

HOME HOME  
MCR. ORG



SAT 21 OCT - SUN 7 JAN

*PART OF A REVOLUTION BETRAYED?*

# THE RETURN OF MEMORY

# INTRODUCTION

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Unofficial histories, suppressed memories and strategies of resistance all converge in our new major group exhibition, which seeks to readdress the legacy of the Russian Revolution on its centenary by exploring how contemporary artists are responding to the state of the 'New East' today.

Rather than a nostalgic look at the past, new commissions and existing works re-activate and repurpose key emblems and stories of this past – from the avant-garde and revolution to the collapse of the Communist system and ideology – addressing key questions around the concept of *The Return of Memory*, curated by Anya Harrison, Sarah Perks and Olya Sova.

A new book will be published to accompany the exhibition. 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: Stories of Youth and Resistance in Russia 1815-2017* 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.

New commissions include a major multi-disciplinary project on St Petersburg's Vavilov Research Institute of Plant Industry – one of the world's largest seed banks – and the future of food security and evolution by Callum Cooper. Ruslan Vashkevich's video installation *Victory Over the Sun*, reassesses the politics of the controversial Futuristic opera first organised by Kazimir Malevich and fellow avant-garde artists in 1913. Irina Korina recreates the peasant hut in which Lenin evaded arrest in open sight by pretending to be a Finnish peasant, whilst Declan Clarke & Sarah Perks look at exactly who is betrayed by revolution, a legacy to their previous exhibition (*What do you do with your revolution once you've got it?*) A co-commission with Frieze Projects in collaboration with KCC UK from Moon Kyungwon and Jeon Joonho casts light upon the little-known story of a tiny village situated in the no-mans land between North and South Korea.

Curators: Anya Harrison, Sarah Perks, Olya Sova

Artists: The Bureau of Melodramatic Research, Declan Clarke & Sarah Perks, Phil Collins, Callum Cooper, Gluklya, Moon Kyungwon & Jeon Joonho, Irina Korina, Victoria Lomasko, Vladislav Mamyshev-Monroe, Yevgen Nikiforov, Marta Popivoda, Aza Shadenova, Ruslan Vashkevich, X-Ray Audio.



# ABOUT THE CURATORS

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Olya Sova and Anya Harrison are founders of The New Social; an independent London-based collective that stages public programmes - including film screenings, talks and special projects - as a way of rethinking the 'New East' (the expansive territory that stretches across Eastern Europe, the Balkans, Baltic, Russia and Central Asia).

Sarah Perks (Artistic Director: Visual Art at HOME and Professor of Visual Art at Manchester School of Art) is a writer, curator and film producer interested in cross art form curation and practice, politically engaged contemporary visual art and counteracting the toxic narratives of our time.



## IRINA KORINA

### GREEN CABINET (2017)

*(new commission)*

Mixed media installation

It is one of the most significant episodes in the story of the Bolshevik coup, a sacred element of revolutionary mythology. In the summer of 1917, Lenin and his comrade Zinoviev (who would later be repressed and shot) went into hiding, disguised as Finnish farmers; in their little hut Lenin wrote *The State and Revolution*. At the beginning of August they had both been smuggled into Finland, and it was only on the eve of the October Revolution that Lenin returned to Petrograd (today's St Petersburg).

In the Soviet era a granite reconstruction of the hut was erected on the shore of Lake Razlivas a monument alongside a museum. This place is still popular with tourists, and communists often hold demonstrations there. The author, interpreting the image associated with the October Revolution, examines that state in which someone, at once both hidden and in plain sight, could lay the groundwork for events that would determine the course of Russian history in the 20th century.

Living and working in Moscow, Russia, Irina Korina graduated as a set designer from the Russian Academy of Theatre Arts (GITIS) and studied art at Valand Academy of Fine Arts, Gothenburg, Sweden, and at the Vienna Academy of Arts, Austria. Exhibitions include solo shows at the Moscow Museum of Contemporary Art and the Stella Art Foundation in Moscow, as well as group shows at the Saatchi Gallery in London and Kielhaus in Berlin. Irina is currently exhibiting within Viva Arte Viva, 57th International Art Exhibition, La Biennale di Venezia.

## GLUKLYA (NATALIA PERSHINA-YAKIMANSKAYA)

### CLOTHES FOR DEMONSTRATION AGAINST FALSE

### ELECTION OF VLADIMIR PUTIN (2011 – 2015)

Installation

Gluklya's *Clothes for Demonstration*... consists of a series of 'conceptual clothing', hung on wooden posts like banners and lined up against the wall. A ballerina's tutu crowned with a hammer and sickle, modified T-shirts, coats with breathtaking details. Each item bears political slogans that question the legitimacy of Putin's re-election as President of Russia in 2012 and which have either been painted on or embroidered.

