

12 – 16 JUL  
MANCHESTER ACADEMY

# FIND YOUR EYES

BENJI REID



# MIF

manchester  
international  
festival  
2023 29 Jun  
– 16 Jul



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## BENJI REID

12 – 16 JUL  
MANCHESTER ACADEMY

Creative Team

**Benji Reid** Concept, Direction, Photography and Text

**Andrew Wong** Creative Associate, Sound Designer and DJ

**Ti Green** Set Designer

**Liam Hopkins** 3D Designer and Maker

**Saskia Lenaerts** Costume Designer

**Tupac Martir** Lighting Designer

**Keisha Thompson** Dramaturg

Performers and Choreography **Benji Reid**,

**Slate Hemedi**, **Salomé Pressac** and **Yvonne Smink**

Photography: Paul Blake

Commissioned by Factory International, Internationaal Theater Amsterdam, Black Achievement Month and Taipei Performing Arts Center. Produced by Factory International for Manchester International Festival.



I first met Benji Reid more than 20 years ago, when I was Artistic Director of Contact Theatre, and he was setting Manchester alight with shows like *The Holiday* and *13 Mics*. I'd recently returned from a decade in New York, where the growing Hip Hop Theatre movement was creating a new set of possibilities. Benji – and collaborators such as Jonzi D and Rob Hylton – were exploring the same sources but, particularly in Benji's case, with a more abstract, visual imagination than the relatively narrative-based New York scene.

Benji's work was, I felt, a truly exceptional example of the kind of multi-disciplinary, multi-sourcing approach to art-making that unites hip hop artists with other experimentalists the world over. It was an approach to creativity that became central to everything we did at Contact, and Benji's influence through his work there, as well as his independent projects such as his *Process Lab*, has profoundly impacted a generation of Manchester artists. I see his spirit everywhere.

When Benji took a turn away from performance and into photography, the move made sense – visual iconography had always been so central to his work. And who could do anything but thrill to the extraordinary images that started to emerge. However, returning to Manchester to run MIF, I felt some frustration that this brilliant performance-maker wasn't available to create new work for the Festival.

It's taken years of persuasion and discussion, but I couldn't be more thrilled that Benji finally accepted the invitation back to the stage; not surrendering his camera, but exploring its relation to the performance space. *Find Your Eyes* is a unique dialogue between image and body, studio and stage, lived reality and racing imagination. In this work Benji re-opens the question of Hip Hop Theatre, of theatre itself, for our strange, troubled times, and offers tough lessons partnered with glorious imaginative possibilities.

#### **John McGrath**

Artistic Director & Chief Executive,  
Factory International



# SEEING BEHIND THE SCENES

## **BENJI REID AND KEISHA THOMPSON DISCUSS HOW FIND YOUR EYES CAME INTO BEING.**

It's hot on the top floor of the Royal Exchange Theatre's Swan Street Studios. It's been a long day of rehearsals. There are scattered tripods and plastic crates next to a reflective screen. Assorted objects, ready to be transformed.

Big bottles of water are brought. Sitting across the table from Keisha, Benji is rubbing his eyes. Keisha has her notebook out, a small column of prompts jotted down. Benji asks if he needs to say who he is for the tape.

The people in the room know already: this is the man who began his career as a hip hop and popping dancer for the Broken Glass street crew, who went on a world tour with Soul II Soul, worked with the multi-talented Jonzi D, formed his own Hip Hop Theatre company Breaking Cycles – which performed to sold out audiences around the world – and is now an award-winning, self-titled Choreo-Photolist whose admirers include French photographer and filmmaker Jean Baptiste Mondino.

So yeah, no need for an intro.

He seems concerned about introducing the person opposite him though. He leans forwards towards the mic: 'This is Keisha Thompson, Artistic Director of Contact. A changed person.'

Keisha is laughing and shaking her head at him.

They've known each other for years, since before Benji started practicing photography – and well before Keisha's appointment in 2022 as the youngest ever CEO and Artistic Director in Contact Theatre's history.

