



**HOME  
MCR.  
ORG**

**ART  
•  
GALLERY GUIDE**

**SAFE**

**HOME**

**14 NOV - 3 JAN**



**SAFE**

*Sat 14 Nov 2015 – Sun 3 Jan 2016*

*Curated by Louise O'Hare and Sarah Perks*

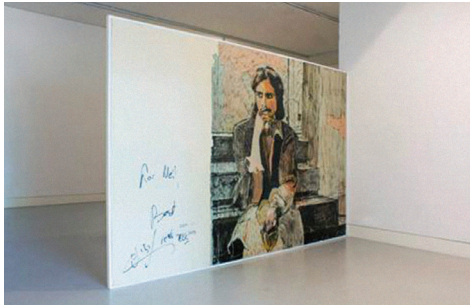
**HOME  
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## INTRODUCTION

This major new group exhibition takes Todd Haynes' *Safe* (1995), as the inspirational starting point for a series of new commissions in moving image, installation, sculpture, print, writing and performance by Claire Makhoul Carter, Chris Paul Daniels, Yoshua Okón, James Richards and Camilla Wills, which are displayed alongside existing work by Michael Dean, Sunil Gupta, Laura Morrison and Jala Wahid.

*Safe* is set in 1987 and stars Julianne Moore as Carol White, an affluent Californian housewife who becomes increasingly allergic to everyday domestic products and routine activities, eventually moving to an enclosed community in New Mexico. It can be read as a reflection on climate change, sexual politics, the AIDS epidemic and suburban disillusionment. At first her illness appears to empower her - to offer an escape from her stifling life. But eventually White is left frail and alone in a porcelain cabin in the desert, with the dubious promise of self-love to console her.

The ambiguity of Carol's illness - the question of its cause, whether environmental or psychological - and the social relations acted out in the film, made it a potent starting point for artists thinking through structures of patriarchy and institutional control, social etiquettes and hierarchies, invisible labour, infection, contagion, symptom and cure, physical responses to mental stimuli, bodily awkwardness, effects and affects. The themes of *Safe* are as relevant now as they were twenty years ago.



### ● LAURA MORRISON

**Sir You Will Doubtless Be Astonished, 2015**  
*Plasticine, wax, ink, chalk pastel, graphite, MDF, steel*

**Sir You Will Doubtless Be Astonished/We Need To Talk About Neil, 2015**  
*Video, 4 mins, screening before selected movies in HOME cinemas until Jan 2016*

After receiving an unsolicited message from an autograph collector, Laura began to document and unravel the exchanges that followed. She settled into the fluctuating roles of suspicious stalker, unhinged provocateur, and eventually someone who is vain and disturbingly needy.

Probing the ethics of social encounters, Laura questions personal accountability, the line between being friendly and solicitous, and what kind of motivation is acceptable for fleshing out her work.



### ● CHRIS PAUL DANIELS

New commission

**SAFE at HOME - An Audio Guide, 2015**  
*Headphones and audio guide with display*

**YOU ARE A POWERHOUSE! 2015**  
*Video, 5 mins 42 secs*

*SAFE at HOME - An Audio Guide* explores the pressure on a new arts centre to engage with communities and deliver transformative experiences.

This new commission is presented as an interactive exhibition audio guide that quickly expands into the form of a self-help product. It claims to transform the listener through 'regenerative thinking' and 'cultural redevelopment' and features an original score composed by Manchester music icon Graham Massey (808 State). The work abandons the expectations of an explanatory resource or contextual aid and instead leads the visitor on an emotionally manipulated journey.

Taking the fictional retreat in Haynes' film as its inspiration, and utilising the emotive affirmations and other mechanisms of New Age thinking, absurd images frequently surface to interrupt the audio guide.

*YOU ARE A POWERHOUSE!* is a viral campaign circulated via HOME's digital channels using clichés associated with commercial advertising. Referencing the TV advertisement that lures Carol towards The Wrenwood Centre it references commercial self-help theory and the emphasis on the individual to independently solve complex situations within the current political environment.





