotent deity, and the torment of his personal struggles. Mahler saw himself as the hero who conquers life and death, enfolded the ethos of both heroic legend and religious spiritualism. And so the symphony closes with a mortal world trembling and fracturing, within which a mass of otherworldly voices answer in primal light, “Rise again, yes, rise again you will!”

In 2024, Bold Tendencies’ season of COMMUNION has analysed the ways in which we come together, challenging the political, social and cultural systems and machinations that seek to divide us from one another and our environment. Just as we have uplifted the sharing of intimate thoughts, and promoted connection and reflection, so too does Mahler foreground the power of ritual, artistic and political practice to overcome alienation, extremism and catastrophe. The symphony’s finale subverts the biblical presentation of the day of Last Judgement: Mahler’s God is benevolent, marking the end of the world with a love that illuminates and blesses all. Mahler’s renunciation of moralistic and eternal condemnation constitutes a poignant and moving statement – a powerful message of mortal humanity crucial in our age of disconnection.

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## HOME

by Warsan Shire

I

No one leaves home unless home is the mouth of a shark. You only run for the border when you see the whole city running as well. The boy you went to school with, who kissed you dizzy behind the old tin factory, is holding a gun bigger than his body. You only leave home when home won't let you stay.

No one would leave home unless home chased you. It's not something you ever thought about doing, so when you did, you carried the anthem under your breath, waiting until the airport toilet to tear up the passport and swallow, each mournful mouthful making it clear you would not be going back.

No one puts their children in a boat, unless the water is safer than the land. No one would choose days and nights in the stomach of a truck, unless the miles travelled meant something more than journey.

No one would choose to crawl under fences, beaten until your shadow leaves, raped, forced off the boat because you are darker, drowned, sold, starved, shot at the border like a sick animal, pitied. No one would choose to make a refugee camp home for a year or two or ten, stripped and searched, finding prison everywhere. And if you were to survive, greeted on the other side—*Go home Blacks, dirty refugees, sucking our country dry of milk, dark with their hands out, smell strange, savage, look what they've done to their own countries, what will they do to ours?*

The insults are easier to swallow than finding your child's body in the rubble.

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I want to go home, but home is the mouth of a shark. Home is the barrel of a gun. No one would leave home unless home chased you to the shore. No one would leave home until home is a voice in your ear saying—*leave, run, now. I don't know what I've become.*

II

I don't know where I'm going. Where I came from is disappearing. I am unwelcome. My beauty is not beauty here. My body is burning with the shame of not belonging, my body is longing. I am the sin of memory and the absence of memory. I watch the news and my mouth becomes a sink full of blood. The lines, forms, people at the desks, calling cards, immigration officers, the looks on the street, the cold settling deep into my bones, the English classes at night, the distance I am from home. Alhamdulillah, all of this is better than the scent of a woman completely on fire, a truckload of men who look like my father—pulling out my teeth and nails. All these men between my legs, a gun, a promise, a lie, his name, his flag, his language, his manhood in my mouth.

*From Bless The Daughter Raised By A Voice In Her Head*  
Vintage Publishing: 2022

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## Players of the Philharmonia Orchestra

### FIRST VIOLIN

Marika Fältskog  
Rebecca Chan  
Eugene Lee  
Zahra Benyounes  
Eunsley Park  
Eleanor Wilkinson  
Joonas Pekonen  
Soong Choo  
Joana Rodrigues  
Andrea Montalbano  
Peter Fisher  
Alberto Vidal  
Julian Trafford  
Jane Kim

### SECOND VIOLIN

Helena Buckie  
Nuno Carapina  
Julian Milone  
Gideon Robinson  
Susan Hedger  
Marina Gillam  
Sali-Wyn Ryan  
Ikuko Sunamura  
Mee-Hyun Esther Park  
Anna Brigham  
Malcolm Allison  
Joanne Chen

### VIOLA

Fiona Bonds  
Sylvain Séailles  
Sara Sheppard  
Cheremie Hamilton-Miller  
Daichi Yoshimura  
Cameron Campbell  
Carys Barnes  
Anna Growns  
Louise Hawker  
Matthew Johnstone