Keisha leans back in her chair: 'D'you know... Yeah, of course, I would have changed, it would be weird if I didn't change.'

Benji nods solemnly. 'Just noting that Keisha's changed, for the record,' he says, in a tone that says it's important to make this regrettable shift official.

Keisha is laughing again. In 2017, Benji directed Keisha in her solo show *Man on the Moon*, which opened at Contact before touring. She remembers being totally in awe of Benji, but 'I knew I had to leave that at the door in order for the process to be successful'. John McGrath, Artistic Director and Chief Executive of Factory International, was in the audience.

Six years later, Keisha is Dramaturg for Benji's first piece of work for Manchester International Festival. The respect that exists between the two of them is evident – they're so clearly pleased for each other's successes that they're happy to joke about them freely.

Now though, Keisha wants to talk about the name of the show. She wants Benji to say why it's called *Find Your Eyes*, and asks 'what's it all about?'

Benji leans back, screwing the top on his water bottle. He's clearly considering the question – and his answer – seriously.

'*Find Your Eyes* for me was about learning to see again – learning to see, learning to feel, learning to be – because sometimes we look, but we don't really see. And through my photography, I'm learning to really see things anew again.'

Keisha has been involved since the early research and development (R&D) phase.

So she knows there were other, earlier titles: *The Sorcerer* was one, Benji says; 'there was something about sorcery, the hidden arts – how the act of being creative is magical. And because we're revealing the process in front of the audience here, we're revealing the magic.'

Then there was *Refraction of Light*, which was partly about the science of light, and how it's reflected back into the camera lens – 'but also the refraction of light that comes out of you when you're telling your story, your truth; when we're emitting light', Benji says. 'More and more with this work, I think I've been trying to sit as close to my truth as possible.'

Keisha glances down at her notebook, at the prompts she's chosen to draw Benji out.

'How did this all start?' she asks.

Benji takes off his beanie, rubs a hand over his scalp.

**'FIND YOUR EYES FOR ME WAS ABOUT LEARNING TO SEE AGAIN – LEARNING TO SEE, LEARNING TO FEEL, LEARNING TO BE – BECAUSE SOMETIMES WE LOOK, BUT WE DON'T REALLY SEE. AND THROUGH MY PHOTOGRAPHY, I'M LEARNING TO REALLY SEE THINGS ANEW AGAIN.'**

'Well, I mean, me and you had worked together. On your show,' he pauses. 'Your award-winning show. *Man on the Moon*.' He grins. 'Keisha was so humble then. Artistic Director...' A callback is coming: 'She's changed', he says, shaking his head, and they laugh again.

'So we worked on this show together, and John had seen it, and after I kind of come from beneath her *g/low*,' Benji says, inclining his head in Keisha's direction, 'John was like, would you think of making a show?'

Benji admits he wasn't really interested at the time – happy to stay backstage, getting more and more into photography. He'd found his camera at the back of a shelf during a bad period in his life: 'for me it was kind of the thing that saved me, it was like my life raft.' He'd dug it out while going through the archives of *Breaking Cycles*, after being forced to wind the company down. This was in the face of diminishing interest from theatres, and at a time when venues were only programming one Black hip hop production per season.

'But with the camera, I could kind of shoot with no boundaries. And I could also shoot without asking for permission. So in a sense, photography was like a revolutionary act for me',

Benji explains. 'I could be creative with or without funding.'

So he wasn't initially interested in making a live show – or not, that is, until John explained his proposition: what would the show be like, if it incorporated photography, dance and theatre?

'Were you like, this is the way I want to do it?' Keisha asks. 'Or did you really just throw yourself open and go: I don't actually know how this is gonna work?'