## JAMES RICHARDS

New commission

### **The Bottom Of The World, 2015**

*Looped digital video transferred from 16mm film*

*The Bottom Of The World* experiments with ideas around film and painting, and explores the physical manifestations of trauma. The core of the film, produced in collaboration with cinematographer Smina Bluth and prosthetic SFX make-up artist Polly McKay, shows a series of carefully constructed 16mm studio screen tests of models with make-up and prosthetic skin conditions. These film portraits, close, intimate studies of friends of the artist with increasingly gruesome effects rendered on their body, create a sinister tension between what we see, and what we know.

The second part of the film likewise works in this uncanny space - the artist presents a digitally generated still life seeming to fade and wilt in timelapse. Here an entirely synthetic approach to image-making is perversely employed to render the appearance of stop-frame photography, a process traditionally used to animate natural processes that are too slow to be seen.



## CAMILLA WILLS

New commission

### **Receivers, 2015**

*Printed wedding dresses, welded steel, leather garments, hay, chair, silkscreen prints on vinyl*

This installation of new work responds to the shifting body of Carol White in *Safe* – focusing on the permeability of the skin, and the loss of identity until a functioning body becomes unimaginable.

In Camilla's work, the act of printing is a space for interrogating the processes of burying, spread and diffusion. Numerous references come into play including the submerged women in the paintings of Édouard Vuillard, medical histories and David Wojnarowicz's journals criticising the US government's mismanagement of the AIDS epidemic.

Three female figures materialise through the clothes in which they are bound, including two upturned black wedding dresses which become fountains, receivers, or volcanoes. These dresses are printed with the surplus of marketing materials, including press releases and biographies, that surround the artist.

The act of buying a white dress to deface with black ink is not without irony. Camilla writes in a note, "you can't randomly smash things up, deface things, there is a drive, it's precise, and it carries you through the activity."



●  
**SUNIL GUPTA**

**"Pretended" Family Relationships, 1988**  
*Photographic prints and text*

**From Here to Eternity, 1999**  
*Photographic prints*

*"Pretended" Family Relationships* is a response to Clause 28, the notorious discriminatory legislation instituted during the Thatcher years, which made it illegal for local government to promote homosexuality, including the representation of homosexual relationships as 'pretended family relationships'.

Work across many art forms relied upon funding from local authorities, and the bill was met with vigorous opposition from gay and lesbian arts communities in particular, with many gathering to fight it. These works form part of a larger series, and include photographs taken at the various demonstrations against the clause. It was only finally taken off the statute books in 2003.

*From Here to Eternity* addresses the impact of HIV and immunity-related illness upon the artist's life. The series pairs snapshots of the artist in vulnerable and solitary profile with pictures of London gay clubs during daylight hours – communal, celebratory spaces now deserted and locked up.



●  
**JALA WAHID**

**Mallow, 2015**  
*Photographic prints*

These images are studies of sculptural materials that have been manipulated by the artist. Reminiscent of lifestyle magazine photography, Jala plays with the manner by which bodies are presented to us. Tears and spills are suggestive of physical wounds and are rendered both seductive and abject.

Jala's work often involves objects or materials related to the body, such as cosmetics and food stuffs, or reforming and recasting parts of herself. The luscious artificial colours of these substances at first offer her a shiny, glossy medium, until the edible bodies of these temporary sculptures rupture, melt, rot and decay.



## YOSHUA OKÓN

New commission

### **Fridge-Freezer, 2015**

*Looped two channel digital video, carpet, curtain, sofa*

This major new installation questions the artificial idea of safety in domestic space represented through the depiction of show homes as a sunny oasis of femininity. Why do people close themselves in superficial environments and how is this sold to people? Why do we aspire to shallow lifestyles and polluted environments?

