

FEBRUARY 18
—
SEPTEMBER 18

A NEW SEASON OF THEATRE,
ART, FILM, MUSIC & MORE

¡VIVA! LA REVOLUCIÓN

TURNING THE DARK PAGE

CIRCLE MIRROR TRANSFORMATION

MEET THE HOME PROJECTS ARTISTS



HOME

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HOME'S CREATIVE PATRONS

DANNY BOYLE
ROSA BARBA
PHIL COLLINS
SURANNE JONES
NICHOLAS HYTNER
ASIF KAPADIA
JACKIE KAY MBE
MEERA SYAL CBE

SEE MORE, SAVE MONEY!



TICKET SAVER

Book tickets for three theatre shows at the same time and save 20%. Look for the ticket saver badge on eligible shows.

Offer does not include previews, £5 student super advance tickets or £10 tickets for shows in Theatre 1. Valid on top price tickets only.

GREAT THEATRE FROM JUST £10 (OR LESS!)

Most shows have seats priced from just £10.

STUDENTS & JOB SEEKERS – GO SUPER ADVANCE FOR £5

Students & Job Seekers can also take advantage of super advance tickets for most theatre shows and film screenings, priced at just £5. Hurry, though: these low price tickets are very limited and sell out fast.

Book now at homemcr.org or call 0161 200 1500.

TALENT, BOTH ESTABLISHED AND EMERGING – IT'S THE ENGINE THAT DRIVES EVERYTHING WE DO. WHETHER STAGING PLAYS, WORKING WITH ARTISTS OR WITH YOUNG PEOPLE, HOME IS A PLATFORM, A LABORATORY OF IDEAS AND A PLACE WHERE THE BEST CREATIVE WORK CAN BE MADE AND ENJOYED BY EVERYONE.

What that means is a host of new theatre, much of it produced with partners such as Lyric Hammersmith, the Southbank Centre and the Citizen's Theatre. *Long Day's Journey into Night* is one such co-production, one of the greatest American dramas of the 20th-century brought to life by the same team that produced and directed *Endgame* (p25). *Circle Mirror Transformation* - "an absolute feast", according to the *New York Times* - is the work of Pulitzer Prize-winning Annie Baker, who is acknowledged as one of the best playwrights to have emerged in recent years (p14). Ambitious and boldly political, *The Drill*, meanwhile, is just one of many homegrown highlights this season (p29).

Off stage, we're sharing great work via HOME Projects, a programme of exhibitions that bring the work of artists to a wider audience - among them *Flesh and Stone*, a look at how the human landscape has been shaped by the rocks beneath our feet (or perhaps just the slate that lines our roofs, p13) and Camille Smithwick's take on Kaspar Hauser, the founding whose mysterious life (and death) caused a sensation in 19th-century Nuremberg (p31). New work can be found in film and on the page, too. HOME Publishing showcases a rich seam of written talent, from short stories to critical writing. This season it includes *Subkultura*, which leaps from Pussy Riot to Pushkin in its

examination of present-day Russia (p16). New artist film, meanwhile, includes work by John Walter, Noor Afshan and Brad Butler – all of whom have upcoming exhibitions (pages 7 and 34).

Elsewhere, a revolutionary flavour permeates the 2018 ¡VIVA! festival – with theatre so intimate that it'll just be you and four others sitting around a table to experience it (p21), plus a new exhibition from Louis Henderson (p19) and a major new production from the Tiger Lillies that will surely be the icing on this Spanish-speaking cake (p20). Finally, keep an eye out online for two celebrations in June. Refugee Week highlights the talent of the region's refugee artists via live music, dance and performance, while our summer festival is a collision of unique performances and music that spills across the stage and out into the square outside – and all of it curated by a very special guest (or two).

As we said, it's all about talent this season. Wherever you are from and however you want to experience it, this is the home of new work, emerging voices and a collective creative vision that takes its inspiration from Manchester - and right across the world.

Dave Moutrey, Director and Chief Executive



FAMILIES

Bring the family to your HOME from home. This regular programme includes exciting films for all the family to enjoy on Sundays. Check our website for details of events. We recommended booking early to avoid disappointment. homemcr.org/families

BIG FAMILY CARD
TICKETS FROM ONLY £4
Sign up for a free HOME Big Family Card and get special price tickets for selected family films, theatre performances and workshops - plus exclusive offers on special events and in our Café Bar. Complete the form online or call us with your details and pick up your card on your next visit.

Sign up now - call 0161 200 1500 or visit homemcr.org/families

*Purchases must include at least one child's ticket (16 and under) and one adult ticket (18+) for the offer to apply. Maximum of five tickets per transaction. Tickets subject to availability and offer cannot be used with any other discount or promotion.

Family events supported by:
AutoTrader

QUICK GUIDE TO THE SEASON

Here are some of our highlights from February 2018 to September 2018.

Check back on homemcr.org regularly for all the latest information, including the latest confirmed titles in our weekly programme of UK and international independent films, talks, tours and events.

KEY

RED = PRESENTED BY HOME

ART			
HOME Projects / Jez Dolan: Anders Als Die Andern	Until Sun 4 Mar	Granada Foundation Gallery	P6
Preview / Noor Afshan Mirza & Brad Butler: The Scar	Fri 9 Feb	Gallery	P7
Noor Afshan Mirza & Brad Butler: The Scar	Sat 10 Feb – Sun 2 Apr	Gallery	P7
Artist Film / NOW: Moving Image by Chinese Contemporary Female Artists: Volume 1	Thu 15 Feb	Cinemas	P6
HOME Projects / Mario Popham & Tom Baskeyfield: Flesh and Stone	Fri 9 Mar – Sun 29 Apr	Granada Foundation Gallery	P13
Artist Film / NOW: Moving Image by Chinese Contemporary Female Artists: Volume 1	Volume 1: Mon 19 Mar Volume 2: Mon 26 Mar	Cinemas	P15
Preview / Louis Henderson: Overtures	Fri 20 Apr	Gallery	P19
Louis Henderson: Overtures	Sat 21 Apr – Sun 10 Jun	Gallery	P19
HOME Projects / Susan Gunn: Ground Evolution	Fri 4 May – Sun 1 Jun	Granada Foundation Gallery	P25
HOME Projects / Camille Smithwick: Ode to the Untruth	Fri 6 Jul – Sun 2 Sep	Granada Foundation Gallery	P31
John Walter: A Virus Walks Into A Bar	November	Gallery	P34

THEATRE & DANCE

Grand Finale	Until Sat 3 Feb	Theatre 1	P6
Winter Solstice	Tue 13 – Sat 17 Feb	Theatre 2	P8
On The Outskirts Of A Large Event	Wed 21 – Sat 24 Feb	Theatre 2	P8
Extraordinary Rendition	Wed 7 – Fri 9 Mar	Theatre 2	P12
Circle Mirror Transformation	Fri 2 – Sat 17 Mar	Theatre 1	P14
Slap Talk	Sat 10 Mar	Theatre 2	P12
Connections 2018	Mon 26 – Thu 29 Mar	Theatre 1	P15
The Flying Lovers of Vitebsk	Tue 3 – Sat 7 Apr	Theatre 1	P17
Minefield	Thu 12 – Sat 14 Apr	Theatre 1	P21
The Tiger Lillies: Corrido De La Sangre	Fri 20 Apr – Sat 5 May	Theatre 1	P20
Things Easily Forgotten	Wed 25 – Sat 28 Apr	Backstage	P21
Dollywould	Thu 3 – Sat 5 May	Theatre 2	P24
Long Day's Journey Into Night	Thu 10 – Sat 26 May	Theatre 1	P25
Jesus Hopped the 'A' Train	Wed 16 – Sat 19 May	Theatre 2	P26
Scottee: Fat Blokes	Tue 22 – Thu 24 May	Theatre 2	P26
The Duke	Wed 6 & Thu 7 Jun	Theatre 2	P27
Me & Robin Hood	Fri 8 & Sat 9 Jun	Theatre 2	P27
Diamond	Mon 11 – Wed 13 Jun	Theatre 2	P29
The Drill	Thu 14 – Sat 16 Jun	Theatre 2	P29
The Fishermen	Fri 20 – Sat 28 Jul	Theatre 2	P31
othellomacbeth	Fri 14 – Sat 29 Sep	Theatre 1	P34
White	Thu 13 – Sun 23 Dec	Theatre 2	P35
Släpstick	Thu 13 – Sat 22 Dec	Theatre 1	P35

FILM

Chinese New Year	February	P6
Artist Film / NOW: Moving Image by Chinese Contemporary Female Artists: Volume 1	Thu 15 Feb	P6
Queercore	Sun 25 Feb	P10
Season / One Film Wonders	March	P11
Season / The Mondo Film and its Legacy	Fri 2 – Sun 4 Mar	P11
The Four Horsemen of the Apocalypse + Live Accompaniment	Sun 18 Mar	P13
Artist Film / NOW: Moving Image by Chinese Contemporary Female Artists: Volume 1	Volume 1: Mon 19 Mar Volume 2: Mon 26 Mar	P15
Season / ¡VIVA! FESTIVAL 2018: LA REVOLUCIÓN	Thu 12 – Sun 29 Apr	P18
Season / Salford Lad: Albert Finney on Screen	June	P26
Season / Jazz on Film	July	P30
Season / Harry Dean Stanton: Wild at Heart	July	P30
Season / The Dark Page	Jul / Aug	P32

¡VIVA! FESTIVAL 2018: LA REVOLUCIÓN

Film season / ¡VIVA! FESTIVAL 2018: LA REVOLUCIÓN	Thu 12 – Sun 29 Apr	Cinemas	P18
Theatre / Minefield	Thu 12 – Sat 14 Apr	Theatre 1	P21
Theatre / The Tiger Lillies: Corrido De La Sangre	Fri 20 Apr – Sat 5 May	Theatre 1	P22
Art / Louis Henderson: Overtures	Sat 21 Apr – Sun 10 Jun	Gallery	P19
Theatre / Things Easily Forgotten	Wed 25 – Sat 28 Apr	Backstage	P21

More ¡VIVA! programming to be announced in Feb 2018

THEATRE BROADCASTS

RoH Live: Tosca (Opera)	Wed 07 Feb
RSC Live: Twelfth Night	Wed 14 Feb
NT Live: Cat On A Hot Tin Roof	Thu 22 Feb
RoH Live: Carmen (Opera)	Tue 06 Mar
NT Live: Julius Caesar	Thu 22 Mar
RoH Live: Macbeth (Opera)	Wed 04 Apr
RoH Live: Swan Lake (Ballet)	Tue 12 Jun

More live theatre broadcasts to be announced. For details, visit homemcr.org

FILM SEASON



CHINESE NEW YEAR

FEBRUARY

To mark the arrival of the Year of the Dog, HOME will collaborate with the Confucius Institute at the University of Manchester and the Chinese Film Forum UK to celebrate Chinese New Year in 2018. We'll bring a selection of the best recent Chinese language films to Manchester to get the celebrations going with a bang.

homemcr.org/chinese-new-year

NOW: MOVING IMAGE BY CHINESE CONTEMPORARY FEMALE ARTISTS

VOLUME 1: THU 15 FEB, 16.00

Artists: Peng Yun, Miao Ying, Ma Qiusa, Hu Xiaoyuan, Chi Jang Yin, Yao Qingmei, Wang NewOne
Curated by Bren O'Callaghan

This screening will be followed by the launch of a new group exhibition of contemporary art by female Chinese artists at the Centre for Contemporary Chinese Art in the Northern Quarter – please join us for this double celebration!

DANCE



Hofesh Shechter Company presents

GRAND FINALE

UNTIL SAT 3 FEB, 19:30

Choreography and music by Hofesh Shechter

Internationally acclaimed artist Hofesh Shechter has single-handedly created a new genre: part dance, part gig, part theatre and wholly original, his work has its own instantly identifiable and entirely unique voice.

Grand Finale shows us a world in freefall, where humanity spirals through surreal scenes and emotions towards its own end point. Mythic and elemental, Shechter's vision is at once comic, bleak and beautiful, evoking a world at odds with itself, full of anarchic energy and violent comedy.

Intricate, chiselled choreographic patterns and dynamic live music come together in a heady mix of power and emotion, to tell a simple tale about the human spirit.

Theatre 1

Tickets £19 - £10 (conc. available)

homemcr.org/grand-finale

ART / HOME PROJECTS



JEZ DOLAN: ANDERS ALS DIE ANDERN

CONTINUING UNTIL SUN 4 MARCH

Jez Dolan's work focuses on queer identity, often using secrecy, hiddenness and the codification of language, using archived material to create new work. He works with a variety of disciplines according to the needs and demands of each project. During an artist residency in early 2017 at the Schwules Museum, Berlin, Jez first watched the film *Anders Als die Andern* (Different From the Others, 1919).

Despite being made almost a century ago, the film asks for tolerance and understanding for gay men. It is simultaneously a museum piece and a prescient call for acceptance, which might provide useful instruction to many people, including governments who back harmful discrimination and officially sanctioned hatred to deadly means.