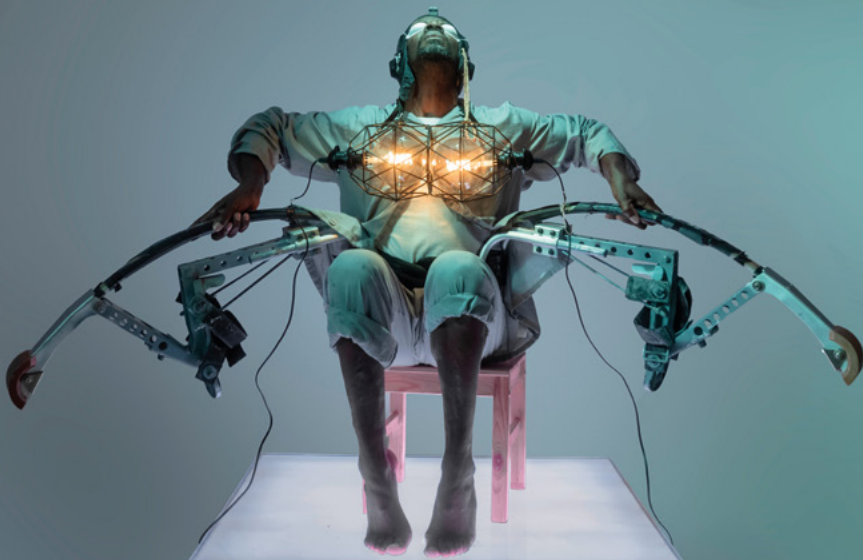
The R&D for *Find Your Eyes* happened just after Covid. Benji, Keisha, two performers and several other creatives all in the room. Everyone watching Benji to understand what he wanted to do.

'I had my camera out at the time, and I was trying to take pictures and tell stories simultaneously, because we knew it kind of contained these two things', he says. He reaches for his water bottle, holds it. 'And I didn't have a way of working, because it was so new. Which one leads; do you lead through the lens? He's gripping it tighter; the plastic begins to pop under his fingers. 'Or do you lead through the dancer, do you lead through the story...?'

The tension in his shoulders is evident, even now. He admits that he found it really difficult having so many people watching him in early rehearsals. He even asked Keisha to stop taking notes.

'This is the danger of being so brilliant', Keisha says gently. 'I assumed that you already knew the narrative and all that kind of stuff.'

Benji shakes his head. This was after a long period of working alone, in the living room of his own home. He's talked before about how PTSD meant he didn't want to leave the house with his camera.







Photography: Paul Blake

**‘BUT WITH THE CAMERA, I COULD KIND OF SHOOT WITH NO BOUNDARIES. AND I COULD ALSO SHOOT WITHOUT ASKING FOR PERMISSION. SO IN A SENSE, PHOTOGRAPHY WAS LIKE A REVOLUTIONARY ACT FOR ME’**

It's perhaps no coincidence that, in his photographs, he's often pictured flying through the air — with a fan strapped to the back of his chair, propelled by wings made from dismantled umbrellas, or straddling a cloud. They are images that explore the edges of freedom, created while feeling trapped between four walls. This show was very different. Now, he was being watched in the act.

Benji takes a breath, and lets go of his water bottle.

‘Let's talk about the script’, he says. The twitch of a grin is back at the corner of his mouth. ‘So I'd written what I believed was the script. And Keisha turns around and says, ‘this is not a script’. I was heartbroken. She goes: ‘it's bits of text, with quotes.’

The wince in the room is audible; laughter follows. Benji's nodding. ‘Yeah. Keisha — Keisha's changed.’

Keisha is long-suffering: ‘You agreed with me.’

‘I absolutely agreed, that's why I'm doing this bit’, Benji says, explaining his licence to tease her. He pauses then, and says: ‘The beautiful thing about Keisha is she's very rarely wrong, actually.’

There was a good reason for having a full script. With so many other creatives in the room, everyone had to be on the same page — at points literally. But it brought up a new challenge; what Keisha believes was the crux of the whole development process.

‘The thing that we were trying to pull out was those moments where you were most vulnerable’, she remembers. ‘And I remember we were like, how do we capture that? How do we not contaminate that?’

Benji is nodding. This stage of the creative process was closer to his photographic practice, and the careful staging of images to seem spontaneous.