In Gluklya's practice, clothes are often treated as a second skin: a portrait and a means of telling personal stories as much as of making political statements. For this installation, Gluklya mixes real slogans from these protests, such as "Russia without Putin", "Power to the Millions, not the Millionaires", "You cannot even imagine us" and "Your election is a joke", with the artist's own utopian propositions for society ("Artists and Migrants Unite", "Students and Veterans") reflecting upon the topic of uniting people beyond commercial or family interests.

Born in Leningrad (today's St Petersburg), Natalia Pershina-Yakimanskaya (artist name Gluklya) lives and works in St Petersburg and Amsterdam. Considered one of the pioneers of Russian performance, Gluklya co-founded the artist collective The Factory of Found Clothes (FFC) and Chto Delat. Gluklya's work has been included in Manifesta 14, 56th Venice Biennale, Creative Time Summit (2017) and Akinci Gallery among others. Gluklya was also awarded residency by the Joseph Brodsky Memorial Fund and was recently nominated for the Anni and Heinrich Sussman Artist Award.



## RUSLAN VASHKEVICH

## X-RAY AUDIO

### VICTORY OVER THE SUN (2017)

Video/installation

Ruslan Vashkevich's installation is an architecture refracted in space, including digital video captured in the main hall of the UNOVIS museum where, on the shortest night of 2016, the artist and their team performed the Russian Futurist opera *Victory Over the Sun*.

The three acts - The Last Supper (press conference), Disco for the Blind (a party of 80's hits), and The Parish of Futurist Strongmen (invasion of the security forces unit) - provided a non-standard solution to the problem of physical sight and vision in practice, which is why the main actors at Vashkevich's production were visually impaired employees of the company Svetopribor.

Utilising the legendary source material, Ruslan was able to show the most important thing - the spirit of the production - shocking, contradictory, and revolutionary.

Ruslan Vashkevich (born in Minsk) is a Belarussian conceptual artist and curator, who has been personally exhibited in Minsk, Moscow, Amsterdam, Beirut, Granada, Tallinn, Rome, Paris and Kiev. Individual works and series by the artist have been presented in projects such as *Bel-Art Tranzit* (Moscow, 1996), *Art-Constitution* (Moscow, 2003), *Balata Empire* (Kiev, 2005), *Gender Check* (Vienna/Warsaw, 2009-2010), and *Opening the Door? Belarussian Art Today* (Vilnius/Warsaw, 2010-2011). In 2005, Ruslan was among the first to represent Belarus at the 51st Venice Biennale.

### CUTTING THE BONE (2017)

Digital Video

3 x Walnut light boxes displaying Records on the Bones x-ray discs cc. 1958

1 x Kodak lightbox displaying skull x-ray from 1954

Many older people in Russia remember seeing and hearing strange vinyl type discs when they were young. The discs had partial images of skeletons on them, were called 'Bones' or 'Ribs' and originated in the Cold War years of the Soviet Union. In an era when the recording industry was ruthlessly controlled by the State, music-mad bootleggers had found an incredible alternative means of making illegal copies of forbidden recordings - they repurposed used x-ray plates obtained from local hospitals.

Stephen Coates, creator of the *X-Ray Audio* project, is a composer and music producer. Stephen came across the subject of the x-ray recordings when travelling to Russia to perform as The Real Tuesday Weld over the last six years. A graduate of the Royal College of Art, Stephen is particularly interested in the interaction between music and culture.

With Paul Heartfield, Stephen has been researching and interviewing the story of the X-Ray recordings in Russia researching as part of a series of projects on Soviet musical history. Paul is one of London's most experienced and respected portraitists, who has worked extensively in the music industry, photographing many international bands and musicians over the last decade. Paul is the regular portrait and archive photographer for the Houses of Commons and Lords in Westminster.



## YEVGEN NIKIFOROV

### ON REPUBLIC'S MONUMENTS' (2017)

Photographs

In April 2015, the Ukrainian parliament approved a new law that condemned "the totalitarian Communist and Nazi regimes" and banned all related symbols and propaganda. This so-called de-communisation law meant that all kind of USSR-related imagery, including public art works depicting episodes from Soviet history and monuments of Communist leaders, were to be demolished around the country. Most of the centrally located monuments were pulled down quite rapidly - this process became known as 'Leninfall' - but the further destiny of minor and remote monuments is a bit more obscure.