Watching the film resonated with ideas Jez was already exploring, specifically the eradication and erosion of the rights of queer people in many countries, not least Trump's USA, reparative therapy, 'homosexual cures' and the torture, imprisonment and murder of queer people currently happening in Chechnya.

For HOME Projects, Jez has begun to investigate film stills, images and text outlining legislation, personal quotes from interviews, and images of 'homosexual cures' and other reparative therapy found online. The quality of light and darkness in the film, and others of that period, is also an aesthetic reference point.

In partnership with the Schwules Museum, Berlin

Schwules Museum *

[See feature, page 22](#)

ART / PREMIERE

NOOR AFSHAN MIRZA & BRAD BUTLER: THE SCAR

SAT 10 FEB – SUN 2 APR 2018
PREVIEW FRI 9 FEB 2018

Curated by Sarah Perks, Artistic Director (Visual Art) HOME & Professor of Visual Art, Manchester School of Art

"That brutal power, that brilliance and thrill, that outpouring of joy when you finally meet what is most terrifying. That's how it happened."

Noor Afshan Mirza and Brad Butler's three-part large scale film installation weaves together conspiracy, gangster, noir, politics, fantasy and reality into *The Scar*, premiering over the entire main gallery of HOME.

"Yenge, the state takes care of everything."

Across three chapters that all end in a car crash, *The Scar* tells its story from the position of the female passenger, Yenge. Through her journey, we begin to address corrupt systems that hold power, explore ways to 'get out' of the car and begin to imagine an alternative society no longer dominated by patriarchy.

Noor Afshan Mirza and Brad Butler work in an international context and are interested in inequality, power, privilege, non-participation, state enforced violence and women's bodies as sites of resistance. Differentiating between work made 'in' struggle and work made about struggle they take up an expanded notion of how to think about politics with and through the body. Their collaboration spans moving image, installation, workshops, sound, text and performed actions.

A new HOME co-commission with no.w.here in partnership with FLAMIN, Spectre Productions, Delfina Foundation, Centre national des arts plastiques, Edith-Russ-Haus and àngels barcelona.

homemcr.org/the-scar

ARTIST & CURATOR TOUR

Sat 10 Feb, 14.00 – 15.00

Free exhibition tour with Noor Afshan Mirza and Brad Butler.

BSL LED GALLERY TOUR

Sat 24 Mar, 15:00 – 16:00

Art and Design Historian Jennifer Little will lead a BSL tour of the



THEATRE



Actors Touring Company & Orange Tree Theatre present

WINTER SOLSTICE

TUE 13 – SAT 17 FEB, 19:45
WED 14, SAT 17 FEB, 14:15 & 19:45

By Roland Schimmelpfennig
Translated by David Tushingham
Directed by Ramin Gray

Christmas Eve.

Bettina and her husband Albert aren't happy - Bettina's mother is staying for the holidays.

Which is awkward.

Not least because Bettina's mother met a man on the train. And now she's invited him around for drinks...

Family, betrayal and the inescapable presence of the past reverberate through the UK premiere of Roland Schimmelpfennig's razor-sharp comedy about the rise of the new right across the globe.

Actors Touring Company and director Ramin Gray return to Manchester, following their five-star hit *The Suppliant Women*, recently at the Royal Exchange Theatre, and *The Events*, presented by HOME at Number 1 First Street.

Schimmelpfennig is the most performed playwright in Germany, with productions of his work worldwide in over 40 countries. Previous productions in the UK include *The Golden Dragon* and *Arabian Night*, both presented by Actors Touring Company.

Theatre 2
homemcr.org/winter-solstice
Tickets £12.50 (conc. available)

★★★★

"A POTENT PLAY FOR TODAY. TRANSFIXING AND DEEPLY RADICAL"

THE GUARDIAN

★★★★★

"THE BEST NEW PLAY I HAVE SEEN FOR MANY YEARS."

SUNDAY EXPRESS

THEATRE



ON THE OUTSKIRTS OF A LARGE EVENT

WED 21 – SAT 24 FEB, 19:45

You saw what looked like the world ending.

You blacked out, and woke up in solitary confinement. The people who watch you via CCTV wear Hawaiian shirts and argue about the news, the weather and genocide. It is unseasonably hot, and it is getting hotter - unbelievably so.

This is the story of a massacre, from the perspective of those who are initially on the edges of it. Part dystopian poem-play, part sci-fi spectacle, *On The Outskirts Of A Large Event* explores the psychological effects of solitary confinement, stories and the impossibility of ever being fully alone...

The Bare Project is a Sheffield - based theatre and interactive arts company. They create imaginative and surreal pieces of work which play with the barriers between audience and performers, and performance and 'reality'.

Theatre 2
homemcr.org/outskirts
Tickets £12.50 (conc. available)

ARTIST FILM



SPOTLIGHT ON: HOME ARTIST FILM

HOME Artist Film continues to lead in the production, distribution, exhibition and training for international artist moving image.

One of our recent releases, Luis López Carrasco's short *Aliens* (2017), a film portrait of Tesa Arranz, lead singer of the *Zombies*, is fast becoming a favourite on the festival circuit, featuring at Locarno Film Festival, Switzerland and the Toronto International Film Festival.

Rey (2017), a magical tale of a French adventurer, will be distributed by HOME Artist Film across the UK in early January 2018. Noor Ashan Mirza and Brad Butler present *The Scar* (2018) at the dark heart of their new exhibition (see page 7). Also in the can is John Walter's *A Virus Walks Into A Bar* (2018), taking a zany approach to scientific research via sitcom motifs, featuring a cast of 30+ in hand-applied onesies locked in a typical British boozer! Take a look at page 34 for more information about John's upcoming exhibition at HOME.

And in March, our own senior producer and independent curator Bren O'Callaghan presents the very best moving image by women artists practicing in China today. Check out Wang NewOne's *HIVE* series, proposing unsettling human-creature hybrids for the next chapter of deep-net excavation (page 15).

REY (2017)

Dir. Niles Atallah
Rodrigo Lisboa, Claudio Riveros
Chile, France, Netherlands, Germany, Qatar
Cert: TBC
Distributed by HOME Artist Film

Once upon a time, a man travelled to the end of the world. There, at the tip of recently independent South America, he founded his kingdom. It was 1860 and this French adventurer, Orélie-Antoine de Tounens, was perhaps a little crazy. Armed with a constitution penned by himself and a new flag, he fought his way through the rugged wilderness on horseback. After arriving he managed to unite the natives and was chosen to become their ruler. At least, that's one version of this true story. Or, he was helped by a native traitor. He was a French spy! He succeeded, but was captured. Banished. Died. But returned? Who remembers the what and where of it? In *Rey*, the problems of history and memory are emphasised by the degradation of image and sound.

Director Niles Atallah shot some segments in 2011, then buried the 35mm, 16mm and Super-8 film in his back garden. What does time do to a story? The results of these burials recur throughout the film – as deteriorating memories and the king's wild visions.

With the support of the Hubert Bals Fund, Atallah also experimented with puppets, masks and stop-motion animation. Everything culminated in this astonishing, delicate work of art: an ode to film and a fascinating fairytale.



FEATURE EXPANDED

Deadline for applications: Early 2018

Feature Expanded is a unique intensive training program specifically designed to provide the knowledge and skills necessary for filmmakers with a background in visual arts to develop and produce their first feature film intended for cinema distribution.

Now in its fourth year, Feature Expanded brings 12 artists from across Europe together to work with experts in the fields of script development, production,

distribution, pitching, marketing and more, culminating in an industry pitch at Lo Schermo Dell'Arte festival in Florence.

Previous participants include Yael Bartana, Gabrielle Brady, Alexandre Singh, Stefanos Tsivopoulos and Angela Anderson.

The public strand of the programme in Manchester in June allows you to discover new films by contemporary visual artists, as well as panel discussions relevant to visual artists working in the field.

Applications for Feature Expanded 2018 open late 2017.

More information at www.featureexpanded.com

A project developed by HOME & Lo Schermo dell'Arte Film Festival with the support of Creative Europe – MEDIA programme of the European Union. Bursaries supported by Nederland Filmfonds and University of Salford at MediaCityUK.



FILM



QUEERCORE

SUN 25 FEB

Dir Yony Leyser/US 2017/83 mins

Rebel Dykes and Bollox Club bring you an immersive screening of the documentary *Queercore: How to Punk a Revolution* complete with a local queer punk band and post-screening Q&A with director, Yony Leyser. The film documents a historical music movement within the LGBTQ+ community where radical queers revolted against the hetero and homo mainstreams with astonishing results.

homemcr.org/queercore

MARCH

FILM SEASON

ONE FILM WONDERS

MARCH

A curious and unexplored sub-genre is that relatively select group of films of immense interest by filmmakers with just a sole directorial credit. Charles Laughton's *Night of the Hunter* is the title that perhaps most comes to mind. A genuinely unsettling work, its abject commercial failure put paid to Laughton's ambition to adapt Norman Mailer's *The Naked and the Dead*. Films by actors are not uncommon and we find space to present (on 35mm) Gary Oldman's *Nil By Mouth* and Bill Murray's little seen (and little appreciated) *Quick Change*.

This season is by no means exhaustive and as usual there will be a mourning for titles that we have been unable to source or which screened outside of this season (Carine Adler's *Under the Skin*). We will however present a number of rare curiosities, including Dalton Trumbo's *Johnny Got His Gun*, Saul Bass's *Phase IV* and James Bidgood's *Pink Narcissus*. We also finally get to screen Andi Engel's European arthouse



thriller *Melancholia*, a great instance of someone saying everything they have to say with one film, and saying it perfectly.

homemcr.org/one-film-wonders

FILM SEASON

'EVERY SCENE LOOKS YOU IN THE EYE AND SPITS!' THE MONDO FILM AND ITS LEGACY

MARCH

"I think that Jacopetti opened a door into what some call postmodernism and I call boredom. Screen the JFK assassination enough times and the audience will laugh". (J.G. Ballard)

Every Scene Looks You in the Eye and Spits examines one of the most controversial film genres of all time: the mondo documentary film. Invented in Italy by Gualtiero Jacopetti, Franco Prosperi and Paolo Cavara, the first major success was *Mondo Cane* (1962). At a time when documentary films were following the serious monochrome realism of Direct Cinema and the various New Waves, *Mondo Cane* offered audiences a dizzying Technicolor collage of rituals from around the globe along the theme of "primitive rites and civilised wrongs."

Derided by critics and loved by the public, the mondo film can be seen to have influenced, for better or worse, many aspects of contemporary culture including sensationalist news reportage, reality TV, shock magazines and advertising, Eurotrash, online atrocity videos and more.



As one of the great chroniclers of this epoch, J.G. Ballard observed: "What the *Mondo Cane* audiences wanted was the horrors of peace...but they also wanted to be reminded of their own complicity in the slightly dubious process of documenting these wayward examples of human misbehavior..."

This season comprises screenings of classic mondo films and illustrated talks exploring different aspects of mondo cinema and its legacy.

homemcr.org/mondo

MONDO FILM ART
Look out for examples of rare mondo film posters exhibited around HOME during the season.

THEATRE

ACTION HERO

Action Hero create unique performances spanning theatre, live art, installation and more. They have performed to audiences everywhere from an old cinema in Bangkok to Shanghai Grand Theatre to a Satan's Riders Motorcycle club house in Tasmania and a blues bar in Texas on the same stage as James Brown (but not at the same time...). Now they head to HOME with two very special productions, delivered in their own intimate, invigorating and distinctive style.

EXTRAORDINARY RENDITION

WED 7 MAR, 18:00 - 20:00 & 21:00 - 22:30
(PERFORMANCES EVERY 15 MINUTES)

THU 8 MAR, 14:00 - 16:00; 18:00 - 20:00
& 21:00 - 22:30 (PERFORMANCES EVERY 15 MINUTES)

FRI 9 MAR, 14:00 - 16:00; 18:00 - 20:00
(PERFORMANCES EVERY 15 MINUTES)

Created, written and performed by
Gemma Paintin and James Stenhouse.

The battle for hearts and minds
starts here.

How does culture become a weapon of
warfare? How is a Britney Spears song
connected to a global network of secret
prisons? How does radical philosophy
become military strategy?

In a cabin built from the same materials
as Camp X-Ray, the temporary detention
facility at Guantanamo bay, and with the
same internal dimensions of a detainee's
cell, *Extraordinary Rendition* is a piece
for one person at a time that uses video,
sound and live performance to interrogate
the kind of colonisation that begins with
the battle for hearts and minds.



This is a 15 minute performance for one
person at a time.

Commissioned and produced by In
Between Time for IBT15. Co-commissioned
by Arnolfini, supported by LICA and The
ShowRoom, Chichester. Funded by Arts
Council England. Action Hero are members
of Residence and are a Farnham Maltings
Associate Company.

ACTION HERO MULTI TICKET

See both *Slap Talk* and
Extraordinary Rendition for the
special double ticket price of £7
(saving £3)

Theatre 2
homemcr.org/extraordinary
Tickets £5

SLAP TALK

SAT 10 MAR, 15:00 - 21:00

Created, written and performed by
Gemma Paintin and James Stenhouse.