‘It's a bit paradoxical, isn't it’, Keisha adds. ‘Because you have to formulate a model and go well, how do we get back there on a repeated basis, but still find that authenticity?’

It became important that Benji didn't have to live through his feelings every time on stage. Vulnerability is something that has touched all aspects of this show: in the development process with Keisha and others, and in the subjects that he's exploring in the performance. Because this show is not about how Benji makes the spellbinding images he creates. How, in the photograph for which he won the Wellcome Photography Prize 2020 in the Mental Health category, he's somehow pictured drifting towards a window, a distracted astronaut only tethered to the ground by the figure of his daughter.

‘People do go ‘well how do you fly?’’, Benji says. ‘And it's like — not how do you fly, but why? Ask me why I'm flying.’

Keisha nods, and they smile. The recording is switched off. Because this question, ‘not how do you fly — buy why?’ is what *Find Your Eyes* is all about.

*Written by Polly Checkland Harding, an award-winning arts journalist and editor*









## BENJI REID CONCEPT, DIRECTION, PHOTOGRAPHY AND TEXT

Benji Reid is a British photographer, visual theatre maker, and educator. His work focuses on the intersection of race, nationhood and gender with particular attention to the Black British experience, Black masculinity, and mental health.

His photograph *Holding on to Daddy* (2016) was the winner of the Wellcome Photography Prize 2020 in the Mental Health category. A pioneer of Hip Hop Theatre and culture in the UK, Reid defines himself as a 'Choreo-Photolist', a term he coined to refer to the practice of merging theatre and choreography in his photography. His work has been shown at the Museum of Contemporary African Diasporan Arts in New York, Somerset House in London, and Design Fair Paris.

He attended the Northern School of Contemporary Dance, studying ballet, contemporary, choreography, and lighting design. After appearing in Alan Lyddiard's production of *The Tempest* at Edinburgh Festival Fringe, he auditioned for Soul II Soul, became chief dancer and co-choreographer for some of their numbers, and went on a world tour as part of the collective.

Reid then trained for a year with David Glass, touring nationally with the David Glass Ensemble. He has worked with director Denise Wong and Black Mime Theatre, as well as directing *Aeroplane Man* by Jonzi D, and co-creating the pieces *Silence da Bitchin'* and *Cracked*.