Yevgen Nikiforov started to shoot and research Soviet cultural heritage in all regions of Ukraine including Crimea right after the outburst of the Revolution of Dignity in late 2013, with the aim of creating a visual archive of once dominant and now vanishing elements of the cityscape, and to show different examples of how the symbols of the past have been reworked, vandalised, hidden and appropriated by a new political agenda.

Yevgen Nikiforov is a Kiev based photographer, born in Vasytkiv, Kiev region, Ukraine. As a freelance photographer, Yevgen works with a number of Ukrainian and international media. Since 2014, Yevgen has been searching for and documenting remains of Soviet monuments and art objects in public spaces. Yevgen's photo archive of mosaics and monumental art was published as *Decommunized: Ukrainian Soviet Mosaics* (Osnovy Publishing, Kyiv / Dom Publishers, Berlin) and received the Grand Prix at International Book Arsenal Festival 2017.

## MARTA POPIVODA

### MASS ORNAMENT #1 – WATCH OUT FOR GORILLAS IN YOUR MIDST! (2013 – 2014)

Video installation

24 mins

### MASS ORNAMENT #2 – INATTENTIONAL BLINDNESS (2014 – 2015)

Wallpapers and posters

The Mass Ornament series is developed in collaboration with dramaturge Ana Vujanović

Shown for the first time in the UK, Mass Ornament investigates one of the most controversial, yet little known, mass public performances (known as slets) of the late Yugoslav era – the annual Youth Day celebration of 1987. Slets were large-scale state-organised performances whose function was to promote and render visible the revolutionary socialist ideals of former Yugoslavia. Seven years after Tito's death, on the eve of the fall of the Berlin Wall, and only a few years before the eruption of civil war in the Yugoslav states, this second-to-last slet became a pop-folk-revolutionary hybrid, a spectacle that displayed striking signs of the country's imminent collapse but which the spectators seemingly didn't really see.

Belgrade born, Berlin based Marta Popivoda is a filmmaker and video artist. Marta's work explores discursive power structures of the contemporary (art) world, intersections between performance and film, and the Yugoslav socialist project. Marta's work has been presented at Tate Modern (London), MoMA (New York), M HKA (Antwerp) and 21er Haus (Vienna). Marta's film *Yugoslavia, How Ideology Moved Our Collective Body* premiered at the 63rd Berlinale and will be screened at HOME on Sat 21 Oct (see p12). Recently, Marta received Berlin Art Prize for the visual arts by Akademie der Künste Berlin and Edith-Russ-Haus Award.



## AZA SHADENOVA

### AN AUTONOMOUS-NON MONOTONOUS COLLAGE (2017)

Oil and gold leaf on canvas

### THE NIGHT SKY OF THE MOTHERLAND IN 1920'S (2017)

Oil and gold leaf on canvas

### MOTHERS AND DAUGHTERS (2016)

Oil and gold leaf on canvas

### TEXTURE OF GRIEVING (2017)

Suspended silk, cotton, wool

### DAUGHTER'S JAZZ (2016)

Oil on canvas

In the 1920s and 1930s, the Sovietisation of Central Asia brought significant changes in society: erasing traditions and removing religion from the cultural memory, triggering an emancipation and liberation of Central Asian women and, as a result, the loss of their identity. Soviet efforts to equalise gender roles began with ending polygamy and ban on the wearing of veils, followed by the free access to schooling and widespread employment, radically changing the role of women in Central Asia.

Following the collapse of the Soviet Union, Central Asia was left with an unclear path. Women were sort of found but lost. Through this work, Aza is asking: Was Soviet ideology beneficial for Central Asia, or is it responsible for the slow erosion of the region's ethnic identity?

Aza Shadenova (born in Uzbekistan) is a Kazakh artist raised in Kyrgyzstan, now living and working in the UK. Aza was one of the few young artists featured in the Central Asian Pavilion at the 55th Venice Biennale (2013), and has participated in group shows at Sotheby's; Kyrgyz National Museum of Fine Arts (Bishkek, 2013); Moscow Biennale 2014; EMMA Espoo Museum of Fine Arts (Finland, 2016); as well as in France, Switzerland, Argentina and the UK.