The film *Safe* was made in 1995, set in 1987, and now we're revisiting it in 2015, with its themes as relevant as ever as our own time harks back to the disenchantment of the eighties, with a rising fear of the other (in any form) and an ever-widening gap between have and have not.



## EVENTS

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### CURATOR & ARTIST GALLERY TOURS

Sat 14 Nov & Sat 12 Dec (BSL),  
14:00

FREE, booking required

An in-depth look at the exhibition with some of the artists and curators asking the question "Are you allergic to the 21st century?"

## WORKSHOP

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### LET ME HEAR YOUR BODY TALK WITH BRIAN LOBEL

Sat 28 Nov

12:00 - 16:00 (18+)

£10 full price, £8 concession

Sun 29 Nov

14:00 - 18:00 (under 18s)

FREE, booking required

For the past ten years, Brian Lobel has been creating work about his body – when it works, when it doesn't work, when it's achy, when it's breaky, when it's lonely and when it needs a little extra love. Brian Lobel leads this workshop as participants explore their relationship with their own bodies and how this is informed by politics, culture, history and more. Through free-writing, list-making, individual reflection and group discussion, *Let Me Hear Your Body Talk* aims to remove the barriers that exist between our body and making work about it.

## PUBLICATION

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### TRANSACTIONS OF DESIRE (VOLUME TWO): ARE YOU ALLERGIC TO THE 21ST CENTURY?

Edited by Louise O'Hare and Sarah Perks

£12.99

A variety of artists and writers provide responses to the languages of self-help and the film *Safe*.

Contributors include: Hannah Black, Chris Paul Daniels, Michael Dean, Sarah M Harrison, Omar Kholeif, Peter Kingstone, Claire Makhlof Carter, Laura Morrison, Louise O'Hare, Bridget Penney, Sarah Perks, Emma Jane Unsworth, John Walter, Camilla Wills and Jason Wood.

## FILM

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### TRANSACTIONS OF DESIRE + BOOK LAUNCH, PART OF THE HOME ARTIST FILM WEEKENDER

Fri 27 Nov, 18:20

Our first official HOME Artist Film Weekender presents our latest film productions alongside new works from the vibrant world of artist film. Highlights include a new compilation screening about desire, archive classics and another chance to see the ghost of Engels. Guests include artists Karen Mirza and Brad Butler, John Smith and Bill Butt, Declan Clarke and Chris Paul Daniels. See the full programme at [homemcr.org/event/home-artist-film-weekender](http://homemcr.org/event/home-artist-film-weekender)

Screening as part of the weekender, *Transactions of Desire* is a compilation of short films which look at what really motivates our intimate relationships and actions.

We also present two publications under the same title; one a collection of short romantic fiction, the other a self-help book, *Are you allergic to the 21st century?* that accompanies the exhibition *Safe* (see above). Live music is provided courtesy of our queen of heartbreak songs, singer-songwriter Najia Bagi.

Developed with the support of Film Hub North West Central, part of the BFI's Film Audience Network.

### ACCOMPANYING FILM PROGRAMME

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### SAFE: ALIENATION, FEAR, PARANOIA AND FILM FORM

A series of films that focus on women and explore a variety of

ways in which we find ourselves dislocated from the world around us; a complex world that perhaps too many of us are happy to simply accept as it is. The season is equally interested in how filmmakers have chosen to explore these ideas formally in terms of film style, and how they communicate their ideas about our relationships with the modern world.

Curated by Andy Willis, Reader in Film Studies at the University of Salford.

### SAFE (15)

Wed 11 Nov, 17:40

Sun 15 Nov, 15:40

Wed 30 Dec, 18:00

Sun 3 Jan, 16:00

Dir. Todd Haynes, 1995

Julianne Moore, Peter Friedman, Xander Berkeley

Precise script and direction by Haynes, an amazing performance from Moore, and cool, plastic design combine to sublime effect. Transforming the tranquillity of Southern Californian bourgeois life into a quasi horror film, *Safe* tells the story of Carol White, an alienated housewife who develops a debilitating allergy to the 20th century.