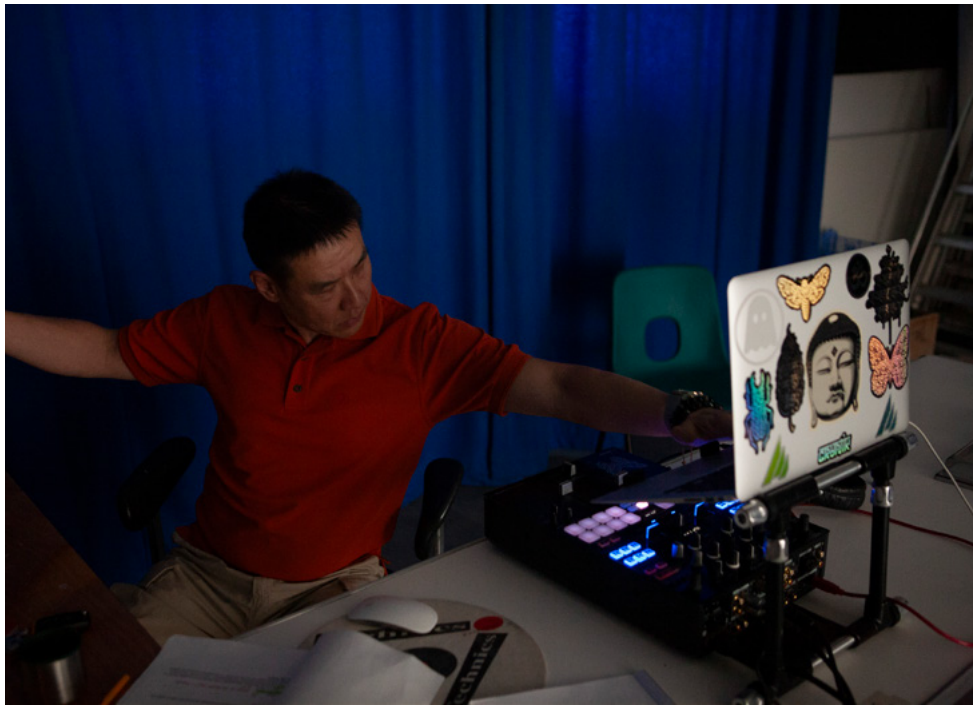


The hip hop musical *Avalanche* at Nottingham Playhouse marked the foundation of Reid's own company, Breaking Cycles. Reid took part in the Hip-Hop Theater Festival in New York, and was the curator of *The Illness* at Sadler's Wells in London. Reid's show *The Holiday* toured to PS122 in New York, Sydney Opera House, the Linbury Theatre at the Royal Opera House, and more. In 2006, Reid founded Process 06, an opportunity to explore Hip Hop Theatre as an educational tool.

When his company was left without funds in 2011, Reid's journey into photography started. His first photography exhibition was *A Thousand Words* at Contact Theatre. From a love note to his daughter to exploring mental health through surreal portraits and self-portraits,

for Reid photography represents a possibility to celebrate love and fragility, challenging stereotypes of Black masculinity. Reid refers to his creative work as 'part ritual, part photography, and part prayer.'







## CREATIVE TEAM



### ANDREW WONG

Creative Associate, Sound Designer and DJ

Andrew 'Chengy' Wong is a seasoned artist with a career spanning more than three decades, fuelled by an unwavering passion for music. As a DJ, his deep knowledge and understanding of diverse musical genres make him a true maestro at captivating audiences with his sets.

Beyond the turntables, Andrew's artistic exploration led him to delve into sound design, where he meticulously crafts immersive soundscapes that leave a lasting impression on every project he undertakes.

Driven by a belief in the transformative power of sound, Andrew has become an advocate for sound healing practices. Through carefully curated frequencies and harmonies, he promotes relaxation, balance, meditation, and overall wellbeing.

Andrew's impact extends beyond his personal achievements. As a mentor, he generously shares his wealth of knowledge and experiences, guiding aspiring DJs on their creative paths. Through nurturing mentorship programmes, he inspires and empowers a new generation of talent to excel in the industry.



### TI GREEN

Set Designer

Recent work includes: *Dr Semmelweis* (Harold Pinter Theatre, Bristol Old Vic); *Waldo's Circus of Magic & Terror* (Bristol Old Vic and touring); *A Dead Body in Taos* (Wilton's Music Hall); *Touching the Void* (Duke of York's Theatre, Bristol Old Vic); *Cyrano de Bergerac* (Bristol Old Vic); *Bartholomew Fair* (The Globe); Rodgers and Hammerstein's *Cinderella* (Shanghai Culture Square and tour of China); *What Shadows* (Birmingham Rep, Edinburgh Lyceum, The Park London); *The Emperor* (Young Vic, HOME, Theatre for a New Audience); *The Government Inspector* (Birmingham Rep and national tour); *The Funfair* and *Romeo and Juliet* (HOME; Manchester Theatre Award winner for Best Design); *Playing for Time* (Sheffield Crucible); *Bright Phoenix* (Liverpool Everyman); *A Christmas Carol* (Birmingham Rep); *Orlando* (Royal Exchange); *Henry VI – Parts I, II and III* (The Globe); *Time and the Conways* (Royal Lyceum Theatre Edinburgh, Dundee Rep; Critics Award for Theatre Scotland nomination for Best Design); *Unleashed* (Barbican); and *The Resistible Rise of Arturo Ui* (Liverpool Playhouse).

Designs for the National Theatre: *Revenger's Tragedy*, *The Five Wives of Maurice Pinder*, *The UN Inspector*, *Coram Boy* (National Theatre, Imperial Theatre New York; Tony nominations for Best Costume and Set Design). For the RSC: *Richard III*, *Little Eagles*, *Coriolanus*, *Dido Queen of Carthage* and *Julius Caesar*.



