

**THE HEART
IS
DECEITFUL
ABOVE
ALL
THINGS**

**23 MAY–
26 JULY**

**GALLERY
GUIDE**

HOME



**THE HEART IS DECEITFUL
ABOVE ALL THINGS**

*Curated by Omar Kholeif
and Sarah Perks*

**HOME
MCR.
ORG**

"The heart is deceitful above all things, and desperately sick; who can understand it?" — Jeremiah 17:9

Who hasn't had their heart broken? If love is a true emotion, it can only exist by the knowledge of its absence. Heartache, desire, devotion, lust, desperation, denial, longing, devastation, discipline, temptation, sex, obsession, passion, intimacy. All our lives are both connected and separated by affairs of the heart – how much do you really trust your own heart? And how is it affected by the forces of science, technology and politics around us?

The title of our exhibition conjures up feelings of love and loss in the uncertain world of our contemporary society. We've brought together a mixture of new commissions and existing art works that respond to this provocative statement. Our inspiration is also the 20th century classic drama *Kasimir and Karoline* - the basis for the first HOME theatre production of *The Funfair* - which tells the story of a breakup that happens over one night at Oktoberfest.

The overarching theme for the inaugural HOME visual art programme is *Transactions of Desire*, an exploration of what really motivates our intimate relationships and actions. To accompany this exhibition, we present a collection of short stories under this title exploring the fine line between love, loss and desire by artists and writers such as Douglas Coupland, Lynne Tillman and Emma Jane Unsworth.

*Front cover artwork
by featured artist
Douglas Coupland*



DOUGLAS COUPLAND

Slogans for the 21st Century (2011-2014)

148 pigment prints on watercolour paper, mounted onto aluminium
 Courtesy of the Artist and Daniel Faria Gallery

Douglas Coupland presents a body of statements he's been working on, in which he makes a consistent effort to "try and isolate what is already different in the twenty-first century mind as opposed to the twentieth".

These works are a surprisingly unskillful departure for Douglas, who wants them to have a heightened immediacy. As he explains: "If you were to attach a stick to each of these slogans and carry them in the street, would they read as protest or would they read as complicit guilt? For example, twenty years from now, were I to look at a picture of someone holding up a slogan reading 'being middle class was fun', would that read as heartbreaking prescience or as rational acceptance of a by-then sociological certainty?"



GEMMA PARKER

The Tattooed Lady (2015)

NEW COMMISSION

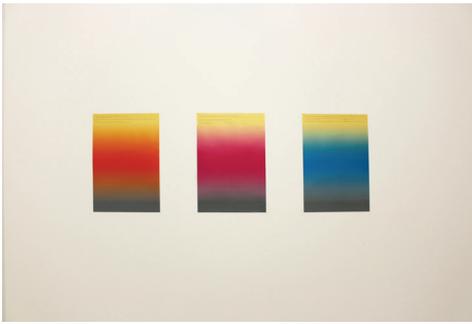
Vending machine, temporary tattoo transfers

The Tattooed Lady is based upon the look and feel of a penny arcade machine from the early 20th century. The machine dispenses tattoo transfers, their designs inspired by true stories about tattoos that people regret.

Tattoos are more than just body decoration – they are physical scars left on the skin and are often done for reasons of love or passion. In a similar way, love and passion can leave emotional scars that never heal.

Gemma Parker's research for this project led her to study the tattooed ladies who performed in early 20th century sideshows and travelling fairs, whose tattoos were bold and full of character. The stories Gemma has collected cover true love, teenage lust and blind fanaticism, and while the objects of these passions may have faded, their tattoos have not.

The Tattooed Lady encapsulates the exhibition's themes of heartbreak and the dark side of the funfair.



FLAKA HALITI

I Miss You, I Miss You, 'Till I Don't Miss You Anymore (2012-2014)

Three-channel synchronised digital video installation and paper prints

Photo by Philipp Nistche

Flaka Haliti has taken inspiration from personal emails between herself and her friends for this piece that examines the blurred lines between an online world and reality. These online declarations of love are spoken by a monotonous computer voice, so that whispered words of love become indistinguishable from arguments and disputes.

