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Spectral Ecologies
Sam Nightingale and Polly Stanton
Curated by Bridget Crone

Mildura Arts Centre
6 April to 18 June 2017

Spectral Ecologies explores the Mallee through the idea of the “cinematic” by exploring the ways that the changing technologies and ecologies of cinema enable us to see, to experience and to engage with the region.

But whose imagination? Whose grasping eye? Whose science? As a matrix of creativity, the softness of the Mallee is a strength not a weakness. Taking an impression, it insists on writing its own history. Only those who regularly traverse its tracks can have any certainty of leaving their mark. The external survey designed to fix points ahead of reducing the Mallee to another source of harvest and taxes misses the design of the arabesques that inscribe its human story. The early selectors, nibbling away at hems of the great squatting estates, may have been allotted 320 acre rafts, but they occupied them as a dog occupies its sleeping place - turning round and round, grooving an internal polyhedron of well, hut, timbered shelter and clearing - and their platforms lay like moon craters in a radiating web of tracks.

*When there was time to pause, the machinations of the ants became visible, laboriously scaling infant slopes, dislodging granules; the nightly scribbles left by lizards, snakes and dingos and the dreaded coney lasted well into the day before the wind rendered them vague, and the next night's overlay restamped them as the page into which this next generation of marks was pressed. The truth is: far from dissolving before the eye, its vagrant surfaces resisting description, the Mallee everywhere declares itself, its sand body being entirely tracks, an archeology of passage as old as the last ephemeral event. If you come to it preoccupied with visions of Pleistocene humans, you will not be disappointed - carbonised residues of ancient occupation now and then surface - but the true prehistory of the Mallee, the grounding text of its genius loci, is the daily and seasonal accrual of tracks, ephemeral rearrangements of sand. (Paul Carter, *Ground Truthing: Explorations in a Creative Region*, Crawley, WA: University of Western Australia Press, 2010, pp. 38-9)*

Spectral Ecologies

Spectral Ecologies is an exhibition of new artwork in the form of photography, video, installation and archival display by artists Sam Nightingale and Polly Stanton. The exhibition results from a period of research during which we took trips across the Mallee, undertook archival research and staged public discussions in order to explore what it might mean to engage with – that is, picture or inhabit – the region using cinema and the cinematic as our starting point. As a result all of the work in the exhibition has been made in relation or in response to particular sites across the Mallee, and we have used the idea of cinema as a vehicle to transport us into and across the Mallee. Therefore this is not an exhibition about cinema as in “going to the movies”: our work is not about the films that have been shot in the region, and neither have we made a film in the usual sense of the word, instead we use cinema as a technology and as a methodology that enables a particular way of seeing and engaging with the land and its history. Our idea of cinema and what it can do is not limited to what film shows us, but the stories that it brings or enables. These range from the passage of early travelling picture companies across the land, to the building of cinemas and the way in which cinematic imaging technologies influence how we see, think and feel.

The title of the exhibition and wider project, *Spectral Ecologies*, points to our interest in exploring the idea of “ecology” in a broad sense that includes the land as well as technologies of cinema and draws in considerations of how history and culture affect how we see, hear and experience the world. In this way, these two terms – “spectral” and “ecology” – articulate two opposite points on our grid of interests. The word “spectral” suggests to us an image that we see from afar or which haunts us from another time or place... It might be a ghost or memory, or, alternatively, it might be an image or cultural representations (or stereotype) or even a map that informs how we see the world around us. We understand the word “ecology”, on the other hand, as a relationship between things, ourselves included. For us, the term, “ecology”, points to the experience of being immersed in the world immediately around us, involving all aspects of our presence in that world. In their film, *Swamp* from 1969, the American conceptual and land artists Nancy

Holt and Robert Smithson evoke this sense of “ecology” perfectly as the film shows the artists navigating through the dense reeds of a swamp while all the time trying to shoot their film. This means that they must manage not only their own movements but also that of the camera and by association our own as we watch on through the lens. Holt and Smithson’s film is notable for the fact that it lacks a fixed horizon so that instead of looking out across the land and thus being able to situate ourselves within a particular location, we are stuck within the microcosmic world view of the reeds immediately in front of the camera lens; everything is happening in the present moment in this film and everything feels viscerally present – the reeds, the wind, the mud.