### LIAM HOPKINS

3D Designer and Maker

Liam Hopkins, widely recognized by his artistic alias Lazerian, is a multi-faceted artist and designer who defies categorisation. With his extensive repertoire spanning diverse sectors and employing various processes and materials, Hopkins' work embodies a captivating fluidity that resists being confined to a single style. This enigmatic quality serves as the allure of his creations, as each project, piece, or commission he undertakes becomes a truly bespoke and distinctive reflection of its circumstances, influences, and environment.

Having established his studio, Lazerian, in 2006, Hopkins currently operates out of a workshop in Denton, Manchester.

Renowned for their large-scale artworks, public installations, and custom sculptural commissions, Lazerian is a testament to Hopkins' versatility as an artist and designer. Blending traditional craftsmanship techniques with cutting-edge technologies, the workshop serves as a hub for exploring novel concepts in the realm of art and design, pushing the boundaries and employing them to convey stories and produce site-specific, one-of-a-kind pieces.

An integral part of Hopkins' artistic mission involves engaging in projects that carry significant social impact. He ardently seeks out opportunities to create something unique, defying conventional norms, driven by curiosity, passion, and a commitment to problem solving. By infusing his work with positivity and a genuine desire to make a difference, Hopkins inspires change and challenges preconceived notions, ultimately shaping a brighter and more dynamic artistic landscape. In Liam Hopkins, the world has found an artistic chameleon whose art and design transcend boundaries, leaving an indelible mark on those who encounter his remarkable creations.





## SASKIA LENAERTS

Costume Designer

Saskia Lenaerts is a trans-national activist fashion designer. Saskia holds a master's degree in Menswear Fashion from Central Saint Martins. She is the recipient of the Considered Design Award 2018, the L'Oréal Professionnel scholarship 2019 and a Milan Fashion Film Festival Award.

She has showcased at London and Lisbon Fashion Weeks. She has collaborated and worked with Birkenstock 1774, Alexander McQueen, Burberry, Ivan Michael Blackstock and Reselfridges. She is also a fashion design Lecturer at Kingston University. As an advocate for a cross-cultural and borderless world, Saskia uses fashion to impact society. Her work aims to help disarm prejudice. By repurposing and decommissioning surplus, she redefines and redesigns garments with a brutal past for a brighter, more accepting future.

Demonstrating both our cultural differences and commonalities, her work is a celebratory juxtaposition of diversity.



## TUPAC MARTIR

Lighting Designer

Tupac is a light magician, creative visionary and artistic genius. His internationally renowned work includes production design, visuals and lighting direction for acts and organisations such as: Elton John, Sting, Jon Bon Jovi, Beyoncé, Coachella Valley Music and Arts Festival, Nederlands Dans Theater, UNKLE and Xu Bing at the V&A.

As an acclaimed Lighting Director in the fashion industry, Tupac has worked on shows for Alexander McQueen, Stella McCartney, Vivienne Westwood, Moschino, Prada, Hugo Boss and Thomas Tait. He is a celebrated artist, with his work exhibited across the world. He directed and produced *Cosmos Within Us*, a performative reality piece that debuted at the Venice Film Festival and won the Spirit of Raindance Award at the Raindance Film Festival. More recently, he has created *Unique*, a multidisciplinary immersive music experience at the BFI and Sónar+D.

At Satore Studio, Tupac leads an international team of creative minds to create groundbreaking work, mixing art and technology. Tupac founded Satore Studio as a place to explore and create powerful art and multimedia experiences, combining lighting, projection, video, sound design, music and immersive technologies.



## KEISHA THOMPSON

Dramaturg

Keisha Thompson is a Manchester-based writer, performance artist and producer. Keisha is Artistic Director and CEO of Contact Theatre, Manchester, Chair of radical arts funding body Future's Venture Foundation, an Independent Theatre Council board member and recipient of The Arts Foundation Futures Award for Theatre-Makers 2021.

