

Oxford Road Corridor

BICENTENARY YEAR. JONATHAN SCHOFIELD
TRACES 200 YEARS OF HISTORY

WE SIT DOWN WITH THE WHITWORTH'S NEW
DIRECTOR, SOOK-KYUNG LEE

PLUS MANCHESTER PUNK FESTIVAL, LIME ART
TIM BRENNAN & 30 YEARS OF ¡VIVA!

Spring Edition



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Remembering how
when I first arrived
in the city I saw
all the bees—
on the bollards,
rubbish bins,
benches, the town
hall's mosaic floor,
even a bee hive
on the roof of the
Manchester Museum.
And I thought, yes,
I'm meant to be here.
The bees felt
like a sign.

Rebecca Hurst



An excerpt from 'Mast Year: a Poem for the Bicentenary of The University of Manchester'. Rebecca Hurst is a writer, opera-maker, illustrator and University of Manchester alumna. Scan the QR code to read or listen to the full poem and discover more about Hurst.

Welcome

Oxford Road Corridor stretches south from St. Peter's Square to Whitworth Park, extending either side to Upper Brook Street and into Hulme. Within this square mile, two of the UK's largest universities and a university NHS foundation trust work beside the city's digital, technology and life science businesses to drive innovation for Manchester and beyond.

Around Oxford Road you can find many of Manchester's iconic venues and cultural spaces alongside the institutions that cultivate the next generation of artists and creatives.

There is a thriving nightlife and an exciting food and drink offer nestled between the beautiful architecture, landmarks, historic parks and contemporary green spaces.

Here is a taste of what's happening this Spring....

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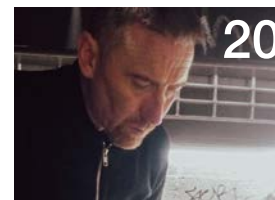


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The Bicentennials

JONATHAN SCHOFIELD EXPLORES THE FASCINATING SHARED HISTORY OF MANCHESTER METROPOLITAN UNIVERSITY AND THE UNIVERSITY OF MANCHESTER.

Manchester's commercial muscle started to flex in the second half of the eighteenth century and went full body-builder as the nineteenth century progressed. The region was ripe with ideas and numerous individuals wanted in.

The energy at the time was remarkable with an insatiable thirst for new technical processes, new machines, new solutions. Much of this was driven by a desire to make money with little thought to the social consequences further down the economic ladder.

But the mercenary impulse was not the only one.

There were far loftier ambitions from the start; first in driving forward science, medicine and pure knowledge and then in addressing the city's social problems. People knew education and training was key to this. They also knew working together was vital.

A quote from those late eighteenth century days sums up the mood. In 1785 a member of the Manchester Literary and Philosophical Society (MLPS) wrote: 'Men, however great their learning often become indolent and unambitious to improve in knowledge for want of associating with others of similar talents and improvements. But science, like fire, is put in motion by collision. Where a number of such men have frequent opportunities of meeting and conversing together, thought begets thought, and every hint is turned to advantage. A spirit of enquiry glows in every breast.'

Replace 'men' with 'people' and the quote is as relevant today, particularly for institutions of learning such as the University of Manchester (UoM) and Manchester Metropolitan University (Manchester Met).

A founding member of MLPS was the physician Thomas Percival. He was the society's president

from 1782 to 1804 and was the first person to use the phrase 'medical ethics' in a series of pamphlets which still form the basis of the modern approach to the field.

Study of medicine was a high priority given the mortality rates of the time. The human body had to be understood and so Joseph Jordan set up a School of Anatomy in Manchester in 1814, the first in the English provinces. Anatomy needed corpses and Jordan got them by any means he could. On one occasion he was fined but while his 'resurrectionist' was gaoled Jordan was released as the magistrate understood the need for students of surgery to learn their trade. Jordan was a curious man and kept human bones under his bed.

Thomas Percival was the father of Ann Percival who was the mother of Benjamin Heywood, banker and philanthropist who created and was the first president of The Mechanics' Institute from its creation in 1824. This is considered Year One of today's mighty institutions of UoM and Manchester Met despite their complicated family trees.

At a meeting in the Bridgewater Arms on 17 April, 1824 it was resolved, in a somewhat patronising manner, that: 'The object of the institute is to instruct the working classes in the principles of arts they practice and in other branches of useful knowledge, excluding party politics and controversial theology.'

Manchester was already by then the most political of UK cities so maybe the meeting members might not have been too surprised about the debates that rage in the Institute's 21st century descendants.

The founders included a roll call of Mancunian pioneers. Two examples will suffice. William Fairbairn was a giant of engineering developing new textile machines, perfecting boilers and even building bridges and ships. Joseph Brotherton was



a cotton baron who was the first MP for Salford from 1832, an abolitionist, a promoter of national secular education, a campaigner against the death penalty and a prime mover behind the creation of the Vegetarian Society in 1847.

The foundation of the Institute took place seventeen years after the abolition of the slave trade in the British Empire but still nine years before an act of Parliament banned the holding and working of slaves within the colonies. It has to be acknowledged some founders had links to slavery including the prime mover, Benjamin Heywood. He was an abolitionist but earlier generations of his family, in Liverpool, had owned slave ships. The origin of his wealth owed much to slavery.

The second building of the Mechanics' Institute opened in 1856 designed by John Grogan in Manchester's Italianate 'palazzo' style. It still stands on Princess Street. It was here in 1868 where the Trades Union Congress was founded. It was also here in 1851 that Caroline Dexter lectured on 'Bloomerism': a movement dedicated to making permissible for women to wear trousers.

The Mechanic's Institute morphed into the Manchester Technical School in 1880 by which time Britain's industrial hegemony was being challenged by Germany, France and the USA which were developing better educational and training systems.

Stepping back in time a little, in 1838 the Manchester School of Design had opened. A notable person involved with this was another great engineer and philanthropist from Manchester, Joseph Whitworth. Whitworth's name is stamped across the city with Whitworth Street and UoM's Whitworth Art Gallery and Whitworth Hall. He came from a relatively lowly background and was always interested in design and technical education.

Bear with me here. The Manchester School of Design became Manchester School of Art of 1853 which linked with another Joseph Whitworth school, The Whitworth Institute, which was tied inextricably to the Manchester Technical School. Thus, a common ancestry is reached with the Mechanics' Institute.

One notable arrival to the School of Art in 1907 was Adolphe Valette. A Frenchman from St Etienne he'd arrived in the city as a designer for a Manchester printing firm. He attended evening classes at the School of Art and was so good he was invited to teach there. Valette was affectionately known as 'Monsieur Repent' by students, a play on his accent and his frequent request to 'repaint'. Valette eschewed the notion of painting bucolic rural scenes and instead captured industrial Manchester at its peak particularly the chemical soup of its atmosphere. In Valette's vision the physical world is dissolved in water and light, edges soften and colours merge. Beauty is

distilled from seemingly brutal industrialisation and pollution. A disciple of Valette's was Laurence Stephen Lowry and the influence on the 'matchstick men' artist is obvious.