Cinema

It is cinema history or more specifically the imagined histories of cinema that leads us to the Mallee. A trip to Mildura in 2011 in order to trace the sites of cinema for our previous project, *The Cinemas Project* (2011-4) begins our story. During this initial visit, we find the places where the Wonderland Open Air, Olympia Pictures and the famous Ozone had stood as well as searching out the sites of the Crossroads and 16th Street Drive Ins. For us, these become what we call “spectral sites” or “spectral spaces” because they always slip between image, memory and imagination. And also because the cinemas and drive-ins had completely disappeared, so that it was ghosts that we sought to discover. Our journey to discover these spaces is informed by images – archival images from our research, old and new maps, and most significantly the images that are painted in our imaginations by the stories that are told to us by generous locals during subsequent visits (in particular thanks to those that came to the memory swap that we held at Mildura Arts Centre in early 2016).

In many ways, we never knew whether we were searching for something that was real or imagined as many of these fondly remembered cinemas and the drive-ins seem to fall between the two. Of course they were places that actually existed, but for us they were always slippery – partly informed by sometimes blurry photographic images, and the always vivid memories. In the series of photographs that he took during this time, *Australian Cinemas* (2011-4) Nightingale captures the cinema site (the “spectral site”) in the present moment. In doing so, he wonders what remains? How might the trace, haunting or invisible presence of the cinema history of that site might remain within the site? During this and subsequent visits (as well as visits to other cinema sites across regional Victoria as part of *The Cinemas Project*), we began a process of walking the perceived boundary of the cinema building (or where a building that screened films may have stood). This process of walking the external boundary tests out the feeling of the “spectral space” so that by exploring it spatially, and also perhaps materially the process of picturing these sites is converted from the purely visual to the material or bodily. During this time, Nightingale also began to make cinema walks that he describes as the “collective imagining of cinema” – a process that again seeks to embody or materialise the archival image, converting the “spectral” image back into a shared, collective experience. And it is this approach to collectively imagining the sites of cinema – informed by local memory as well as archival information – that articulates this idea of spectral ecologies as the mixing up of images, bodies, the natural and built environment all contributing their part in the overall “ecology” that we inhabit.

“Ground Truthing”*

While Holt and Smithson’s film, *Swamp* generally presents a very different environment to that of the Mallee, it describes the experience of being immersed in the immediacy of *experiencing* that is an inherent part of what Paul Carter describes in his book on the Mallee as “ground truthing” (Carter (2010)). Here “ground truthing” is the process of experiencing or immersing oneself in experience at ground level, and this process challenges or tests the representation or capture of the same landscape from a distance. Thus what is typically understood as an “objective view”, a view that is claimed by practices such as mapping or other forms of survey, is contrasted with the subjective experience and immediacy of sensation. “Ground truthing” therefore swaps the distanced view of the aerial photograph or map for the immediacy of experience that is sensed bodily and up close; it’s an experience that we are in the middle of rather than viewing from afar.

These two poles of vision – one in which we are immersed in seeing and experiencing the world (real or fictional) that unfurls around us, and the other in which we are intent on seeing from afar, and picturing, measuring or mapping the world around us – are central to *Spectral Ecologies*. This dynamic also goes to the heart of cinema if we think of it as the space or tension between the intense involvement we have through the close-up when we are drawn so fully into the images upon the screen, and the wide shot or panorama where we get an overview of the position that we inhabit relative to others (this is akin to a kind of map). This practice of immersing oneself in the experience of the land at ground level and navigating through this space is central to Stanton's work, *The Spectral Field*. *The Spectral Field* uses moving image and sound to vividly convey Stanton's experience of exploring the minutiae of life around and upon Pink Lakes, the salt lakes in the Murray Sunset National Park; this is an activity that is performed at ground level. However because *The Spectral Field* also includes drone footage we could surmise that in the terms of Carter's "ground truthing" this aerial view would be tested by the footage taken up-close, yet in her exploration of the notion of what we have termed "cinematic seeing", this division between the "seeing-at-a-distance" view of the drone (or aerial footage) and the experience at ground level is further complicated.

*Carter, Paul (2010), *Ground Truthing: Explorations in a Creative Region*. Perth, Australia: University of Western Australia Press.

