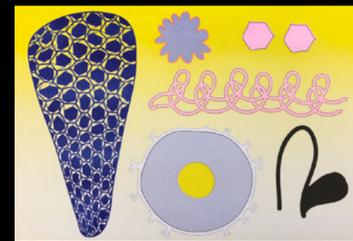


CAPSID is the first major monograph of British artist John Walter's work. The result of his collaboration with molecular virologist Professor Greg Towers of University College London, *CAPSID* addresses a crisis of representation surrounding viruses such as HIV, by transposing the scientific research of capsids onto the broader subject of how culture is transmitted.

Using imagery and narratives associated with groundbreaking scientific research supported by Wellcome, *CAPSID* encompasses the full range and scale of Walter's work, from sculpture and performance to video, drawing, costumes, prints and installation.

Featuring an introduction by Professor Towers, a newly commissioned essay by writer Jonathan P. Watts and an interview with the artist by curator Bren O'Callaghan.



LIMITED EDITION PRINT

On sale in the HOME Shop is an exclusive risograph print by John Walter in a limited edition of x200. £10 for print only, we have a limited number mounted in high quality, hand-built inset box frames by Manchester Custom Framing, making a great Christmas gift. **£10 (£40 with frame)**

CAPSID BAG

£12

ENAMEL BADGE

£5

All items are available in the HOME shop.

BSL LED GALLERY TOUR

Sat 24 Nov, 15:00 – 16:00

HOME Gallery
FREE, booking required

Join Art and Design Historian, Jennifer Little for a tour of this exhibition. This tour will be led solely in British Sign Language with no spoken English. Attendees are welcome to join Jennifer after the tour for an informal BSL discussion in the cafe-bar.

BABY RAVE

Mon 26 Nov, 10:30 – 12:30

HOME Gallery
FREE, booking required

Babies! Music! Colour! It's that simple. We'll be having a boogie-woogie in the dazzling, colour-dipped gallery space for tiny future art fans. Start them young! Get 'em hooked! May contain excellent disco classics. Mild adult material on display (cartoon willies).

Rated S for SILLY. All adults must be accompanied by a child.

GALLERY TOUR

Sat 8 Dec & Sat 5 Jan, 14:00

HOME Gallery
FREE booking required

Exhibition curator Bren O'Callaghan will talk you through the exhibition themes and artist John Walter's practice, unpicking the concept of maximalism, pointing at things, telling you stuff, waving his hands about excitedly and asking if too much is ever enough. Another slice, vicar?

FILM PROGRAMME

Wed 28 Nov – Sat 5 Jan

CAPSID uses the model of HIV to explore how ideas pass from one source to another, creating a striking depiction of viral replication. The accompanying film season draws upon rude humour, new wave, icky-goo-taboo and offbeat flair.



ZERO PATIENCE (18)

+ INTRODUCTION

Dir John Greyson/CA 1993/97 mins
John Robinson, Normand Fauteux, Dianne Heatherington

Wed 28 Nov, 18:20

£9 / £7 concs

This 1993 musical is a jaw-dropping oddity, debunking the alleged introduction of HIV into the USA by a single individual. Exchanging assumed grief for queer celebration, it secures a spot in film history for an infamous 'singing asshole' sequence.

This screening will be introduced by Dr Monica Pearl, Lecturer in 20th Century American Literature at the University of Manchester.

STOP MAKING SENSE (PG)

Dir Jonathan Demme/US 1984/85 mins

Fri 28 Dec, 20:40

£9 / £7 concs

Talking Heads legendary 1984 concert film, described as one of the greatest rock movies ever made. Artist John



THE WONDERFUL WORLD OF COUSIN WONDERLETTE (18)

+ Q&A

Dir Brian Benson/US VARIOUS/90 mins

Sat 1 Dec, 20:30

£4 / £3 concs

Cousin Wonderlette is the innocent yet outrageous alter-ego of San Francisco filmmaker Brian Benson, successor to such underground royalty as John Waters, the Kuchar Brothers and Troma's B-movie stable. Not for the easily offended! Featuring a post-screening Q&A with Brian Benson.

Including *My Life Is A Dream*, *Love And Anger*, *You're An Idiot*, *Something Special*, *A Hole Where My Hole Was Hole*, *Human Behaviour* and a special sneak-peak of exclusive new material!



