



Transition Gallery

13 May 2017

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Ghost Cinema

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Ghost Cinema features a series of films, performances and talks by artists and academics inspired by the long defunct South Hackney Picture Palace. The event is part of a wider sociologically and historically themed exhibition entitled *Speedway*, which takes its starting point from the make-do-and-mend cycle speedway track that Regent Studios (where Transition Gallery is currently situated) was built upon.

The South Hackney Picture Palace opened on the corner of Well Street and Cassland Road in 1913. It became the South Hackney Odeon in 1937 and closed in 1941 when a nearby bomb caused damage to the structure of the building. The cinema never reopened and the building was eventually demolished in 1956 when the Frampton Park Estate was built. The last films advertised at the cinema were *Quiet Wedding*, a British film starring Margaret Lockwood and the documentary *World in Flames* described as 'America's indictment of Nazism'.

Inspired by this now invisible cinema *Ghost Cinema* looks at the ever changing landscape of the city and in particular the ephemeral nature of the social space of the cinema. In recent years artists have been priced out of east London just as the once ubiquitous cinemas have started to return, catering to a new wave of young incomers hungry for shared experiences. Film can be a powerful force and its pervasive influence has the ability to infiltrate everyday life. *Ghost Cinema* will examine how this ghostly medium continues to inspire and trigger memory.

Schedule

11:45 Registration

12:00 Introduction

12:10 Cathy Lomax: *Ghost Cinema: a picture palace for the people*

12:40 Luci Eyers: *Addressing Dissonance*

12:55 Hollie Price: *Dreaming of Home*

13:15 Questions

13:25 Lunch

14:15 Alex Pearl: *The Ghost from the Machine*

14:30 Lisa Duffy: *Ghostly Imprints: the persistence of dream ballets in memory*

14:50 Katherine Tulloh: *It Will Soon Be Dark*

15:10 Sarah Cleaver and Rauwanne Northcott: *Spectre at the Movies*

15:20 Questions

15:30 Tea

15:45 Asher Charman: *Reviving a lost picture palace*

16:00 Matthew Harle: *Cinephilia and Collectors at the Cinema Museum*

16:20 Sophia Satchell-Baeza: *A Little Place off the Portobello Road*

16:40 Rosemary Cronin: *The End*

16:55 Questions

17:05 Finish and drinks

Asher Charman

Reviving a lost picture palace: a brief history of Hackney's Castle Electric Theatre

The Castle Cinema in Brooksby's Walk, Hackney opened as The Castle Electric Theatre in 1913 and closed in 1958, becoming a bingo hall, a warehouse and a snooker hall. On 1 March 2016 Asher Charman and Danielle Swift, whose experience included running the pop-up cinema events Hot Tub Cinema and Pillow Cinema, launched a Kickstarter campaign and with the help of 663 supporters they reopened the cinema in February 2017. In this talk Charman will give us a brief history of The Castle and what led him and Swift to the project

Sarah Kathryn Cleaver and Rauwanne Northcott

Spectre at the Movies: the still photograph in cinema

Written and narrated by Sarah Kathryn Cleaver and edited by Rauwanne Northcott, this video essay explores the unsettling psychological experience of viewing still photographs on the cinematic screen. Focussing on Michelangelo Antonioni's *Blow-up* (1966), the essay deconstructs the film's central scene, taking cues from philosophical theories by André Bazin, Laura Mulvey, Roland Barthes and David Company.

Sarah Kathryn Cleaver is a researcher, writer and curator with a degree in photography. Currently studying an MA in film at the University of Kent in Paris, her work usually centres around desire, distance and the unrequited.

Rauwanne Northcott graduated from Central Saint Martins in 2015 and then moved to Paris to work with artist Katerina Jebb. Northcott continues to create her own films and images, working across various platforms and mediums within the art, music and fashion industries.

Bibliography:

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Rudolf Arnheim and Uta Grundmann, 'The Intelligence of Vision: An Interview with Rudolf Arnheim', *Cabinet Magazine* (2001)
Roland Barthes, *Camera Lucida* (London: Vintage, 2000)
Andre Bazin & Hugh Gray, 'The Ontology of the Photographic Image', *Film Quarterly*, 13(4), 4–9 (1960)
David Company, *Photography and Cinema*. (London: Reaktion Books, 2008)
Sigmund Freud, *The Uncanny* (1919)
Margaret Kaufman, 'Lot's Wife', *Ploughshares*, 20 (1), 75 (1994),
Laura Mulvey, *Death 24x a Second* (London: Reaktion Books, 2006)