Years later Ossie Clark would become an alumnus who helped create the swinging sixties with his flamboyant fashion designs. The portrait of Clark and his wife, Celia Birtwell, by David Hockney is one of the defining images of the period. Fashion design has been a huge part of the Manchester Met story and remains so. Former student Sarah Burton has been the creative designer for the Alexander McQueen fashion house and designed Kate Middleton's wedding dress when Middleton married Prince William in 2011.

The School of Art became Manchester Polytechnic in 1970 and would play its part in the resurgence of the Manchester punk and indie explosion and again helped create a template for the times. Both Malcolm Garrett and Peter Saville were students along with Mick Hucknall of the band Simply Red.

Garrett designed for several Greater Manchester bands such as The Buzzcocks and later with other groups such as Duran Duran. He was one of the first people to see the opportunities available through digital technology. Saville was the inhouse designer for Factory Records and his work for bands such as Joy Division and New Order, amongst others, has become legendary. The present institution of Manchester Met was created in 1992 out of Manchester Polytechnic. The growth of the university seems to show no signs of slowing.

The fact Carol Ann Duffy, the professor of contemporary poetry at Manchester Met, was Poet Laureate between 2009 and 2019 underscores why Manchester Met hosts the Manchester Poetry Library in a recent building, Grosvenor East for the Arts and Humanities faculty. In the last decade or so additions to the estate have included the award-winning Business School, the School of Art's splendid Benzie Building, the Brooks Building for Health and Education, the pioneering School of

Digital Arts and most recently the Institute of Sport.

The Manchester Met estate is fascinating for other historical connections too. The façade of the former Chorlton-on-Medlock Town Hall forms part of the Arts and Humanities faculty. It was in the then Town Hall where in October 1945, the fifth Pan-African Congress met. As delegate Jomo Kenyatta said: 'This was a landmark in the...struggle for unity and freedom (in Africa)'.

Time to roll back time again. As we've seen Manchester School of Art of 1853 had links with Whitworth Institute from 1891 which then joins with the Manchester Technical School.

It was the legacy of our dear Mr Joseph Whitworth once more which provided funds, through his trustees, to help deliver the splendid buildings (from 1895) on Sackville Street for what was by that time the Municipal School of Technology. The Godlee Observatory that gloriously crowns these buildings was the gift of Francis Godlee, a man we'd now call an early adopter. His telephone number was four. Just four.

Sixty years later, over the railway viaduct from the School of Technology would rise one of the most distinctive university city campuses in the UK with

the modernist buildings of what would be the University of Manchester, Institute of Science and Technology (UMIST). This was given its charter in 1968 and is a direct descendent of the Mechanic's Institute of 1824.

When UMIST merged with the Victoria University of Manchester in 2004 the University of Manchester was born and the link with the Mechanics' Institute cemented.

Part of that complex family tree had come from a different seed.

John Owens, textile manufacturer and merchant, loner, bachelor, frequently unhealthy and miser, became the unlikely creator of a key element of one of the great European universities. He left in 1846 £94, 654 (£16.5m in 2024) to create a



Image: Work by a student at the Regional College of Art, Manchester, 1959. Credit: Manchester Metropolitan University



non-denominational college (one without religious barriers). The strange little man is commemorated by a statue standing high in its niche close to the main Oxford Road entrance of UoM.

In truth it was the affable friend of Owens, George Faulkner, who was the real force behind the institution and probably his suggestion in the first place. It was principally his energy which led to the college opening in 1851 and he was the first chair of the trustees until 1858 supplementing the college's revenues with his own money.

The home of the original Owens College stands on Quay Street, an adapted townhouse from the 1770s that had been the home of Free Trade politician and radical MP Richard Cobden for fourteen years from 1836 to 1850.

The success of the college meant the former house was never going to be large enough so in 1869 the celebrated architect Alfred Waterhouse was commissioned to build (and build grandly) in the neo-Gothic style along suburban Oxford Road. Waterhouse had not long won the competition design for Manchester Town Hall which followed from the success of his Manchester Assize Courts.

Waterhouse's work is stamped firmly all over these older UoM buildings. In 1888 his Manchester Museum opened, following the opening of



London's Natural History Museum also to his designs. Most of the other buildings here were designed by Alfred or his son Paul. Manchester is unusual with its museums. Take any major European cultural centre and the main museum will be owned and operated by the municipality. In Manchester UoM owns and operates Manchester Museum, plus one of the main art galleries, the Whitworth Art Gallery, as well as the main research library, the incomparable John Rylands Library.

Owens College incorporated the Royal Manchester School of Medicine in 1872 and thus the square was circled with Thomas Percival and Joseph Jordan. In 1880 Owens College became the first college of the Victoria University with Liverpool joining in 1884 and Leeds in 1887. Manchester broke free of its fellow northern cities in 1903 and became the Victoria University of Manchester. The merger with UMIST created the entirely sensible moniker of the University of Manchester.

There are many stories.

Down the years there has been astonishing success for the University but let's start with a scandal eh? George Gissing, before he became the acclaimed novelist of New Grub Street, gained a scholarship to Owens College but was caught red-handed stealing from the college cloakroom in May

1876. He was convicted of theft and sentenced to a month's imprisonment. He'd wanted the money to 'reclaim' a young prostitute, 'Nell' Harrison, with whom he'd fallen in love. The shame he felt was apparent in many of his subsequent works.

That is just one dramatic incident in university life, there's simply too much material to discuss in length here how the university grew in both scale and significance, although perhaps a few instances might be mentioned.

In the early years of the twentieth century Manchester gathered together one of the best boy bands of scientists in history. Ernest Rutherford, a New Zealander, was persuaded into coming to Manchester in 1907. He was already well-known for winning the Nobel Prize for Chemistry in Canada.

He took up the position of Chair of Physics at the University and became the centre of an extraordinary 'nuclear family'. As with today's educational institutions along Oxford Road it was a multi-national group. There was Hans Geiger from Germany, of Geiger Counter fame, Australian-born Lawrence Bragg, who would win the 1915 Nobel Prize for his work on X-ray crystallography; Ludwig Wittgenstein from Austria, the analytic philosopher; and Niels Bohr from Denmark, the father of quantum physics. The group would make a series of world-changing discoveries particularly with regard to atoms.

Rutherford's laboratory was on Coupland Street, behind Manchester Museum, next door again was a modest building housing the electricity boffins. Alan Turing, famous for his work at Bletchley Park, worked here post-WWII and developed his 'Turing Test' or, in his words, the 'Imitation Game'. This remains the test for artificial intelligence and, of course, it's never been more relevant.

In the same building at the same time Professors Kilburn and Williams were developing Baby, said to be the first computer with an electronic memory. Freddie Williams subsequently came up with one of the most stirring of scientific quotes.