STOP MAKING SENSE (PG)

Dir Jonathan Demme/US 1984/85 mins

Fri 28 Dec, 20:40

£9 / £7 concs

Talking Heads legendary 1984 concert film, described as one of the greatest rock movies ever made. Artist John

PREVIEW/JOHN WALTER: CAPSID

Fri 9 Nov, 18:00 – 21:00

HOME Gallery

Join us to celebrate the opening of this exuberant exhibition by artist John Walter.

ARTIST AND CURATOR TOUR: JOHN WALTER WITH PROFESSOR GREG TOWERS

Sat 10 Nov, 14:00 – 15:00

HOME Gallery
FREE (booking required)

Join artist John Walter and Professor Greg Towers of University College London Towers Lab, specialising in viral infection, to discuss their exchange of ideas and how science and art can inform alternative approaches to each. Moderated by exhibition curator Bren O'Callaghan.

TALK/ AVRAM FINKELSTEIN – AFTER SILENCE: A HISTORY OF AIDS THROUGH ITS IMAGES + Q&A WITH DR MONICA PEARL

Thu 15 Nov, 18:30 – 20:00

Theatre 2
£5 (includes £5 discount on publication, RRP £22.00 / event price £17.00)

As co-founder of the Silence = Death and Gran Fury collectives, Brooklyn-based

Avram Finkelstein shares behind-the-scenes stories about art and activism, the formation of collectives, the political process and tactical practices, offering fresh insights into the history of HIV/AIDS and a toolbox to help future generations develop new strategies for making life-saving art.

WORKSHOP/ AVRAM FINKELSTEIN: FLASH COLLECTIVE MANCHESTER

Sat 17 Nov, 10:00 – 19:00

An experiment in political art-making, a collective of limited duration gather to produce a single intervention in a public space. Designed to focus the skills drawn on in collective decision-making with a surgical and fast-paced format. This first-ever UK Flash Collective will respond to John Walter's exhibition and proposition of the HIV capsid as a model of successful infiltration.

Applications are now closed. Anyone wishing to join a waiting list in case of cancellation should email bren@homemcr.org



Walter cites the influence of New Wave music and painting upon his practice, with a captivating performance by David Byrne.



BERYL COOK: BOSOM PALS + A DAY IN THE LIFE OF BERYL COOK (CTBA)

Dir Various/GB 1980 + 2004/86 mins

Sat 5 Jan, 15:50

£7 / £5.50 concs

Cook's deadpan approach to painting her subjects reveals the humour and pathos of the extra-ordinary; the pictorial equivalent of Les Dawson's bawdy mimicry. Bursting with life, her work was championed by grassroots audiences if not the artworld elite. We'll be screening two episodes of *Bosom Pals* preceded by a rare short documentary on Beryl Cook herself.



Maclea, AL and AL, James Richards and Jamie Showlin. range of artist film works, including John Walter, La John Joseph, Rachel in the Multiverse (HOME, 2016). Assistant Director and Producer for a Wot u? about? (HOME; Tate Britain, 2016). AL and AL: *Incidents of Travel The Haus of Bruce Labruce* (Gallery 46, London, 2017), Rachel Macleane: *A Dialogue on Female Chinese Contemporary Artists* (HOME; FACT, Liverpool; Nottingham Contemporary; Golden Thread Gallery, Belfast). and a sense of playful intervention. Recent curatorial credits include NOW: Salford. His own projects draw upon collaboration, creative compulsion, with an independent practice based at Paradise Works artist studios, Bren O'Callaghan is Senior Producer and Curator, Visual Art at HOME,

in Oxford. johnwalternet Hayward Curatorial Open for Shonky: *The Aesthetics of Awkwardness*. His at Skowhagan School of Painting and Sculpture in 2012. He won the 2016 Scholarship at The British School at Rome in 2006 and was a participant and The University of Westminster London. He was awarded the Sainsbury and Fine Art The University of Oxford, The Slade School of Fine Art UCL moving image and installation. He studied at The Ruskin School of Drawing London. He works across a diverse range of media that include painting, Dr John Walter is an artist, curator and academic who lives and works in



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Supported by a Large Arts Award from Wellcome and Arts Council England Grants for the Arts.