## MOON KYUNGWON & JEON JOONHO

### FREEDOM VILLAGE (2017)

*(new co-commission)*

Photographs and single channel video with sound  
12 mins, 15 secs

In this new co-commission with Frieze Projects in collaboration with KCC UK, Moon Kyungwon and Jeon Joonho present a part of their new body of work, based on their artistic research into the small community of the village of Taesung, known as Freedom Village. Located in the demilitarised zone between North and South Korea - an isolated four-kilometre wide no-mans-land that came into being at the end of the Korean War in 1953 - Freedom Village remains under UN control and closed to outsiders.

Due to its significance in military geography, various restrictions have been imposed on the area, meaning residents cannot renovate their homes or pave their roads. The result is an isolated town that appears frozen in time, unchanged since 1953, so close to its North Korean counterpart that the residents there can be seen with the naked eye.

Moon & Jeon's recent artistic endeavours centre on *News from Nowhere*, a collaboration project that focuses on creating an interdisciplinary platform. Their work has been presented at the Migros Museum für Gegenwartskunst (2015), the Sullivan Galleries, School of Art Institute of Chicago (2013) and Kassel documenta13 (2012). Moon and Jeon were the recipients of the Noon Award at Gwangju Biennale (2012); 2012 Korea Artist Prize, co-organized by the National Museum of Modern & Contemporary Art, Korea and SBS Foundation (2012); and Multitude Art Prize by Multitude Foundation (2013).

This project is a co-commission with Frieze Projects and in collaboration with KCC UK.



## VICTORIA LOMASKO

### THE DAUGHTER OF AN ARTIST DECORATOR (2017)

(new commission)

Mural

In this new work, Victoria Lomasko looks at the role of the artist working with political ideas, both in the Soviet Union era and in contemporary Russia. Victoria's father was a typographic designer and stage painter who, without believing in communist ideology, was making his living by drawing political propaganda and making banners for demonstrations and parades.

During Soviet times, the overwhelming majority of artists were in a similar situation: blindly producing artworks without personal meaning. Here Victoria presents a new wall mural illustration in response to this exhibition's consideration of the legacy of the Russian Revolution.

Victoria Lomasko, born in Serpukhov, Russia, now based in Moscow, works as a graphic artist and has lectured and written widely on graphic reportage. The co-author of the book *Forbidden Art*, nominated for the Kandinsky Prize in 2010, Victoria has also co-curated two major art exhibitions, *The Feminist Pencil* and *Drawing the Court*. Victoria's work has been exhibited in numerous shows in Russia and abroad.

## VLADISLAV MAMYSHEV-MONROE

### PIRATE TV (1989-1992, REMIX 2005)

Video installation

### RUSSIA LOST (2007)

Analogue video converted to digital

### CAFÉ ELEFANT (2004)

Analogue video converted to digital

The original concept behind *Pirate TV* was to infiltrate *Programme A*, a TV show hosted by music and cultural critic Artemy Troitsky (with his full support). It functioned as an experimental 'fast reaction' video journal, documenting key events in St Petersburg, such as exhibitions, parties or raves, as well as news across Russia. Vladislav wrote the scripts for each episode and played nearly all the roles.

The satirical *Russia Lost* presents the history of the country through the prism of stereotypes as propagated by the mass media. A sense of the humour that pervades his work can be seen in *Café Elephant*, in which Vladislav places himself in the role of the leading characters in *Seventeen Moments of Spring*, one of the most iconic and popular Soviet TV series.

Vladislav Mamyshev-Monroe was born in Leningrad. From 1976 to 1987, the artist studied in five different schools, including an art school, also serving in the Soviet Army as the leader of the children's club of the spaceport Baikonur. In 1990, together with Timur Novikov, Iuris Lesnik and Georgy Gurianov, Vladislav founded *Pirate Television*. In 2004 Vladislav was the host of Artemy Troitsky's TV programme *Vital Signs* on Russia's REN TV Channel. Vladislav won the Kandinsky Prize for film *Volga Volga* and was awarded the prize for Pioneering Contribution in the Development of Contemporary Art at the 2013 Innovation Prize in Russia. Vladislav died in Bali in 2013.



One Day the Sadness Will End

## THE BUREAU OF MELODRAMATIC RESEARCH

## DECLAN CLARKE & SARAH PERKS

### GHIRTOIU/STANESCU ARCHIVE (2009)

Mixed Media

The *Ghirtoiu/Stanescu Archive* is a fictitious archive of film stills 'created' by two women directors in Romania in the 1940s just before the full introduction of communism, and rediscovered by chance by the artists as the first case study for The Bureau of Melodramatic Research.