Slap Talk is an epic tour de force, a verbal
sparring match that is both funny and
entertaining but also dark, complex and
deeply unsettling.

For six continuous hours, Action Hero
rant, insult and threaten each other in
a scripted version of a pre-fight press
conference crossed with a 24-hour rolling
news channel. An autocue scrolls a
continuous barrage of passive-aggressive
lover's talking, the hard sell of a shopping
channel, the anger of the fire and brimstone
preacher, the subtle violence of middle class
one-upmanship.

This is a six hour-long performance.
Audiences are encouraged to stay for as
long as they can, but welcome to take
breaks whenever they like.

Developed with the support of Caravan
and BIOS, Athens. *Slap Talk* began in The
Darkroom, China Plate's development
space for writing and performance. Action
Hero are members of Residence and are a
Farnham Maltings Associate Company.

Theatre 2
homemcr.org/slap-talk
Tickets £5

"REMARKABLE... IT'S POETIC
AND PLAYFUL AND TOUGH
AND UNSENTIMENTAL, THIS
GAME WE'RE PARTY TO, AND
I CAN'T LEAVE."

TOTAL THEATRE



ART / HOME PROJECTS



MARIO POPHAM AND TOM BASKEYFIELD: FLESH AND STONE

FRI 9 MAR - SUN 29 APR
PREVIEW FRI 9 MARCH, 18:00

Over centuries stone has been chipped,
split and blasted; hillsides reconfigured and
mountains moved. The hills of North Wales
have been transformed by the large-scale
extraction of slate; its mass manipulation
spawning towns and communities, its
dissemination satisfying a global demand.

The landscape bears the scars of this
conquest, and nurtures stories of its
making. A past dependence on the rock
continues to shape the human narratives
unfolding within these hills and valleys.

Meanwhile, on distant rooftops of towns
and cities, forged by the very same forces
of industry, we continue to coexist among
the vestiges of these mountainsides.

Through a dialogue between drawing and
photography, artists Tom Baskeyfield and
Mario Popham continue their exploration

into how we have shaped, and in
turn, been shaped by stone.

Mario Popham is a photographer of
Japanese and English descent who
is currently based in Manchester. He
received his B.A. Honours in photography
at Manchester School of Art in 2007.
His interests lie in man's paradoxical
relationship to nature and how this finds
expression within the post-industrial British
landscape.

Tom Baskeyfield is a multi disciplinary visual
artist interested in relationships between
people, place, nature and landscape. In
2011 he was awarded an MA in Art and
Environment from Falmouth University for
his project *Of Time in Field*, in which he
immersed himself in the life of a field for
one crop cycle.

See feature, page 22

FILM



ST PATRICK'S FESTIVAL 2018 IN
ASSOCIATION WITH HOME

THE FOUR HORSEMEN OF THE APOCALYPSE + LIVE ACCOMPANIMENT

SUN 18 MAR, 14:00

Dir Rex Ingram/Us 1921/150mins
Rudolph Valentino, Pomeroy Cannon,
Alice Terry

Screening plus live performance of an
original score by Barry Adamson, Matthew
Nolan, Seán MacErlaine, Adrian Crowley,
and Kevin Murphy.

Dublin born director Rex Ingram is ranked
alongside D. W. Griffith and Erich von
Stroheim as one of the great artists of
the silent era. *The Four Horsemen of
the Apocalypse* is an epic tale of an
Argentinean family that becomes divided
and ends up fighting on opposite sides
during WWI. One of the most successful
films of its time, it catapulted Rudolph
Valentino into cinematic history as the first
screen idol.

Presented with the support of event
partners British Council, Trinity College
Dublin and Culture Ireland.



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THEATRE

HOME presents CIRCLE MIRROR TRANSFORMATION

FRI 2 MAR – SAT 17 MAR, 19:30
SAT 10, WED 14, SAT 17 MAR, 14:00 & 19:30
Written by Annie Baker
Directed by Bijan Sheibani

In a small town in Vermont, New England, five unlikely strangers come together in their community centre for a creative drama class for adults. The free-spirited Marty, recently divorced Schulz, former actress Teresa, the self-conscious high school student, Lauren and Marty's quiet husband, James. Over six weeks of drama exercises and games ranging from the hilarious to the heartbreaking, their lives become entangled and transformed in the most humorous and moving ways.

Annie Baker is the winner of the 2014 Pulitzer Prize for drama and is considered one of the most talented playwrights to have emerged in recent years. Her quiet masterpiece, *Circle Mirror Transformation* won the 2010 Obie Award for Best New Play and was voted one of the top ten plays of 2009 by the *New York Times*, *Time Out* and the *New Yorker*.

Bijan Sheibani was Artistic Director of Actors Touring Company from 2007-2010 and an Associate Director of the National Theatre from 2010-2015. Theatre credits at the National Theatre include *Our Class*,

The Kitchen, *A Taste of Honey*, *Emil and the Detectives*, and *Romeo and Juliet*. Most recently he directed a sell-out run of Inua Ellams' *Barber Shop Chronicles* at the National Theatre, and his recent production of *Nothing* for Glyndebourne has been nominated for a 2017 Southbank Sky Arts Award for best opera.

Theatre 1
homemcr.org/circle-mirror
Tickets £26.50 - £10 (conc. available)
Previews Fri 2 Mar £10, Sat 3, Mon 5,
Tue 6 Mar £12.50

CAP Caption Subtitled performance
Thu 15 March, 19:30

AD Audio Described Touch Tour
Fri 16 March, 18:30

AD Audio Described performance
Fri 16 March, 19:30

BSL Interpreted performance
Sat 17 March, 14:00

**POST-SHOW
Q&A**
THU 15 MAR

Included in ticket price

**“ANNIE BAKER’S
PLAY IS AN
ABSOLUTE FEAST...
THE KIND OF
UNHERALDED
GEM THAT SENDS
PEOPLE INTO THE
STREETS BABBLING
AND BRIGHT-EYED
WITH THE DESIRE
TO SPREAD THE
WORD.”**

NEW YORK TIMES

ARTIST FILM



NOW: MOVING IMAGE BY CHINESE CONTEMPORARY FEMALE ARTISTS

VOLUME 1:

THU 15 FEB, 16:00 /
MON 19 MAR, 18:20

Artists: Peng Yun, Miao Ying, Ma
Qiusha, Hu Xiaoyuan, Chi Jang Yin,
Yao Qingmei, Wang NewOne

VOLUME 2:

MON 26 MAR, 18:20

Artists: Guan Xiao, Shiyuan Liu, Hao
Jingban, Wang Xin, Geng Xue, Liang
Yue, Liu Yu

In partnership with the Central Academy of Fine Arts (Beijing) and UK-wide Plus Tate Network of 35 cultural institutions, HOME presents a programme of contemporary moving image by female artists working across China today.

Bren O'Callaghan, Senior Producer HOME Visual Art and independent curator, travelled to Beijing in 2017 to meet with and explore the studio practice of women artists. The aim of this collaborative programme is to address the way female artists are positioning themselves and to explore the complex and multifaceted influence of gender categorisation upon their creative process.

Striking, beguiling, sometimes disturbing yet rewarding, the selection provides evidence that cultural difference is often much less than we might presume.

The two volumes address notions of modernity, tradition and technique; incorporating performance, pen and ink animation, stop-motion, moving portrait and photographic techniques, blind audio, new media art, documentary and archive footage.

THEATRE



NATIONAL THEATRE CONNECTIONS 2018

MON 26 – THU 29 MAR, 19:00

Greater Manchester's youth theatres, schools and colleges perform at HOME in the National Theatre's Connections festival, a celebration of young people, theatre-making and the importance of access to the arts.

Each year the National Theatre commissions ten new plays for young people to perform, bringing together some of the most exciting writers with the theatre makers of tomorrow.

Connections is supported by Andrew Lloyd Webber Foundation, Jacqueline and Richard Worswick, Susan Miller and Byron Grote, Hays Travel Foundation, Faithorn Farrell Timms and supporters of the *Connections Appeal*.

Theatre 1
homemcr.org/connections
Tickets £5



SPOTLIGHT ON: BOOKS AT HOME

CORNERHOUSE PUBLICATIONS

You may not know that here at HOME we also run a book distribution service. We operate under the name Cornerhouse Publications and, as well as our fabulous series of HOME Publications (see below for more info), we also work with a great range of contemporary art organisations, helping them get their books out into the world and available to buy in shops.

Here are some of our exciting new titles for Spring 2018:

The Hayward Gallery in London is re-opening in January 2018 and celebrates its 50th anniversary with the first major UK retrospective on renowned German photographer, Andreas Gursky. The exhibition catalogue *Andreas Gursky* will be available then.

Showing it's not a county defined by the fake tan and vajazzle, *Radical ESSEX* is the latest from Focal Point Gallery. Looking at the creative and innovative and exploring this county's rich cultural history, this book reveals Essex as a hotbed of radical activity, open to all possibilities.

We have so many new and upcoming titles – too numerous to mention here – so visit cornerhousepublications.org and sign up for our newsletter to receive regular updates about our list of books and DVDs.

HOME PUBLISHING

Established to expand and diversify the range, content and approach to writing about art, moving image, performance and related topics, HOME Publishing intentionally subverts the traditional exhibition catalogue by viewing printed, digital and illustrated matter as both standalone artwork and a growing discipline.

Ripe for reinvention, our publications and digital-download essays include critical writing, short stories, poetry, flash-fiction, experimental text and image-led response. From the short story anthologies *Transactions of Desire Volumes 1 and 2*, the time-travelling exploits of AL and AL: *Incidents of Travel in the*

Multiverse, to the nightmarish, rainbow-hued worlds of Rachel Maclean or our latest title, *Subkultura*, exploring Russian youth movements.

We intentionally cast our contributor net further than the usual suspects to include artists, journalists, authors, musicians, students and performers. Working alongside Cornerhouse Publications, we access an international distribution network which now also includes selected DVD and Blu-ray release of our HOME Artist Film range.

NEW RELEASES

SUBKULTURA, Artemy Troitsky

Arranged chronologically from the early 19th century through to the present day – from Alexander Pushkin to Pussy Riot, from the Decembrists to gopniks and hipsters – *Subkultura* takes in seminal individuals and groups that have been instigators of social or political change, and that collectively provide an insight into the different facets of the Russian psyche.

Writers, artists, musicians, philosophers, *nouveaux riches* and skinheads, anarchists, revolutionaries or part of the status quo – Artemy Troitsky, renowned Russian journalist, cultural and music critic, concert promoter, broadcaster and academic – treats all with equal measure as having helped shape the Russia of today. Published by HOME Publishing in partnership with The New Social this independent London-based collective, founded by Olya Sova and Anya Harrison, stages public programmes – including film screenings, talks and special projects – as a way of rethinking the 'New East'.

CAPSID, John Walter

HOME Publishing will launch a new catalogue on the work of John Walter in Spring 2018, in anticipation of his new solo exhibition and film *A Virus Walks Into A Bar* at HOME in November 2018 (see page 34).



APRIL

THEATRE

Kneehigh and Bristol Old Vic present

THE FLYING LOVERS OF VITEBSK

TUE 3 APR – SAT 7 APR, 19:30
THU 5, SAT 7 APR, 14:00 & 19:30

Written by Daniel Jamieson
Directed by Emma Rice

Perhaps you've seen them floating over a Russian village? Or perhaps you've seen her toppling forward, arms full of wild flowers, as he arches above her head and steals a kiss.

Partners in life and on canvas, Marc and Bella Chagall are immortalised as the picture of romance. But whilst on canvas they flew, in life they walked through some of the most devastating times in history.

Daniel Jamieson's *The Flying Lovers of Vitebsk* traces this young couple as they navigate the Pogroms, the Russian Revolution and each other. Emma Rice's production is drawn in a theatrical language as fluid as Chagall's paintings, and woven throughout with music and dance inspired by Russian Jewish tradition.

Theatre 1
homemcr.org/flying-lovers
Tickets £24 - £10 (conc. available)

★★★★★

"WRAPS YOU IN
THE SOARING GIDDINESS
AND DEEP SOLACE OF
OVERWHELMING LOVE."

FINANCIAL TIMES

★★★★★

"KNEEHIGH'S
UNABASHEDLY
ROMANTIC, TOTALLY
ADORABLE PLAY."

TIME OUT

★★★★★

"DEEPLY PERSONAL
AND DEEPLY FELT... A
WHIRL OF COLOUR AND
SURREAL HUMOUR."

THE GUARDIAN

WINNER OF THE
CAROL TAMBOR
BEST OF EDINBURGH
AWARD 2017

¡VIVA! FESTIVAL 2018

LA REVOLUCIÓN

THU 12 APR – SAT 5 MAY

¡VIVA! RETURNS FOR 2018 WITH A HOME-WIDE CELEBRATION OF THEATRE, FILM AND CONTEMPORARY VISUAL ART FROM SPAIN AND LATIN AMERICA.