The exhibition is also accompanied by a new HOME publication, *CAPSID*. Curated by Bren O'Callaghan. Co-commissioned by GCF London and HOME Manchester.

This major exhibition addresses a crisis of representation surrounding viruses such as HIV, by bringing new scientific knowledge about viral capsids to the attention of the wider public using methods and references pulled from a shimmering maelstrom of popular culture; from the cartoon antics of *Adventure Time* to Vegas hotel carpet design. In turn, this scientific knowledge is enabling Walter to innovate artistic concepts such as collage, colour field painting and pattern-making.

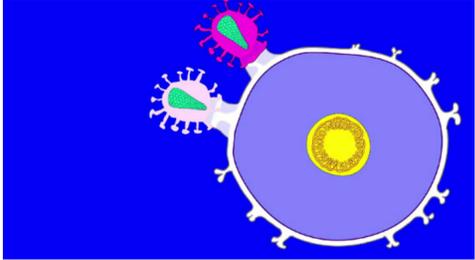
CAPSID is the result of collaboration between Walter and molecular virologist Professor Greg Towers of University College London.

CAPSID is the latest multi-media maximalist installation by British artist John Walter.

JOHN WALTER CAPSID

Curated by Bren O'Callaghan

HOME HOME MCR ORG



1. Lifecycle Animation

This digital animation acts like a guide book to the CAPSID exhibition. It narrates the lifecycle of a virus, in this case HIV, through a sequence of episodes. Walter animated his own vector drawings in AfterEffects in order to better understand the science himself; helping to clarify the order in which events happen and how the virus and host cell interact. The animation becomes the blueprint for the later, more elaborate new film commission, *A Virus Walks Into A Bar*.



2. Laura's Mutants

Laura's Mutants is a 13-minute long video that features a list of texts that, appearing in Walter's signature bubble font, combine slang expressions from HIV science, the artist's collaboration with UCL's Towers Lab and the fields of art, architecture and popular culture. Walter found inspiration for the film in the terminology used at the lab, where a strain of virus known as Laura's Mutants is often referred to in meetings. The film encapsulates Walter's interest in the possibilities of jargon to be taken out of context and become poetic.



3. Budding

When new virus particles leave the host cell they bud, taking with them some of the cell surface to create a new viral envelope. The *Budding* paintings exploit this narrative for the purposes of rethinking what a shaped painting could be. Each consists of a tondo (circular canvas), which is extended with appendages in an attempt to help stabilise it visually and compensate for the strict geometry of the circle with organic shapes.



4. Costumes

Walter made over 30 costumes for his film *A Virus Walks Into A Bar*. Each costume is a full-body onesie customised using embroidery, trimmings, patches, pop-poms and other haberdashery. The most ambitious is covered entirely in buttons, a kind of rainbow Pearly Queen, which took five months to produce. Colonies of buttons can be seen infecting the surface of the costume. Other costumes take motifs from Walter's *Cytoplasm* paintings, the shapes of which mutate when placed on the three-dimensional form of the body before being returned to subsequent paintings with fresh meaning.



5. Co-Factor Paintings

The *Co-factor Paintings* are a series of ten works, each measuring five metres wide. Co-factors are particles that interact with the capsid to stabilize it and guide it through the cytoplasm from the cell wall to the nuclear pore, leading to viral DNA being inserted into the cell nucleus. Walter's *Co-Factor Paintings* multiply images and logos of fast-replicating global brands in a graphic equivalent of this viral process to extend his maximalist immersion.



6. Innate Sensing Mechanisms

Titled after the process by which a cell can detect foreign genetic material and kill it, these 14 *Innate Sensing Mechanisms* paintings incorporate patterned fabrics, objects and drawings made with a silicone gun, allowing Walter to rethink the practice of collage. According to Walter, these works can also be seen as a form of vertical cartoon Zen Garden, made up of objects gathered on a trip to Japan in which he visited the temple of Ryoan-ji, site of Japan's most famous rock garden.