Recent works include: children's show *Issy, BOSS and Fractal*, commissioned by Fuel Theatre and directed by Alan Lane (Slung Low); *The Bell Curves*, an all-female show that clashes science and culture by looking at the medical ethics linked to CRISPR-Cas9 technology, supported by Eclipse, York Theatre Royal and Pilot; and *14%*, an immersive theatre piece looking at DNA tests and structural racism particularly within the context of British football culture, supported by Talawa Firsts.

In May 2022, she completed a residency with Esplanade Theatre in Singapore. Her focus was on her ongoing project, *DeCipher*. This expansive educational project looks at mathematical pedagogy and how it can be taught in a creative way in non-educational spaces.

In 2020, she finished touring her award-winning solo show, *Man on the Moon*. Her debut book, *Lunar*, features her poetry and the show script. This book has recently been reprinted after selling out 250 copies. *Moonwhile* is a poetic mini album featuring music from the show.

In August 2020, she released a new mini album, *Ephemera*, in collaboration with Tom 'Werkha' Leah and featuring riveting cellist, Abel Selaocoe. Performances of the album have included We Out Here Festival and Timber Festival. It was named as album of the week by Jazz FM DJ Tim Garcia.

She has supported artists such as Kae Tempest, Hollie McNish, The Last Poets, Saul Williams, Amiri Baraka and has performed at Brave New Voices festival in 2008 and 2009. Her work has been presented at high profile venues and platforms such as Tate Modern, Bluedot Festival and the British Council's Showcase in Edinburgh.



## CAST

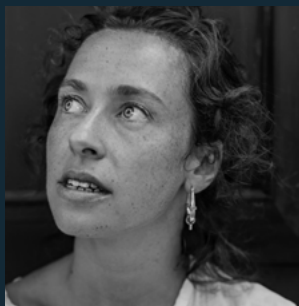


### SLATE HEMEDI

Slate Hemedi, AKA Crazy, founder of Alliance Crew, is now a major player in the electro world. 'I created the crew in 2006, as I wanted to bring together a team for a competition', the dancer explains. 'The identity and creativity of each dancer is at the heart of our performances.'

However, this freedom goes hand in hand with a rigour essential to electro dance – an understanding of musicality, power and the ability to perform both precise and fluid footwork and armwork.

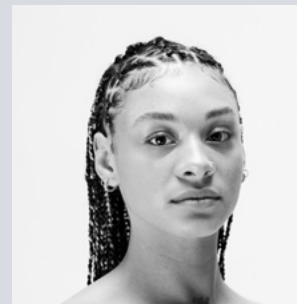
These qualities have allowed Crazy to progress in the world of contemporary hip hop and to collaborate with choreographers like Blanca Li, Kader Belmokhtar and Abdou Ngom. But he still remains faithful to the values of his family, Alliance Crew: 'Kika is our motto – it means fun, team spirit and personality.'



### YVONNE SMINK

Yvonne is a multiple Dutch and international Pole Dance Champion. Since starting pole in 2011, she has taught, performed and judged the art of pole in five continents and over 60 countries across the world.

As well as performing in contemporary (pole)dance solo and group pieces in Europe, Yvonne also takes part in improvisational dance battles. Next to her solo projects, she has creatively worked for industry names such as Jared Leto, FKA twigs and Sevdaliza, amongst others.



### SALOMÉ PRESSAC

Salomé Pressac, born in South East London, is a professional dancer who trained at Rambert School of Ballet and Contemporary Dance (BA and MA) and danced with Rambert2, Rambert Dance Company and currently with Studio Wayne McGregor.

She has performed work by choreographers such as Benoit Swan Pouffer, Sharon Eyal, Sidi Larbi Cherkaoui, Wayne McGregor, Wim Vandekeybus, Andrea Miller, Christopher Kinsey and Ohad Naharin.