For 2018, inspired by Latin America's long history of political turmoil, we'll be exploring and celebrating the art and artists that have attempted to articulate, support and sometimes challenge these revolutionary moments and movements. Here are just some of the must see ¡Viva! highlights of this essential festival.

Look out for the full programme online and in print from February 2018.
homemcr.org/viva-2018



¡VIVA! FILM

THU 12 – SUN 29 APR

Each year ¡Viva! brings the most vibrant, thought-provoking and entertaining contemporary films from Spain and Latin America. Throw in some top-notch guests discussing their work and you have the makings of the UK's premiere celebration of Spanish language cinema. If that wasn't enough, following the successful introduction of a themed strand to ¡Viva! last year, in 2018 we will investigate, interrogate as well as celebrate the revolutionary spirit of Latin America.

Latin America has a long history of revolutionary movements and populist demagogues which have inspired a range of artistic works and movements. This offers ¡Viva! 2018 the opportunity to be inspired by, engage with and challenge the revolutionary and populist movements and the ideas that have emerged from Latin America since the rise of anti-colonial sentiments in the 19th century.



CASI LEYENDAS



HOME presents

LOUIS HENDERSON: OVERTURES

SAT 21 APRIL - SUN 10 JUNE 2018
PREVIEW FRI 20 APRIL 2018

Curated by Sarah Perks, Artistic Director (Visual Art) HOME & Professor of Visual Art, Manchester School of Art

HOME presents a major new co-commission and solo exhibition from award-winning artist Louis Henderson, who has produced a film based around a collaboration in the Haitian city of Port-au-Prince.

The film will chart the progress of Henderson, alongside producer Olivier Marboeuf, devising a performance for the forthcoming Ghetto Biennial with a collective of eight young Haitian actors, poets and slammers.

Taking as a point of departure the play *Monsieur Toussaint* by Édouard Glissant, *Overtures* explores the complexities of both translation (from French to Créole) and fiction when looking at Haitian history.

The play is about the last days in the life of Toussaint Louverture - best known as the leader of the Haitian Revolution (1791-1804) whilst in his castle prison cell in France.

Louis Henderson has shown his work internationally including at Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, The Contour Biennial, The Kiev Biennial, The Centre Pompidou, SAVVY Contemporary, The Gene Siskell Film Centre, Gasworks and Tate Britain. His work is in the public collection of the Centre National des Arts Plastiques, France and is distributed by Lux (UK) and Video Data Bank (USA).

A new HOME co-commission in partnership with Spectre Productions, Centre national des arts plastiques and Ghetto Biennial 2017.

homemcr.org/overtures

ARTIST & CURATOR TOUR
SAT 21 APR, 14.00 – 15.00

Free exhibition tour with
Louis Henderson

BSL LED GALLERY TOUR
SAT 2 JUNE, 15.00 – 16.00



Art & Design Historian Jennifer Little
will lead a BSL tour of the exhibition.



HOME presents

THE TIGER LILLIES: CORRIDO DE LA SANGRE

FRI 20 APR – SAT 5 MAY, 19:30

The Day of the Dead...

A Corrido singer and his band return from the realm of the dead to haunt their killer and tell us their dark story of intrigue, vengeance, murder and the mayhem of a romance gone bad.

This new, full-length show blends stunning visuals with original music from the Grammy-nominated godfathers of alternative cabaret, The Tiger Lillies.

Set in a small dusty town in the lands between Mexico and the US, the singer relays the tale of his rise and fall and the songs of life at the border, where mythical creatures from Aztec times still haunt the night.

This is a realm where folklore and real life merge, where you can meet a knight, an evil king, a damsel in distress and the Saint of the Sinners.

Anything is possible.
Just don't believe everything you hear...

Theatre 1
homemcr.org/corrido
Tickets £23 - £10 (conc. available)
Previews Fri 20 Apr £10, Sat 21, Mon 23,
Tue 24 Apr £12.50

CAP Caption Subtitled performance,
Thu 3 May, 19:30

AD Audio Described performance,
Fri 4 May, 19:30

¡VIVA! THEATRE MULTI TICKET DEAL

Book tickets for both Lola Arias' *Minefield* and The Tiger Lillies' *Corrido* and save £5 on each ticket.

Lola Arias presents

MINEFIELD

THU 12 – SAT 14 APR, 19:30

What is a veteran? Survivor? Hero? Mad Man?

In Lola Arias' *Minefield* six Falklands/ Malvinas war veterans who once faced each other across a battlefield now face each other across a stage. Together they share memories, films, songs and photos as they recall their collective war and embody the political figures that led them into it.

Soldier, veteran, human - these men have stories to share as they take us from the horrors of war to today's uncertainties, with brutal honesty and startling humour.

Theatre 1
Tickets £24 - £10 (conc. available)
homemcr.org/minefield
Performed in English and Spanish
with surtitles
Suitable for ages 14+

MINEFIELD is a LIFT production by Lola Arias, originally commissioned and co-produced by LIFT, Brighton Festival, Royal Court Theatre, Universidad Nacional de San Martín, Theaterformen, Le Quai Angers, Künstlerhaus Mousonturm, Maison des Arts de Créteil and Humain Trop Humain / CDN de Montpellier



★★★★

**"A POWERFUL ACT
OF REMEMBRANCE."**

THE TELEGRAPH

★★★★

**"DEMANDS TO
BE SEEN"**

THE TIMES

★★★★★

**"ASTONISHINGLY
MOVING, SENSITIVE
AND HUMANE"**

TIME OUT

Xavier Bobés presents

THINGS EASILY FORGOTTEN A SHOW FOR AN AUDIENCE OF FIVE

WED 25 & THU 26 APR, 17:00 & 20:00
FRI 27 & SAT 28 APR, 12:00, 17:00 & 20:15



If you could choose just one photo from your life, which one would you choose?

Last year, Xavier Bobés realised that his memory was starting to go. He also noticed that his mother was starting to forget things and their were big gaps in her memory. *Things Easily Forgotten* is a photographic show that transforms memories and, like forgetfulness, invents other, new ones.

Around a small table, in an intimate, salon setting, a powerful sequence of close-up sensory experiences invokes old memories and invents new ones. Through this miscellany of sights and sounds, objects and photos, a fascinating story unfolds in a powerful sequence exploring memory and identity. Like a magician, or medium at a séance, Xavier Bobés manipulates both past and future.

Coproduction: Festival TNT (Terrassa Noves Tendències) in cooperation with L'Animal a l'Esquena. Xavier Bobés is resident artist in the artistic center L'Animal a l'Esquena, Celrà (Girona) since 2013.

This is a 90-minute show for an audience of five.

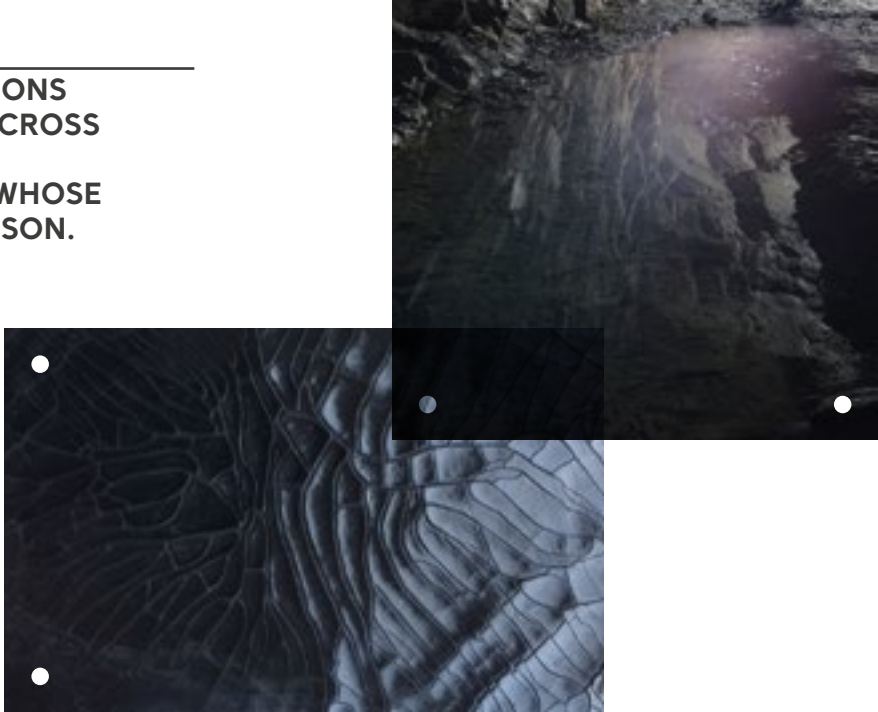
Backstage at HOME
homemcr.org/xavier
Tickets £10

★★★★

**"IT'S A TRANSPORTING
EXPERIENCE. ONE
THAT INVOLVES ALL
THE SENSES: MUSIC
CRACKLES FROM
SCRATCHED VINYL.
SHERRY STICKS TO
YOUR TASTEBUDS, THE
SMOKE FROM BIRTHDAY
CANDLES GETS UP
YOUR NOSE."**

WHAT'S ON STAGE

HOME PROJECTS IS A PROGRAMME OF EXHIBITIONS BY NORTH WEST BASED ARTISTS, PRESENTED ACROSS HOME'S GRANADA FOUNDATION GALLERIES. SARA JASPAN CATCHES UP WITH THE ARTISTS WHOSE WORK WILL BE SHOWN OVER THE COMING SEASON.



SUSAN GUNN: GROUND EVOLUTION
FRI 4 MAY – SUN 1 JULY

Susan Gunn's 'sculptural' ground paintings are formed using layers of gesso – a mix of natural earth, mineral pigments and base substances including chalk, coal and marble dust.

Your work is very 'abstract'...What's it 'about'?

Gesso has been used by artists for centuries, traditionally to prepare a base on which to paint. I began experimenting with it at art school and became besotted by the beautiful, marble-like quality of the surfaces it creates and the potential for 'error'. I play with the consistency of the material, provoking it to crack as it dries out. The fact that I can't control this process is what excites me and makes each piece unique. Cracks and fissures have historically been considered defects in gesso ground, but to me a broken surface represents the flux and impermanence of life and society, and connects with Japanese concepts around the embrace of imperfection.

Time is another important theme. I like that the fossilised, sedimentary rocks in the gesso have been formed over millions of years. Though the materials are very old, they still have a contemporary existence and can be used in new and innovative ways. (Hence the title...)

What are your plans for *Ground Evolution*?

I'll be creating a series of experimental paintings made from recycled concrete excavated from a particular site in Manchester. The place I have in mind resonates with ideas of reinvention and the evolution of the city, and should give the work a strong regional connection.

Any advice for artists new to the city?

I'm originally from Bolton but left to study at Norwich University of the Arts. I only returned to the North West about six years ago and initially felt very isolated. I had to make a conscious effort to form a new network of fellow artists and friends. Joining Castlefield Gallery Associates was a key starting point and helped provide a strong critical dialogue for my practice. Attending exhibition previews and open studio events is another great way of meeting other artists –it's a real privilege to be welcomed into someone's studio.

CAMILLE SMITHWICK: ODE TO THE UNTRUTH
FRI 6 JUL – SUN 2 SEP

Camille Smithwick is an artist and illustrator whose HOME exhibition will explore the strange case of Kaspar Hauser – the teenage foundling who mysteriously appeared in Nuremberg in 1828, and was later murdered by an unidentified assailant.

Where do ideas for your work come from?

I like to tell stories and explore complex ideas visually. I'm especially drawn to puzzles, mysteries, sci-fi, themes of duality and miscommunication. I read a lot of non-fiction, philosophy and science books (my favorite writer is Albert Camus), and find a lot of my imagery scanning through library books. I often focus on portraiture as I like expressions, and am developing my own symbolic system.

What drew you to the story of Kaspar Hauser?

I first encountered it in a book by the 19th century American writer Charles Fort, who specialised in anomalous phenomena around the world. Fort used Kaspar as part of his evidence for teleportation and it's the only accepted mystery in the Encyclopaedia Britannica. I found myself drawn to the insolubility of the case – it's like an old sci-fi in which Kaspar serves as a mirror to society. For the exhibition, I'll be creating a series of portraits of Kaspar and significant people from his short life, and exploring Kaspar's dreams, which were well documented by his teachers.

What else are you up to?

I make a lot of zines and self-published booklets as these are a great way of sharing your art. I'm currently working on a series called Folk Dress of North West England:Everyday costume from the supermarket, launderette and library – a kind of a joke as there is no traditional dress. The work features a series of ceramic figurines and drawings that are hard to place in time. It's intended to raise questions around who writes history and the future direction of society.

Any suggestions for those wanting to get more creative themselves?

Easy! I co-run Colouring Club – an informal group that meets every other month at Common. It's meant for anyone (not just artists) and we provide loads of source material, prompts and advice so everyone's supported.

Sara Jaspan is a writer and editor based in Manchester. She contributes to titles including Art Monthly, Aesthetica, This is Tomorrow and AN News.