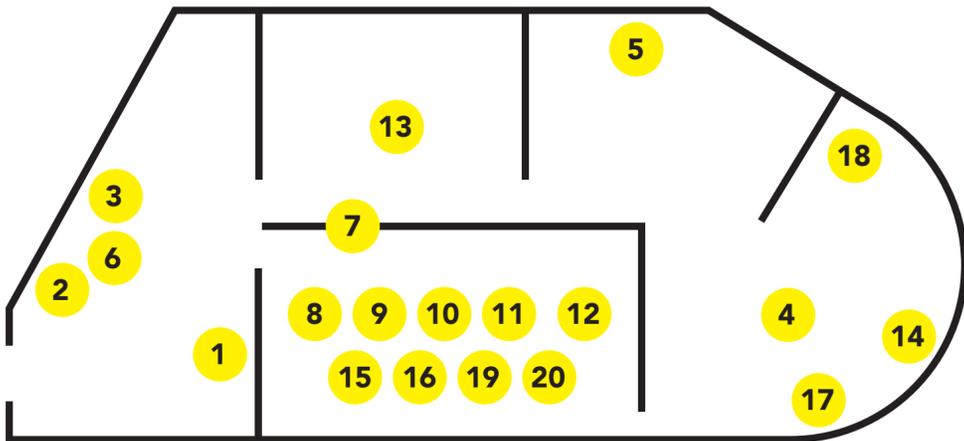
7. Cytoplasm Paintings

The cytoplasm of the host cell is a highly organised environment comprised of a complex array of molecules. It is also a hostile environment for foreign bodies, such as viruses, to inhabit. Walter's *Cytoplasm Paintings* draw influence from this microenvironment in order to reinvent and rethink what a colour field can be; an aesthetic maelstrom, albeit driven by an apparent purpose. They are made using wide paint pens and are covered in marks that are printed in acrylic paint using slices of foam swimming pool noodles and the packing foam used to protect framed pictures.



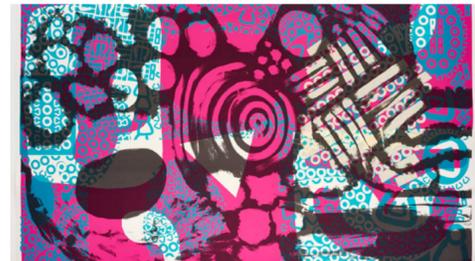
8. Watercolours

These ten drawings are early works from the CAPSID project using ink and watercolour that combine a range of images and ideas associated with virology, genetics and popular culture. They draw upon such diverse references as diseased bodies, characters from the cartoon series *Adventure Time* and medieval torture methods. Just as infections may jump species, Walter encourages cross-contamination between defined visual lexicons to create a hybrid spawn.



9. Euclidean Gouaches

These ten gouache paintings on paper follow on directly from Walter's watercolours. Whereas the earlier images float in an ambiguous spatial soup, the gouaches strain the image pool and restage them in a Euclidean pictorial fashion. Each painting features different magnified viruses, positioned within a broader world of representations and cultural information. Unlikely relationships are established by placing them within a shared illusionistic space, a kind of cartoon surrealism. They are drawings for performances that will never happen or stills from an unmade, fevered animation.



10. Allosteric Screenprints

Allosteric is the process by which molecules bond to enzymes triggering chemical changes that control them. These silkscreen prints take Walter's pattern-making and interest in abstraction to new levels of dizzying complexity. They are influenced by Walter's visit to Las Vegas where he photographed the carpets found in each casino on the Strip. As compositional elements they employ a kind of theme-and-variation that disrupts the eye from settling, using paper stencils that modify and individualise a central image.



11. pH Lithographs

Scientists have debated the role that the pH level in the cell and in the capsid plays in viral replication. The *pH Lithographs*, which riff on those discussions, are Walter's first experiments with lithography. Like his silkscreen prints, these lithographs are monoprints that employ a theme-and-variation approach to a core central image – the cytoplasm of a cell. The translucent effect of lithography allows layering and gradients of colour using ink rollers, similar to the graduated spectrum found in pH level detection charts.



