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University of Brighton

FAKE NEWS:

The British Cinema Papers

has been created by CINECITY and artist / production designer Anna Deamer in collaboration with Data Repro, specialist provider of graphics to the film industry since 1986. The project has also involved students from Brighton Film School and Wimbledon College of Art and has been supported by The Argus.

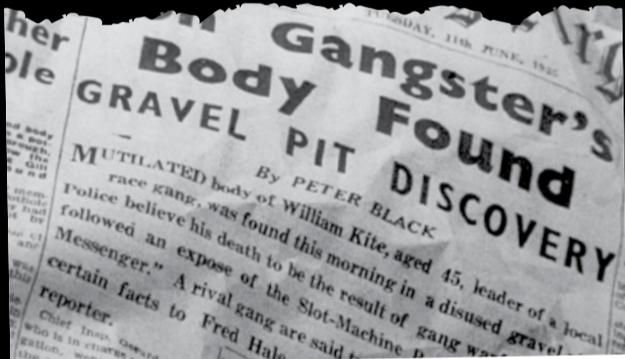
FAKE NEWS



The British Cinema Papers

11 NOV - 9 DEC (MON-FRI 11-7, SAT 10-4, CLOSED SUNDAYS) **FREE**

UNIVERSITY OF BRIGHTON SOUTH GALLERY



'BRIGHTON GANGSTER'S BODY FOUND Gravel Pit Discovery'

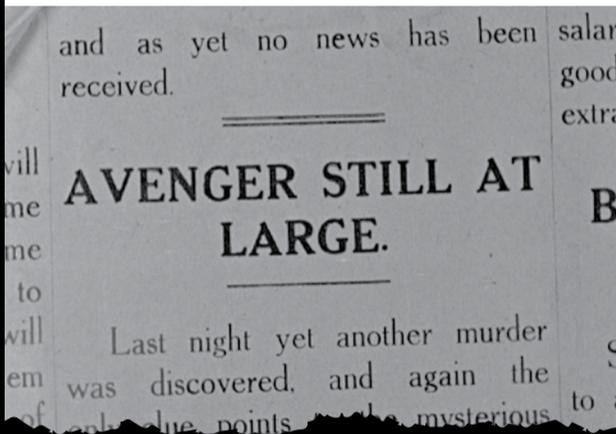
declares the front page of *The Evening Argus* at the start of the film of *Brighton Rock*. The story implicates Fred Hale (a former Argus crime reporter) in Brighton as part of a publicity stunt for his paper. The use of newspaper headlines as a storytelling device is an established trope in cinema, part of its language and grammar (as in a *Vorkapich* montage of spinning front pages), especially so in the thriller genre with news stories proclaiming murder and men on the run. This is the starting point for *Fake News*, an exhibition that re-creates significant newspaper front pages from *Brighton Rock* and a host of British thrillers.

Novelist Jake Arnott has described fiction as 'an attempt to reconstruct the details of events that never happened' and these newspaper front pages - the original fake news? - do just that. Here, they are also recreations of film 'action props' that no longer exist; made decades ago and glimpsed on screen for a couple of seconds, before frequently being discarded after filming; props without physical properties. In a kind of Reconstructive Archaeology, *Fake News* aims to render a fictional body of work *actual*, with the new papers existing somewhere between art work, prop and reconstruction. With the seemingly terminal decline of the newspaper industry, turning what were once throwaway objects - 'tomorrow's fish and chip wrapping' - into such artefacts, has a certain irony.

'Where can you get movie stories that are better than today's headlines?'

Alfred Hitchcock asked - and though very few of his films were directly inspired by newspaper stories, the great director made recurring use of the motif of the newspaper headline. His life in film started as a designer of intertitles in the silent era and his creative use of text on screen is evident throughout his career.

Fake News includes re-created newspapers from Hitchcock's breakthrough thriller *The Lodger*, *39 Steps* and *Young and Innocent* and is complemented by a video essay, *The Hitchcock Papers*, a homage to Hitchcock's masterly use of the newspaper prop, created by CINECITY and Paul Dutnall with music from Barry Adamson.



With thanks to Aardman, we also present newspaper graphics from the thrilling animated adventures of Wallace and Gromit in *The Wrong Trousers*, *A Close Shave*, *The Curse of the Were-Rabbit* and *A Matter of Loaf & Death*. The exhibition's re-creation of front pages is also complemented by 'real', existing newspaper action props from *A Clockwork Orange*, with thanks to the SK Film Archives LLC, Warner Bros. and University of the Arts London. With their patina and provenance, these original props from Stanley Kubrick's legendary 1971 film, possess the quality of a sacred object or holy relic.

Sun 26 Nov 1.30pm / Duke of York's

THE LODGER

DIR: ALFRED HITCHCOCK. UK 1927.

The newspapers during Hitchcock's youth were regularly filled with stories of serial killings and this influenced the first true Hitchcock film, a landmark thriller. Significantly the film also contains his very first cameo, as a newspaper editor. *The Lodger* screens with a new score composed by Neil Brand and performed by Covent Garden Sinfonia.

See page 27 for further details.

Tues 28 Nov 6pm

UNIVERSITY OF BRIGHTON BOARDROOM

ARTISTS' TALK

Artists and curators involved in *Fake News* including Anna Deamer, Paul Dutnall and Tim Brown from CINECITY will take part in a free talk. Places are limited so please book in advance by email to info@cine-city.co.uk