### CELLO

Samuli Örnströmer  
Alexander Rolton  
Tamaki Sugimoto  
Anna Crawford  
Coral Lancaster  
Rebecca Herman  
Toby Turton  
Desmond Neysmith

### BASS

Neil Tarlton  
Michael Fuller  
Owen Nicolaou  
Jason Henery  
Margarida Castro  
Martin Ludenbach



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## FLUTE

Michael Cox  
Sofia Castillo Zambrano  
Alyson Frazier  
Daniel Shao

## PICCOLO

Alyson Frazier  
Daniel Shao  
Michael Cox  
Sofia Castillo Zambrano

## OBOE

Timothy Rundle  
Olivia Fraser  
Jennifer Brittlebank  
Sarah Harper

## COR ANGLAIS

Jennifer Brittlebank  
Sarah Harper

## CLARINET

Mark van de Wiel  
Jordan Black  
Hannah Morgan  
Katie Lockhart

## E-FLAT CLARINET

Jennifer McLaren  
Katie Lockhart

## BASS CLARINET

Hannah Morgan

## BASSOON

Todd Gibson-Cornish  
Shelly Organ  
Matthew Kitteringham  
Luke Whitehead

## CONTRABASSOON

Luke Whitehead

## HORN

Ben Hulme  
Carsten Williams  
Oliver Johnson  
Kathryn Saunders  
Daniel Curzon  
Finlay Bain  
Duncan Fuller

## OFF-STAGE HORN

Norberto López  
Kira Doherty  
John Davy  
Marcus Bates

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## **TRUMPET**

Jason Lewis  
Gary Farr  
Toby Street  
Oscar Whight  
Erika Curbelo  
Becky Strentz  
Catherine Knight

## **OFF-STAGE TRUMPET**

Paul Beniston  
Robin Totterdell  
Ruby Orłowska  
David Geoghegan

## **TROMBONE**

Dudley Bright  
Neil Gallie  
Philip White  
Rory Cartmell

## **BASS TROMBONE**

James Buckle

## **TUBA**

Peter Smith

## **TIMPANI**

Dominic Hackett  
Grahame King  
Mark McDonald

## **PERCUSSION**

Paul Stoneman  
Tom Edwards  
Oliver Yates  
Helen Edordu  
Laura Bradford

## **OFF-STAGE PERCUSSION**

Tim Gunnell  
Paddy Davies  
Mark McDonald

## **HARP**

Heidi Krutzen  
Fiona Clifton-Welker

## **ORGAN**

Richard Gowers

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## **Singers of the Philharmonia Chorus**

### **SOPRANOS**

Victoria Armillotta  
Bogna Bargiel  
Pamela Bennett  
Harriet Cameron  
Jocelyn Coates  
Laura Coppinger  
Sheena Cormack  
Isobel Coughlan  
Fleur de Bray  
Helena Galley  
Viki Hart  
Ann Heavens  
Robin Huber  
Shafali Jalota  
Emma Louise Jones  
Jackie Leach

Cerys MacAllister  
Jessica Maton  
Renata McCurley  
Kirsty McLean  
Inguna Morozova  
Daniele Nastro  
Rosslyn Panatti  
Jessica Partington-West  
Isabella Piggott  
Elen Lloyd Roberts  
Ayano Sasaki-Crawley  
Alice Stevenson  
Lorna Swift  
Evelyn Thomas  
Madeleine Todd

### **ALTOS**

Julie Adrian Smith  
Elizabeth Album  
Jenifer Ball  
Barbara Barnes  
Anne-Maria Brennan  
Olivia Carstairs  
Sophia Cheung  
Ella Coddington  
Charlotte Collier  
Rhian Davies  
Caroline Davies  
Sue Dodd

Asher Joyce  
Sofia Lo  
Danielle Nicholson  
Miranda Ommanney  
Nelli Orolova  
Amaya Pitharas  
Núria Prats Illanas  
Iveta Rožlapa  
Katey Rylands  
Oryna Veselovska  
April Wei-Wes