"A program was laboriously inserted and the start switch pressed. Immediately the spots on the display tube entered a mad dance. In early trials it was a dance of death leading to no useful result, and what was even worse, without yielding any clue as to what was wrong. But one day it stopped, and there, shining brightly in the expected place, was the expected answer. It was a moment to remember. This was in June 1948, and nothing was ever the same again."

A brand new building on the campus is named for Christabel Pankhurst, daughter of the Suffragette pioneer Emmeline Pankhurst, and just as fierce a campaigner. The family home was a short distance away on Nelson Street. It still survives overshadowed by buildings of the Manchester University NHS Foundation Trust.

Christabel gained a law degree with honours but was not allowed to practice. In a passionate speech in 1904 in Manchester's Athenaeum she rebuked the males in the room and pointed out how women must be allowed to practice so they can earn a living, be independent and further, 'have the right to consult and take advice from women.'

So many stories, so much achievement leading to the University being associated with 25 Nobel prizewinners.

So many mighty buildings too. Let's take 2022's spectacular MEC-D, the engineering campus. This is the size of 16 football fields and has a high-voltage room which can generate enough energy to power up a town of 100,000.

Indeed, is there anywhere like Oxford Street/Oxford Road leading to Wilmslow Road in the UK?

The name of the road might vary for historical reasons, but this doesn't change the fact this is definitely one road and perhaps the most representative in the country. Travel from Fletcher Moss Gardens in Didsbury through Withington, Fallowfield and Rusholme to Whitworth Park, past the vast hospital complex and into the bustling university campuses, and you travel from quiet leafy suburbs to ivory towers via multi-cultural vibrancy and parks. It's all urban Britain on one road.

For the two great academic institutions of the UoM and Manchester Met it's been less direct, a long and winding road. Those founders of the Mechanics Institute would no doubt be proud of their legacy. From little acorns grow mighty oaks: that two such mighty oaks as UoM and Manchester Met have taken root and flourished is testament to a continuous pursuit of educational ambition and educational entrepreneurship in the city.

Two hundred years on the achievements of alumni are written in Nobel prizes across the world and with numerous pioneers in all walks of life from the sciences through the humanities and into culture and politics.

The Mechanics Institutes resolution about tuition and study in 'other branches of useful knowledge' has spread wide indeed.



Pint?

Three iconic pubs from around the Corridor

Spring Edition

Sandbar is one of the Oxford Road Corridor's best bars and one of the best in Manchester full stop. Popular with students, but a million miles from the establishments that flyer Oxford Road every Freshers Week, attracting a bit more of a grown-up student crowd alongside academics and lecturers.

Sandbar is a great shout for pre-gig drinks if you are heading to The Deaf Institute or the RNCM, or just a fine bar spot for settling in for an evening.

Dating back to the mid-nineties, Sandbar pre-dates much of the infrastructure that has developed around the knowledge quarter in the years since. Throughout all the changes surrounding it, one thing has remained consistent, quality beer.

Though now commonplace, Sandbar was serving up continental beers at a time when the choice in Manchester's drinking establishments was often fairly limited. Like many places these days, their focus now is on local breweries and they're pretty good at it too, picking up the Best Pub/Craft Ale Bar of The Year in the 2019 Manchester Food and Drink Awards.

Beer aside, there are all the usual bar choices and the whiskey selection is one of the best in the area, second-only to The Britons Protection.

If you don't drink, the coffee is great and the kitchen knocks out an excellent menu of pizzas and calzone at a decent price.

Housed in an industrial-era mill with a wood, brick and cobble interior, it feels well-aged and ideal for enjoying carefully crafted drinks.

Big Hands occupies a role in the city somehow as important as any of its flagship music venues. It's a meeting place where bands are formed, ideas are hatched and records are played loud.

Located just slightly down the road from Manchester's Academy, Big Hands remains the best place to go for a pre or post-show drink, and – better still – the place you're most likely to bump into the artist that you've just been watching.

Big Hands opened in 2001 with a clear sense of purpose to authentically replicate a bustling, downtown NYC dive bar in the heart of Manchester. It succeeded and has been central to the city's music ecosystem in the two decades since. The bar is a decent hike from the city centre – this tends to give Big Hands a serious destination feel. Once you're here, you're here for the night.

Its poster-saturated red walls and candle-lit tables all richly evoke the music culture so central to Big Hands' appeal – at weekends, the bar is open late with retro DJs playing sets of soul, rock'n'roll and psychedelia.

Its slim size is compensated for by its much-loved roof garden – impressively heated in Winter and one of the city's single most pleasant drinking spots in the Summer.

Like its sister bar The Temple, found at the other end of the Corridor, there is something authentic about Big Hands that many a newer bar in Manchester has repeatedly tried, and more often than not failed to replicate.

Peveril of the Peak, named after Sir Walter Scott's novel of the same name was a favourite hang-out of Eric Cantona, and it's one of Manchester's most iconic pubs.

A longstanding favourite for locals, students, and visitors from all ends of the earth, Peveril of the Peak is mostly famous for just being somewhere you can get a really good pint, something that has been largely unchanged for nearly two centuries. You'll find a good selection of cask ales, as well as spirits and pub snacks.

The building itself, Grade II Listed, has a lot to admire. You won't find another built like it. One of the few detached pubs in the city, it sits on an island beneath new and converted flats and offices which have replaced the old factories and warehouses.

Peveril of the Peak is covered with original green tiling, and full of original furniture, fittings, and glass. It has a certain easy-going yet refined feeling that can only be had in a real traditional pub, and Peveril of the Peak is one of the best of those that Manchester has to offer, totally resistant to tacky refurbishments and nonsense.

'The Pev', as the regulars call it, has a rich history – some of it very characterful indeed, such as when it was a brothel for GIs in The Second World War, and the reputation in the old days as a fighting pub.

Don't worry – that was a very long time ago, and it's known now as one of the friendliest and most charming venues in the city. This is thanks to the pub being improved and maintained by the family who has owned and managed it since the seventies.

HEY HO! LET'S GO!

Manchester Punk Festival returns to Oxford Road this Easter. We find out what it's all about.

Wythenshawe's Slaughter & The Dogs were in the vanguard when punk began a sustained assault upon British culture in the mid-nineteen seventies. Probably Manchester's first punk band, they supported The Sex Pistols on their second of two dates at The Lesser Free Trade Hall in the summer of 1976. At the first on June 4, often dubbed 'the gig that changed the world', were founding members of soon-to-be bands The Buzzcocks, The Smiths and Joy Division. At the second on July 26, were Ian Curtis, Mark E. Smith and Tony Wilson who would book The Sex Pistols for his television show, *So It Goes*, helping shoot punk into the mainstream and lighting the fire on the city's endlessly celebrated music scene.

Nearly fifty years on since Slaughter & The Dogs formed, there's something of a punk revival happening here in Manchester. "Over the last ten years, the scene here has gone from strength to strength" enthuses Kieran Kelly, one of the organisers of Manchester Punk Festival which

returns to venues around Oxford Road over the Easter weekend. Kelly's been putting on gigs since he was sixteen, and it was over a pint with a couple of fellow promoters when the idea for Punk Fest came about. "We were each doing slightly different things, separate all-dayers with separate audiences. So, we decided to mash them all together and force everyone to mix."