As a freelancer, Salomé has also been in many campaigns and shows such as *The Big New Years & Years Party* on BBC One, Jingle Bell Ball 2021, George Asda 2020, the A/W shows for Burberry, Ellesse, Reebok and les girls les boys, Nikon 2020, Stella McCartney 2020, My/Mochi 2020 and Danse Lente 2020. She has danced for artists such as Davido, Ibeyi, Dua Lipa, Fred Again, Freya Roy, Nina Nesbitt, Hope Tala, Nykki, Demi Lovato, Chanje Kunda, Obongjayar, Jords, Idris Elba, Steven Wilson and Goldfrapp.

As a freelancer she has also been able to participate in and contribute to movement direction and choreography for independent films, campaigns and music videos such as *Only You* by James Vickery, *UnTyMe* by HforSpirit, Cerruti, the International Woolmark Prize film 2022 (directed by FKA twigs), Isamaya Ffrench's debut make up campaigns *Industrial* and *Wild Star* and for features in articles from *Dancing Times* (*Dancer of the Month*), *i-D*, *Guardian*, *The New York Times* and *Vogue*, and was nominated for the Emerging Artist Award at the National Dance Awards 2020.





## PRODUCTION CREDITS

### PRODUCTION TEAM

**Hannah Blamire** Production Manager  
for The Production Family

**Lee Grey** Senior Stage Manager  
and Camera Assistant

**Ryan Ford** Stage Manager

**Ross Flight** Show Controller

**Misha Benjamin** Stage Lead

**Matt Lever** Production Electrician

**Halima Arteh** Lighting Operator

**Kev Bolus** Production Sound

**Annabeth Fearnley** Wardrobe Assistant

**The Production Family** Set Build and  
AV Consultancy

### WITH SPECIAL THANKS TO

**Sumit Sarkar** for your generosity of spirit  
and for designing the titles. **and Ali Gadema**  
for script support  
and editing.

### WITH THANKS TO

**Beki Bateson, Ffionn Campbell-Davies,**  
**Ann Louise Elliott, Madison Freeman,**  
**Cheri Gillings, Fiona Gray, Shanaz Gulzar,**  
**Rory Howson, Keyteq, Carla Kompany,**  
**Tracey Low, Steven Mclean,**  
**Dave Morrissey, Carol Moses,**  
**Lucy Price, Luna Reid, Spirit Studios,**  
**Paul 'Steady' Steadman and Frank Wilson**

### FACTORY INTERNATIONAL

**Ric Watts** Senior Producer

**Mai Komoriya** Producer

**Laura Allan and Rebecca Burgess**

Production Administrators

**Chris Clay** for **Dock Street Events**

Festival Head of Production

**Liss Dublin** Artist Liaison

**Stacey Green** BSL Interpreter

Captions provided by **Stagetext**

**Stephen Burrows** Captioner

**Patrick Daly** Captioner Technician

**Joshie Harriette** Creative Fellow

Programme edited by

**Polly Checkland Harding**

For a full list of **Manchester**  
**International Festival / Factory**  
**International** staff, please see  
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[/staff-list](http://factoryinternational.org/mif23/staff-list)

**Manchester International Festival (MIF)** is one of the world's leading arts festivals and the first to be entirely focused on making ambitious new work. Every two years MIF brings the most exciting artists on the planet to the city – and invites the people of Greater Manchester to help shape its programme.

Run by the Factory International team, MIF is staged all over Manchester. Since its first edition in 2007, the Festival has brought together the best in the performing and visual arts, music and pop culture. Events happen in all kinds of spaces – from theatres, galleries and concert halls to railway depots, churches and car parks – pushing boundaries and mixing up genres.

MIF23 is the first Festival to take place at Factory International's new home and Manchester's latest cultural landmark, Aviva Studios – while continuing to pop up all over the city.

**[factoryinternational.org](https://factoryinternational.org/) / [#MIF23](https://twitter.com/MIF23)**

Commissioned by Factory International, Internationaal Theater Amsterdam, Black Achievement Month and Taipei Performing Arts Center. Produced by Factory International for Manchester International Festival.  
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