The fictional Stanescu sisters used an aesthetic inspired by melodrama to put together a feminist revolution of the femme fatale. The Bureau is now established as an institution dealing with unofficial histories and suppressed memories, inspired by official Romanian institutions dedicated to communist history, such as the Institute for Investigating Communist Crimes.

Irina Gheorghe and Alina Popa founded The Bureau of Melodramatic Research in 2009 as an independent institution investigating the affective modulations of contemporary politics and the emotional performance of labour in the new economy. Their projects include self-help guides and performances around the etiquette of crying in public, safety trainings for the post-Fordist emotional workplace, cooking shows and, more recently, a road movie relocating the tropes of classic 1950s Hollywood melodrama to industrial sceneries in today's Romania. The Bureau's work has been shown in Pratt Manhattan Gallery, New York; Times Museum, Guangzhou; WING, Hong Kong; MNAC, Bucharest; bak, Utrecht; mumok, Vienna; CNDB, Bucharest; DEPO, Istanbul; Ujazdowsky Castle, Warsaw; messagesalon, Zurich and Center for Visual Introspection, Bucharest.

### ONE DAY THE SADNESS WILL END (2017)

(new commission)

Installation

At noon each day of *The Return of Memory* exhibition, both in the gallery and online, Declan and Sarah reveal another person, group, or place they believe was betrayed by revolution. Their research of over 70 persons or events builds a picture of specific historical moments attempting to break the waves of history, with ultimately differing levels of success. These failures were often the fault of the revolutionary process as much as of reactionary counter momentum.

Starting from Manchester and branching outwards from present day to historical figures and beyond, the collection of people and instances explores our understanding of revolution, our expectations of success and failure, and the precariousness of systems that claim to rule and control. With great change comes the act of change itself: revolutions invariably turn on themselves.

Declan Clarke and Sarah Perks first collaborated by curating on the award-winning exhibition *Anguish & Enthusiasm: What Do You Do With Your Revolution Once You've Got It?* and are committed to an ongoing integration into the legacy of revolution. Declan Clarke is an artist and filmmaker whose most recent feature film *There Are Many More Ways to Die Than to Be Alive* is currently in post-production. Sarah is Artistic Director at HOME and Professor of Visual Art at Manchester School of Art, working beyond traditional notions of creativity, curatorial and production.



## CALLUM COOPER

### VAVILOV (2017)

*(new commission)*

Installation

Callum Cooper's Vavilov is a live, growing installation that starts with one of the world's oldest seed banks and journeys through the fascinating story of the Soviet botanist and geneticist Nikolai Vavilov to Greater Manchester allotments, a local college, and into an open-source robotics community.

Vavilov was a scientist who pioneered modern genetics, working with the leading figures of his time to cultivate crops that would grow in any environment and end world hunger. The ultimate irony would be his death in a gulag from starvation.

During the 872 day Leningrad Siege in WW2, the city's population was cut off from food supplies. The Vavilov institute distributed seeds from its collection to the community saving thousands of people from starvation.

At the centre of the installation is a Farmbot that cultivates the same cabbage seeds distributed by the Vavilov Institute during the siege. The robot is trained from the instructional pamphlets that were distributed by the institute to Leningrad's trapped population.

Callum Cooper is an artist and filmmaker, whose work covers a spectrum of the moving image from traditional, linear filmmaking to interactive technology driven artworks. Cooper is currently a fellow at MIT's Open Documentary Lab and a 2017 Sundance Film Institute Artist Fellow.

Supported by MIT Open Documentary Lab and The Herbarium of Vavilov Institute of Plant Genetic Resources (WIR). The Association of Manchester Allotment Societies (AMAS) and the Level 2 and 3 Landscaping, Gardening & Aquaponics students at Hopwood Hall College were involved in growing these plants.

## PHIL COLLINS

### CEREMONY (2017)

Original concrete statue from Ukraine of Friedrich Engels by unknown artist, dated 1970

Turner Prize-nominated artist Phil Collins returned Friedrich Engels to the city where he made his name – in the form of a found Soviet-era statue, driven across Europe and permanently installed outside HOME in the centre of Manchester. Performers, musicians and the people of Manchester created a live film to bring MIF17 to a close, mixing footage from the statue's journey with real time coverage of its inauguration.

The radical son of a German mill owner, Friedrich Engels arrived here in 1842, documenting the plight of the city's working classes during his 20-year stay. It's now exactly 100 years after the ideas from *The Communist Manifesto*, written by Engels and Karl Marx, changed the course of history by inspiring the Russian Revolution during the final phase of the First World War. Reflecting on the conditions of contemporary workers and the last century of change, as part of 14-18 NOW, this statue has returned Engels to prominence in Manchester, reasserting the city's crucial role in the history of radical thought.