In 2015, Manchester Punk Festival was born and has been a staple of Oxford Road's frantic music calendar ever since. Starting out in the now-demolished Soundcontrol, Punk Fest would add Gorilla, Zombie Shack, Thirsty Scholar, Breadshed, Rebellion, Sandbar, YES and The Union to its changing roster of venues as its audience grew.

Recent editions have sold out months in advance, and at the time of writing, this year has less than ten percent of tickets left. "It's gone so well. It's got more diverse and inclusive. The scene has grown with Manchester, and I can't think of a better city for music in the world."



All images © Marc Gartner

It's the diversity which has made Punk Fest such a hit. The snarling first wave of British punk, itself an offshoot of sixties proto-punk, gave way to a handful of sub-genres which each birthed their own sub-genres. "At Punk Fest you'll see the entire spectrum. It's a bit of cliché, but these days punk is more of an ethos than a specific genre" says Kelly.

This is evident throughout the line-up. He cites headliners Hot Water Music and Marther as an example. The former is a seasoned Floridian post-hardcore outfit, the latter a pop punk band from County Durham. "They sound nothing like each other, but fans will love them both" he insists.

The gamble of blending separate nights into one massive weekender has paid off. "We provide an environment where people want to watch bands they've never heard of alongside bands they love. Where bands play in front of their best friends and complete strangers."

Still, much of the line-up will not be familiar, even to regular gig-goers. "A lot of these bands tour in their own circles which only punk fans are familiar with, so it's not easy to appeal to a wider audience" admits Kelly.

So, what advice to a newcomer to Manchester Punk Fest?

"Go with the flow!"

"Talk to people about the bands they want to see and go see them. The venues are all a two to ten-minute walk, so it's easy to check out sets and follow recommendations."

This is the key. While punk classification has splintered into countless subcultures, they have a common ancestor. For all the negatives, streaming has made music more accessible to the listener making tastes more diverse than ever. The days of Jonny Rotten wearing an 'I Hate Pink Floyd' t-shirt are well behind us, as are the spitting and nosebleeds associated with the early days of punk.

"The vibe is awesome!"

"The bouncer at YES after the first year we used them was like 'This is insane! Everyone is so nice, please come back again!'"

"The thing that comes up in our post-festival surveys is the atmosphere. People come to Punk Festival on their own and make lifelong friends. We're very proud of what's been cultivated."

The annual pilgrimage of punks who come here to see a diverse line-up that includes bands from Peru and Japan is a welcome sight on Oxford Road. "It's a great space for culture in the city," says Kelly. "So many venues in such a small area. I love walking down Oxford Road and spotting all the festivalgoers."

So, while Manchester remains an important battlefield in the history of punk music, the war is well and truly over.

"For us. It's about treating each other right, having a good community, doing things yourselves and helping each other out."

Manchester Punk Festival takes place 29-31 March at various venues around the Corridor. BW.

Change of Direction

Last year, the Whitworth appointed its new director, Sook-Kyung Lee who brings with her ambition on an international scale.

BEN WILLIAMS SAT DOWN WITH SOOK-KYUNG FOR A GLIMPSE INTO THE GALLERY'S FUTURE



© Alan Williams

On Valentine's Day eve 2015, Sir Kostya Novoselov, the Nobel prize-winning co-discoverer of graphene, blew on a microscopic sample of graphite taken from a drawing by William Blake, to set off a firework display which returned fragments of a 50,000-year-old iron meteorite to the skies above Whitworth Park.

This was Cornelia Parker's brilliant and spectacularly madcap way of marking the re-opening of the Whitworth following a stunning £15 million capital re-development. Audiences were asked to fall in love, and that weekend, nearly 20,000 people swooned through the gallery in the park. Another 440,000 would visit that year as it deservedly basked in widespread acclaim and scooped up the Art Fund's Museum of the Year award along the way.

Almost a decade on, the Whitworth welcomes its new Director, Sook-Kyung Lee. Most recently, she was Senior Curator of International Art at Tate Modern where, alongside work on exhibitions and collection building, she spearheaded the Hyundai Tate Research Centre: Transnational. That project expanded the Tate's collections and programmes beyond Western Europe and North America to explore global art history and practice from across the world.

Seemingly an ideal fit for a university gallery.

Since that Valentine's weekend in 2015, the city's cultural landscape has changed, and the Whitworth might not always be the first thing mentioned when Manchester makes its regular appearances in the cities-you-must-visit-this-year lists.

HOME, which opened that same summer, has welcomed over four million visitors, and has won over even the most die-hard of Cornerhouse loyalists. Last year, Manchester Museum reopened after its own stunning refurb, as did The Factory. Just a concept when Novoselov breathed new life into the Whitworth, The Factory is now one of the largest investments in the history of UK culture, flexing its blockbuster muscle last summer with the endlessly Instagrammable Yayoi Kusama retrospective.

Can the Whitworth wrestle back those headlines?

"Oh yeah," says Sook-Kyung without missing a beat. "It's good news. It's not about the Whitworth being 'the best'. Manchester has history, passionate people, and a distinctive culture. I want to see Manchester become even more of a destination for contemporary art, and with all those other things happening, it's the perfect environment."

"There's huge potential, and the city can do even better. We should think about national and international visitors and why they would spend time in our cultural and artistic institutions.

Together, as a network, we can make anyone's visit richer and more worthwhile."

Sook-Kyung speaks passionately about the city, its potential and some exciting collaborations we won't reveal here. She knows what an international destination for contemporary art looks like. In addition to her 14 years at Tate curating high-profile exhibitions, she was Commissioner and Curator of the Korean Pavilion at the 56th Venice Biennale, and, last year, Artistic Director of the Fourteenth Gwangju Biennale.

With this experience and desire to work with partners across the city to push the cultural offer to new heights, it feels like Manchester's international ambition has another ace up its sleeve.

Sook-Kyung is no stranger to the North either. She talks glowingly about her time at Tate Liverpool and is well aware of the complexity of British culture's stark geographical differences and sees connecting them through art as a personal and professional passion.

One of the reasons Sook-Kyung says she joined the Whitworth was her familiarity with the great work the gallery has been doing in its own backyard. "I'm a big fan of how the Whitworth is such a community-based and community-centred institution. It's not elitist, and the education and civic engagement here is truly based in the community in a way that can be superficial in other cities. The university framework is also a unique

strength that allows for very innovative and challenging work, that remains rooted in the local community."

Sook-Kyung recognises the make-up of the wider Oxford Road Corridor community too, identifying its student population as one to engage. "We have a great potential to be the real

heart of university life as well as attracting students to the city."