Nulty's Pictures

The tracks we have followed have largely to do with cinema, and we visualise an equivalence between the track formed by a traveller across the land, and the passage of film. This passage is both the sprocket holes on the film strip moving through the film projector creating a well-trodden path for images to follow, and the movement of film as it was transported across the Mallee by Nulty's Pictures, a pioneering cinema family who ran a travelling picture show circuit from the end of the 1920s to 1950s before establishing and running fixed cinemas in the Mallee. In early 2016, Sam Nightingale undertook a journey across the Mallee in which he re-traced the route taken by Nulty's Pictures nearly 100 years prior. Began by Jim Nulty, in the late 1920s, Nulty's Pictures presents a fascinating aspect of Australian life in the early Twentieth Century, as the highly entrepreneurial Mr Nulty's activities seem to know no limits ranging from one-legged cycle racing (Nulty lost his leg as a young man in an accident while working as a boundary rider in Broken Hill), to opening a butchers in Walpeup and then a mechanics (he brought the first T-model Ford to the area), and later (apparently) even operating a licence to supply electricity to the town. From all reports Jim Nulty is a likeable person – generous and gregarious, and of course enterprising. It is in his latter position as town mechanic that Nulty's story turns to cinema because one day in lieu of payment for a debt, he took possession of a silent film projector. Initially screening films in the Walpeup Memorial Hall, Jim and his wife Ethel, a keen pianist (important during this time of silent film), begin their venture into show business.

Cinematic seeing

Carter's notion of "ground truthing" has influenced our work in different ways. As I have described previously "ground truthing" is the testing out of an aerial image by walking the same area that is represented. In land surveying, this is referred to as "ground control" and represents "a procedure by which the sets of directions provided by the photographs are used..." (DR Crone, 6) Here mapping from a distance is tested through the opposite experience of being in the midst of things, materially immersed within the ground that has been represented. (There is an important connection to Aboriginal art here in which we might see the representation or mapping of land as if from an aerial perspective but in fact resulting from a deep, inherited and intimate knowledge of the land, in short "ground truth".) In her work for the exhibition, Stanton extends this idea further as the work interweaves between the two types of view – the distanced view, which is represented in her work by images that have been captured by a drone, which is contrasted with tightly framed footage that presents an up-close view of the minutiae of plant and animal life around Pink Lakes. What is remarkable about Stanton's *The Spectral Field* is the manner in which these two views – the aerial shot (the first high resolution drone imagery of the

Pink Lakes) and the super-close up – become intertwined, interchanged. Stanton’s work, *The Spectral Field* begins with slow moving footage of the Lake shot from the air yet this footage is so textural, so visceral and abstracted that it feels as if at one point it might be a super-close shot of slightly marbled flesh, at another point sweaty skin, and, at another, the cut edge of a piece of richly coloured stone (like agate perhaps) that we might easily reach our hand out to and touch. Distance and proximity are intensely conflated in these opening shots of Stanton’s film. Yet almost as immediately as space has collapsed, it reopens as we are provided with a more traditionally filmic shot – an overview of the Lake, and, with an intensely brooding sky looming overhead, we watch the wind whip, rippling across the water’s surface. Later this overview of Pink Lakes, which might be understood as an establishing shot because of the manner in which it is used by cinematographers to visually establish a time and place, gives way to more recognisable close up shots of natural ecologies surrounding the Lake. The tension between these different orders of image and the space they suggest (and our own position within or relative to that space) structures Stanton’s film.

In Nightingale’s work, this notion of cinematic seeing operates somewhat differently despite similarly suggesting a tension between these two views – that which is captured by the image and our immersion into an intensive experience at ground level. In the large body of works he has grouped together under the title *Cinetracts*, which explore his re-tracing (or re-performance) of the route taken by Nulty’s Pictures, Nightingale can be seen to be “testing” the limits of these two views. This division might be understood as the distinction between his use of maps and extensive archival research on the one hand, and, on the other, his attempt to immerse himself in the site (represented through his video footage that details the natural environment surrounding the site). However, significant to Nightingale’s work is the way in which the Nulty’s story operates as a means for Nightingale to see, engage with and experience the Mallee: it becomes a frame or a kind of technology for both seeing and experiencing. In this way we could think about the Nulty’s story as a kind of framing technology that is similar to a camera because it not only directs how and where Nightingale travels and what he sees, it also dictates the framing of a shot as the artist searches for the suggestion of a cinema screen in the sites where there once was but is no longer a cinema (or space in which film was shown). Here (and also in sites relative to those cinema sites), Nightingale conjures screens from naturally occurring phenomena such as the salt stacks at Lake Tyrrell (Nulty’s Pictures were regulars at the nearby Sea Lake Memorial Hall), and found arrangements of things such as a piece of corrugated iron left leaning against a wall, the blank brick face of a wall of the building that now occupies the site of the Roxy Robinvale and so on. Incidentally, there is an account of the Nulty’s projecting films against a board leaning up behind the Robinvale pub, and this synchronicity further highlights the way in which the Nulty’s story informs Nightingale’s work in both a direct and more abstract manner. This is what we have termed a form of “cinematic seeing” in which cinema (in this case its history) provides a way of seeing and engaging with individual sites through what is a vast archive of images and their associated stories.

