



MITRA TABRIZIAN
LEICESTERSHIRE, 2014

HIGHLIGHTS

Joshua Oppenheimer's film, *The Act of Killing*, co-produced by **Joram ten Brink**, has continued to gather acclaim, winning more than 30 'best documentary' awards around the world including the prestigious BAFTA best documentary prize. Josh has also won grants from the BritDoc Bertha Foundation, the Sundance Documentary Foundation, the Nordic Film and Television Fund, the Freedom of Expression Institute, as well as the Danish and Finnish Film Institutes, to complete his new film, *The Look of Silence*, in which survivors of the genocide tell their stories.

Congratulations to **Tom Corby** who was awarded an £80,000 AHRC grant to research how big data can lead to what we might loosely term 'data documentary'. The project asks how we can use big data and its techniques to articulate contemporary events, stories and structures, and what critical issues such an approach presents. The project is being produced in collaboration with the Oxford Internet Institute, University of Oxford.

Congratulations also to **Heather Barnett** who won a Wellcome Trust People Award (£10,000) for the Broad Vision art/science project public engagement activity.

Clare Twomey has just been appointed Trustee to the Crafts Council Board.

Works from **Julian Stair's** *Quietus* show are entering public collections. The Crafts Council (supported by the Art Fund) spent £48,600 on *Reliquary for a Common Man* for their permanent collection. The V&A bought another group of four works, as did the National Museum Cardiff.

Works by **Mitra Tabrizian** have been acquired by the Los Angeles County Museum of Art (Lacma) and the Smithsonian Institution, Washington, USA.

Uriel Orlow's large scale installation *The Short and the Long of It* has been acquired by the Towner in Eastbourne with help from the Contemporary Art Society and the V+A.

UPCOMING

The Call for Papers for the 6th African Film Conference, organised by **Jane Thorburn** and **Winston Mano** of the Africa Media Centre, has been sent out. The theme of this year's event to be held in November will be Documenting Africa: Creating Fact or Fiction through the Lens.

Ceramics Research Centre members **Christie Brown**, **Clare Twomey** and **Julian Stair** are preparing for a 3-day international conference at the Marylebone site from 17 - 19 July, which marks the culmination of their AHRC-funded research project *Ceramics in the Expanded Field*. The opening Keynote will be given by Chicago-based artist Theaster Gates. A 3-day exhibition accompanies the conference in Ambika P3, which will be open to the public.



SARAH PUCILL
QUILT [LEFT]

JINI RAWLINGS
AMY EMILY EMMA AND THE
FOUR TIMES OF DAY
[ABOVE]

EXHIBITIONS

Alexa Wright exhibited *Heart of the Matter*, an eight channel interactive sound installation that explores the impact that heart transplant can have on a recipient's sense of self, and *Cadenza*, a three channel video animation in which a still photograph of an explanted heart has been reanimated, in *Hybrid Bodies*, a four person exhibition at the PHI Centre Montreal, from January to March. Her works are based on research conducted during an interdisciplinary study based at University of Toronto and funded by the SSHRC (Canadian Research Council).

Mitra Tabrizian's photographs were shown in *Look at Me: Portraiture from Manet to the Present*, an exhibition at Leila Heller Gallery, New York, 8 May – 14 August. Her work is also included in the Royal Academy Summer Exhibition, London, 9 June – 17 August.

Heather Barnett exhibited a trilogy of works *Being Slime Mould at Biodesign: On the Cross-Pollination of Nature, Science and Creativity* at The New Institute, Rotterdam between September 2013 and January 2014 (curated by William Myers). See: <http://biodesign.thenewinstitute.nl/en/Exhibition>

Jane Barnwell's *Stories We Tell Ourselves*, a film installation that explores childhood identity through the stylised journey of a little girl who enters a tactile world of make believe, was shown in the foyer of the Unicorn Theatre, London, throughout the month of June.