She's not wrong about the gallery's strong sense of community which is evident throughout its programming. From *Afrocats x Whitworth* which launched in 2022 to ensure the gallery is a space

"I want to see Manchester become even more of a destination for contemporary art"

William Blake's Europe Plate I: Frontispiece, *The Ancient of Days*John Lyons, *Ash Wednesday*

Economics the Blockbuster, creative workshop, 2023. Photo: David Oates



of sanctuary for refugees and asylum seekers, to the award-winning *Still Parents* project which created a platform for people to share personal stories and break the wall of silence that continues to surround baby loss. During the Whitworth's closure in 2014, they even wrote a book on making access easier for older men ('A Handbook for Cultural Engagement with Older Men'). The gallery also has its own Cultural Park Keeper who curates events and community activities in Whitworth Park, which ensures that none of this good work gets trapped inside the gallery's stunning floor-to-ceiling windows. If you have ever been to events at the Whitworth, the civic pride is evident in the diverse army of volunteers who give their time and make visitors' experiences so special.

Beyond the gallery's backyard, Sook-Kyung is also keen to work closer with the city's wider artist community. "I would love to explore this more because stories about Manchester should have the perspectives of all its residents." Indeed, Sook-Kyung wants to put Manchester at the centre of everything the gallery does, but in a challenging way that digs deep into the city's history.

"I'm interested in putting Manchester on the map in the way that it deserves" she says, explaining that we cannot ignore how the city benefited from its colonial legacy, but stressing the importance of capturing the radical response from its working class. "The sense of resistance from the ground up and how the people of Manchester actually rejected the ideas of slavery and the exploitation of its own citizens."

There is a fascinating story here. In 1863, President Lincoln wrote to the 'working men of Manchester' thanking them for their anti-slavery stance, saying "I cannot but regard your decisive utterances upon the question as an instance of sublime Christian heroism which has not been surpassed in any age or in any country." You can find these words inscribed on his statue in Lincoln Square.

"The exploitation of the people of Manchester has a huge resonance with other victims of the colonial past" says Sook-Kyung "I'd like to complicate this story so it is more than the empire versus its victims, but also how individuals can make a

difference in this larger historical framework. I'd love to put this history through our collection and get the response of contemporary artists from across the world, with a sense of solidarity and understanding. Very individualised narratives that come from artists and artistic practice."

"It will be Manchester stories. At the centre of things will be Manchester and its people, on a global platform."

We won't see the Director's impact on the exhibition programme until 2025, but the Whitworth has announced an exciting programme for 2024 which includes the first major retrospective exhibition of Caribbean British artist and poet John Lyons. In the autumn, their programme will lead with the first-ever survey exhibition and new commission by Turner Prize nominee Barbara Walker. There will also be a new moving image acquisition by Ayo Akingbade and a collection display of post-war textiles by Shirley Craven.

Where we will start to see a more immediate difference is the approach to how the Whitworth uses its collection.

And what a collection it is.

Made up of more than 60,000 works of art, including renowned textiles and wallpaper collections and it is home to group works from Degas, Van Gogh, Pissarro, Gauguin, Picasso, Hepworth and Moore. They hold major works by Bacon,

Freud, David Hockney, Bridget Riley, Tracey Emin and Steve McQueen. These are just some of the household names from the modern and contemporary collections. If you go further back there are major works by Thomas Gainsborough, Albrecht Dürer, Rembrandt van Rijn, William Blake and one of the most important collections of watercolours outside London by J.M.W. Turner.

The scope of this vast collection was another major factor in attracting Sook-Kyung to the gallery and she's keen to explore it with her curators and "re-interpret the collection so that certain under-represented works can surface alongside the very famous and well-loved"

Collaboration, re-invention of its collection, international ambition and Manchester at the centre of it all. The future of the gallery in the park sounds exciting under Sook-Kyung, even without the meteor-infused fireworks.

At the centre of things will be Manchester and its people, on a global platform."

On Manoeuvres

ARTIST TIM BRENNAN'S UNIQUE APPROACH TO THE GUIDED WALK

What do you think about when you are walking from A to B? If you are like me, then, so long as I know where I'm going my mind will wander. I may be preoccupied with other things that need doing during the day or filled with memories or future plans. Often I'm looking at my immediate surroundings and sometimes I see something, a building, sign or particular aspect of a site I am moving through that triggers an association or a set of associations and I go down a rabbit hole. It's like surfing the web.

In the mid 1990's I began making guided walks and guidebooks based on this idea. I'd design a route and research information to stop and read along the way. The walks were built entirely of associations that the place I was walking through conjured. They were all quotations drawn from factual and fictional literature, newspapers, archives or testimonies from people who still lived and worked in the area. I found myself manoeuvring through oceans of information. I called the walks, manoeuvres and hoped that they would allow walkers to stop and think about a topic. I found that my manoeuvres were quite popular and that I would get approached by art galleries and museums to develop them for their location, some urban, some rural. I've made more than sixty of these walks in the UK, Europe and New Zealand.

I've recently developed three walks for Manchester, collectively entitled *Corridors: three manoeuvres in Manchester*. The walks explore the themes of knowledge, culture and sustainability within the Oxford Road Corridor. In the book you'll find a diverse set of quotes. From the great library of Alexandria, to the marble quarry in Carrara, Italy; from the effects of British nuclear tests to the appointment of the UK's first black professor; from floating gardens to the inner city beehives, the walks reveal that the entire world is held within the square mile of the Oxford Road Corridor.

Over the years I have published several manoeuvre guidebooks for Camerawork Gallery in East

London, The Mole Gap Trail in Surrey, a wood in Aberdeenshire. In 2003 I was approached by The British Museum to develop a series of manoeuvres to mark their 250th anniversary. They wanted something that linked all of the museum's 10 departments. After some digging and thinking, I realised every department had winged creatures associated with it. These intermediate beings might be good, bad or indifferent but it became clear to me that angels were the common denominator of the museum and so the guidebook was titled, *Museum of Angels: a Guide to the Winged Creatures of The British Museum*.

Many guided walks set out to educate in some ways. There's an aspect of that in my manoeuvres but they are ultimately works of imagination. I see them as artworks, performances and artists books that are as much about immersing yourself in an experience as they are about learning. This all relates to my work as an artist and an educationalist which for me are closely connected. I've been making and internationally exhibiting drawings, paintings, performances, sculptures, photographs and soundworks since the late 1980s and been involved in art schools and universities since the 1990's, including significant periods at Dartington College of Arts, Goldsmiths, University of Sunderland, Massey University in New Zealand and for the past 6 years at Manchester School of Art where I formed and led the Department of Art & Performance as Professor of Art.

How we use creativity in our daily lives can help us to learn, and to problem solve. My aim is to use walking and imagination to help re-envision places and understand them as being made up of multiple layers of experience, layers that sometimes conflict and at other times work in harmony. Every step we make is a step into the future.

Corridors: three manoeuvres by Tim Brennan in Manchester, published by information as material.



¡Viva!