Tracks and traces

Pages and pages could be written about Nulty’s Pictures and while Nightingale has undertaken careful archival research into their history, as well as meeting with members of the family, their story becomes the means for him to journey through and into the Mallee. As he observes: “I followed an image of a potential future born long before my time in a country that was never mine. I followed a track of the picture showman to a story I could never know.” In *Cinétracts*, Nightingale retraces (or re-performs) the journeys taken by the Nultys through the Mallee, visiting almost every place they visited, documenting each site in which they projected a film. The title of the work highlights the process of Nightingale’s physical and archival journey through the Nulty’s story; the title’s play on the word “track” and “tract” refers to both the physical movement of making a track or following one, as well as the delineation of a large area or *tract* of land and its bodily equivalent (the digestive tract), and the textual equivalent that can be found in the passage of an idea through the publication of a *tract* (noun). The sites that Nightingale visits precede the building of fixed cinemas, mainly comprising public halls or the suchlike, many of which have now

disappeared. (This can be seen most dramatically in the case of Lascelles in which the whole of the original town has vanished with just a sign marking its previous location.) It is for this reason of *absence* that Nightingale's journey can be considered a type of performance or re-enactment because he not only seeks to make visible these lost spaces of cinema through his photographs and videos, but also to re-inhabit and experience the inhabitation of these spaces. His, then, is a performance geared towards re-experiencing these sites not as something that has past but to experience that past in the present by exploring how an intangible aspect – a feeling, a sense of something unseen – lingers on. He follows the choreography of film's movement across the Mallee, and in traversing alongside the tracks of Nulty's Pictures he makes them visible, becoming closer to their story. (Carter quotes Stephen Muecke as saying, "In the Aboriginal science of tracking, following up someone's footsteps means 'knowing' them." (Carter (2010), 9)) This is a form of "material thinking" as Carter suggests, of conjuring the past and remaking an image for the future. (Carter (2010), 17)

As visitors to the exhibition, we are also invited to engage in this "material thinking" by following (or not) the tracks that are laid out for us in the gallery, between the different artworks and between different ways of seeing from the archival to the experiential. In his work, *Cinetracts*, Nightingale demands that we move through the gallery, positioning ourselves in relation to the large-scale photographs printed on translucent silk that litter the gallery. In order to gain a different view, perhaps a clearer one, we move angling ourselves in relation to the image in an attempt to get the best view (the images have a varying visibility that is dependent upon the darkness of the background that they are viewed against). In this way, we are also engaging the presence and absence that goes to the heart of Nightingale's exploration of these "spectral" spaces. *Cinetracts* includes a series of six large photographic screens that have been constructed to gently suggest the drive-in screen, and which bear the images of six sites from the Nulty's Pictures circuit: Walpeup, Linga, Meringur, Lascelles, Nyah and Robinvale. As mentioned previously, some of these sites of cinema have completely disappeared, but in most cases we see the ubiquitous signs of Australian modernity remaining in their place – a public hall in the form of a non-descript multi-purpose timber building so familiar to both the Australian outer suburbs and the regions, a water tank atop a concrete slab in the middle of dusty strip, and the most beautiful – the rusty sign for the Happy Valley Drive In on the outskirts of Robinvale, which rises still-majestic above the gums. The screens invite our passage through the gallery space in a manner that mimics Nightingale's own passage following the tracks and traces of the Nulty's circuit through the Mallee.

"Ground writing"* with salt

While we can see that Nightingale's work is informed by an interest in this notion of "cinematic seeing" – that is, the way that cinema might inform an image and provide a means to engage deeply with a specific site – it is also driven by an engagement with the material of the site itself. And in fact the artist does not separate these aspects as we see in his work, *A Crystalline World* (2017), is a series of five photographic salt prints that present an alien and uncanny view of the Mallee that references the landscapes of science fiction. The prints themselves are produced in a process in which the artist uses salt collected from around Pink Lakes to print his photographs of this same site. This process folds the image of the site and the material of the site together so that are completely entangled – the photographic image of the salt stacks or formations is possible only due to the salt collected from the same area. In this way, the salt is both image and the ground or support for the image (in all senses) – the salt being both the subject and the material means through which the image is printed (and becomes visible). Salt printing was one of the earliest forms of photographic print making and is a process by which the salt is ground and used to coat the photographic paper before reacting with the silver nitrate and the power of sunlight, which enable the photographic image to appear transferred to the paper. The one-time salt harvesting industry that took place at the Pink Lakes created a ready-made audience for Nulty's Pictures, who took their picture show to the near-by settlement of Linga.

