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Image credits: Louis Henderson, Overtures

HOME TO PRESENT OVERTURES, A NEW CO-COMMISSION & SOLO EXHIBITION BY AWARD-WINNING ARTIST

LOUIS HENDERSON

Sat 21 Apr – Sun 10 Jun 2018

Preview Fri 20 Apr, 6-9pm

- **Louis Henderson** has produced a film based around a collaboration in the Haitian city of Port-au-Prince
- **Overtures** charts the progress of Henderson, alongside producer **Olivier Marboeuf**, devising a performance for the 2017 Ghetto Biennial with a collective of 8 young Haitian actors, poets and slammers
- Takes as point of departure the play **Monsieur Toussaint** by **Édouard Glissant**, exploring the complexities of translation from French to Créole, as well as fiction when looking at Haitian history
- The exhibition is curated by **Sarah Perks**, Artistic Director: Visual Art, HOME, & Professor of Visual Art, Manchester School of Art, and forms part of **¡Viva! Spanish & Latin American Festival 2018**
- A co-commission in partnership with Spectre Productions, Centre national des

HOME

arts plastiques and Ghetto Biennial 2017

As part of *jViva!* 2018, HOME presents a major new co-commission and solo exhibition from Louis Henderson, who has developed a 'ghost story' between France and Haiti, based around a collaboration in the Haitian city of Port-au-Prince, including actors, poets and slammers.

Through translating Édouard Glissant's *Monsieur Toussaint* from French into Haitian Creole, *Overtures* looks at the intricacies of translation surrounding the history of Haiti - a country that is very much considered part of Latin America.

The play is about the last days in the tragic life of Toussaint Louverture whilst in his castle prison cell in France. A former slave best known as the leader of the Haitian Revolution, the 1791 slave rebellion that led to the nation's independence. Louverture's initiative was highly influential on subsequent action in Latin American colonies.

Within an overall structure defined by Henderson, decisions over the film's contents have been made as a group. The work of Creole emphasizes language's role in excluding Haiti's people from their own history, with the country's education system favouring French – a language that doesn't speak to the people.

Overtures aims to unpick a complex relationship between Haiti's national heroes, their language and the country's history. French is considered as the mother tongue of an educated minority, linked to pre-revolutionary colonial rule and historical power inequalities that still persist.

Louis Henderson commented: "This work has been an important process of collaborating with the young of Haiti today, as a way of speaking about the future of their country through re-animating the past. It was also an interesting way to highlight certain political ideas that, we have been taught, come from European philosophical traditions and history, contesting them through a non-Western critique of Western epistemology."

Sarah Perks added: "*Overtures* is a phenomenal piece of new work from award-



winning artist Louis Henderson for this incredible UK solo show, and we are excited to - yet again - be the international premiere for an accomplished new artist film. It is so important for HOME to be a leader in commissioning and producing both artist film and global politically engaged stories from diverse voices."

Henderson is renowned for trying to find new ways of working with people to address and question our current global condition defined by racist capitalism and ever-present histories of the European colonial project. He has shown his work internationally including Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, The Contour Biennial, The Kiev Biennial, The Centre Pompidou, SAVVY Contemporary, The Gene Siskell Film Centre, Gasworks and Tate Britain. His work is in the public collection of the Centre National des Arts Plastiques, France and is distributed by Lux (UK) and Video Data Bank (USA).

Overtures is a new HOME co-commission in partnership with Spectre Productions, Centre national des arts plastiques and Ghetto Biennial 2017.

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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 | [@HOME_mcr](https://twitter.com/HOME_mcr)

Louis Henderson (b. 1983, Norwich) is an artist and filmmaker who lives and works in Paris. His films investigate the connections between colonialism, technology, capitalism and history. A graduate of London College of Communication and Le Fresnoy – studio national des arts contemporains, Henderson also completed a research degree within an experimental art and research group at the European School of Visual Arts, France. His research seeks to find new ways of working with people to address and question our current global condition defined by racist capitalism and ever-present histories of the European colonial project. The working method is archaeological. Henderson has shown his work at places such as; Rotterdam International Film Festival, Doc Lisboa, CPH:DOX, New York Film Festival, The Contour Biennial, The Kiev Biennial, The Centre Pompidou, SAVVY Contemporary, The Gene Siskell Film Centre, The British Film Institute, Gasworks and Tate Britain. His work is in the public collection of the Centre National des Arts Plastiques, France and is distributed by Lux (UK) and Video Data Bank (USA).

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 fourth successful year. Perks has curated over 30 major exhibitions and produced over 25 films, this year she produced and curated the critically acclaimed *The Scar* by Noor Afshan Mirza and Brad Butler. 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 working with Phil Collins on *Ceremony*, and major projects with Ursula Mayer, Judith Barry and Shezad Dawood; she is also writing her debut novel and planning a new theatre production [@sarahperks](https://twitter.com/sarahperks)

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