The Spanish & Latin
American Festival turns 30

HOME's ¡Viva! Spanish and Latin American Festival turns thirty this year. A reliable, outstanding highlight in Manchester's cinematic calendar, the film festival has been drawing committed audiences of film buffs, Spanish speakers, language learners, and culturally curious crowds since 1995. Ahead of ¡Viva!'s 30th edition this April, **Tom Grieve** takes a look at what makes audiences return year-after-year, how it has evolved since its inception, and what the future holds for the festival.

Of course, Manchester itself has changed drastically over the course of the festival's run – you only have to glance at the city's skyline to see that. ¡Viva! has moved with the times too. Significantly, in the mid-2000s, its remit was expanded from just Spanish film to include the exciting new movies that were coming out of Spanish-speaking Latin America. In 2015, it physically moved up the road from the closing Cornerhouse on Oxford Road to its current location at First Street's HOME. The format has changed as well, with an intense ten-day event relaxed to a more leisurely three-week structure that avoids clashes in the schedule.

The basics haven't changed too much though. Each year audiences can expect a huge spread of films sourced from across Spain and Latin America. The selection are films that don't make it onto the regular independent cinema circuit, with an emphasis on UK premieres, often accompanied by visits from the filmmakers themselves. The atmosphere meanwhile is international, inclusive and celebratory; boosted by a selection of additional shows, parties and community-minded events engineered to bring people together.

The current long-standing programming team consists of Rachel Hayward, HOME's

Head of Film Strategy, Jessie Gibbs, ¡Viva! Festival Coordinator, plus the University of Salford's Andy Willis who is HOME's Senior Visiting Curator: Film. They're supported by Manchester's Instituto Cervantes, who are festival friends and partners who provide support, translation assistance and some staffing for supplementary events such as Cafe Cervantes, an informal Spanish language chat that encourages audiences to discuss all things ¡Viva!.

In an effort to understand ¡Viva!'s place in Manchester's cultural landscape, I sat down with Hayward and Gibbs to discuss just what goes into producing a festival that can keep its audience engaged for so many years. Having worked on the festival in different ways since 2005, they are well placed to take us through the highlights, challenges and behind-the-scenes antics that have shaped ¡Viva! into its current form.

To start, what makes a ¡Viva! film? Haywood tells us that they can be split into three broad categories. Firstly, there's loud, celebratory films which give us a flavour of what is mainstream in their country of origin. These are often big comedies or slick genre films with a fun, audience-friendly vibe. Secondly, there's the more politically, socially or historically engaged work which might highlight issues of local or national importance – these are more akin to some of HOME's regular cinema programme.

Then, there's a more slippery category of films, which Hayward describes as "madcap, oddball things, where you see them and think, that's perfect for ¡Viva!". The classic examples are the films of Spanish director Álex de la Iglesia, a perennial ¡Viva! favourite who the festival has championed from very early on. With titles such as *The Day of the Beast* and *Witching & Bitching*, the cult director is known for combining elements of horror, science fiction and comedy into bizarre, beloved concoctions that are entirely his own.

A good part of what keeps the festival fresh and forward-looking is an emphasis on championing early-career filmmakers.

This takes work.

The titles on show at ¡Viva! are picked up from around the globe, with staff travelling to the likes of Cannes, Toronto, Berlin and San Sebastian, searching the film festivals for treasures that have eluded the UK's regular film distributors. There's no open call for submissions, but after thirty years, there is a network of producers, filmmakers and their friends who have had happy experiences at the festival and are more than willing to tip the programming team to compelling new movies that fit the brief.

One of the festival's main draws is the number of guests who arrive to talk about their work each year. But while ¡Viva! introduces Manchester to exciting filmmakers from around Spain and Latin America, the reverse is also true. Hayward and Gibbs tell us about the rewards of introducing actors and directors to Manchester. From taking the award-winning Spanish-German actor Daniel Brühl to Jilly's Rockworld, to the performer who had to unroll a film poster to use as proof of age at a nightclub, the talent seems to embrace the city and its audiences.

It helps that Manchester has a global reputation of its own. On a grey day, it might be difficult for Mancunians to imagine what attracts artists from sunnier climes, but the city's creative spirit does have an allure. Hayward mentions Argentinian director Gabriel Nesci, who opened the festival's 20th edition with his film *Días de vinilo* (Days of Vinyl), as an example of just one of the guests thrilled to be in close geographical proximity to Manchester's historic music scene – and the Northern Quarter's record shops.

Of course, ¡Viva! is first and foremost a film festival, but attendees have also enjoyed visual art exhibitions, a multitude of language-centric events, and increasingly, theatre and live performances. HOME's additional space has allowed the festival to stretch its legs a little more, and recent editions have seen everything from Mexican punk cabaret to contemporary dance from Barcelona. This year, audiences can look forward to *Rewind*, a stage production about a young woman resisting authoritarianism, that combines music, movement, puppetry and projection.

So what else is on the ¡Viva! horizon? This Spring, the 30th edition runs from 5 - 25 April, with 22 brand new feature films, alongside shorts and five classics from the archive – including one from longtime ¡Viva! favourite de la Iglesia. Of those films, over half are directed by women, while 16 are set to be UK premieres. 2024 also sees the return of filmmaker Q&As featuring guests from Latin America, following a couple of years where travel was too difficult to arrange.

In the longer term, ¡Viva! is in good health. The team is proud to point out that, unusually, the attendance statistics show an even split across age demographics, indicating that young people continue to discover the festival each year. It'll be up to that next generation to continue to support ¡Viva! both behind the scenes and by filling seats. But for now, the vibrant, globetrotting programme, and lively, engaged audiences point to ¡Viva! remaining a vital part of Manchester's film scene, into and beyond its thirties.



2009 - Rachel Hayward & Peter Sehr at La Mujer del anarquista Q&A



2008 - Ernesto Contreras, Enrique Arredia & Dave Berry



2013 - Rachel Hayward, Dave Mourrey, Jessie Gibbs, Kepa Gonzalez

LIME ART

Established in 1973 with a project portfolio spanning 50 years, Lime is the oldest continually producing hospital Arts and Health Team in the UK.



Last year, Lime Art celebrated half a century of embedding the arts and creativity into the culture of healthcare across Manchester University NHS Foundation Trust (MFT). Led by its director Dawn Prescott, this ground-breaking organisation plays a key role in the health and wellbeing of patients and staff from its studio space at MFT's Oxford Road campus.

Dawn's career began over 22 years ago when she worked alongside Peter Senior, the director and founder of Arts for Health at Manchester Metropolitan University, and later his successor, Dr Clive Parkinson.

This led her to Lime where she worked alongside then-director Brian Chapman who supported her to re-train as an artist.

There was a light bulb moment early on when Dawn was working at Wythenshawe Hospital. "I was delivering one-to-one sessions using drawing, painting, photography, and clay modelling with young Cystic Fibrosis patients. It was an intense period of learning on the job. I quickly gained a deep understanding of the positive impact of accessing the arts for people who were very unwell, even those at the end of life. It struck me how much value patients, families, and healthcare staff placed on accessing the arts. This was something new to me, it was powerful and inspiring, and a great privilege to work so closely with these patients and their families."