In the video and series of three posters, Flaka decodes the status of each message using a specially devised colour code, with red corresponding to obsessive passion, and grey signifying distance and rejection.

There is a mischievous quality to Flaka's work, where personal experiences of love, loneliness and longing are taken at face value but immediately become points of systematic general inquiry. The banal becomes serious, and vice versa.



DECLAN CLARKE

The Most Cruel of all Goddesses (2015)

NEW COMMISSION

16mm film transferred to full HD digital video, 60 mins approx

Commissioned by University of Salford and HOME

Declan Clarke's 16mm film is a reimagining of the story of *Kasimir and Karoline* (the inspiration behind our production of *The Funfair*). It examines the idea that modern life is the result of a series of failed promises made over previous centuries.

The film follows a covert agent pursuing a line of investigation that seems to lead him back to the life of Friedrich Engels. The trail leads him through locations particular to Engels, Manchester, London and his home town of Wuppertal, before finally reaching Oktoberfest and his ultimate fate...

Declan is fascinated by the ideas of lost history and haunting, grand narratives, tinged with impending doom. In *The Most Cruel of all Goddesses* his signature styles of lingering camera, long takes and sole narrator, are expanded upon by the use of sound, and the exploitation of a fictional narrative.



BASIM MAGDY

The Everyday Ritual of Solitude Hatching Monkeys (2014)

NEW COMMISSION

Super 16mm film transferred to Full HD, 13 mins 22 secs

The Hollow Desire to Populate Imaginary Cities (2014)

NEW COMMISSION

30 C-Prints from chemically altered slides on metallic paper

Clowns (2014)

NEW COMMISSION

Wall text, acrylic

Produced by Art in General in collaboration with HOME, Manchester, UK

Basim Magdy is interested in the power of mass media, information systems, scientific theories, and the confused relationship between what is real and fiction in such domains. He constructs stories that can be humorous, reflective or disquieting, but never linear. His work is at once suggestive of times past, present and future, through the seamless interweaving of imagery. Settings range from historic ruins, to futuristic landscapes, to everyday scenes, and a nondescript present.

As with many of his films, the sense of place in *The Everyday Ritual of Solitude Hatching Monkeys* is undefined, having been shot in multiple locations. The central figure in the film is a man who has been abandoned as his companions leave for the beach, a story that feels like a recurring bad dream where you can never reach your destination. The accompanying script speaks of the man's fear of the sea, feelings of emptiness, hope and failure, a yearning to know what future a prophecy might foretell, and an ominous reference to a line in T.S. Eliot's *The Waste Land*, which tells the story of Phlebas the Phoenician, who died, apparently by drowning.

The script, inspired by the short stories of Basim's father, rarely corresponds to the visual content of the scenes, creating a sense of displacement and disorientation. The idea of the relationship of the individual to the masses is ever-present and the film also examines systems of structure and power within society.



●

JEREMY BAILEY
inLoop (2015)
 NEW COMMISSION

Laser sintered nylon, custom software, video, birch table, perspex displays

We live in a world of remorseless brutality and mundane banality where every emotion is determined by expediency and economics, a world in which people's dreams are shaped by consumerism. In this world, what chance does love have?

inLoop is software and accessories that empower you to connect and build relationships through the free expression of collective labour. Live, work, love, *inLoop*.

Jeremy Bailey presents *inLoop* as a performative installation featuring products and marketing that ask the viewer to perform manual labour collaboratively for no other reason than, as in any relationship, to advance together.



●

WU-TSANG WITH ALEXANDRO SEGADE
Mishima in Mexico (2012)

HD Video, 14 mins 32 secs
 Courtesy of the artist, Clifton Benevento (New York), Michael Benevento (Los Angeles) and Isabella Bortolozzi (Berlin)

Mishima in Mexico is a short performance film that draws inspiration from Yukio Mishima's novel *Thirst for Love* and the author's legacy within a global queer context.

