

## PRESS RELEASE 5 Dec 2017

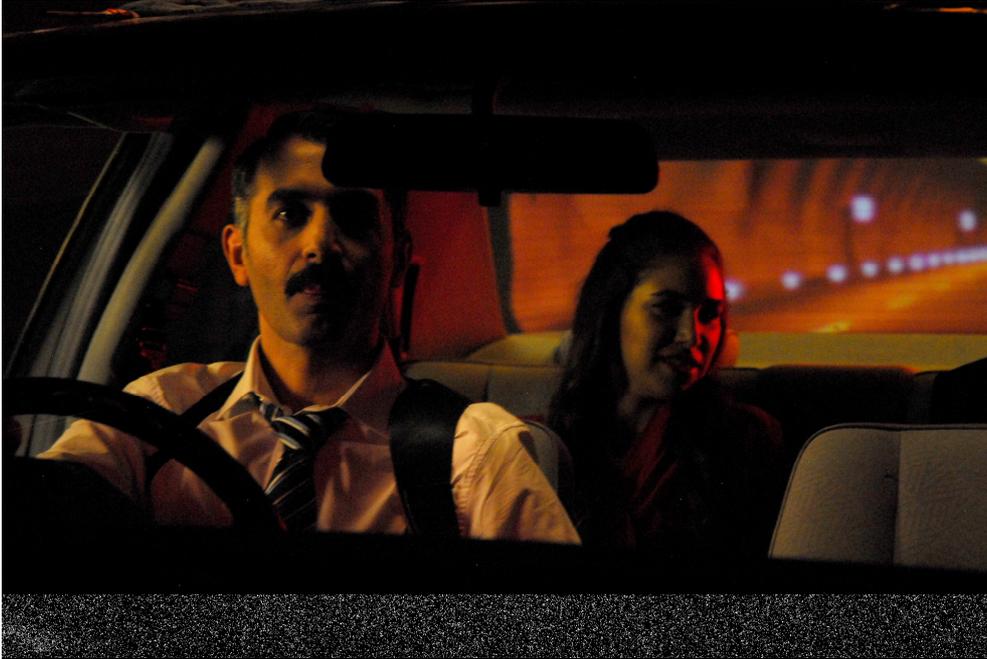


Image credits: Noor Afshan Mirza & Brad Butler, *The Scar*, photo credit Emma Jane Richards

## HOME ANNOUNCES FIRST MAJOR UK SOLO EXHIBITION BY NOOR AFSHAN MIRZA & BRAD BUTLER: *THE SCAR*

Sat 10 Feb – Mon 2 Apr 2018

- **World premiere** of three-part large-scale fiction film installation by **Noor Afshan Mirza and Brad Butler**, weaving together conspiracy, gangster, noir, politics, crash theory, fantasy and documentary into a disrupted narrative and genre exploration that ignites a gender revolution
- ***The Scar*** engages with the themes of inequality, power and corruption, and has been developed over the last three years in partnership with an international team of creative collaborators and commissioning partners
- Commissioned through **Film London's FLAMIN Productions**, *The Scar* was filmed with a professional cast, predominantly in Turkish, with the final part in seven languages

# HOME

- Cinematic journey rotates around a car crash that provokes its female protagonist to find a future outside of the suffocating patriarchy
- Curated by **Sarah Perks**, Artistic Director: Visual Art, HOME, and Professor of Visual Art, Manchester School of Art

HOME is pleased to announce the world premiere of *The Scar*, taking over HOME's main gallery for the first major UK solo exhibition by artists Noor Afshan Mirza and Brad Butler.

*The Scar* spans three chapters (1. **The State of the State**, 2. **The Mouth of the Shark** and 3. **The Gossip**), loosely inspired by a real car crash in Turkey in 1996. Four passengers are on a journey in a black Mercedes, unaware that their fate will lead to the largest social protest in Turkish history. Three of the passengers are State archetypes: the Head of Police, a Politician and a Right-Wing Assassin, whilst Yenge, the only female traveller, is silenced by the men's gangster talk and the genre conventions of her role in the film. In chapter 2, Yenge's noir voiceover begins to interrupt the male character's forced bravado as the Resistant Dead haunt them - the residual movements created from stories of people refusing to be forgotten. The film's final part, *The Gossip*, addresses tales of female emancipation and empowerment, where a group of female activists transcend time, geographical borders and linguistic barriers to gather in a neutral nether-realm of conversation and mutual support.

For the exhibition's opening preview on Fri 9 Feb, Mancunian collective **Young Identity** have developed a new spoken word piece inspired by *The Scar*'s Resistant Dead, unfolding throughout the evening.

Noor Afshan Mirza commented: "Inhaling patriarchy and exhaling wo(fem)inism, *The Scar* has definitely been the most ambitious, challenging and inspiring project for me as an artist." Brad Butler added "I wanted to make a hallucinatory violent narrative that the characters were trapped inside and which they were living as if it were 'normal'. And then I wondered how this condition could be shattered and transformed. And what would happen to these people if that were the case?" Sarah Perks, Artistic Director: Visual Art, HOME, said: "It's been an epic and amazing journey with Noor, Brad and the wider team, to create and produce such a timely and important cinematic work and for us to premiere it here at HOME. I know I'm not



alone in feeling the negative weight of patriarchy and toxic masculinity, and there has to be a space for alternatives at all levels of society and for all types of communities. We want people to engage with and talk about this work, at HOME and then beyond as the work travels in exhibition and single channel form following this moment in Manchester."

