

Press Release

José González performing with The Gothenburg String Theory

11 April 2011 / 20:00 Barbican Hall

Box Office: 0845 120 7550 www.barbican.org.uk/contemporary Barbican Centre Silk Street London EC2Y 8DS

Only UK date for this special show which sees the celebrated Swedish singer-songwriter José González performing with the maverick, 20 strong orchestral collective Gothenburg String Theory.

The **Gothenburg ensemble's** lush arrangements and bold instrumental textures will take his unique songbook into new sonic territory.

Born in Sweden to Argentinian parents, **José González** spent the 90s playing guitar in various hardcore punk bands in his hometown Gothenburg. Releasing his first album *Veneer* in Europe in 2003, he instantly won fans in the US with the track *Crosses* (previously released as an EP) after it was used as the title tune on the popular television drama *The OC*.

His version of Swedish electro-pop duo the Knife's song *Heartbeats* become an overnight hit after featuring on a successful Sony TV commercial. Since then he's released a number of hit singles including a cover of Kylie Minogue's *Hand on Your Heart* and Massive Attack's *Teardrop* (2007). His second album *In Our Nature* was released through Peacefrog Records in 2007.

The **Gothenburg String Theory** sees some of Berlin and Gothenburg's most exciting contemporary musicians join forces; they have forged relationships and recorded material with artists like **El Perro Del Mar**, **Wildbirds & Peacedrums** and **Pacific!** And they've collaborated with the art-studio-collective **Chez Chérie**, the associated band **Warren Suicide** and the production company **Transporterraum** to create extraordinary music-multi-media art projects.

'González takes the basic elements of an acoustic troubadour's craft and explores their possibilities ...a stray breath, the buzzing of guitar strings, a hand scraping across the frets are all shades in González's palette.' **Pitchfork**

'González has a reassuringly airy voice and the intricate finger-picking of a leftfield jazz aficionado.' **The Guardian**

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