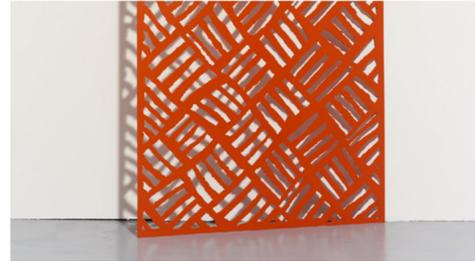
12. Packaging Sequence Silkscreens

Packaging Sequence is a series of 32 silkscreen prints that mix images of protein structures with Walter's diagrams of RNA, DNA and other scientific motifs along with aphorisms that address the way in which a new virus particle is packaged before it leaves the host cell. Walter's work explores how a virus builds copies of itself, assembles a new capsid and fits everything inside it. As the artist has explained, 'there is a particular logic to it that is like packing a bag to go on a trip'.



13. A Virus Walks Into A Bar

A Virus Walks Into A Bar is Walter's most ambitious film to date. It narrates the life cycle of an HIV as if it were set somewhere between *Coronation Street* and *Twin Peaks*. The characters include an anthropomorphized capsid, along with other key proteins, co-factors and the targeted cell nucleus, depicted by the barmaid surrounded by regulars (the cytoplasm). The high definition video image contrasts with the handmade quality of the costumes, all produced by Walter, who also wrote, directed, co-edited and designed the sound for the film.



14. Uncoating

In 2017, Walter made four metal screens titled *Uncoating*. They imagine what the capsid might look like when it uncoats – a curved surface turning into a flat one, peeling and cracking. These works employ images that are familiar within Walter's oeuvre but that have mutated under the pressure of a new technique. Plasma cutting is a heavy-duty form of drawing that encourages distortions and allows a new macroscopic-scale to enter the work.



15. Large Paintings On Paper

Walter's large paintings on paper are test sites and blast zones for images and texts that he has been using during the CAPSID project, including recurring motifs of the tag, triskelion and nucleotides. This series of 20 paintings employs forms that look like capsids, such as the Rio 2016 Olympic logo or rubber urinal mats, a strategy that is characteristic of Walter's maximalist artistic practice, which conjoins unlikely cultural reference points.



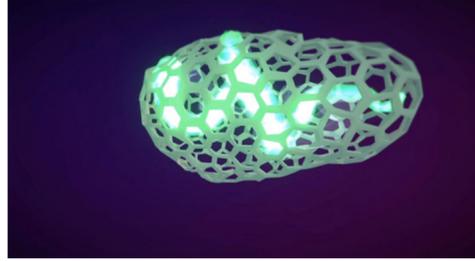
16. Palimpsests

The *Palimpsests* drawings take their title from a term meaning a text or image that has been drawn or written over. This series of ten drawings accumulates images in translucent layers in an attempt to find new relationships that can create unexpected visual and conceptual equations for subsequent paintings and films. What seems an odd assortment, like the disparate graffiti of a school desk or lavatory wall, combines to form a visual record of accidental assonance.



17. Fists

The sculptural series *Fists* are objects that have either been vacuum-metallised or hydrographically wrapped in patterns, which are placed within novelty drinking fists designed to hold beer cans. The fists feature as props in the film *A Virus Walks into a Bar* through which Walter believes they have been charged with narrative meaning. They are like sconces mounted to the wall holding the structural motifs of proteins.



18. Why Not Sneeze Peppermint Butler?

In *Why Not Sneeze Peppermint Butler?* Walter combines art history, popular culture and science in a dissonant concoction. He draws on Marcel Duchamp's famous 1921 readymade *Why not Sneeze, Rose Sélavy?* as the starting point for a video about an imaginary virus that spreads the occult. He recruits *Adventure Time* cartoon occultist Peppermint Butler as the protagonist for his drama, which is a collage of live action and Virtual Reality footage.



19. SALE Drawings

The *SALE Drawings* are a series that riff on an array of repeated motifs in Walter's work, including the mim, a kind of lumpy flesh tag. Using acrylic paint pens, Walter builds up layers punctuated by phrases written in golden bubble writing, in contrast to the silkscreened baseplate text 'SALE' at the top of each drawing; less received commandments than wry contradictions.



20. Small Gouaches

Walter completed the *Small Gouaches* towards the end of the process of working on CAPSID. The images and texts remix lines from *A Virus Walks into a Bar* with images found in other works made during the project alongside new icons. They are humorous micro-dramas.