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## TENORS

Nana Amissah-Nyarkoh  
Richard Ashdown  
Simon Bainbridge  
Keith Bennett  
Christopher Beynon  
Michael Clarke  
Christian Forssander  
Tim Freeman  
Noah Golding  
Peter Hazzard

Douglas Johnson  
Andrew Martin  
Irinel Mateescu  
Simion Novac  
Tony Ottridge  
Michael Roskell  
Claudio Tonini  
Stephen Walker  
Anthony Yates  
YuXhang Zhang

## BASSES

Christian Andreas  
Tony Bannister  
David Bryant  
Sherman Carroll  
Paulo Cerqueira  
Christopher Cherrington  
Phillip Dangerfield  
Robert Ebdon  
Benjamin Ellis  
Neville Filar  
Nigel Gee  
Richard Harding  
Graham Hobson

Oliver Hogg  
Christopher Hollis  
Oliver Jones  
Peter Kirby  
Geoffrey Maddock  
Fionn Ó Halmhain  
Danso Owusu-Brobby  
Benjamin Poore  
Peter Quintrell  
Alexander Riddell  
Sam Saunders  
Nicolas Stepan-Rivard  
Felix Wareing

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**Gustav Mahler (1860-1911)** is considered one of the greatest composers of all time whose symphonies remain a high point of orchestral writing to this day. His works continue to inspire and transform across borders reaching all cultures and nationalities and people of all ages in a way that is completely special and unique to him. He wrote nine completed symphonies with a Tenth left unfinished. This symphonic odyssey spanned half his entire life. During his distinguished career, Mahler held positions as Director of the Vienna Court Opera, New York's Metropolitan Opera and the New York Philharmonic. Designed for large-scale orchestral forces, his orchestral work prefigures that of Schoenberg and Stravinsky, embracing the rise of modernism's formalism and conceptual rigour.

Greek conductor **Nefeli Chadouli** has been appointed Associate Fellow 2024-26 by the foundation Taki Alsop Conducting Fellowship. She has been Permanent Conductor at the Babylon Orchester Berlin since 2023; a Regular Guest Conductor of Sinfonia Leipzig since 2021; and has conducted the Brandenburger Symphoniker, Südwestdeutsche Philharmonie Konstanz, Leipziger Symphonieorchester, Thessaloniki City Symphony Orchestra and Athens City Symphony Orchestra among others. In 2014 she founded the Youth Orchestra "Periklis Koukos" at the National Conservatory of Greece, which she has been conducting until 2018. Beginning her studies in piano and violin, Nefeli obtained a diploma in piano from the National Conservatory of Greece with Grand Prix, with an Exceptional Performance Distinction and "Krino Kalomoiri Award". She completed an integrated master's degree in Musicology from the National and Kapodistrian University of Athens with Distinction, specialising in Historical and Systematic Musicology; and in 2022 completed a bachelor's degree in conducting with distinction at the University of Music and Theater "Felix Mendelssohn-Bartholdy" in Leipzig. Nefeli is currently finishing her master's degree in Orchestral Conducting at the University of Arts in Berlin.

**Sebastian Zinca** is Assistant Conductor of the Real Filharmonía de Galicia, and graduate of the Sibelius Academy conducting class in Finland. Accolades include receipt of a silver medal at the Third International Antal

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Doráti Conducting Competition in Budapest, and the Joan W. Harris Fellowship at the Aspen Music Festival. Particularly passionate about opera, Zinca has led productions of Puccini's *Suor Angelica*, Mascagni's *L'Amico Fritz*, Frid's *Diary of Anne Frank*, and Handel's *Alcina*. In 2022 he was one of four young conductors from around the world chosen to conduct an act of *La Bohème* in concert with the Orquesta Filarmónica de Gran Canaria, and at the European Music Academy Teplice was awarded the President's Prize for his work on *Così fan tutte*. He has additionally conducted the Orchestra of the Komische Oper, Kammerakademie Potsdam, the Finnish Radio Symphony Orchestra, Helsinki Philharmonic, Tapiola Sinfonietta, PKF - Prague Philharmonia, Staatstheater Cottbus, Lahti Symphony, Magdeburgische Philharmonie, Oulu Symphony Orchestra, and the Ostrobothnian Chamber Orchestra.