It's that experience and understanding, combined with Dawn's ongoing artistic practice that drives Lime today. She became director in 2017, leaning on her experience as a printmaker, and the support from MFT's Charity and Arts Council England, set up a Printmaker in Residency project which engaged patients, families and NHS staff.

When the pandemic arrived, Lime's hospital print studio was forced to close and the team redeployed, but through Dawn's determined lobbying, the organisation was soon recognised as essential. Lime gained emergency COVID funding from Arts Council England to set up online artist-led workshops. Dawn continued to lobby and successfully convinced the MFT Charity to secure funding for a brand-new Lime Arts space.

The opening of the Lime Arts + Wellbeing Centre and print studio in 2021 represented a global landmark for the practice of culture and wellbeing in healthcare. Working closely with MFT leaders and nursing staff during the pandemic, Lime's new studio-based arts programme quickly evolved to target staff returning to work who had been on sick leave with stress/anxiety related illness, and those in work who were most at risk of burn out.

Today, the purpose-built space houses a printmaking studio where NHS staff and artists work together side-by-side. It is a relaxing but busy creative space, often full of nurses, scientists and staff enjoying workshops with printmakers and artists. The centre marks the culmination of years of advocacy for arts in healthcare by Dawn and her journey as a printmaker and director for Lime, continually pushing for arts participation as a force for positive cultural change within healthcare.

Lime's Create+ project is an NHS staff wellbeing programme delivered directly from the print studio. Now in its second year, it was short-listed for the National Nursing Times Workforce Award and won the Best Health + Wellbeing Initiative Award at the Manchester Culture Awards.

The project is admired by Manchester's wider cultural sector, helping evidence the health benefits of arts participation. An external evaluation of Create+ found a statistically significant reduction in stress and improvement in well-being of participating NHS staff, resulting in fewer people intending to leave the NHS in the next 12 months.

One consultant experiencing post-traumatic stress disorder (post-pandemic) credited Create+ as helping her to return to and stay at work. Another, a clinical manager at the Manchester Royal Infirmary regularly refers her staff to the programme saying; "Create+ actually works, my staff feel valued, it changes their attitude to work, and I am not seen as the enemy anymore, everyone should try this!"

Dawn attributes the success of Create+ to the dedication of the Lime Arts team and the insights of her research partner and British Academy Innovation Fellow, Dr Kim Wiltshire. She's thankful for the continued support of MFT's Chairman and senior hospital management, and, above all, the invaluable insight and expertise of artists.

Create+ is an incredible achievement for Lime and a fitting way for the project to take its first steps into the next 50 years. With passion, resilience, and an ambitious vision as Lime's director, Dawn continues the organisation's founding mission.

"We have a wealth of diverse artistic talent in Manchester and fantastic neighbours to partner with to deliver Lime's programmes," says Dawn 'but above all, what motivates me is that I see real people accessing and benefiting from the arts, people who often don't see themselves as capable creatively, let alone an artist, or people who just don't think the arts are for them. We are all, each and every one of us, born creative, and Lime supports the people of Manchester, including our NHS workforce, to realise this."

Find out more at limeart.org



Spring 2024

We only have space to list just a handful of the best things to see and do. There are thousands of gigs and concerts across the Corridor each year, countless cinema screenings at HOME, and loads of literary happenings in this designated UNESCO City of Literature

Follow us on socials and visit oxfordroadcorridor.com for more inspiration.

Please double-check listings before making a journey. All events are subject to change.

Exhibitions

ALBRECHT DÜRER’S MATERIAL WORLD

The Whitworth
Until 10 Mar
The first major exhibition of the Whitworth’s outstanding Dürer collection in over half a century featuring woodcuts, etchings, and engravings.

NAOMI HARWIN: MIDDLE MOMENTS

HOME
Until 24 Mar
Explore Harwin’s collection of ‘middle moments’ in Manchester through cut-outs and interactive, tactile installations.

CÉCILE B. EVANS

Modal Gallery
Until 24 Mar
New work from American-Belgian artist weaves elements of storytelling and interactive technologies

DAVID GLEAVE: RESCUED TIME

Central Library
Until 31 Mar
Photographer David Gleave captures the present with a historian’s eye.

A TALE OF MANCHESTER LIFE

Elizabeth Gaskell’s House
Until 2 Apr
Explore how the Victorian writer presented Manchester and its people through her novels and short stories, and the impact she had through her writing.

MATERIAL POWER PALESTINIAN EMBROIDERY

The Whitworth
Until 7 Apr
Material Power explores the historical life and contemporary significance of Palestinian embroidered dress.

GOLDEN MUMMIES OF EGYPT

Manchester Museum
Until 14 Apr
Last chance to see *Golden Mummies of Egypt*, Manchester Museum’s one-of-a-kind cultural experience.

MANCHESTER OPEN EXHIBITION

HOME
Until 28 Apr
Taking place every two years, the *Open Exhibition* is the biggest celebration of Greater Manchester’s creative talent.

40 YEARS OF THE FUTURE: PAINTING

Castlefield Gallery
24 Mar - 23 Jun
Castlefield Gallery welcomes back Sarah Feinmann, Tricia Gillman, John Hoyland, and Gary Wragg who each exhibited as part of its 1984 inaugural programme.

SHIRLEY CRAVEN

The Whitworth
6 Apr - 11 May ‘25
An exhibition of vivid, colour-filled textiles by post-war designer Shirley Craven.

AYO AKINGBADE: SHOW ME THE WORLD MISTER

The Whitworth
3 May - 20 Oct
A solo exhibition by Ayo Akingbade comprising of two new film commissions shot on location in Nigeria.

JOHN LYONS

The Whitworth
10 May - 25 Aug
Spanning six decades, the exhibition will survey the Caribbean British artist’s contribution to British art, literature and art education.

Stage

PRETTY WOMAN

Palace Theatre
27 Feb – 16 Mar
Big night out. Big. HUGE. *Pretty Woman: The Musical* is Hollywood’s ultimate rom-com.

HOUSE OF SUAREZ BALL

Manchester Academy
1 Mar
House of Suarez returns with *The Ball of Conspiracies*. Apply the glitter, shake your hips and grab your tinfoil hat!

WORK IT OUT

HOME
1 – 16 Mar
New comedy-drama crafted by award-winning writer-performer Eve Steele, a bitter-sweet tale of triumph, friendship, and conquering inner demons.

MOHAND & PETER

Martin Harris Centre
7 Mar
A celebration of refugees’ home countries and friendship across cultures.

TWELFTH NIGHT

Grosvenor East Building
7 – 9 Mar
Manchester School of Theatre explore humour and heartbreak in Shakespeare’s *Twelfth Night*.

MACBETH

Palace Theatre
8 Mar
A break-neck adaptation, retaining the intensity and intrigue of *Macbeth* in 80 high-octane minutes.