MEET THE ARTISTS

JEZ DOLAN: ANDERS ALS DIE ANDERN
CONTINUING UNTIL SUN 4 MARCH

Jez Dolan deals with queerness, identity and language in connection with secrecy and hiddenness. His upcoming exhibition, *Anders Als Die Andern*, is based on a German film of the same title released in 1919.

Tell us about your interest in the connection between queerness and language.

I recently came to the realisation that my practice is essentially about what we don't say – how language can be used as a means of disguising our intentions as much as expressing them. I've made a lot of work around Polari – a kind of slang that was primarily used among gay men in England between 1920 and 1970, serving as a simultaneous form of disguise and identification when homosexuality was punishable by imprisonment and public disgrace.

How did the idea for your exhibition come about?

It stems from an artist residency I did earlier this year in Berlin working with the Schwules Museum archives, where I first saw *Anders Als Die Andern*. Its title means 'Different from the Others' and I was struck by the film's remarkably tolerant, understanding portrayal of male homosexuality, especially in comparison with today – when queer rights are being eroded and abolished around the world and homosexuality is still punishable by death in 15 countries. My practice is very research based and I'll be drawing on the film, archival materials and the revolutionary ideas of its co-producer, German-Jewish sexologist Manus Hirschfeld, to create a series of drawings, screen prints and other works.

What else do you have on?

I'm keen to expand the drawing element of my practice and have just been granted a residency in rural Scotland with the Royal Drawing School! I'm also leading a series of curatorial interventions at Bury Art Museum around the 50-year anniversary of the Sexual Offences Act 1967, and have work touring with Walker Art Gallery's *Coming Out* exhibition.

Any advice for those wishing to become more involved in Manchester's art scene?

See everything! There's loads of great stuff happening across the city – in big galleries like HOME and smaller artist-led spaces. Attend all the private views, open studios, fairs and talks. Get your face seen; it's part of the job.

MARIO POPHAM AND TOM BASKEYFIELD: FLESH AND STONE
FRI 9 MAR – SUN 29 APR

Tom Baskeyfield is a multidisciplinary artist with an ecological focus, and Mario Popham's photographs explore humankind's paradoxical relationship with nature.

***Flesh and Stone* forms the second stage of a wider collaboration between you. Tell us more.**

TB: The overall project is called *Shaped by Stone* and examines how humans have both transformed and been transformed by the landscape over time. The first part, *Strata to Streets*, was based on my home town Macclesfield, where gritstone quarried from Tegg's Nose since the 16th century forms part of the nearby streets, buildings and walls today.

MP: For *Flesh and Stone*, we're shifting our focus to a much larger area; examining how the hills and people of North Wales were transformed by the large-scale extraction of slate to meet the demands of the Industrial Revolution. From various visits, we've been struck by the complex socio-political history of the area and how its story is inextricably linked to the stone.

How did the project start? How has it evolved?

TB: It began with a series of graphite stone rubbings that I made out of a desire to reconnect with the rurality of the place where I grew up, and to return to a more physical way of working. Around the same time, I saw an exhibition of Mario's photographs at Cornerhouse called *Enduring Growth* (2014). Many of the ideas seemed to resonate with my own and, after several conversations, we decided to collaborate on a project for Barnaby Festival 2016. Numerous research walks eventually led to *Strata to Streets*.

MP: The work in *Flesh and Stone* will be quite different. I've since switched from an old Victorian-style camera to digital, which has really loosened things up as I don't need to be so precious about the film. There'll also be portraits of the people that we interviewed, and Tom has begun cutting into the surface of his rubbings –echoing how the slate has been manipulated through human intervention, creating both a destructive and transformative effect.

What's next?

MP: We're hoping to collaborate further and bring the project right into the present, asking questions like: What are we doing with stone now? And, where do our modern stone patios come from?



FILM SEASON



MAY '68

MAY

In Paris in May 1968, confrontations between police and students brought workers out on a general strike and left the French government on the brink of collapse. The Soviet invasion of Czechoslovakia and the suppression of the Prague Spring, the Tet Offensive in Vietnam and the continuing controversy over Algeria ensured that across Europe, 1968 was a revolutionary year.

Having been dismissed by the government as the head of the iconic Cinematheque Française, the much-loved Henri Langlois found himself reinstated. Emboldened by this victory and the capitulation of De Gaulle's government, protestors besieged the capital on 3 May - Red Friday - and rocked its foundations. Within days, numerous workers had joined in and

millions of people around the country were demonstrating and France was brought to the verge of standstill.

It was assumed that the Cannes Film Festival would proceed as normal, but with leading figures such as Godard, Truffaut and Lelouch – all of whom had campaigned for the reinstatement of Langlois – leading calls for its cancellation it began against a backdrop of unrest. Members of the jury including Roman Polanski and Carlos Saura were enlisted and finally the festival was halted on 19 May five days before it was due to come to an end. It would never be the same again.

The May 1968 events in Paris would be followed by clashes between police and students in countries all around the world, and would have a lasting political and cultural impact. There are clear parallels with the climate of today.

FILM SEASON



PILOT LIGHT TV FESTIVAL: SEASON 3

MAY

Join us for Season 3 of Pilot Light TV Festival; Manchester's home of celebrating the small screen!

This year, the festival will return with its communal TV watching experience featuring even more exclusive screenings of series old and new from around the world plus Q&As, panels and workshops with the people behind the series we love so much.

For more information and the latest updates head to www.pilotlightfestival.co.uk or follow @PLTVFest on Twitter.

ART / HOME PROJECTS



SUSAN GUNN: GROUND EVOLUTION

FRI 4 MAY – SUN 1 JULY
PREVIEW FRI 4 MAY 18.00

Susan Gunn is a member of Castlefield Gallery Artists Association and was one of the prize winners of the Greater Manchester Art Prize 201. She uses a repetitive technique of layering gesso on canvas, using natural earth and mineral pigments, and base substances such as chalk, coal and marble dust. The absence of imagery allows a pure meditation of the surface and material. She is interested in the history, origins and anthropology of colour and naturally occurring materials.

Naturally occurring flaws in the material add an authenticity and an appreciation of the beauty of imperfection. In alignment with aspects of Japanese aesthetics and

the concepts of kinstugi and wabi-sabi, there is an intention to convey the idea that the acceptance and appreciation of the broken and damaged provoke a sense of 'pathos' and a realisation of impermanence, change, and flux.

The works in this new exhibition are a contemporary monument to the history of the materials. In no way nostalgic, they express a literal connection to the earth and a primal, human ability to regenerate, recycle and transform: a celebration of reinvention and evolution.

See feature, page 23

THEATRE



Show & Tell presents

DOLLYWOULD

THU 3 – SAT 5 MAY, 19:45

By Sh!t Theatre

Oh look, 2016 Fringe First Award winners Sh!t Theatre again. What is it this time? Oh, is it unemployment? Is there a crisis? Did the government do something wrong again?

No, it's a show about Dolly Parton. We f*cking love her.

Following the award-winning sell-out hit *Letters to Windsor House* – which was named one of Time Out London's top ten theatre shows of the year – Sh!t Theatre return to HOME with their bold new show. It's about country legend Dolly Parton, cloning, branding, immortality and death.

DollyWould enjoyed a 100% sell-out run at the Edinburgh Festival Fringe and comes to HOME on its nationwide tour fresh from a four-week off-West End London run.

Theatre 2
homemcr.org/dollywould
Tickets £12.50 (conc. available)

★★★★

“EXHILARATINGLY
DAFT – SH!T THEATRE
OVERSHARE THEIR
LOVE FOR DOLLY
PARTON, WITH
DELIGHTFUL RESULTS.”

TIME OUT

★★★★

“AN ICON IS UNPACKED,
SATIRISED AND
WORSHIPPED ALL AT
ONCE – GLEEFULLY
SCRAPPY AND
FREQUENTLY SILLY.”

THE STAGE

THEATRE

HOME and Citizens Theatre present
LONG DAY'S JOURNEY
INTO NIGHT

THU 10 – SAT 26 MAY, 19:00

SAT 12, SAT 19, SAT 26 MAY, 14:00 & 19:00

By Eugene O'Neill

Directed by Dominic Hill

Citizen's Theatre, Glasgow and HOME present a new co-production of one of the greatest American dramas of the twentieth century.

The four members of the troubled Tyrone family each have their vice to dull their memories of their painful past and face their current trials. Over the course of one devastating day at their Connecticut summer home the resentments of the family are exposed, pushing their bonds to the limit.

Eugene O'Neill's moving and insightful Pulitzer Prize-winning play delves into the private lives and failings of the conflicted family while revealing insights into his own upbringing.

Directed by Citizens Theatre Artistic Director Dominic Hill, director of *Endgame* in 2016.

By arrangement with Josef Weinberger Limited

Theatre 1
homemcr.org/journey-into-night
Tickets £26.50 - £10 (conc. available)
Preview Thur 10 May £10

AD Audio Described Touch Tour,
Wed 23 May, 18:30

AD Audio Described performance,
Wed 23 May, 19:30

CAP Caption Subtitled performance,
Thu 24 May, 19:30

BSL Interpreted performance,
Sat 26 May, 14:30

LONG
DAY'S
JOURNEY
INTO
NIGHT



THEATRE / NORTHERN PREMIERE



Elysium Theatre Company

JESUS HOPPED
THE 'A' TRAINWED 16 – FRI 18 MAY, 19:45
SAT 19 MAY, 14:45 & 19:45By Stephen Adley Giurgis
Directed by Jake Murray

Angel Cruz is standing trial for shooting the Reverend Kim in the ass; Reverend Kim later died. Lucius Jenkins is on appeal, trying to avoid the death penalty for the murder of eight people. For one hour each day, both men share adjacent cages on Rikers Island, New York's top security prison. Then one day they get talking.

Jesus Hopped The 'A' Train is a funny, powerful, adrenalin-fuelled drama of good and evil, penalty and redemption, by award-winning American playwright Stephen Adley Giurgis (*The Motherfucker With The Hat*, National Theatre and *The Last Days Of Judas Iscariot* at the Almeida).

Theatre 2
homemcr.org/jesus
Tickets £12.50 (conc. available)

Sponsored by:



Robinson

THEATRE

Commissioned by the Southbank Centre
and HOMESCOTTEE
FAT BLOKES

TUE 22 – THU 24 MAY, 19:45

Directed by Scottee in collaboration
with Lea Anderson

Fat Blokes is a sort of dance show about flab, double chins and the men they are attached to - made by artist and fatso, Scottee, coming to HOME for a run of trail-blazer performances before heading to the Southbank Centre.

Exploring what those who you'd rather not sit next to on the bus think about their own bodies, *Fat Blokes* uncovers why fat men are never sexy but always funny, always the 'before' and never the 'after' shot.

Made in collaboration with Lea Anderson, Unskinny Bop and five fat blokes who've never done this sort of thing before.

Prepare yourself for a show about pent up aggression, riot grrrl and the hokey cokey.

Theatre 2
homemcr.org/fat-blokes
Tickets £12.50 (conc. available)



"SCOTTEE'S WORK OFTEN
COMES IN CAMOUFLAGE. ITS
FLIPPANCY CONCEALS ITS FIGHT.
IT'S HOW HE REACHES PEOPLE."

THE GUARDIAN



THEATRE

HOIPOLLOI

Hoipolloi are on a mission to tell funny, poignant, imaginative and thought-provoking stories that encourage us to empathise more with people living different lives from our own. Here's your chance to experience two life-changing new shows from Hoipolloi's Artistic Director, Shôn Dale-Jones.

Presented by Hugh Hughes,
with Shôn Dale-Jones

THE DUKE

WED 6 & THU 7 JUN, 19:45

Funny and poignant, *The Duke* is a one-man show by Shôn Dale-Jones, Hoipolloi's Artistic Director. *The Duke* weaves together the tragi-comic fate of a family heirloom – a porcelain figure of The Duke of Wellington, the quandary of a scriptwriter stretching his integrity and an unfolding disaster as thousands of children flee their homes. Blending fantasy and reality, this playful show gently challenges our priorities in a world full of crisis.

The Duke received The Scotsman's Fringe First Award in Edinburgh in 2016 and has been produced in aid of Save the Children's Appeal.

Produced by Hoipolloi, PBJ Management,
Theatre Royal Plymouth in association with
The Pleasance Theatre Trust in aid of Save
the Children's Appeal.



BRIAN ROBERTS

Theatre 2
homemcr.org/the-duke
Tickets £10 (conc. available)

Presented by Hugh Hughes,
with Shôn Dale-JonesME & ROBIN HOOD:
CHANGE THE STORY
OF MONEY

FRI 8 & SAT 9 JUN, 19:45

By Shôn Dale-Jones in collaboration
with Hamish Pirie

Me & Robin Hood is Hoipolloi's newest show about Artistic Director Shôn Dale-Jones's longstanding relationship with his favourite fictional friend, the prince of thieves himself.