The **Philharmonia Orchestra (est. 1945)** has been resident of the Southbank Centre's Royal Festival Hall (London, UK) since 1995. Since 2021 the orchestra has been led by Principal Conductor Santtu-Matias Rouvali, known for his irrepressible energy and expressive, balletic style. Comprising 80 outstanding musicians from 16 countries, the orchestra has toured across Europe, Asia and America throughout its history. The Orchestra has residencies at venues and festivals across England, each embracing a Learning & Engagement programme that empowers people to engage with, and participate in, orchestral music. The Philharmonia's Emerging Artists Programme aims to increase diversity within the classical music industry, and develop the next generation of instrumentalists, composers and conductors. The Philharmonia is the go-to orchestra for many film composers in the UK and Hollywood, and has recorded around 150 soundtracks, with film credits stretching back to 1947. Releasing live recordings with Signum Records, in the last 10 years the Philharmonia has built upon its 76-year recording legacy by pioneering work with digital technology, and has won four Royal Philharmonic Society awards for its digital projects and audience engagement work. The Philharmonia is a registered charity, proud to be supported by Arts Council England, many generous individuals, corporate supporters and Trusts and Foundations.

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**The Philharmonia Chorus** is an independent symphony chorus based in London, with a distinguished 60-year history and a legendary discography. They opened the Philharmonia Orchestra's 2023/24 season with a performance of Verdi's *Messa da Requiem* at the Royal Festival Hall. In 2024 the Chorus' performances include Rachmaninov's *The Bells* and Verdi's *Messa da Requiem* with the Royal Philharmonic Orchestra conducted by Vasily Petrenko; two semi-staged performances of *La Bohème* in Lille with the Orchestre National de Lille conducted by Alexandre Bloch; and two appearances at the BBC Proms – Debussy *Nocturnes* with the Royal Philharmonic Orchestra conducted by Vasily Petrenko, and Handel's *Messiah* with the Academy of St Martin in the Fields conducted by John Butt. The Chorus is led by Gavin Carr, one of the most distinguished choral conductors of his generation. A member of the vocal faculty of the Royal Academy of Music since 2017, he has been working with the Philharmonia Chorus since 2011, and was appointed Chorus Master in 2018.

**Ella Taylor** was a Second Prize at the 2020 Kathleen Ferrier Awards and a Young Artist at London's National Opera Studio, and in 2024 was conferred Associateship of the Royal Academy of Music. Operatic and concert engagements have included *Akhmaten* for English National Opera; *Così fan tutte* for Wild Arts Opera; *Dido and Aeneas* at the Ustinov Studio Theatre of the Royal Theatre, Bath; *Don Carlo* for The Royal Opera, London; Errollyn Wallen's *The Paradis Files for Graeae*; *Messiah* with Huddersfield Choral Society and Royal Philharmonic Orchestra; Alicia Thomas' *Tell me when you get home* with London Sinfonietta; and Vaughan Williams *Dona nobis pacem* with Britten Sinfonia. Current engagements include the première of Ellen Reid's *The Shell Trial* for Dutch National Opera; a return to The Royal Opera, London, in *Elektra*; *Elijah* at West Road Concert Hall, Cambridge; *Joe Hisaishi: Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki* at OVO Arena Wembley; *Joe Hisaishi in Concert* with Royal Philharmonic Orchestra at La Défense, Paris; *An Evening of Don Juan* for SongEasel and Classic FM; and *Hall of Fame* with City of Birmingham Symphony Orchestra.