ANOTHER LIFE

Martin Harris Centre
17 Mar
A verbatim-inspired piece telling the stories of five Chinese people arriving in England and looking for comfort far away from home.

SISTER ACT

Palace Theatre
18 – 30 Mar
A brand new production of the Broadway and UK award winning musical.

IN CONVERSATION WITH DAVE MOUTREY OBE

HOME
20 Mar
Join HOME Artistic Director and CEO Dave Moutrey, one of the UK’s major cultural leaders, in conversation with Nick Ahad.

NO MORE MR NICE GUY

HOME
21 – 23 Mar
The life of Keloughn Douglas, a British-Caribbean Music Teacher caught in a love cube.

LA SCALA DI SETA: ROSSINI

RNCM
17 – 23 Mar
Rossini’s one-act opera *La scala di seta* is a lively blend of humour and romance.

HEDDA

Contact
2 – 6 April
Experience a brand new version of Henrik Ibsen’s classic Hedda Gabler written by Here to There’s Artistic Director, Andrew Whittle.

DO I LOVE YOU?

HOME
10 – 13 Apr
Join twenty somethings Sally, Nat and Kyle as they develop a love for, and the people involved with, Northern Soul.

REWIND

HOME
10 – 11 Apr
Award winning show inspired by recurring facts from human rights abuse in Latin America.

THE WIZARD OF OZ

Palace Theatre
24 Apr – 5 May
A new production of one of the world’s most beloved musicals.

THE LARAMIE PROJECT

Grosvenor East Building
25 – 27 Apr
A collage of accounts following the murder of a young gay man named Matthew Shepard in Laramie, Wyoming, in 1998. A Manchester School of Theatre production

THE PROMISE

HOME
25 – 27 Apr
A World première play inspired by the extraordinary experiences of deaf people living with dementia.

BLACK IS THE COLOR OF MY VOICE

HOME
26 – 27 Apr
Apphia Campbell’s acclaimed play follows successful singer and civil rights activist Nina Simone as she seeks redemption after the untimely death of her father.

SILENCE

HOME
30 Apr – 4 May
Silence is a new play focused on communal storytelling – presenting a shared history inspired by the remarkable personal testimonies of people who lived through the last days of the British Raj.

Classical

THE DUCHESS OF PADUA
Anthony Burgess Foundation 3 Mar
WENHAN JIANG
RNCM 4 Mar
THE HALLÉ - ESPAÑA
Bridgewater Hall 7 Mar
FERIO SAXOPHONE QUARTET
Martin Harris Centre 7 Mar
BBC PHILHARMONIC STAIRWAY TO HEAVEN
Bridgewater Hall 9 Mar
MANCHESTER COLLECTIVE THE UNFURROWED FIELD
RNCM 9 Mar
TYLER HAY
RNCM 11 Mar
WOMEN OF THE BLACK CHICAGO RENAISSANCE
Martin Harris Centre 14 Mar
YUANFAN YANG
RNCM 20 Mar
BBC PHILHARMONIC RISE AND SHINE
Bridgewater Hall 23 Mar
THE HALLÉ SIBELIUS’S SYMPHONY NO.1
Bridgewater Hall 20 - 24 Mar

TAK ENSEMBLE / DISTRACTFOLD
Anthony Burgess Foundation 29 Mar
THE HALLÉ - ADÈS CONDUCTS TIPPETT
Bridgewater Hall 6 Apr
KARL JENKINS
Bridgewater Hall 14 Apr
WCLC: SONGS OF SUSTAINABILITY
Martin Harris Centre 18 Apr
THE HALLÉ MENDELSSOHN’S VIOLIN CONCERTO
Bridgewater Hall 24 - 28 Apr
BBC PHILHARMONIC NORDIC NOIR
Bridgewater Hall 27 Apr
UTE LEMPER TIME TRAVELLER
RNCM 28 Apr
THE HALLÉ NITIN SAWHNEY IN CONCERT
Bridgewater Hall 4 May
GAMELAN MUSIC FROM WEST JAVA
Martin Harris Centre 10 May
MANCHESTER COLLECTIVE
Bridgewater Hall 10 May

Gigs

SAY SHE SHE
The Ritz 10 Mar
GILLES PETERSON
YES 10 Mar
FILTER
Gorilla 12 Mar
MARIKA HACKMAN
Gorilla 14 Mar
FOLLY GROUP
YES 14 Mar
KING NO-ONE
Gorilla 15 Mar
MASS OF THE FERMENTING DREGS
Gorilla 16 Mar
THE PHARCYDE & LORDS OF THE UNDERGROUND
The Ritz 17 Mar
SID SRIRAM
Gorilla 20 Mar
FACESOUL
YES 21 Mar
STIFF LITTLE FINGERS
Manchester Academy 22 Mar
RNCM MIUAWGA ENSEMBLE
RNCM 22 Mar

METALHEADZ W/ GOLDIE
Joshua Brooks 22 Mar
UGLY KID JOE
Gorilla 25 Mar
TAKING BACK SUNDAY
The Ritz 26 Mar
PROTOJE
The Ritz 28 Mar
ELVANA
Manchester Academy 29 Mar
DRAIN
Canvas 29 Mar
VEEZE
Gorilla 3 Apr
HAWKWIND
Manchester Academy 4 Apr
SONGER
The Ritz 9 Apr
VERA SOLA
YES 10 Apr
SEB LOWE
The Ritz 12 Apr
LORD APEX
Canvas 12 Apr

MARKUS SCHULZ
Joshua Brooks 12 Apr
MARK KNIGHT
Joshua Brooks 13 Apr
SHOWHAWK DUO
Gorilla 13 Apr
CONWAY THE MACHINE
The Ritz 13 Apr
PALEHOUND
YES 14 Apr
OMNI
The Deaf Institute 17 Apr
THE BUTTSHAKERS
Retro Bar 17 Apr
EVERYONE YOU KNOW
Gorilla 19 Apr
HOUSE OF ALL
Gorilla 20 Apr
PERSONAL TRAINER X POM POKO
Canvas 20 Apr
SAM DIVINE
Joshua Brooks 20 Apr
MAYA DE VITRY
Retro Bar 23 Apr

COSMO PYKE
Gorilla 24 Apr
PRIYA RAGU
Canvas 24 Apr
UK SUBS
Manchester Academy 26 Apr
AVERAGE WHITE BAND
Bridgewater Hall 26 Apr
HALINA RICE
Gorilla 27 Apr
KULA SHAKER
The Ritz 3 May
LIL YACHTY
Manchester Academy 4 May
SHABAZZ PALACES
YES 5 May
ODEAL
Gorilla 7 May
HURRAY FOR THE RIFF RAFF
The Deaf Institute 11 May
RAKIM
The Ritz 15 May
COCO
YES 30 May

Oxford Road Corridor



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Girl Gaze
Holly Beson-Tams
@hollyelizabethbt

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