Shôn first met Robin Hood in the autumn of 1975, as a seven year-old boy and they have been good mates ever since. Robin's been going crazy recently about the direction our world is heading. He can't believe there hasn't been a bigger reaction to all the madness since Brexit and Donald Trump moved into the White House. This show is his idea. He's convinced we need to change the story of money and share the opportunity we've been given if we really want to do something about the growing gap between the rich and the poor.

After the show audience members can donate money for Street Child United World Cup 2018, a charity that uses the power of sport to change the way the world negatively sees and treats street-connected children, so they can be



MURDO MACLEOD

protected, respected and supported.

A Hoipolloi & Royal Court co-production
in association with Pleasance, PBJ
Management and Theatre Royal Plymouth.
Supporting Street Child United World
Cup 2018.

Theatre 2
homemcr.org/robin-hood
Tickets £10 (conc. available)

"CLEVER, THOUGHTFUL
AND ANGRY."

THE SCOTSMAN



FILM SEASON



SALFORD LAD: ALBERT FINNEY ON SCREEN

JUNE

One of British cinema, television and theatre's biggest names, Albert Finney grew up in Salford before hitting the cinematic firmament in the early 1960s with his star-making performances in *Saturday Night, Sunday Morning* (1960) and *Tom Jones* (1963). Consistently refusing easy options that cashed in on his stardom, by the end of the 1960s Finney had established himself as one of the world's most versatile actors, taking very different roles in *Night Must Fall* (1964) and *Two for*

the Road (1967), directing himself in *Charlie Bubbles* (1968) and even taking the lead in the musical *Scrooge* (1970).

Finney's journey from Salford to international stardom has seen him appear in a variety of roles, winning numerous awards along the way for, amongst others, *Murder on the Orient Express* (1974), *Shoot the Moon* (1982), *The Dresser* (1983), *Under the Volcano* (1984) and *Erin Brockovich* (2000).

This season offers the opportunity to revisit and celebrate some of Albert Finney's most iconic roles as well as some of his lesser known turns from across what is undoubtedly one of cinema's most distinguished careers.



CHRIS PAYNE

EAT AND DRINK AT HOME

From a lunch on the go and takeaways to lazy brunches and pre-theatre dining, HOME does it all.

Eat in or take away from the **Ground Floor Bar**, or try our burgers, posh kebabs, pizzas and salads on the outdoor terrace. Open Mon-Thu: 11:00 – 23:00, Fri-Sat: 11:00 – 00:00 and Sun: 11:00 – 22:30.

Enjoy a three course pre-theatre dinner, lunch, brunch or Sunday lunch in the stylish surroundings of our **First Floor Restaurant**. Open Mon-Sat: 11.00 – 23.00 (service until 22:00) and Sun: 11.00- 22.30 (service until 21:00). We've also got a great kids menu

Or grab a drink and order food before a film in our **Second Floor Bar**, and step out onto our secret roof terrace.

BOOK AT TABLE AT
HOMEMCR.ORG/FOOD-DRINK
OR CALL 0161 212 3500

THEATRE



David Hoyle presents

DIAMOND

MON 11 – WED 13 JUN, 19:45

Writer and performer - David Hoyle
Special guests *The Lipsinkers*

Diamond explores LGBT history spanning the 60-year period from 1957 to 2017 through the personal biography of David Hoyle. Weaving together intimate personal accounts and landmark events, the show charts David's rise from gay adolescent in Blackpool in the north of England, to famous Channel 4 anti-drag queen cult phenomena.

Revisiting landmark events such as the Wolfenden Report, the partial decriminalisation of homosexuality, the repeal of Section 28 and the lives of

prominent gay figures such as Alan Turing, and more recent LGBT political activists, *Diamond* offers moments of reflection and insights into this history and ongoing struggle for equality.

Diamond is a piece of theatre that navigates counter-cultures, queer gender and sexuality, and British attitudes, and will appeal to all with liberation in their heart.

Part of the Manchester Histories Festival
Commissioned by Contact.

Theatre 2
homemcr.org/diamond
Tickets £12.50 (conc. available)

THEATRE

Breach presents

THE DRILL

THU 14 – SAT 16 JUN, 19:45

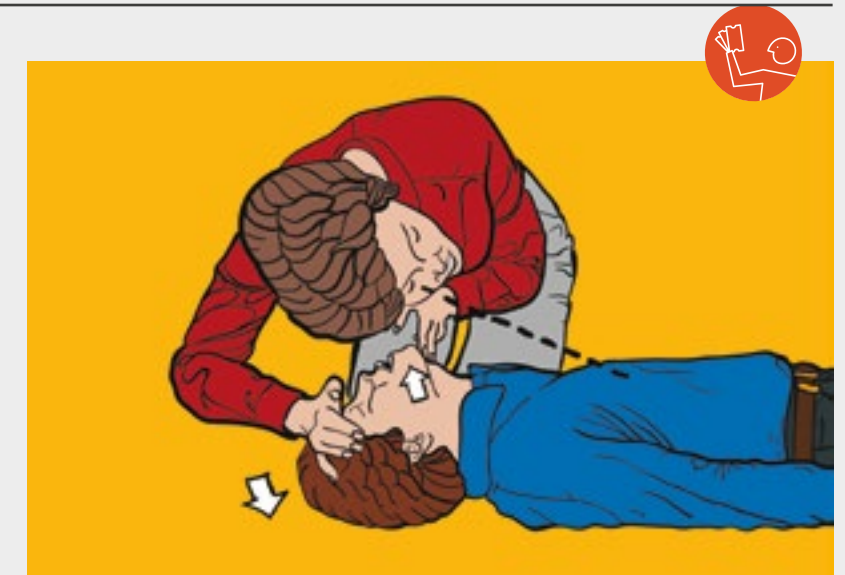
"Acting is an emergency, and in an emergency you do whatever works. What you do in a fire drill may bear no resemblance to what you do in an actual fire, but your chances of survival are greatly improved by a past enactment of the drills." Deb Margolin

Award-winning multimedia theatre-makers Breach have previously explored using performance to re-enact the past – from a 1985 clash between riot police and New Age travelers in *The Beanfield*, to a 1960s experiment into teaching dolphins English in *Tank*. The company return to HOME in June with *The Drill*, taking a theatrical look at safety drills and emergency response training – rehearsals for the future, if you will.

Mashing up documentary film and devised theatre, *The Drill* examines what today's disaster education says about our anxieties around security and terrorism. From workshops in workplaces to large-scale scenarios using actors, fake wounds and explosives, what kinds of futures are we being encouraged to imagine and prepare for – and how do these 'rehearsals' bleed into our off-stage lives?

The Drill is co-commissioned by Battersea Arts Centre, The Bike Shed Theatre, Birmingham Repertory Theatre, New Diorama Theatre and HOME, and supported by Arts Council England.

Theatre 2
homemcr.org/the-drill
Tickets £12.50 (conc. available)



★★★★

"THEATRICALY
AMBITIOUS AND
BOLDLY POLITICAL."

THE GUARDIAN ON
THE BEANFIELD

★★★★

"WOW, IS ALL
I CAN SAY."

THE TIMES ON TANK

FILM SEASON

JAZZ ON FILM

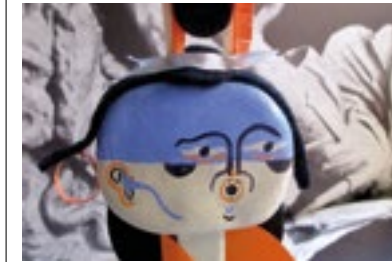
JULY

Our third collaboration with the Manchester International Jazz Festival, Jazz on Film returns in July with our now familiar – but very welcome – selection of films that draw upon jazz in both fictional and documentary form. The Jazz on Film season is a great way to showcase an enduring subject in cinema and also to celebrate an event that for one month puts Manchester at the heart of the European jazz community.

homemcr.org/jazz-on-film
 Tickets £12.50 (conc. available)



ART / HOME PROJECTS



CAMILLE SMITHWICK: ODE TO THE UNTRUTH

FRI 6 JUL – SUN 2 SEP
 PREVIEW FRI 6 JUL 18.00

Camille Smithwick presents a series of drawings and portraits exploring the mysterious life of Kaspar Hauser, the teenage foundling who mysteriously appeared in Nuremberg in 1828. Allegedly having been held captive in a cell by a mysterious man whose face he never saw, rumours abound about his true origin, including theories of aristocratic descent.

The enduring appeal of this story is that the truth is unknowable, even to Kaspar himself. Initially living in the local prison, Hauser

became a visitor attraction, sharing his stories and drawings with the local people. Despite reports across Europe of his mysterious appearance no light was shed on his origin.

After two attempts on his life Kaspar was murdered by an unknown assailant in 1833. The enigma has continued to inspire artists and thinkers; Hauser's lack of memory and strange physical phenomena suggested to Charles Fort evidence for his teleportation theory, while Werner Herzog described him as a person who was 'born an adult'. The truth is blurred, distorted and chaotic; when an answer is found more questions arrive.

Camille Smithwick is an artist and illustrator who enjoys playing with truth and perception, attracted to paradoxes, misunderstandings and laughter.

See feature, page 23

FILM SEASON



HARRY DEAN STANTON: WILD AT HEART

JULY

The late, incredibly great Harry Dean Stanton had a diverse career spanning 60-plus years during which he established himself as one of the most laconic and unique of American actors.

Born in 1926 in Kentucky, he began in TV after leaving the U.S. Navy and an early stint at the Pasadena Playhouse. Initial roles included small parts in *Gunsmoke* and *Rawhide*. A steady career as a character actor of note, initially in Westerns such as Monte Hellman's *Ride the Whirlwind* (with former housemate Jack Nicholson), soon followed. *Cool Hand Luke* bought him to wider attention – and showcased

his mellifluous singing voice – and there was a great run of 1970s classics including *Two-Lane Blacktop*, the notorious *The Cockfighter*, *Pat Garrett and Billy the Kid*, *The Missouri Breaks* and *Alien*.

At the turn of the 80s, Dean Stanton flickeringly combined leading man status with an ability to sniff out cult items. Key films from this period include Wim Wenders' Sam Shepard scripted road movie *Paris Texas* (screened in Jan as part of our Wenders celebration); *Escape From New York*; *Christine* (again working with John Carpenter); the seminal *Repo Man*; John Huston's late period masterpiece *Wise Blood*; and, somewhat against type, John Hughes's *Pretty in Pink*.

After working with Martin Scorsese on *The Last Temptation of Christ*, Dean Stanton

established an enduring relationship with David Lynch that has continued with the recent resurrection of *Twin Peaks*. Credit came to Dean Stanton relatively late in life (January 2017) but he rolled with the punches and continued to turn in varied and interesting work ranging from voice work, independent films and small but significant cameos in blockbuster features including *The Avengers*. Celebrated by Sophie Huber in the 2012 documentary *Partly Fiction*, Harry Dean Stanton is truly one of a kind. His passing on 15 Sep 2017 leaves a void that will be impossible to fill.

homemcr.org/harry-dean
 Tickets £12.50 (conc. available)

THEATRE

A New Perspectives Theatre production
 in association with HOME

THE FISHERMEN

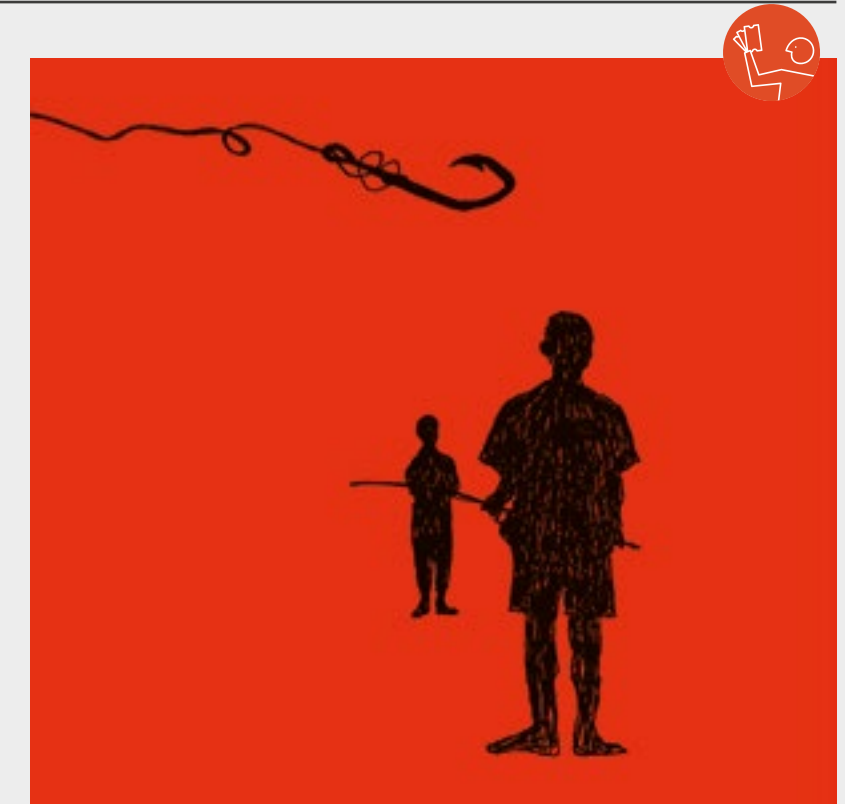
THU 19 – SAT 28 JUL, 19:45
 SAT 28 JUL, 14:00 & 19:45

By Chigozie Obioma
 Adapted for the stage by
 Gbolahan Obisesan
 Directed by Jack McNamara

In a small Nigerian town, unbeknown to their parents, four young brothers decide to go to fishing at a forbidden river. They meet a local madman who utters a terrifying prophecy that one will kill the other. At that moment their destinies change forever. This chance encounter unleashes a spiral of fear which leads to a tragic chain of events of mythic proportions.