A section of **Christie Brown**'s installation *Sleepover* was displayed in a group exhibition in the Northern Clay Centre in Minneapolis, USA, from 14 March to 27 April. The exhibition entitled *Mythology Meets Archetype* was curated by Heather Nameth Bren and focussed on five

figurative artists who respond to personal and cultural myths in their work. Other artists included USA artist Michelle Erikson and Vipoo Srivilasa from Australia.

Jini Rawlings' new site-specific video installation '*Amy Emily Emma and Four Times of Day* (Claude-Joseph Vernet)' is currently showing in *Unravelling the National Trust* exhibition at Uppark House, West Sussex. Inspired by the life of Emma Hart (later Lady Hamilton), the installation is placed on the mahogany dining table on which Emma allegedly danced naked as a 15-year-old for Sir Harry Fetherstonhaugh and his guests in 1780. The exhibition, funded by the Arts Council and supported by the National Trust, runs from 4 May to 2 November.

The Crafts Council touring exhibition, *Legacy: Two Works on Hope and Memory*, brought together work by **Julian Stair** and **Clare Twomey**. The exhibition debuted at COLLECT 2014, a Crafts Council show at the Saatchi gallery in May that marked the centenary of the First World War. *Everyman's Dream* by Clare Twomey is installed as a 'field' of 1,000 bowls, each holding a unique quote that presents a personal ambition of future legacy left by an individual. Julian's *Reliquary for a Common Man* formed part of his *Quietus* project, which finished its national tour at Somerset House in January. Since then Julian has been exhibiting in group shows, including *Vivarium* at Corvi-Mora Gallery, London, in January; the art fair TEFAF in Maastricht, Belgium, in February; COLLECT, London, with Adrian Sassoon Gallery; and *techne, n.* at Den Frie, Copenhagen, in June.

Shezad Dawood's solo show, *Towards The Possible Film*, ran at Parasol Unit, London, from 4 April – 25 May. The show comprised a group of recently executed light sculptures, an installation of large

scale paintings on textile, and two films, one of which gives its title to the exhibition. Commissioned by Film and Video Umbrella and Delfina Foundation, *Towards The Possible Film* premiered at the Marrakech Biennale 5, Morocco, 26 February – 31 March, and was subsequently shown at Art Dubai, Moving Images, UAE, a collaboration between Dubai International Film Festival and Sharjah Art Foundation.

Uriel Orlow had two solo shows this spring, one at La Veronica Gallery in Modica, Sicily and the second at MorCharpentier gallery in Paris. His multi-part installation *Unmade Film* was presented to critical acclaim at EVA International in Limerick. Other exhibitions include the East Wing Biennial at the Courtauld Institute, *Something in Space...* at Württembergischer Kunstverein Stuttgart, and *L'ange de l'histoire* at Centre d'art contemporain, Perpignan.

Tom Corby was made an AHRC-British Council Fellow at the National Institute of Design (NID) in Ahmedabad, India, in February. Tom worked with 8 other artist-researchers during a ten-day lab focusing on how artists might explore the ways in which design, research and digital technologies could re-imagine a sustainable future city. Work resulting from the labs was featured in an exhibition at NID and will also be exhibited at the UNBOX Festival in New Delhi in November.



SHIRLEY THOMSON
WESTMINSTER ANTHEM 2014

SCREENINGS+PERFORMANCES

The latest developments in **John Wyver's** path-breaking body of research into the filming of stage theatre include two new collaborations with the Royal Shakespeare Company. He produced the RSC's live cinema broadcast of *Henry IV Part 1*, which was shown in more than 350 UK cinemas on 14 May, and of *Henry IV Part II*, screened on 18 June.

Sarah Pucill's film *Magic Mirror* was published by LUX in June with commissioned essays by Helena Reckitt and Sarah Ibrahim. Recent screenings include Edinburgh Film House, Albright College, US, La Cinemateque de Toulouse, Cinemarges Film Festival, Dance Pavillion, Bournemouth, and Paula Mendersohn Becker Museum, Germany.