Phil Collins is a visual artist and filmmaker based in Berlin. Since the late 1990s, Phil's diverse practice has been recognised for its engagement with social reality and lived experience. Over the years, Phil has explored various popular formats – from documentary, karaoke and reality television to soap opera, teleshopping and music video, and has collaborated with, amongst others, disco-dancing Palestinians, fans of The Smiths, teachers of Marxism-Leninism from the former German Democratic Republic, and inmates at one of the United States' largest prisons.

Commissioned by Manchester International Festival, 14-18 NOW; WW1 Centenary Art Commissions and HOME. Supported by Arts Council England's Ambition for Excellence, the Henry Moore Foundation and My Festival Circle.

## Subkultura by Artemy Troitsky

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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 treats all with equal measure as having helped shape the Russia of today.

Textually and visually, it reflects on the development and relevance of conceits such as freedom or the social role of creative expression throughout the periods captured by Troitsky's narrative, and looks at them through a historical perspective.

Published by HOME Publications in partnership with The New Social.

£25

Available from the HOME shop and [cornerhousepublications.com](http://cornerhousepublications.com)

“A terrific book, that tells a compelling tale of Russia’s underground and outsiders” – Dr Ruth Adams.

“An important book to anyone who is interested in 20th century geopolitics and youth culture” – Jon Savage.



## BOOK LAUNCH & Q&A

**Book launch & Q&A takes place on Sat 21 Oct, 16:30. See p13 for details**

## EVENTS

### TOURS

#### CURATOR AND ARTIST EXHIBITION TOUR

Sat 21 Oct, 12:00, HOME Gallery

Free, booking required

#### CURATOR EXHIBITION TOUR

Sat 2 Dec, 12:00, HOME Gallery

Free, booking required

Curators Sarah Perks, HOME Director of Visual Art, with Olya Sova and Anya Harrison of The New Social, will lead a curator tour of this new group exhibition which seeks to readdress the legacy of the Russian Revolution on its centenary by exploring how contemporary artists are responding to the state of the 'New East' today.

### PERFORMANCE/PARTY

#### THE RETURN OF MEMORY: LAUNCH PARTY AT TEXTURE, NORTHERN QUARTER

Fri 20 Oct, 21:00 – 02:00

£5

Join us for a Russian, British and uniquely Mancunian talent-exchange programme! Start the evening at HOME Gallery from 18:00 for our exhibition launch, then head over to Texture in the Northern Quarter, where X-Ray Audio will deliver an innovative live 'bone-cutting' audio collaboration with local musicians, with further music from Afrodeutch, live performance from Cheddar Gorgeous of The Family Gorgeous, and DJ sessions from Artemy Troitsky (Tallinn) and Greg Thorpe (Manchester). Limited tickets – be sure to act early! Programmed by Anne Louise Kershaw.

### TALK / FILM DOUBLE BILL

Sat 21 Oct, 13:00, Marina's Cinema

£7 full / £5 concs

#### PART 1: FUTURE PERFECT, PAST PERFECT: MEMORY AND THE RUSSIAN AVANT-GARDE

The Russian avant-garde of the early twentieth century is known as an unprecedented explosion of originality and idealism in art, music, and literature. But it was also a different way of thinking about time, of imagining the relationship between past, present and future. Groups like the Russian Futurists nurtured ambitious hopes of breaking free from the burden of the past and building a utopian future. That was a century ago. What happens to the

dream of the future once it is a part of the past? How do we remember the future? This talk look at the life and legacy of Futurist poets like Velimir Khlebnikov and Vladimir Mayakovsky as a way of exploring the paradoxes of ambition and nostalgia that shaped the twentieth century and still resonate today.

Jamie Rann is Teaching Fellow in Russian at the University of Birmingham, editor and a translator of *Subkultura* by Artemy Troitsky, and is currently writing a book about Russian Futurist literature.

#### PART 2: YUGOSLAVIA. HOW IDEOLOGY MOVED OUR COLLECTIVE BODY

Dir: Marta Popivoda/Serbia, France, Germany 2013/62 mins

Compiled from documentary archival footage, *Yugoslavia. How Ideology Moved Our Collective Body* is a research-based essay film but one that offers a very personal perspective (the director's own) on the history of socialist Yugoslavia, the collapse of the socialist state and its transformation into a few democratic nation states.