The screening on Wed 11 Nov will be followed by a Q&A with artists participating in the accompanying exhibition.

The screening on Sun 15 Nov will be followed by an informal post-screening discussion led by Andrew Moor, Reader in Cinema History at Manchester Metropolitan University.

### GRAVITY AND GRACE (CTBA)

Sat 14 Nov, 16:00

Dir. Chris Kraus, 1996

*Gravity & Grace*, named after Simone Weil's posthumous book, tells the story of two young women in New Zealand. The film follows Grace as she finds a connection to a cult predicting doomsday and the arrival of a spaceship, and Gravity, who flees from New Zealand to try her luck as an artist in New York City.

**PERSONA (15)**

**Mon 16 Nov 18:20**

*Dir. Ingmar Bergman, 1966*

Championed by Susan Sontag on its release, *Persona* is widely regarded as one of the most striking films ever made and considered by many to be the quintessential 1960s work from Swedish director Ingmar Bergman. The film focuses on the relationship between a famous actress (Liv Ullman) who for undiagnosed reasons has stopped speaking, and the nurse (Bibi Anderson) charged with her care. Minimalist in construction and shot in a stark black and white by Sven Nykvist, *Persona* remains a mesmerising piece of cinema.

Introduced by Andy Willis, Reader in Film Studies at the University of Salford with Sarah Perks, Artistic Director: Visual Art, HOME.

**MARTHA MARCY MAY MARLENE (15)**

**Tue 1 Dec 18:20**

*Dir. Sean Durkin, 2011*

Martha is a damaged young woman attempting to re-connect with her sister and re-establish normality after fleeing from an isolated cult. Her years of life under the watchful eye of the commune's predatory leader have left Martha haunted by paranoia and painful memories. Cutting between her present life and that from which she's escaped, the film deftly explores Martha's emotional and physical entrapment. Elizabeth Olsen gives a standout performance as the vulnerable Martha, and John Hawkes is equally powerful in his role as the manipulative cult leader.

**RED DESERT (12A)**

**Sat 2 Jan 2016 16:00**

*Dir. Michelangelo Antonioni, 1964*  
Monica Vitti, Richard Harris

Monica Vitti plays a psychologically scarred young woman who tries to navigate her way through a world that she increasingly feels removed from, finding solace with a visiting businessman (Richard Harris).



GRAVITY AND GRACE



PERSONA



RED DESERT

For venue,  
event information  
and booking  
**HOME**mcr.org

Box Office  
**0161 200 1500**

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# AL AND AL:

## INCIDENTS OF TRAVEL IN THE MULTIVERSE

Curated by Bren O'Callaghan and Sarah Perks

**SAT 6 FEB – SUN 10 APR 2016**

**PREVIEW FRI 5 FEB**

A major new solo exhibition of film, drawing, installation, a live concert hall performance and publication, conceived from AL and AL's epic sci-fi odyssey.

### HOME PROJECTS

**ELLE BROTHERHOOD:  
MAN MADE VS.  
NATURE MADE /  
BRIAN TAYLOR: MOVIE  
POSTERS**

**GRANADA FOUNDATION GALLERY  
LEVEL 1 AND 2**

**FRI 13 NOV 2015 – SUN 10 JAN 2016**

Two separate exhibitions feature in the third HOME Projects; Gallery 1 features Elle Brotherhood's fusion of analogue and digital photography, while Gallery 2 displays Brian Taylor's series of hyper-realistic and reimagined posters for classic action, horror and sci-fi movie titles.

### FILM

**JAMES BENNING:  
PEOPLE & PLACES**

**THROUGHOUT DECEMBER**

A season of films celebrating this American independent filmmaker and essayist with an incredibly unique voice.