Shezad Dawood's *New Dream Machine Project* has been screened at Artefact Festival, STUK, Leuven, Belgium, and at Museum of Contemporary Art, North Miami (MOCA) in May-June. His *Piercing Brightness* was released on DVD by Soda Pictures in January.

Jane Thorburn presented her film *Joy It's Nina* at the Colours of the Nile International Film Festival: Lenses on African Renaissance, curated by June Givanni, in Addis Ababa, Ethiopia, in March. Jane participated and screened her film at the three-day conference *Spiritual Revolutions and the Scramble for Africa* in Copenhagen, curated by Alana Lockwood and organised by BE.BOP 2014 (Black Europe Body Politics). Other screenings of *Joy It's Nina* include Hayti Heritage Film Festival, North Carolina; Women's History Month, Harlem, and Women-in-Media-Newark Film Festival, New Jersey; and University of California, Black History Month at Berkeley.

Sounds from *Beneath* a collaboration between **Uriel Orlow** and Mikhail Karikis

was presented at Tate Britain in February as part of *Assembly*, a survey of recent artist's film and video in Britain; it was also screened as part of *Boom Bang and Number Nine Northampton*. Other films were presented at Whitechapel Gallery in January and at Cube Cinema in Bristol in February. He also presented live performances at *Les Complices** in Zurich in March and at the Documentary Forum in Berlin in May.

Westminster Anthem and *Forever*, composed and conducted by **Shirley Thompson**, were premiered at the University of Westminster 175th anniversary celebrations at Westminster Abbey in January. Other recent premieres include her composition *Rich Tapestries* at St Georges Bloomsbury in June and *Precious Skies* at the Open University Chapel in April, as part of a festival of women composers.

Steve Beresford has been performing widely, including four events with the newly formed *Strange Umbrellas*, a platform for free improvised music and visual art that Steve founded with Blanca Regina and Jack Goldstein. Steve continues his monthly concerts with London Improvisers Orchestra, which he conducts, and has also been mentoring *Sound & Music's Portfolio* project.

Steve Beresford and **Shezad Dawood** worked together on *Passages*, an LP released in a limited edition of 200 by Op50. The LP accompanied their collaborative installation shown at Parasol Unit, London in April.

TALKS

John Wyver delivered the keynote lecture, "To set a form upon desired change": British screen adaptations of Shakespeare stagings from *Cymbeline* (1937) to *Richard II* (2013)' at the De Montfort University conference, 'From Theatre to Screen - and Back Again!', 19 February. He also contributed a paper for the Shakespeare450 conference in Paris, 'Scenes from *Cymbeline* and the language of the early television studio', 25 April.

In March, **May Ingawanij** presented a video essay on the animistic conception of the artist, voice performance and live cinema at the festival *Voice - Creature of Transition*, organised by Studium Generale Rietveld Academie and Rietveld Uncut, Holland. The event, a day of listening and responding to the voices inhabiting an in-between space generated by language, was curated by Ruth Noack.

In January **Margherita Sprio** was a judge for the Contemporary Art prize of Academy Now, Bologna Art Fiere 2014. In February she gave a talk about her next book project, *women and early cinema*, at GRAD (Gallery For Russian Arts and Design), London. In June, she presented a paper, *Migrant Memories: Cinema and Home*, at the NECS Conference, Milan.

In February **Lorraine Leeson** gave a presentation on accessing community-based knowledge through the arts as part of the *Designing a Better Future* panel at the CAA's 102nd Annual Conference in Chicago. She also presented her research at the Tetley Project Space, Leeds in January and at the ICA conference *Just What makes our Art Schools so Different?* in March. In May she made presentations at two public workshops: *Curating Community? The Relational and Agonistic Value of Participatory Arts in Superdiverse Localities* at the Centre for Creative



OUT OF ICE AT AMBIKA, P3
[RIGHT]

Collaboration in London, and Art, Recognition and Social Science: Re-Thinking (E)valuation at Liverpool Central Library.