The original novel is a twisted romance set in 1950s post-war Japan. Etsuko, a widowed society woman, falls in love with her servant Saburo, a rural farm boy, but her desire drives them both to tragedy.

Wu-Tsang, in collaboration with Alexandro Segade, relocates the story to a single hotel room in Mexico City. A writer and director are struggling to relate through the creative process, while on-screen, as Etsuko and Saburo, they shift in and out of mutable characters. Using an experimental narrative, the performer begins to lose his sense of reality and fantasy, and the separation between observer and observed starts to collapse.



JESSEY TSANG

breathe in / breathe out (2015)

NEW COMMISSION

HD video, 10 mins 30 secs

Photo by Lai Lon Hin

breathe in / breathe out is a project that begins with an all too familiar premise – boy meets girl, boy and girl fall in love, two hearts collide and the relationship ends. Jessey Tsang examines the resulting fallout in this film, which draws comparisons with nature, decay and renewal. Dancers perform routines that mimic the wind and passing of time, a return to earth, and communication with trees whose roots are deep and entangled.

The dancers move in response to staccato words with no fixed script, and the film also incorporates audio and visual projection, capturing an unstable and complicated scenario, which cannot be conveyed through words alone.

Jessey has collaborated with two young up-and-coming dancers from Hong Kong for this project, Cliff Huen and Jessica Cheung, together with Berlin-based composer, Eunice Martins, who has composed the music and sound design for the piece.



IRINA GHEORGE

John, You Like Her, Don't You? 1994–1996
(2014–ongoing)

Photographic prints, notebooks and poster,
with translations

This project centres on a collection of notebooks that Irina Gheorge compiled as a girl with a childhood friend in Romania. The notebooks contain extensive information on 100 boys that the artist and her friend believed were the best looking guys in school.

Irina regards this as the beginning of her interest in detective work and spying. Methods vary from eavesdropping, to following the subjects home and talking to their neighbours to find out private information. The girls also used a coded sign language to allow them to spend time near to the boys, without revealing their interest in them.

The project reflects on the role of secrecy and the power dynamics it creates with the added twist of being seen from the perspective of pre-pubescent girls. There is a dark undertone to the work, with its echo of mass government surveillance in a digital age.



RAGNAR KJARTANSSON

Scandinavian Pain (2006–2012)

Neon, galvanised iron sheet
Courtesy of Moderna Museet (Stockholm)
Photo by Åsa Lundén

Scandinavian Pain is an eleven-metre long, pink neon sign that Ragnar Kjartansson originally installed on the roof of a barn for the Momentum 2006 Biennial. Living in the barn for a week, he played the stereotypical role of a suffering, Nordic artist, through various pictures and actions.

Ragnar's work is characterised by lyrical gloom combined with subtle humour. His performances involve the same action being repeated over and over again, to generate a situation that is both hopeless and comical.



ZINA SARO-WIWA

Eaten By The Heart: The Installation (2012)

HD digital video, 62 mins
Commissioned by The Menil Collection, Houston

The video performance aspect of this series is a film featuring 12 different African and mixed race couples kissing for between four and seven minutes each.

Half the couples are, in fact, strangers. Kissing is a form of intimacy that is common in the west and among Europeans but poses problems to many other cultures, including those in African ones. The piece encourages you to think about this act that is not seen as traditionally African and is rarely performed in public by Africans.

The performance is played out against the backdrop of a society that doubts the visual act of black people showing love for each other and their capacity to love themselves and each other. It also brings into question the status of kissing as the primary love performance.

