

# TINTYPE

## ESSEX ROAD III

Eight commissioned films

by

Susan Collins | Lynne Marsh

Jennet Thomas | Amikam Toren

John Walter | Alice May Williams

Joby Williamson | Andrea Luka Zimmerman

9 December – 14 January

ESSEX ROAD III – eight contemporary artists interpret a very particular part of London.

Now in its third year, Tintype's **Essex Road** invites eight artists to each make a short film connected to the mile-long north London street.

The gallery's large window, on a busy corner in Essex Road, becomes a public screen for six weeks over Christmas and New Year. The films are back-projected into the window, shown on a loop from dusk to midnight, highly visible to a broad-range of the general public who pass by the gallery.

"This everyday location, an unremarkable London road with its commonplace shops and recognisable faces, is transformed into a landmark resonating with meaning...it is represented as a place of belonging and also of being excluded, a road where we perform rituals, where we celebrate but also commemorate our fleeting existence."

from Sophia Phoca's review of **Essex Road II**, Art Monthly, Feb 2016

SUSAN COLLINS's film is a search for wildlife in Essex Road. From a stuffed rabbit, ornamental horses, and deer paintings, to pet dogs and pigeons, this portrait captured over a few days in late summer and autumn 2016, finds animate and inanimate wildlife in the road and pinioned behind glass: windows are the framing device for Collins' quest.

***Susan Collins is one of the UK's leading artists working with digital media. She is particularly interested in the social customs of different kinds of public places and their rules of engagement. This film will be the latest in her series of works playing on the relationship between the photographic still and the moving image.***

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LYNNE MARSH has gone inside the famous ex-Carlton Cinema on Essex Road to film services at the Evangelical Church that now owns the building. She focuses on the way that evangelical worship is a performance in which the congregation participate and praying is mostly takes the form of singing. The 1930s auditorium is currently being renovated and restored back to its original proportions so the notion of re-birth is both literal – the building – and metaphorical in the way that resurrection underlies the ethos of this form of religion.

*Architecture – its patterns, structures and textures – is a re-occurring motif in Lynne Marsh’s moving image work. Marsh incorporates performance and installation into her practice and is drawn to the mechanics that create an experience; the choreography of support or, as she puts it “the theatre behind the theatre”.*

JENNET THOMAS’s film *A Tale I Know Nothing About* features themes of resurrection, entertainment and death. Inspired by the fantastical Neo-Egyptian Art Deco cinema on Essex Road, once a bingo hall, Thomas weaves a visual poem of pigeon-gods, roving eyeballs, and a dead policeman through animated verses of a Dada-esque nonsense rhyme – a mysterious folk memory that has passed through generations of London playgrounds.

*Jennet Thomas’s moving image work conjures delirious parallel universes in everyday Britain’s most mundane corners. She makes films, performances and installations exploring the connections between lived everyday, fantasy and ideology.*

Like a painting with kinetic elements, AMIKAM TOREN’s film *Going Nowhere* presents two looped images on a split screen. On the left a helicopter moving up and down above its landing pad on top of a tall building. In the adjoining image a young man paces up and down a section of Essex Road swinging on his finger a chain with a key ring. The helicopter through its rotating blades and the young man through his rotating key ring and chain keep themselves on the move – yet both are going nowhere – movement and stasis together.

*Amikam Toren is recognised as a major conceptual artist whose work constantly questions the process of painting, turning representation on its head to reverse the maxim that representation excludes its subject. For the last twelve years, filmmaking has formed an important strand within his work, video projects structured around the intricacies and dramas of building projects in London.*

Amikam Toren appears courtesy of Anthony Reynolds Gallery

JOHN WALTER’s film *Dream Season Part 2* takes David Lynch’s 2001 film *Mulholland Drive* as its inspiration. It focuses on the relationship between two characters who are doppelgangers. Costume changes and narrative ellipses create an open-ended and non-linear story that hints at dark goings on in Essex Road.

*Excessive, colourful and extreme, John Walter describes his work as 'maximalist'. He likes to seduce his audience into engaging with complex and often uncomfortable subjects such as sexual health through an exuberant use of colour, humour and hospitality. Walter creates fictions that begin with his personal experience and quote the voices of others, weaving them together into new epic works.*

Structured around a narrative poem, ALICE MAY WILLIAMS retraces and invokes a personal story of love lost on the Essex Road in **On the 73**. Photographic images from popular culture tell a story of lesbian desire. Love is thwarted by the excessively efficient 38 bus service. Anecdotal detail (the pub where the man "Who used to be in Coronation Street, Does the quiz on a Tuesday") intensifies the mood of bittersweet regret.

*Alice May Williams was selected for this year's Jerwood/FVU Award; the work she made was a meditation on the changing face of London's landmark Battersea Power Station – smokestack energy colossus of yesteryear now rapidly transforming into an upscale lifestyle playground of tomorrow.*

JOBY WILLIAMSON's film is a tale told by looking through a shop window. Essex Road is peppered with small shops and public spaces, an assortment of independent businesses that clamour for your glance, your attention and your engagement. Windows are cleaned, obscured, replaced, walked past and peered into; the mutating identity of a place of commerce and sociability.

*Joby Williamson's practice pivots around the inverted memory we apply to objects and acts as an archaeological dig of today's artefacts. His recent work observes the material trails of our encounters and rejections as we fall in and out of love with the ways and the things that we choose to live with.*

Formerly know as Lower Street, Essex Road holds much of the last traces of Islington's more diverse, deprived and communal social origins. In ANDREA LUKA ZIMMERMAN's film, Ella the pilgrim hound of hunger and dispossession, encounters temptations of finance, flesh and intoxication from those like her in their outcast status. Her search for nourishment brings threat from the dogcatcher and a terrifying glimpse of a possible hollow future. Resisting and enduring, it appears that she has found the food she craves in a twilit glade. But is she truly clear of danger and the darker forces at work in society?

*Andrea Luka Zimmerman is a filmmaker, artist, cultural activist and co-founder of the artists' collective Fugitive Images. Her films are about the marginalised and the overlooked and their often surprising resilience. She is currently working on a project for Artangel inspired by Vittorio de Sica's classic film Bicycle Thieves.*

## ABOUT ESSEX ROAD

Essex Road is in the borough of Islington, London. It is roughly a mile long stretching from the Angel to Balls Pond Road. Essex Road runs parallel to its more upmarket neighbour Upper Street and in fact used to be called Lower Road. It has a remarkable number of independent shops and small businesses and a strong neighbourhood identity. It is an area with marked social and economic divisions.

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