**Natalie Lewis** is a captivating presence on the rise, wielding a “velvet mezzo-soprano sonic cushion” (*San Diego Story*) and “sly lyricism” (*Opera News*). The 2023/2024 season saw Natalie make her European debut with the Bayerische Staatsoper and Deutsche Oper Berlin, as a winner of the Opera Foundation Scholarship competition. In Berlin, she joined the cast of *Il trittico: Il tabarro, Suor Angelica, and Gianni Schicchi*; in Munich, she sang in *Madama Butterfly, Pique Dame, Parsifal*, Respighi’s *Lucrezia, Elektra*, and *La fanciulla del West*. Natalie received her Master of Music degree in Vocal Arts from The Juilliard School, New York, where she was a proud Kovner Fellow. Additional accolades include placing First in the 2023 Metropolitan Opera Eric and Dominique Laffont Competition, and the 2023 Houston Grand Opera Concert of Arias Competition; and receipt of the Director’s Award in the James Toland Vocal Competition.

**Warsan Shire** is a Somali British writer and poet born in Nairobi and raised in London. She has written two chapbooks, *Teaching My Mother How to Give Birth* and *Her Blue Body*. She was awarded the inaugural Brunel International African Poetry Prize and served as the first Young Poet Laureate of London. She is the youngest member of the Royal Society of Literature and is included in the Penguin Modern Poets series. Shire wrote the poetry for the Peabody Award-winning visual album *Lemonade* and the Disney film *Black Is King* in collaboration with Beyoncé Knowles-Carter. She also wrote the short film *Brave Girl Rising*, highlighting the voices and faces of Somali girls in Africa’s largest refugee camp. Shire lives in Los Angeles with her husband and two children. *Bless the Daughter Raised by a Voice in Her Head* is her full-length debut poetry collection.

**Duval Timothy** has self-released six albums including *Meeting with a Judas Tree* (2022), *Son* (2021) a collaborative project with Rosie Lowe, and *Help* (2020). He has set up Carrying Colour recording studio in Sierra Leone and is co-author of *The Groundnut Cookbook* with Fodayemi Brown and Jacob Fodio Todd exploring the Sub-Saharan African food that is part of their heritage. As a



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producer he has worked with Kendrick Lamar, Vegn, Solange, CKTRL, Mr Mitch and Loyle Carner, amongst others.

**Marina Mahler** has dedicated her life to activism enacting profound philanthropic work in the name and spirit of her grandfather. She established The Mahler Foundation; The Mahler Competition for Conducting in 2004; the Anna Mahler Association, to give residency opportunities to burgeoning visual artists and curators in Spoleto, Italy; and Mahler & LeWitt Studios, which broadened the scope of the art residencies through the incorporation of the neighbouring studio of Sol LeWitt.

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**Bold Tendencies** is a not-for-profit arts organisation established in the rooftop spaces of Peckham's Multi-Storey Car Park in 2007. It has transformed a disused building in the heart of South London into an iconic, much-loved place of culture and assembly with spectacular views out over the city and pioneering architecture project Frank's Cafe. Supporting a new generation of creative voices alongside acclaimed international artists, it delivers an ambitious annual programme of experimental Visual Arts, Creative Learning and Live Events open to the public, offering access, participation and enjoyment of the arts for everyone.

## **Bold Tendencies Team**

Hannah Barry  
Artistic Director & Chief Executive

Diana Córdoba Barrios  
Creative Director & Deputy Chief Executive

Tom Kelly  
Head of Operations & Production

Charlie Mills  
Senior Curator & Producer: Visual Arts

Misty Ingham  
Senior Curator & Producer: Creative Learning

Toby Taylor  
Audience Development & Engagement Lead

Katrina Nzegwu  
Programme Research Lead

Riccardo Pillon  
Associate Curator: Live Events

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Creative Learning Coordinator

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Creative Learning Facilitator

Alfiah Brown  
Creative Learning Facilitator

Maya King-Dabbs  
Engagement Assistant

Jonny Keen  
Engagement Assistant

Amelia Azura Mielniczek  
Engagement Assistant

Majo Sandoval Alfonso  
Engagement Assistant

Mitzi Clarke  
Back of House Assistant

Simon Whybray  
Graphic Design

Oscar Maguire  
Visualisation

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Helen Newman  
Zia Zareem-Slade

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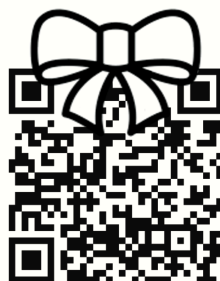
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