The salt lakes within the Murray Sunset National Park, bordered on one side by Walpeup, Underbool, Linga, Murrayville and all places that were visited by Nulty's Pictures, are a central focus for both Nightingale and Stanton's work. For both artists, the salt lakes are experienced as a kind of cinematic space; a space that is set apart from the world as we know it, it is alternately the world estranged and an amazing new world (a world of science fiction). In the salt lakes, we experience a dislocated sense of time and space as the lake stretches out before us endlessly yet at the same time seeming to enclose us or capture us into the fascination of the microcosmic view – an ant traversing a salt crystal – and the minutiae of the millisecond. Experiencing time on the salt lakes is to experience time stood still, stopped. It is also to see time sped up as branches, sticks, carcasses desiccate and disintegrate in front of our eyes. And more broadly, there is the unfixed nature of time itself, as if we are in some primordial past world such as the Pleistocene times of the Mallee formation. Or perhaps we are in some unknown and unfixed post apocalyptic future? Both artists have taken up this uncanny nature of time and space in their work, a sense that is further emphasised by the confusion and conflation of the aerial view and closeup.

*Carter, Paul (2010), *Ground Truthing: Explorations in a Creative Region*. Perth, Australia: University of Western Australia Press, p.37.

Sonorous fields*

Field-recording and its associated practice of close or deep listening is important to Stanton's work in which she explores and maps (or captures) a place through her experience of listening and recording sound. Field recording is a niche area of sound art in which the sound of the world is recorded in careful detail. There is a large but not exclusive focus on recording the natural world amongst practitioners, and there is an undoubted focus on the technical – technique and equipment. In her work, however, Stanton shifts the focus from the technological mastery of sound recording to its use as a form of subjective mapping. Here technology is not a tool for mastering or possessing the natural environment but instead a tool that leads (and perhaps magnifies) experience itself. This sense is heightened through the field of sound that she presents to us in *The Spectral Field* in which we are compelled to listen to the soft whisper of the wind across water arriving to our ears from a distance, to the suddenly omnipresent hum of the drone, to the sounds of insects that seems to vivid, so alive. And this sense of a place unfolding to us is also explored visually, through the views that Stanton offers of the world of Pink Lakes so that we loose ourselves watching the slow meander of a stumpy tail lizard through the undergrowth or the busy activity of ants along a branch. For Stanton, this sense of a slow exploratory movement through a space with a camera or audio recorder is key to her understanding of the idea of subjective mapping. She has suggested that this is the removal of a preconceived plan, which is replaced with a sense of dissolving or of getting lost, so that filming and recording become means of exploration rather than closure. This is reminiscent of Holt and Smithson's passage through the swamp in their film of the same name.

Importantly, Stanton reminds us in her work that the "spectral" – that fleeting almost escaping image or sensation of an image – is not limited to the visual but also includes the sonic (and by association other senses such as touch). Francois J Bonnet, who's term "sonorous field" we have borrowed above, describes sound as relating to vibration (think of sound waves, the physical feeling of a deep bass or amped up guitar) which relates it to the body and to sensation, as something that might be felt as much as heard. Bonnet expands upon his term the "sonorous field" to describe the way in which we might use sound to map our location much as field recording does. However he also writes beautifully about the ever-present danger of losing ourselves within the act of listening so that we might dissolve into a field or sea of sound. At the same time, it is also sound that escapes us, as much as we might become lost in it, and perhaps it is this elusive or spectral nature of sound that is so attractive to those like Stanton who are compelled to the practice of listening to the earth. Here the desire is, as the voiceover in *And then the sea came back* (2016), a work that Stanton made with Anja Kanngieser, says: "to be a geolinguist is to listen to the earth, its patterns and markings: to say I can understand." But

it is just as important for sound to evade understanding, and for the listener to be cast adrift without being able to say, “I understand”, so that understanding itself can be understood differently. This would suggest that sound is not something that we can seek to hear but which comes to us. Here sound comes to the ear rather than being sought by it, much like the immersive process that Stanton describes as subjective mapping.