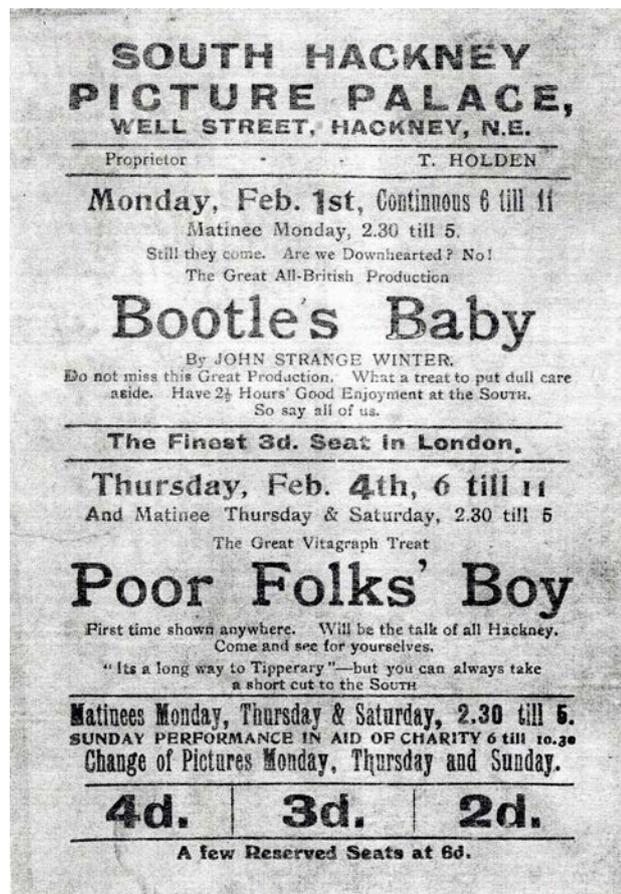
Rosemary Cronin

The End

Exploring *The End* credits that rolled across the screen at the dead cinema, conjures up a sublime apocalypse. The screen glazed over viewers' eyes, soothing a city in

trauma. The End credits in films back then, bookend the story into neat packages and close narratives with a resolute soundtrack. But The End signals fear; this Hollywood dream is over and we are soon to be walking into the overwhelming light of reality as we leave the cinema. Using a Bell & Howell projector, the piece aims to conjure the dark reverie of The End, with a disembodied voice.

Rosemary Cronin is an artist, writer and lecturer with a research-based practice focusing on gender, psychoanalysis, subcultures and subversion. She is currently researching the matchgirl strike and contemporary burnout. The work is realised through performance, print and sculpture. Cronin has exhibited at South London Gallery, ICA London, National Portrait Gallery and The Wallace Collection.



Lisa Duffy

Ghostly imprints: the persistence of dream ballets in memory

Filmic dream sequences grant access to the subconscious thoughts of characters, creating aberrant moments, which become significant in a viewer's mind. When music and dance are added to these sequences, as in the dream ballet, affective and kinetic energy work to create an even stronger psychical link, serving to highlight these moments in our collective memory.

Lisa Duffy is a PhD student in Film Studies at Queen Mary, University of London. Her research centres on themes of gender and sexuality in the fantasy spaces of post-

war Hollywood musicals.

Luci Eyers

Addressing Dissonance, 2017, drawn animation, 1min 08sec, sound: Jonah Eyers

Taking a Music Hall drawing by Sickert as a starting point, *Addressing Dissonance* imagines the band pit in The South Hackney Picture Palace. This ran from 1925 but would have been defunct by the early 1930s when silent movies were replaced by talkies. The moment focuses on the band tuning up, an activity unlikely to be caught on film and outside of the proper programme, when things settle and anticipation grows.

Luci Eyers paints in London. In the mid-1980s she studied at the Slade School of Fine Art, leaving with the Henriques Scholarship. In 2012-13 she was a student in the inaugural year of the Turps Studio postgrad painting programme. Her works are mainly on paper with wide variation in scale; recent projects have also included mural drawing and animation.

Matthew Harle

Cinephilia and Collectors at the Cinema Museum: Archives of the Everyday

Matthew Harle, along with Jack Wormell, curated the exhibition *A Museum of Everyday Life: Cinephilia and Collecting* at the Peltz Gallery, Birkbeck University of London in 2017, which featured a selection of curious, unseen works including intricate handmade archives, indexes and scrap books painstakingly recorded by filmgoers and cinema obsessives, from World War Two to the present, picked from the collections of The Cinema Museum.

The talk will look at the mission of the Cinema Museum and the enormity and scope of their collections, along with a brief of the Cinephilia and Collecting project, which was to interrogate and showcase the collections of anonymous cinephiles, and to view these collections and their love of the cinema as an access point to their everyday life. In this way, cinema-going and collecting become a kind of life writing, and afford a lens of viewing the cinema and biography that falls outside of formal academic and curatorial terminology and language. The talk will also be an illustrated guide to the collections from the exhibition, demonstrating that by amassing items from anonymous fans, alongside significant figures in the film industry, the Cinema Museum's unique acquisition policy allows for a more democratic, curious and radical set of collections than other institutions.