Berlin-based Serbian filmmaker Marta Popivoda's work lies in the interstice between performance and film, often exploring the structure of cultural and political spheres in the former Yugoslavia as well as the wider world. For *Yugoslavia. How Ideology Moved Our Collective Body*, Popivoda collected and analysed film footage from 1945 to 2000, focusing on state performances – such as May Day parades and celebrations of Youth Day – and counter-demonstrations – including student and civic demonstrations in 1968 and the 1990s, and the 5 October Overthrow of 2000. Together, they provide a discursive foray into the topic of how ideology reveals itself in public space through mass performances and choreography of the public, collective body.



## BOOK LAUNCH & Q&A

### VICTORIA LOMASKO: OTHER RUSSIAS

Sat 21 Oct, 15:15, Marina's Cinema

Free, booking required

What does it mean to live in Russia today? What is it like to grow up in a forgotten city, to be a migrant worker or to grow old and seek solace in the Orthodox church?

For the past eight years, graphic artist and activist Victoria Lomasko has been travelling around Russia, talking to people and drawing their stories. Victoria spent time in dying villages where schoolteachers outnumber students; stayed with sex workers in the city of Nizhny Novgorod; went to juvenile prisons and spoke to kids who have no contact with the outside world; and attended every major political rally in Moscow.

The result is an extraordinary portrait of Russia in the Putin years – a country full of people who have been left behind, many of whom are determined to fight for their rights and for progress against impossible odds. Empathetic, honest, funny, and often devastating, Lomasko's portraits show us a side of Russia that is hardly ever seen.

"Compassionate and compulsively readable" – The Guardian, August 2017

We will be joined by Victoria Lomasko in conversation with Olya Sova, co-curator of The Return of Memory and founding member of The New Social.

### ARTEMY TROITSKY: Subkultura

Sat 21 Oct, 16:30, Marina's Cinema

Free, booking required

Artemy Troitsky – renowned Russian journalist, cultural and music critic, concert promoter, broadcaster, and academic, joins us for a reading, Q&A and book signing of *Subkultura*. Artemy will be in conversation with Sarah Perks, Artistic Director: Visual Art at HOME and Professor of Visual Art at Manchester School of Art at Manchester Metropolitan University.

For more details on *Subkultura*, see page 11

## TOURS

### ENGELS TOUR BY NIGHT OR HOW TO GROW A WORLD NOCTURNALLY

Tue 28 Nov, 20:00

Meet outside John Rylands Library, Deansgate  
£10

An evening tour by Jonathan Schofield taking in the landmarks and sites associated with Friedrich Engels who lived for almost 22 years in Manchester. Starting at Chetham's Library, where Engels and Karl Marx studied, we follow a winding route of sites associated with Engels down to HOME. Here the gallery will stay open especially for the tour group and there'll be drinks too. Tuesday 28 November will be Engels' 197th birthday, so, of course, we'll be singing Happy Birthday to one of the fathers of communism. The tour will be lively and entertaining and we'll get to see a very large statue of Engels too.

Duration: Two hours, arriving at HOME after ninety minutes.

Jonathan Schofield is a well-known writer and tour guide in Manchester with three books about the city presently on sale in the HOME shop.

## DISCUSSION/FOOD

### VAVILOV'S LAST SUPPER

Sat 6 Jan, 19:00

£10

Artist Callum Cooper, working with chef Mary-Ellen McTague, brings this installation for *The Return of Memory* to a fitting conclusion. Over the course of the exhibition we have been collaborating with students of horticulture and regional allotment owners in an attempt to grow vegetables, seed and grain selected from the vaults of The Vavilov Institute of Plant Industry, St Petersburg – home to the world's largest collection of plant seeds. The resulting crops will be harvested and combined with local seasonal produce to create a Christmas Borscht on Russian Christmas eve, celebrated on 6 January.

Ticket holders will be invited to sit down alongside many of those involved in the growing of the food, where over the course of the evening we will discuss the legacy and relevance of Vavilov's ideas that were to cost him and others their lives. Please consider bringing a vegan contribution and/or a bottle of what you fancy.

## FILM

To accompany The Return of Memory exhibition, we're presenting a special season of contemporary cinema and artists' film from Russia, Eastern Europe and former Socialist territories. Together they explore the different legacies of the Russian Revolution - and all that followed in its wake - that are still felt today across the countries of the 'New East'.