Maggie Ellis, Head of Artists' Moving Image at Film London, said: "When we read Noor and Brad's application we knew they were onto something special, and also that it was the right time for them to take their next bold creative leap in terms of scope and ambition. They've met the challenge head-on, creating a piece of work that's impressive, important and utterly immersive. Working with them from development to completion has been extremely rewarding, and, like the many films FLAMIN has commissioned, the end result tests the edges of the art form while challenging the viewer intellectually, emotionally and aesthetically. As with any project it's always healthy to collaborate with like-minded supporters – we think we've found the perfect partners in Manchester's HOME, and are very much looking forward to *The Scar*'s February premiere."

***The Scar is commissioned by FLAMIN Productions through FILM LONDON Artists' Moving Image Network with funding from Arts Council England in partnership with HOME & no.w.here with support from àngels Barcelona, Centre national des arts plastiques France, Delfina Foundation, Edith-Russ-Haus Germany, London College of Communication, Razwana Akram, Spectre Productions and University of Salford Art Collection.***

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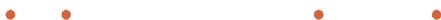
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## NOTES TO EDITORS

**HOME**, Manchester's centre for international contemporary art, theatre, film and books, officially opened its doors in 2015. HOME is a place for curiosity seekers, for lovers of the dramatic, the digital and the deeply engaging; for radicals and reciprocators. HOME's international contemporary visual art programme is dedicated to presenting new commissions by emerging and established artists of regional, national and international significance. Our focus is bold, visual storytelling that probes and provokes. For 2017-18, HOME's visual art programme explores the challenges of democracy, political deceit and change. The patrons of HOME are Danny Boyle, former National Theatre Artistic Director Nicholas Hytner, actress Suranne Jones, playwright and poet Jackie Kay MBE, artists Rosa Barba and Phil Collins, filmmaker Asif Kapadia, and actress and author Meera Syal CBE. [www.homemcr.org](http://www.homemcr.org) | @HOME\_mcr

**Noor Afshan Mirza** and **Brad Butler** engage contradictions of inequality, power, privilege and (non) participation. Their fictional construct The Museum of non Participation (2008-2016) includes works on women's bodies as sites of resistance, the deep state, unreliable narration and the ectoplasm of neoliberalism. Differentiating between work made 'in' struggle and work made about struggle they use an expanded notion of body politics stretching from irrational and non-verbal knowing to how resistance is inscribed in the body and how the body memorises traumatic experience. This is currently being expressed in immersive installed exhibition making. Noor Afshan Mirza and Brad Butler were nominated for Artes Mundi 6 (2014), a prize dedicated to visual arts engaging with the human condition and were awarded the Paul Hamlyn Award for Visual Artists 2015. They recently had a solo exhibition at the Sydney Biennale (2016) "The future is already here - it's just not evenly distributed". Noor Afshan Mirza and Brad Butler currently live between London and Istanbul.

**Sarah Perks**, Professor of Visual Art at Manchester School of Art, is an international curator, film producer and writer. Artistic Director (Visual Art) at HOME, she is a specialist in artist film, performance and participatory art, Perks has worked extensively with international established artists including Phil Collins, Rachel Maclean, Rosa Barba, Rashid Rana, Yoshua Okon, Sophia Al-Maria, Andrew Kötting and AI & AI. In 2011, Perks set up Cornerhouse Artist Film (now HOME Artist Film), the UK's only specialist producer and distributor of artist feature

film, starting with Gillian Wearing's *Self Made* and co-founder of the *Feature Expanded* training initiative, now in its third successful year. Perks has curated over 30 major exhibitions and produced over 25 films, this year she curated the critically acclaimed group show *La Movida* (14 Apr – 17 July 2017) and *The Return of Memory* (21 Oct 2017 – 7 Jan 2018) responding to the end of the Franco dictatorship and one hundred years since the Russian Revolution respectively. Recent edited publications of creative meets critical writing include *Dark Habits* and *Subkultura*, and in production is an academic book on artist moving in Britain since 1989. Perks is currently producing films with Louis Henderson, Phil Collins, Gabrielle Brady, Ursula Mayer and Judith Barry; she is also writing her debut novel and planning a new theatre production **@sarahperks**

**Film London**, with funding from Arts Council England (ACE), is a major supporter of artists' filmmaking, through the Film London Artists' Moving Image Network (FLAMIN). FLAMIN was launched by Film London in 2005 as a one-stop resource to provide London-based artists working in the moving image with access to funding, guidance and development opportunities. Through unique commissioning funds, FLAMIN has commissioned over 150 productions, and supported the careers of countless other artists with programmes of one-to-one advice sessions, residencies and workshops. [www.filmlondon.org.uk/FLAMIN](http://www.filmlondon.org.uk/FLAMIN) | **@FL\_FLAMIN**

***Did you know that HOME is a charity? We need your support to bring the best film, theatre and art to Manchester and inspire the next generation. Get involved at [homemcr.org/support](http://homemcr.org/support)***