FILM
UK PREMIERE

·
SUBCONSCIOUS SOCIETY
PLUS DIRECTOR Q&A

Fri 22 May, 16:00

Dir. Rosa Barba /DE 2013/
70 mins

Subconscious Society is about the end of the industrial era and the transition to the digital age, in which computer code and the clone or copy are in the process of replacing material objects and analogue technology. Set in a transitional realm where the past exists only as a reference to itself and the details of the present are not yet fully decipherable, some scenes are shot in the former Manchester Methodist mission, Albert Hall.

FILM
UK PREMIERE

·
DON'T GO BACK TO SLEEP
PLUS DIRECTOR Q&A

Sat 23 May, 16:00

Dir. Stanya Kahn/USA
2014/74 mins

Shot almost entirely in Kansas City, *Don't Go Back To Sleep* is a haunting experimental comedy, which looks at the tenuous relations between strangers. Set against a backdrop of urban wasteland and derelict buildings, Stanya Kahn directs an ensemble cast of mostly non-actors

to perform scripted and improvised scenarios.

Created, shot, edited and sound designed by Stanya Kahn. Made with the support of Grand Arts and the Guggenheim Foundation.

FILM
REGIONAL PREMIERE

·
TOMORROW IS
ALWAYS TOO LONG
PLUS DIRECTOR Q&A

Sun 24 May, 16:00

Dir. Phil Collins/UK 2014/
82 mins

Tomorrow Is Always Too Long conjures up a distinct vision of Glasgow from the perspective of institutions that describe the scope of human experience and define us as social beings.

With contributions from people in maternity hospitals to community groups, director Phil Collins presents an imaginary public-access network which makes an appeal to the epic pleasures of channel surfing, and the potential for low-budget television to reinvent itself through its viewers and their take on life as we somehow still live it.

PUBLICATION

·
TRANSACTIONS OF DESIRE

A collection of short stories exploring the fine line between love, loss and desire. The disenchantment of a post-apocalyptic future is explored through stories of lust and yearning, twisted sexuality and repressed desire. These tales of unrequited love take place in zoos and churches, in museums and galleries, and in the deepest darkest crevices of each writer's imagination.

£6.99

Available for purchase in
the HOME bookshop

EVENTS

·
GALLERY TOUR
THE HEART IS DECEITFUL

Sat 23, Sun 24 May and
Sat 20 Jun (BSL interpreted)
14.00–15.00

A group of contributing artists conduct a tour of our exhibition, *The heart is deceitful above all things*, to give you extra insight into their studies of what we want and what we don't yet have. Feel free to ask questions – a problem shared is a problem aired. Did someone say they had a sexual matter they wanted to discuss? Let's all join hands and step tentatively toward the gallery doors. Some of you may not return unscathed...

.....
FREE registration required

DISCUSSION

HEARTBEATS

Sat 23, Sun 24 and
Mon 25 May
15.00–16.00

Affairs of the heart, love at the serrated edges, wounded hearts and cheating via mind, body and social media are some of the topics explored in these informal discussions with artists and special guests. Think *The Review Show* meets *Loose Women!*

Exploring our crossing-cutting theme of transactions of desire, each session is hosted by our Artistic Director: Visual Art, Sarah Perks, and will address a specific question.

Saturday – Is anything in love forbidden?

Sunday – Does true love really exist? How do you find it?

Monday – What is love in 2015 and does technology rule our relationships?

Guests will be announced the week prior. Visit homemcr.org for updates and confirmed speakers.

FREE registration required

Duration: 45 mins

**Please note: on Monday 25 May, Sarah will be joined by HOME Young Creatives for a special focus on young people's issues.*

ALSO ON

HOME PROJECTS

Magda Archer

#givemeeverythingandnothingbaby

22 May – 31 Aug 2015

Granada Foundation Galleries 1 and 2

COMING SOON...

ART

I MUST

FIRST

APOLOGISE...

12 SEP–

1 NOV 2015

Preview Fri 11 Sep

Artists: Joana Hadjithomas & Khalil Joreige

Curated by Omar Kholeif and Sarah Perks

For venue,
event information
and booking
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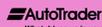
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