Created and curated by The New Social and Home



### ANGELS OF REVOLUTION

Dir Aleksei Fedorchenko/Russia 2014/104 mins

**Sat 22 Nov, 17:50**

£9 full / £7 concs

Five friends – a poet, an actor, a painter, an architect and a primitivist film director – are five red avant-garde artists who try to find the embodiment of their hopes and dreams in the young Soviet state. The Revolution is boiling up like a bottle with apple cider: winged service dogs and heart-shaped potatoes, dead Semashko, the People's Commissar for Health, and cheerful angels, love for the Tsar and love for the young secretary Annushka, executions and pregnancies – everything is interlaced and inseparable!

1934: the legendary Communist fighter, the beautiful Polina-Revolutzia, is asked by the newborn Soviet government to bring order to the north of the Soviet Union. The shamans of the two native populations, Khanty and Nenets, refuse the new ideology. Polina convinces five of her friends to go with her, former colleagues-in-arms who have now become metropolitan artists: a composer, a sculptor, a theatre director, a Constructivist architect, a famous director. They will have to try and reconcile the culture of the Russian Avant-garde with the Ancient Paganism of the peoples who live in the virgin forest around the great Siberian river Ob.

The film is based on a true story.



### SCHOOL NUMBER 3

Dir Yelizaveta Smith/Ukraine, Germany 2017/116 mins

**Sat 25 Nov, 15:20**

£7 full / £5 concs

Speaking directly to the camera, teenagers from a school in Ukraine's Donbass region share their innermost hopes, fears, desires and memories in this heartfelt documentary. While the war between Russia and Ukraine is never mentioned, it forms an unspoken epicentre around which individual stories coalesce. Co-directed by Ukrainian filmmaker Yelizaveta Smith and German theatre director Georg Genoux, *School Number 3* was developed in parallel with a live theatre performance also created with students from the school.

The pared down monologues brim with sincerity and emotion as we listen to a generation whose lives have been directly affected by the war, but who we are not accustomed to hearing from in the global media, tell their stories. By collecting these individual, subjective narratives and providing them with a voice, Smith and Genoux challenge the abounding stereotypes – specifically of eastern Ukraine – that cling to this ongoing conflict and give us an opportunity to witness the country's crisis anew.

*School Number 3* was awarded the Grand Prix for Best Film in 2017 Berlinale's Generation 14plus.



RODNYE (CLOSE RELATIONS)

### RODNYE (CLOSE RELATIONS)

Dir Vitaly Mansky/Latvia, Denmark, Estonia, UK (2016)/112 mins

**Sat 25 Nov, 17:50**

£9 full / £7 concs

Leading documentary filmmaker, Russian citizen and Soviet-born Ukrainian native Vitaly Mansky criss-crosses Ukraine to explore the country's society after the Maidan revolution as mirrored within his own large Ukrainian family. They live scattered all across the country: in Lviv, Odessa, the separatist area in Donbass, and Sevastopol on Crimea. The film is looking for reasons of the conflict after which citizens of a single country found themselves on different sides of the barricades.

The main narrative takes place in the here and now, starting with the turning point of ex-president Victor Yanukovych's flight to Russia. But below the main narrative there is a strong historical undercurrent, because the lives of protagonists of the film are marked by history on every step they take. This undercurrent will carry information about the Russian-Ukrainian conflict's deep roots in centuries of close ties between the two countries.



CITY OF THE SUN (MZIS QALAQI)

### CITY OF THE SUN (MZIS QALAQI)

Dir Rati Oneli/Georgia, US, Qatar, Netherlands (2017)/104 mins

**Sun 26 Nov, 18:00**

£9 full / £7 concs

Up to 50 percent of the world's manganese, a vital metal across the globe, used to be mined in Chiatura, in western Georgia. Today, it resembles an apocalyptic ghost town. *City Of The Sun* portrays a few of the remaining inhabitants. Music teacher Zurab dismantles ramshackle concrete buildings and sells the iron girders to make some money on the side. Archil still works in the mine but his real passion is the local amateur theatre group. Despite being malnourished, two young female athletes still train stoically for the next Olympic Games.

In this documentary debut, director Rati Oneli provides fascinating insights into a living environment whose bleak industrial ruins appear at once colossal and like a film set. A jumble of clapped out electric wires and aging cable cars runs through the city like the clogged-up arteries of an ailing organism that resists the flow of life in untiring fashion. *City Of The Sun* brings home the ephemeral nature of utopias. In a city where the sun never shines, it's only the inhabitants that generate warmth. Oneli succeeds in achieving far more than the mining companies are capable of: His camera brings that most valuable of resources to the surface – humanity.

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