Based on the Man Booker - shortlisted novel by one of Africa's major new voices, New Perspectives presents this powerful allegory of love, vengeance and fate in a new adaptation by award-winning playwright Gbolahan Obisesan.

Theatre 2
homemcr.org/the-fishermen
 Tickets £12.50 - £10 (conc. available)
 Previews Thu 19, Fri 20, Sat 21,
 Tue 24 Jul, £10



“ASTONISHING FIRST
 NOVEL...A REMARKABLE,
 MYTHIC BOOK.”

ALICE WALKER, AUTHOR OF
THE COLOR PURPLE.

“AN ELEGY TO
 LOST PROMISE.”

THE GUARDIAN



TURNING THE DARK PAGE

Our signature film season for Summer 2018, *The Dark Page* takes its title from acclaimed book by Kevin Johnson and reviews the literary background of film noir and the influence of key writers such as Raymond Chandler, Dashiell Hammett and Jim Thompson. James King tells us more.

One of the main challenges when discussing film noir is finding anything interesting or original or unique to actually say about the matter, given that it is quite possibly the most written-about and well-trodden subject in twentieth century cinema. Books on the topic are innumerable, as are its influences over today's cinematic and televisual landscapes, from the reboot of *Twin Peaks* to the reboot of *Blade Runner* (we do seem to love a reboot). From its earliest ripples, the French New Wave very much wore a love of noir on its sleeve, from Louis Malle's *Ascenseur pour l'échafaud* (1958) to Godard's debut *A bout de souffle* (1960), they were completely enamoured by the dark monochromes of Howard Hawks, Fritz Lang, Billy Wilder, Robert Siodmak, Edgar G. Ulmer, et al. I mean it's not hard to recognise the lasting allure: with its pulp fiction origins, striking expressionistic aesthetic, stark chiaroscuro lighting set-ups, glamorous femmes fatales, smoke-filled seedy locales, doomed protagonists, fatalistic philosophies and jazz-infused soundtracks, the area is as attractive to film theoreticians as fresh rain on black asphalt is to the cinematographer's eye. And it's undeniable that there is something continually sexy and sordid and seductive about film noir, at least when compared to abstract formalism or *Dunkirk*. Therein perhaps lies the problem – film noir has become a victim of its own success, so much so that its influence has become almost ubiquitous, and there are very few surprises to be had in its examination. So rather than reel off a list of classics with which you are undoubtedly familiar, or could obtain through a rudimentary Wikipedia search, I thought it'd be more worthwhile to discuss a few films that have been directly adapted from noir literature but are currently almost impossible to find (at least through legal channels) – “lost noirs” if you will. But, first, I suppose we'd better define exactly what it is we mean when we say film

noir, with some inevitable contradictory title-dropping, as there's been a fair amount of rather boring debate amongst academic and critical circles concerning the term's precise definition.

Many claim that the classic noir cannon began in 1940 with Boris Ingster's *Stranger on the Third Floor* – starring an opium-glazed Peter Lorre as the titular stranger/strangler – and ended with Orson Welles' baroque tale of murder, kidnapping and police corruption on the Mexican border, *Touch of Evil* (1959). However reductive and restrictive this bookending may be, at least the films are good, so I guess it suits a certain purpose. Subsequently, anything prior to this classical period is referred to as a “proto-noir” and anything following it has been dubbed “neo-noir”. This encompasses New Hollywood landmarks such as Robert Altman's *The Long Goodbye* (1973) and Roman Polanski's *Chinatown* (1974); sci-fi fusions like Godard's *Alphaville* (1965) and Ridley Scott's aforementioned *Blade Runner* (1981); even parodies such as Robert Zemeckis' live-action/animation mash-up *Who Framed Roger Rabbit* (1988) and frenetic Jim Carrey comedic vehicle *The Mask* (1994). Beyond noir's chronology comes the question of terminology – the central argument being: “Is it a genre or a style?” i.e. is it defined by shared narrative tropes or an aesthetic unity? It is worth noting here that although the phrase “film noir” was first coined by Italian-born French critic Nino Frank in 1946, it did not enter popular usage until the 1970s, so it is very much a retrospectively applied handle and not one that was ever used self-consciously by filmmakers during the classical era, which further complicates the process of definition. Personally, I prefer to think of noir as an atmosphere, a sensibility, a vibe. And a decidedly pessimistic one at that. If not downright fatalistic. In noir, there is something deeply wrong with the world at large, and the end usually involves some kind of death, doom or general disillusion. Therein, arguably, lies its longevity.

The cosmically pessimistic outlook noir purports originated from the hardboiled American crime fiction of the 1920s and 30s. Following on from the horrific one-two punch of the Great

War and the Great Depression, a lost generation of writers such as Dashiell Hammett, Raymond Chandler, James M. Cain, W. R. Burnett and Cornell Woolrich popularised the despairing detective trope in pulp fiction publications, such as the seminal Black Mask anthology magazine, and went on to create enduring novels including *The Big Sleep*, *The Postman Always Rings Twice* and *The Maltese Falcon*, all of which have been adapted numerous times for the big screen. These writers frequently became sucked into the Hollywood studio system, often adapting each other's work – Chandler helped Billy Wilder turn James M. Cain's *The Postman Always Rings Twice* into *Double Indemnity* (1944), whilst his own novel *The Big Sleep* was adapted for Howard Hawks by none other than William Faulkner, alongside Jules Furthman and Leigh Brackett (one of the few female noir practitioners, and one of the best). Later writers such as Jim Thompson and Charles Willeford rose to prominence and even Thomas Pynchon eventually lampooned the genre (sic) in 2009 with his stoner-detective romp *Inherent Vice*. So now that we've established a brief history of noir, a framework to build upon, we can return to the promise of the premise: three lost noirs.

Firstly, there's *Série noire*, directed by Alain Corneau in 1979 and adapted from Jim Thompson's novel *A Hell of a Woman* (1954). Transposing the action from the American Mid-West to the Parisian banlieue of the 1970s, Corneau cast Patrick Dewaere as Frank Poupart, a hapless door-to-door salesman who becomes involved with an underage prostitute called Mona (an incandescent turn from a young Marie Trintignant). When Frank falls into some financial difficulties, he and Mona plot to rob her wealthy aunt/pimp and live off the riches. Things inevitably go awry. Whilst *Série noire* remains a fine adaptation of Thompson's novel, co-scripted by avant-garde novelist George Perec, its most remarkable trait is Dewaere's neurotic performance as the demented amoral protagonist Poupart. One cannot help but watch the actor's turn with the dark knowledge that, just three years later, he would kill himself with a 22-calibre rifle, somewhat ironically following the release of *Paradis pour tous* (1982), in which his character also commits suicide. Dewaere's screen presence is unhinged to say the least, and at times he seems downright possessed. In one scene, in which Frank and Mona are arguing in a scrapyard, Dewaere lets out a cry of frustration, charges up a pile of debris, then hurtles head-first back down and head-butts the side of his car, knocking himself unconscious. One can almost feel the crew lurching behind the camera at this moment – it feels completely improvised and the injuries sustained must have been very real. Just as Poupart recklessly charges towards his own oblivion, so too can one feel Dewaere giving in to his own self-destructive demons and letting them run riot on screen. It's a harrowing thing to witness, but charged with electricity and danger. In another sequence Dewaere submerges himself in a bathtub and lets the air escape his lungs. For the longest time you're simply not sure if he's ever going to come back up.

Another noir curio is Andrei Tarkovsky's student film *The Killers* (1956). Produced whilst he was studying at the State Institute of Cinematography (VGIK), this is a relatively straightforward adaptation of Ernest Hemingway's short story of the same name, which had been expanded into a full-length feature a decade earlier by Robert Siodmak, starring Eva Gardner and a young Burt Lancaster. Running at just 20 minutes, Tarkovsky limits himself to a relatively literal rendering of Hemingway's existential short story, in which two unnamed hitmen loiter in a restaurant waiting to kill a Swedish boxer called Ole Andreson. The Swede never shows up and they eventually leave without major incident. However, upon learning later of these murderous visitors the boxer takes no further action, he does not try to leave town, he doesn't even get out of bed – he simply remains lying down, smoking, resigned to his fate. Despite a few visual flourishes that hint at Tarkovsky's later mastery of the cinematic form, the short film remains relatively unremarkable (barring some pretty jarring use of blackface that has not stood the test of time). However, over 20 years later in his science-fiction masterpiece *Stalker* (1979), over the title credits the three principle characters meet in a dingy sepia-toned bar, preparing to go on their treacherous voyage into the fabled Zona. The resemblance to Hemingway's restaurant is undeniable, and even despite Tarkovsky's life-long faith in the existence of God, the dark existential heart of noir still finds its way into this metaphysical odyssey.

Last but not least is Robinson Devor's playful and outrageous neo-noir, *The Woman Chaser* (1999). Shot in beautiful monochrome, and starring Patrick Warburton in a career-best performance as the used-car-salesman-turned-psychotic-film-director Richard Hudson, Devor's film is so knowingly self-aware, with every scene and composition a riff on some noir trope, that it constantly threatens to implode into a Persona-esque celluloid tangle. Hudson narrates his tales from behind a projector, offering a voice-over commentary that decimates Christian Bale's turn as Patrick Bateman when it comes to cool sociopathy. An uncompromising hero, worthy of Ayn Rand's most erotic nightmare, we watch in horror as this philandering protagonist evolves from a sleazy salesman, obsessed with securing a deal at any cost, to a self-possessed filmmaker to whom the act of creation represents the only point of human existence. He is so convinced of his artistic vision that he would rather destroy it than see it diluted by the pressures and compromises of the commercial marketplace. It is telling that, following the film's tragically unprofitable release, Devor went on to essentially explode his own career by making *Zoo* (2005) – a documentary about a man who died of peritonitis after engaging in an unusual tryst with a horse.



THEATRE / PREMIERE



HOME & Lyric Hammersmith
OTHELLO MACBETH

FRI 14 – SAT 29 SEP, 19:30
THU 20, SAT 22, WED 26, SAT 29 SEP,
14:00 & 19:30

By William Shakespeare
Directed by Jude Christian & Sean Holmes

One company. Two directors. One set.
Two plays. *othello macbeth*.

An audacious condensed staging of two of Shakespeare's most brutal and poetic tales of fear, jealousy, power and revenge. Two stories in which powerful men are manipulated into destroying their societies, their households, their loved ones and themselves.

In this dynamic and visceral production these two iconic plays will be performed together by an exciting company of actors

examining escalating cycles of violence; abuses of power and the role and nature of the 'tragic hero'.

Theatre 1
homemcr.org/othellomacbeth
Tickets £26.50 - £10 (conc. available)
Previews Fri 14 Sep £10, Sat 15, Mon 17,
Tue 18 Sep, £12.50

AD Audio Described Touch Tour,
Wed 26 Sep, 18:30

AD Audio Described performance,
Wed 26 Sep, 19:30

CAP Caption Subtitled performance,
Thu 27 Sep, 19:30

BSL Interpreted performance ,
Sat 29 Sep, 14:30

**POST-SHOW
Q&A**
THU 27 SEP

Included in ticket price

ART/ ARTIST FILM

**JOHN WALTER: A VIRUS
WALKS INTO A BAR**

NOVEMBER

Coming soon, our latest gallery film commission and in-house production is for artist John Walter, who will have a solo exhibition at HOME in November 2018. Using a wacky, Maximalist aesthetic, spatial design and humour, Walter updates the discussion around HIV and how viruses work coupled with ground breaking scientific research.

A Virus Walks Into A Bar charts the journey of a Capsid, or protein shell contained within viruses, that help protect and deliver viruses to host cells during infection. But imagine if this took place in the Queen Vic from *EastEnders*, standing in for a cell under attack, with a bunch of angry locals as the immune system!

The film and related exhibition are the result of collaboration between Walter and molecular virologist Professor Greg Towers of UCL.



A Large Arts Award from The Wellcome Trust and funding from Arts Council England Grants for the Arts support CAPSID.

BOOK NOW FOR CHRISTMAS 2018

CHRISTMAS



Catherine Wheels presents
WHITE

A performance for 2-4 year olds
THU 13 DEC - SUN 23 DEC, 10:30 & 13:30
Created by Andy Manley

Welcome to the beautifully strange world of *White*. Full of birdsong and birdhouses, it gleams and dazzles and shines in the night. Two friends look after the birds and make sure the eggs stay safe. We watch, we help. The world is bright, ordered and white.