Rosie Thomas was an invited speaker at the Voices of Asian Modernities Project conference at the University of Pittsburgh in March and at the Tisch School of the Arts, New York University, in April. She also presented a paper on India's Tarzans: John Cawas as Creative Fiction at the NECS Conference, Milan, in June.

Heather Barnett is chairing London LASER, a new series of art/science talks in collaboration with Central Saint Martins and in association with Leonardo and the International Society for Art, Science and Technology. Heather was also invited to talk on the art and science of slime moulds at a TED Salon event in Berlin, 23 June.

David Campany has given public lectures at Presentation House and Emily Carr University, Vancouver; Fundacio MAPFRE, Madrid; the ICA, London; the National Portrait Gallery, London; Foyles Bookshop, London; Flowers Gallery, London; and the Hayward Gallery.

Broad Vision educational researcher, Dr **Silke Lange** and Broad Vision Imaging Science tutor, John Smith presented a paper on their recent investigations into interdisciplinary learning spaces, focusing on the changing notion of 'the studio' as the space for learning and teaching, at the GLAD (Group for Learning in Art & Design) Conference 2014 at Sheffield Hallam University on 27 February.

Jane Barnwell was invited to speak at a symposium on approaches to the study of costume design, Screening Style: Costume, Cinema, Performance, at Lancaster University on 15 March.

Tereza Stehliková gave a keynote lecture entitled Creative Process and The Digital Medium at the Royal College of Art research conference on 11 January. In May she presented her short film Dressed in Leaves, which explores communication of multi-sensory impressions through audio-visual language, at the study day Documenting Fashion: Rethinking the Experience of Dress at the Courtauld Institute.

Larisa Blazic participated in the Libre Graphica Meeting 2014 in Leipzig in April, where she headed Free Culture Aware Educators meeting. As a result of this the University of Westminster won the hosting bid for Libre Graphics Meeting in 2016. She has also led discussion groups on autonomous networks and data union at the Art Meets Radical Openness 2014 festival in Linz in May.

In January **Sarah Pucill** participated in a discussion on the muse at London Art Fair with Anthony Penrose, Sue Steward and Cherry Smyth. She gave a presentation on the role of the muse in her film Magic Mirror (2013) which was screened afterwards. Also in January her film Stages Of Mourning (2004) was screened at Whitechapel Gallery alongside films by Miranda Pennell and Uriel Orlow as part of a discussion on Autobiography and the Archive.

Joram ten Brink gave a workshop on the Act of Killing at the School of Public Policy at UCL in January and a lecture on the film at TEDxHouseofParliament / University of Westminster in June. Also in June, Joram ten Brink spoke at the Research Council UK event on practice-based research at Media City UK, Salford.

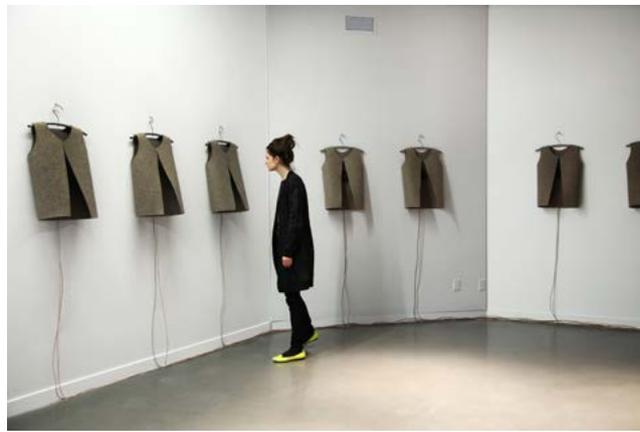
Shirley Thompson spoke on the heroic women of opera at the Women

of the World festival at the South Bank Centre in March. In May she joined a panel discussion at St Paul's Cathedral in response to an art installation on the cathedral floor sculpted by Sokari Douglas Camp, commemorating the abolition of slavery. Later in May she joined a panel discussion on the trans-Atlantic Slave Trade chaired by Diane Abbott MP at the House of Commons.