It is often remarked at the manner in which the Mallee resembles a vast inland sea with its endless sandy flatness marked by rivulets (tracks, traces, scars even) of wind (and of course it is the site of an ancient sea). Metaphors of the sea or sea-like forms such as waves are often used to describe the experience of being immersed in sound (or indeed images). In this way, like Stanton and Kanngieser’s geolinguist perhaps, we might experience the earth as a constant vibratory experience, which also suggests metaphors of the sea. Yet as the harsh natural environment of the Mallee shows us, it is too easy to consider this sea as benign rather than violent. And in a different way, it is also too easy to romanticise and essentialise the natural world by separating it from the cultural, social and technological and Stanton’s as well as Nightingale’s work reminds us of this. Thus *The Spectral Field* disables the division of the world into the nature and technology, by demonstrating how these two views – the distanced view and a form of “ground truthing” – are intertwined and inseparable. In *The Spectral Field*, we experience passages of drone footage that are intensely visceral and which immerse us in the immediacy of experience at ground level. In Nightingale’s work also, there is an understanding of the ecology of the Mallee as an intricate mixture of the social, perceptual and material through the polyphonic mix of work he presents within *Spectral Ecologies*.

*Bonnet, Francois J (2016), *The Order of Sounds: A Sonorous Archipelago*. Falmouth, UK: Urbanomic.

CATALOGUE OF WORKS

Polly Stanton

Polly Stanton, *The Spectral Field* (2017): HDV, colour, stereo sound, 24 minutes, 48 seconds.

Sam Nightingale

Cinètracts, comprising:

Sam Nightingale, *Cinètracts* (2017): six photographic silk prints with wooden stands (191 x 180cm), and accompanying single channel HD video, looped, silent.

Sam Nightingale, *The Story of a Picture Show Man* (2017): HDV, stereo sound, 26 minutes.

Sam Nightingale, *Screen Memories* (2017): digital print on copy paper (238cm x 168cm).

Sam Nightingale, *Spectres of the Mallee* (2017): wall containing assorted archival and contemporary images, objects, notes and maps (various dimensions)

Sam Nightingale, *A Crystalline Word* (2017): eight photographic salt prints on Arches Platine paper, (5 x 50cm x 40cm, framed), (3 x 25.4cm x 20.3cm, framed).

Sam Nightingale, *Big Salt (NaCl)* (2017): two photographic C-type prints, (91.5cm x 61cm (unframed)).

Sam Nightingale, *Screenplay* (2017): photocopied paper.

ARTISTS AND CURATOR BIOGRAPHIES

Bridget Crone

Dr Bridget Crone is a curator and writer. She is based in London where she is Lecturer in Visual Cultures at Goldsmiths, The University of London. Bridget has worked as a curator for 20 years in Australia and the UK both in an institutional context and as an independent curator. Her recent project, *The Cinemas Project: Exploring the Spectral Spaces of Cinema* took place across five locations in Victoria and involved artists Brook Andrew, Bianca Hester, Mikala Dwyer, Lily Hibberd and Tom Nicholson.

Sam Nightingale

Sam Nightingale is a London-based artist and photographer. His work investigates notions of the spectral by bringing structures, obscured histories, dark ecologies and misaligned landscapes into constellation. Nightingale's work frequently uses the lens of cinema to reveal implicit structures at work in the environments he works within from city-street to remote desert and arctic landscapes. Projects include *Dark Ecology* (Sonic Acts, Norway and Russia 2015), *Practising Deep Time Residency* (TimeSpan, Scotland, 2016), *London's Lost Cinemas* (Slade Research Centre, London, 2014), and *Film* (Experiments in Cinema, New Mexico, USA 2013).

Polly Stanton

Polly Stanton is an audio-visual artist and researcher. Her work investigates how cinematic forms document, reflect and shape human experiences of place and environment. Recent exhibitions include *Resolving Ruins*, (Brenda May Gallery, Sydney, 2015) *Moving Pictures, Expanding Space* (CareofGallery, Italy 2014), *Melbourne Now* (National Gallery of Victoria, 2013) and *Imagined Spaces* (Bristol Biennial, UK 2012). She has partaken in numerous residencies both in Australia and overseas, including the Australian Council studio residency in Helsinki in 2016. She is currently a practice-led PhD candidate at RMIT's School of Art.

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For more information about *Spectral Ecologies* and to contribute your own memories of cinema-going please visit *The Cinemas Project* website: thecinemasproject.com.au