But high up in the trees, something's different – everything isn't white. Colour appears. First red... then yellow... then blue...

White is a playful, highly visual show for very young children and is a perfect first time theatre experience.

Theatre 2
Tickets £9.00 adults, £7 children
With BIG Family Card: £8 adults, £6 children

homemcr.org/white

"GENTLE, CHARMING
AND ENCHANTING.
WHITE IS A MUST-SEE."

DAVID OWENS: WALES ONLINE

"AN UTTER DELIGHT NO
MATTER WHAT YOUR
AGE."

THE TIMES

SLÄPSTICK

THU 13 DEC - SAT 22 DEC, 19:00
SAT 15 & SAT 22 DEC, 14:00 & 19:00

Flying violins! Speed skating ballerinos! Winner of the 2017 Edinburgh Spirit of the Fringe Award, *Släpstick* is an ode to the timeless comedy of Charlie Chaplin, Marx Brothers, Spike Jones and Laurel & Hardy - with a very modern twist.

Släpstick fly in from the Netherlands with a unique mix of virtuoso live music and energetic physical comedy. With a flair for eccentricity and a hint of melancholy, the five world-class performers have mastered over 100 instruments between them. *Släpstick* is a perfect blend of dazzling musicianship, lung-bursting physical comedy and heartfelt nostalgia in the true 'slapstick' tradition.

Theatre 1
Tickets £24 - £10 (conc. available)
Recommended age: 8+

homemcr.org/slapstick



★★★★★

"METICULOUS MUSICAL CLOWNING...
NOT SIMPLY MULTI-TALENTED
MUSICIANS PERFORMING A RANGE
OF INSTRUMENTS, BUT ALSO KNOCK-
ABOUT CLOWNS, IN A SIMILAR VEIN
TO LAUREL AND HARDY, CHAPLIN AND
HAROLD LLOYD. THE SHOW IS FRESH,
FAST-PACED AND FAMILY FRIENDLY."

THE STAGE

GET INVOLVED

HOME YOUNG CREATIVES

If you're 15-25 and into art, film or theatre then why not sign up our HOME Young Creatives mailing list? Get involved in free workshops, projects and commissioning opportunities all led by creative professionals. homemcr.org/hyc

SCHOOLS & COLLEGES

Our annual Schools & Colleges programme uses film, visual arts and theatre to enrich students' learning. Events cover Modern Foreign Languages, Film & Media, Visual Arts, Drama and English and are mostly aimed at the 14-19 age group studying GCSE, AS, A2 and equivalent.

We offer group booking deals for schools for most theatre performances and can also provide school groups with tours of the venue and bespoke talks on our programme throughout the year on request.

For full programme details, visit homemcr.org/schools-colleges



LOCAL CREATIVES AND TALENT DEVELOPMENT

Developing and showcasing the work of local creatives is important to us. We have plenty of skills development workshops and courses on offer throughout the year, as well as networking sessions and open submission opportunities to get your work shown. To find out more check out the workshop section of our website. homemcr.org/workshop



ACCESS

Here at HOME we want to make sure everyone has a great visit. Accessible theatre performances and film screenings are always included in our programme, including Audio Described, British Sign Language interpreted performances and tours, and captioned performances and films. We also offer discounted tickets for disabled visitors and their essential companions.

There are wheelchair spaces in our theatres and cinema screens, with full lift access to all floors. All of our cinemas have induction loops, and assistance dogs are very welcome.

For visitors arriving by car or taxi, there is free, on-street parking for Blue Badge holders on Whitworth Street West. The nearest car park is Q-Park at First Street, next door to HOME, with 28 disabled parking spaces. HOME visitors receive a 20% discount on parking (validate your ticket or show a receipt from our cafe and bar in the venue). The best place for drop-offs is on Whitworth Street West: pull up in front of the silver bollards beneath Arch 70, next to Belvoir Lettings. It is approximately 100m from here to our front door on a flat paved road.

RELAXED EVENTS

Relaxed events at HOME are for anyone who would welcome watching a film or seeing a theatre performance in a more relaxed environment. They have been designed to be friendlier to people with autism spectrum conditions and their families but they may also be suitable for people with sensory disorders or learning difficulties. We aim to make the events as inclusive as possible, so they are open to all, even if you don't need the adjustments we make for relaxed performances and screenings.

In the theatre, we make some subtle changes to our performances, toning down

loud noises and lighting effects and leaving the house lights on low. The doors to the theatre remain open throughout, we provide a chill-out space in a separate part of the building if needed and there is a relaxed attitude to noise and movement within the theatre.

We also hold relaxed screenings every month. For these we keep the cinema lights on low and turn the volume down a little. There are no trailers or adverts and you are free to move around the cinema, and to bring your own food and drinks.

To find out more or to book wheelchair spaces, call our Box Office team on 0161 200 1500 or visit homemcr.org/access

QUICK GUIDE TO ACCESSIBLE AND RELAXED EVENTS PLANNED SO FAR THIS SEASON:

BRITISH SIGN LANGUAGE INTERPRETED

Theatre / Circle Mirror Transformation	Sat 17 March, 14:00	P14
Theatre / Long Day's Journey Into Night	Sat 26 May, 14:30	P25
Theatre / Othello / Macbeth	Sat 29 Sep, 14:30	P34

BRITISH SIGN LANGUAGE LED EVENTS

Gallery Tour / The Scar	Sat 24 Mar, 15:00 – 16:00	P7
Gallery Tour / Overtures	Sat 2 Jun, 15:00 – 16:00	P19

CAPTION SUBTITLED

Theatre / Circle Mirror Transformation	Thu 15 March, 19:30	P14
Theatre / Corrido de la Sangre	Thu 3 May, 19:30	P22
Theatre / Long Day's Journey Into Night	Thu 24 May, 19:30	P25
Theatre / Othello / Macbeth	Thu 27 Sep, 19:30	P34

Caption Subtitled film screenings for the week ahead are confirmed on Tuesdays, visit homemcr.org.

AUDIO DESCRIBED

Theatre / Circle Mirror Transformation	Touch Tour Fri 16 March, 18:30 Performance Fri 16 March, 19:30	P14
Theatre / Corrido de la Sangre	Touch Tour, Fri 4 May, 18:30 Performance, Fri 4 May, 19:30	P22
Theatre / Long Day's Journey Into Night	Touch Tour, Wed 23 May, 18:30 Performance, Wed 23 May, 19:30	P25
Theatre / Othello / Macbeth	Touch Tour, Wed 26 Sep, 18:30 Performance, Wed 26 Sep, 19:30	P34

Audio Described film screenings for the week ahead are confirmed on Tuesdays, visit homemcr.org/AD

RELAXED EVENTS

Relaxed film screenings are scheduled monthly, visit homemcr.org/relaxed

OUR ACCESSIBLE PROGRAMME IS SUPPORTED BY MAZARS CHARITABLE TRUST AND THE BOSHIER HINTON FOUNDATION.

OPENING TIMES

Box Office
Mon - Sun: 12:00 - 20:00

Main Gallery
Mon: closed
Tue - Sat: 12:00 - 20:00
Sun: 12:00 - 18:00

Granada Foundation Gallery
Mon - Sun: 11:00 - until the building closes

Ground Floor Bar
Mon - Thu: 10:00 - 23:00
Fri - Sat: 10:00 - 00:00
Sun: 11:00 - 22:30

First Floor Café
Mon - Thu: 11:00 - 23:00
Fri - Sat: 11:00 - 00:00
Sun: 11:00 - 22:30

TICKETS & BOOKING

Online
homemcr.org

Call
0161 200 1500

In person
Mon - Sun: 12:00 - 20:00

Concessions

Over 60's, those 17 and under, and disabled audience members
Concessions are available on theatre and film tickets for those 17 and under, over 60s, registered unemployed, disabled people and students (subject to availability).

Student super advance and registered unemployed people
A strictly limited number of £5 tickets are available for students and the registered unemployed for selected film screenings and theatre productions, subject to availability and on presentation of a valid ID.

Group Bookings

Theatre 1
Groups of 8+, £2.50 off per ticket, plus 1 free ticket for every 20 booked.

Groups of 40+, £3.50 off per ticket, plus 1 free ticket for every 20 booked.

Theatre 2
10% off all tickets, if you book 10 or more.

Tickets must be booked in advance, not available on £5 tickets or preview tickets.

Film
Groups of 10+, 10% off each ticket purchased.

School Theatre Bookings

Theatre 1
£11 per ticket, 1 teacher place free with every ten students (or as specified).

Theatre 2
10% off all tickets, if you book 10 or more plus 1 free teacher place per 10 students.

Available weekdays only. Must be booked in advance. Not available on £5 tickets or preview tickets.

THANK YOU TO OUR SUPPORTERS

FOUNDING PATRONS
Arnold and Brenda Bradshaw
Ben Caldwell
Meg and Peter Cooper
John and Penny Early
Stephen and Jane Sorrell

PATRONS
Simon and Shalni Arora
Martin Boulton
Chris Jeffries
Darren and Clare Jones
Brendan Pittaway
Alison Ross
Raj and Reshma Ruia
Liz and Philip Shapiro
Susan Webster

PLATINUM FRIENDS
Georgina Amica-Carpenter
Andy Beaden
Richard & Joanne Bircher
Alan Hales
Fiona Hudson

THEATRE 2 CAMPAIGN
Garfield Weston Foundation
The Fenton Arts Trust
The Foyle Foundation
The Garrick Charitable Trust
The Harold Hyam Wingate Foundation
Andy Beaden
Richard and Joanna Bircher
Arnold and Brenda Bradshaw
Jonty Claypole
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TRUSTS AND FOUNDATIONS
Beaverbrooks Charitable Trust
Boshier Hinton Foundation
Ernest Cook Trust
Esmee Fairbairn Foundation
Ford Britain Trust
Helen Hamlyn Trust
JMK Trust
Mazars Charitable Trust
Relief Fund for Victims of the Loss of Flight 4U9525

PROJECT SUPPORTERS
Acción Cultural Español BFI
Creative Europe MEDIA
Embassy of Spain in London
Office of Scientific and Cultural Affairs
Film Hub North West Central
Film4
Instituto Cervantes Manchester
One Manchester
Places for People

WE NEED YOUR SUPPORT TO BRING THE BEST FILM, THEATRE AND ART TO MANCHESTER AND INSPIRE THE NEXT GENERATION.

To find out how you can get involved, please contact the Development team on 0161 212 3429 or development@homecr.org or visit homecr.org/support

GETTING HERE



We are located on Tony Wilson Place, First Street, just off Whitworth Street West, roughly opposite the Hacienda apartments and a short walk from Oxford Road and the Deansgate-Castlefield Metrolink stop.

HOME
2 Tony Wilson Place
First Street
Manchester M15 4FN

FOOT
With our city centre location, reaching us on foot is simple. You could map your route using the interactive Manchester Walking Routes Planner www.walkit.com/cities/manchester/ or use a walking route app such as mapmywalk

BIKE
Bike racks are available next to HOME and the INNSIDE by Meliá hotel. There are 20 Sheffield stands available and additional racks are installed in the area surrounding First Street.

BUS
Visit tfgm.com for bus timetables and a handy journey planner. If you're travelling from Piccadilly Gardens, the 256 bus stops on Medlock Street. Alternatively, use the Metroshuttles, free buses that link main rail stations, car parks, shopping areas and businesses in the city centre. TFGM's Metroshuttle bus (Green Route 2) stops near HOME.

You can also follow @officialtfgm for the latest public transport updates.

METROLINK
Deansgate-Castlefield is the nearest Metrolink stop, which is less than five minutes' walk from HOME. Check the Metrolink website for times and updates (metrolink.co.uk) or if you're on Twitter follow @MCRMetrolink.

TRAIN
The nearest rail stations are Deansgate and Oxford Road, which are both five minutes' walk from HOME. If you arrive at Piccadilly or Victoria, it's a 20-minute walk or a short journey by tram or Metroshuttle.

CAR
The nearest car park is Q-Park at First Street (next door to HOME). HOME visitors receive a 20% discount on parking (validate your ticket or show a receipt from our cafe and bar, in the venue).

FUNDED BY

FOUNDING SUPPORTERS

OFFICIAL HOTEL PARTNER

PRINCIPAL
MANCHESTER

KEEP IN TOUCH

E-NEWS HOMEMCR.ORG/SIGN-UP
TWITTER @HOME_MCR
FACEBOOK HOMEMCR
INSTAGRAM @HOMEMCR
AUDIOBOOM HOMEMCR
YOUTUBE HOMEMCRORG
FLICKR HOMEMCR

HOMEMCR.ORG
0161 200 1500

**“TRY AGAIN.
IT’S JUST A LITTLE
MOTION. LIKE A
LITTLE...SPIN.”**

**ANNIE BAKER:
CIRCLE MIRROR
TRANSFORMATION**