Matthew Harle is Postdoctoral Research Fellow at the Barbican Centre and Guildhall School of Music and Drama, where he is assembling and curating the Barbican Archive. He is interested in archives, esoterica, cultural history and everyday life. He is also an archive film and television programmer, with forthcoming film seasons at the Whitechapel Gallery, BFI Southbank and National Gallery.

Cathy Lomax

Ghost Cinema: a picture palace for the people

This video essay spans a century looking at the beginning, end and future of a cinema, an area and an audience. The South Hackney Picture Palace is in many ways an unremarkable subject but the tentacles of its ordinariness connect it to a series of mostly forgotten fascinations.

Cathy Lomax has an MA in Fine Art from Central St Martins College of Art and Design, and is currently a PhD student at Queen Mary University of London, researching star image and makeup. Lomax is a director of Transition Gallery and the editor of Arty and Garageland magazines. In 2016 she won the Contemporary British Painting Prize and she was an Abbey Painting Fellow at the British School at Rome in 2014. Her paintings often use imagery derived from film and she has a particular interest in stars from Classic Hollywood cinema.

Alex Pearl

The Ghost from the Machine

Alex the Great and Powerful will give a brief demonstration of the Pepper's Ghost Illusion. First presented by John Henry Pepper in 1862 this was a proto-cinematic trick used to materialise a ghost on stage. The demonstration will be preceded by a short lecture on the use of mechanical devices in the creation of the supernatural.

Alex Pearl makes video installations, machines, games, photographs, objects, blogs and books. Much of Pearl's practice nods towards the structures and images of Science Fiction. The idea of the artist as evil-genius or crackpot-scientist always lurks in the background. He is based between Manchester Metropolitan University and FACT, Liverpool, studying for a PhD that looks at a New Materialist take on mechanical breakdown and anthropomorphism.

Hollie Price

Dreaming of Home: domestic transformations in postwar British cinema

In British films released in the late 1940s, the home was often endowed with transformative, magical qualities. Drawing on contemporary images of domestic life from home magazines, advertisements, and at the Ideal Home Exhibition, this talk explores how the dream homes on screen in this period presented visions of Hollywood-style escapism, consumer possibility and future comfort, while also maintaining a sense of tradition, Englishness and restraint.

Hollie Price completed a PhD on domestic life in British 1940s feature films at Queen Mary, University of London in 2015. She is currently researching wartime information films at the School of Advanced Study and working on a book based on her thesis.

Sophia Satchell-Baeza

A Little Place off the Portobello Road: Walking through West London's alternative film history

This talk takes Graham Greene's short story *A Little Place Off the Edgware Road* (1935) as a starting point to explore, through the process of walking, an alternative cinematic history of Portobello Road. As Greene's character, Craven, walks the streets of West London in search of shelter from the rain, he comes across an old theatre. There, in the 'dead darkness' of the auditorium, Craven makes an unusual discovery. In this talk, we'll restage a walk along the busy market street in search of other haunted cinemas and alternative cinematic documents. Circumnavigating from early multimedia environments in old churches, to films such as *Otley* (1968), *Separation* (1967) and *Pressure* (1976), our walk will be continually interrupted by people on the way. Weaving nimbly through fact and fiction, urban and cinematic geography, this talk hopes to reanimate some of those latent cinematic futures: alternative worlds far away from that famous blue door.

Sophia Satchell-Baeza is a writer and PhD candidate in the Film Studies department at King's College London. She has contributed to many publications including *Sight & Sound*, *Another Man*, *i-D* magazine and *Garageland*. Her PhD thesis examines British psychedelic films and light shows of the 1960s, and is supported by the AHRC.

Katherine Tulloh

It Will Soon Be Dark: A film about the South Home Pictures Cinema formerly on Well Street, Hackney.

Considering all that remains of the Cinema, a solitary photograph, Tulloh has animated this image with fire and shadows. Meditating on the phantom picture house Tulloh has imagined what became of the myriad stories that poured out of the cinema, what stains they might have left behind in the ground it stood on and what ghostly traces of stardust might still remain beneath the concrete. Exploring this, she has collaged images made with fragmented footage from films made during the period the cinema was open 1913-1941, and film of the present site, the Frampton Park Estate.

Katherine Tulloh is a painter and filmmaker who lives and works in Hackney. Her work deals with layers and fragments of narrative from many sources and times, where memories penetrate the present and eras exist contiguously. She won Best Experimental film in the Swedenborg Society Film Festival 2010 for her film *All Night My Dreams*.