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**East Ends: An Evening of Artists' films**  
**Part of Art Night 2017, in collaboration with Whitechapel Gallery**

Curated by Valentina Bin and Simina Neagu  
Saturday 1st July 2017, from 6 - 11.30 pm (break between 9.30 to 10 pm)

The event will focus on urban experiences and the affective value of physical spaces within moving image works, exploring the specific case of the East End. The programme will include a screening of artists' films evoking stratified memories of domestic life and the urban landscape of London, followed by an event devised by artist Philomène Hoël, engaging with the work of experimental filmmaker Stephen Dwoskin. Rather than documenting reality or aiming to provide objective narratives, the proposed works will focus on personal accounts and storytelling, exploring the fragility and diversity of everyday life in the city.

**1<sup>ST</sup> Part / Screening Schedule, from 6 to 9.30 pm**

***About Now MMX*, William Raban, UK, 2011, 28 minutes (music David Cunningham)**

The screening programme starts with a panoramic view of London shot from one flat on the 21<sup>st</sup> floor of Erno Goldfinger's brutalist Balfon Tower (1963), in East London. The film is shot in time-lapse with the camera tracking the city through horizontal and vertical movements, with the aim of "mapping the city". Starting with the opening of the exhibition to mark the end of Raban's residency at the Balfon Tower itself, the film exposes the metropolis as a "cognitive screen-map" (Michael Chanan), revealing connections between the various architectural, transport and social networks and prompting the viewer to meditate on the effects of the 2008 economic recession and its impact on the streets and skyline of London and environmental issues.

***Balfon Flower*, Luke Burton, UK, 2014, 6 min**

*Balfon Flower* presents the artist-protagonist swooning (wilting?) to Chet Baker's rendition of *My Funny Valentine*, then circumnavigating the base of the well-known Brutalist tower block, Balfon Tower, dragging a cartoon-like flower on a journey across the rough cast surface of the building's facade. The film plays off the 'brutality' of the architecture - awaiting to be redeveloped (seemingly in perpetuity) - with a series of light touches, figuratively and literally speaking, allowing for an alternately humorous and foreboding atmosphere.

***Block*, Emily Richardson, UK, 2005, 12 min**

*Block* is a time-lapse portrait of a 1960's London tower block made day to night over a period of 10 months. The film reveals the building's interior and exterior, common and personal spaces, its inner life, building a rhythm and viewing experience not dissimilar from the daily observations of the security guard sat watching the flickering screens with their fixed viewpoints and missing pieces of action, "all seeing, but seeing nothing at the same time".

(Short break)

***Non Places*, Noor Afshan Mirza and Brad Butler, UK, 1999, 15 min (music David Cunningham)**

"*Non-Places* was a concept articulated by anthropologist Marc Augé, who argued that a symptomatic part of the logic of late capitalism is the ever-increasing proportion of our lives spent in supermarkets, airports, hotels and on motorways. *Non-Places* sought to embody this observation in a cinematic experience, where the cinema itself is proposed as a non-place where a transitory occupant experiences the illusion of being always and never at home.

*Non-Places* used a number of subtitled textual loops without sound, so the viewer had to internalise the text and give it his or her own voice, and also potentially take in some of the violence of the film's space - the psychological violence that we were working with. This film also critiqued the tension and violence attached to the cinematic portrayal of such non-places as underpasses, empty streets, stairwells and corridors." (Brad Butler, *Artists at Work: Karen Mirza and Brad Butler, Afterall*, 2010)

***Mile End Purgatorio*, Guy Sherwin, Martin Doyle (poem), UK, 1991, 1 min**

*Mile End Purgatorio* was first screened as one of a collection of Arts Council-commissioned one-minute film-poems on 'The late Show' on BBC2 on 10 June 1991. A collaboration between filmmaker Guy Sherwin and poet Martin Doyle, this film-poem assimilates spoken word (quoting Dante, Shakespeare, the Bible and William Blake) with signs taken from a row of shop-fronts in Mile End to create a humorous account of a mid-life crisis.

***Blight*, John Smith, UK, 1996, 14 min**

*Blight* was made in collaboration with the composer Jocelyn Pook. It revolves around the building of the M11 Link Road in East London, which provoked a long and bitter campaign by local residents to protect their homes from demolition. Until 1994, when their houses were destroyed, both Jocelyn Pook and John Smith lived on the route of this road. The images in the film record some of the changes that occurred in the area over a two-year period, from the demolition of houses through to the start of motorway building work. The soundtrack incorporates natural sounds associated with these events together with speech fragments taken from recorded conversations with local people.

(short break)

***London Suite (Getting Sucked In)*, Vivienne Dick, UK, 1990, 28 min**

*London Suite* is an intimate and kaleidoscopic portrait of the artist's family and friends, their lifestyles, what they talk about and how they talk. The film highlights London's rich urban life through the words of fellow artists, filmmakers and the subcultures Vivienne Dick participated in.

***Fatima's Letter*, Alia Syed, UK, 1992, 19 min**

A woman remembers her past by faces she sees at Whitechapel Underground Station. She begins to believe that these people, like her, have all taken part in the same event, which took place in the family home in Pakistan. The story, which takes the form of a letter to her friend Fatima, is spoken in Urdu with subtitles in English, although the subtitles do not always appear in conjunction with what is spoken.

**2<sup>nd</sup> Part / Out of One's Cinema: Stephen Dwoskin, collective viewing 2, from 10 to 11.30pm**

A series of experimental screenings of artist-filmmaker Stephen Dwoskin's work (1939-2012) conducted by Philomène Hoël. For this second event, artist Philomène Hoël selects a series of early short films by Stephen Dwoskin from the LUX and Reading University archives, devising a performative dialogue between the films, Gallery S O's space and the audience.

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Curators **Valentina Bin** (b.1989, Italy) and **Simina Neagu** (b.1988, Romania) explore the notion of the exhibition as an event, working primarily with film and performance. Previous projects include: "Philomène Hoël: Keep It Longer", Gallery S O, London (2017); "Unstill Objects & Lost Materials", Gallery S O, London (2016) and a screening of John Smith's films at Vitraria Museum, Venice (2015).