Ranjani Mazumdar, CREAM's Marie Curie Fellow for 2013-14, presented a paper on the move to colour in 1960s Bombay cinema at the international conference The Many Lives of Indian Cinema at SARAI, CSDS, Delhi, in January, and extended versions of this at University of Bristol (April) and a public lecture at University of Westminster (May). She presented a paper on movement and travel in 1960s Bombay cinema at Kings College London in February, and on the quintessential 1960s Bombay star, Shamma Kapoor, at the NECS Conference, Milan, in June.

Eugenie Shinkle has recently been researching and writing on drone vision and war. She presented papers on this topic at a colloquium at the University of Lincoln in May and the international interdisciplinary conference Sensing War: Violence, Militarism, Bodies, Sensation in London in June. She also gave a public talk as part of a panel discussion on selfies at the National Portrait Gallery in January.

Uriel Orlow was an invited keynote speaker at the Archives for the Future conference organised by Mnemoscape and held at Regent Campus. He was also an invited speaker at the Anxious Places symposium held in June at Central Saint Martins as part of the Londond-wide anxiety festival.



CLARE TWOMEY
SOPHIE MUTEVELIAN

ALEXA WRIGHT
HEART OF THE MATTER

CREAM EVENTS

As part of his AHRC project, Screen Plays, **John Wyver** curated Classics on TV: Edwardian Drama on the Small Screen, a season of screenings at BFI Southbank during May. On 23 May, he co-organised with Dr Amanda Wrigley a half-day CREAM symposium for the season at BFI Southbank, at which he delivered a paper, 'The Shavian Screen'.

Reading and Exhibiting Nature, an international conference that accompanied the 'Out of Ice' exhibition at P3, was held at Marylebone Campus in February, convened by **Michael Mazière**, visual artist Elizabeth Ogilvie, and two colleagues from our architecture faculty, Lindsey Bremner and Katharine Heron. The three-day event was co-hosted by Universities of Aberdeen and Edinburgh and Anchorage Museum, Alaska, and examined how nature is being understood in contemporary cultural and artistic production. Keynote was by Professor Tim Ingold, University of Aberdeen, and speakers included Dominic Hodgson, British Antarctic Survey, Livia Rezende, Royal College of Art, Victoria and Albert Museum, and, from CREAM, Tom Corby.

Sophie Triantaphillidou and **Heather Barnett** co-chaired a two-day interdisciplinary symposium, All About Imaging: Transactions, 22-23 May. The event brought together academics, artists, scientists and professionals, to explore the status of imaging technologies and applications, practices and theories through an eclectic programme of talks, demonstrations and discussions. The symposium was accompanied by an exhibition in London Gallery West of Images for Science, showcasing some of the best contemporary imaging and scientific photography, selected by The

Royal Photographic Society (23 May - 27 June).

The conference Moving On: South Asian Screen Cultures in a Broader Frame ran over three days in June at Marylebone Campus. Co-organised by a CREAM and India Media Centre team, **Rosie Thomas, Ranjani Mazumdar, Ranita Chatterjee** and **Salma Siddique**, the event attracted more than 50 speakers from around the world, including India, USA and Europe. Highlights of the conference included an exhibition of prize-winning photographs from Amit Madheshiya and Shirley Abraham's project on tent cinemas of Maharashtra, and a masterclass with Mumbai-based filmmaker Ashim Ahluwalia, whose award-winning film *Miss Lovely* (2012), an exploration of Bombay's C-movie film industry of 1980s, was screened at the conference.

Chris Kennett organized the inaugural Pop Music PhD Symposium in Marylebone Campus on May 22, a joint venture between Westminster and Goldsmiths. Attendance topped 40 for the first event of its kind in the UK, with CREAM and CAMRI students comprising by far the largest group of PhD presenters of any of the ten institutions represented on the day.

Artist and filmmaker Irene Lusztig, from University of California Santa Cruz, gave a public talk at Regent Campus in May on her artistic practice, which mines old images and technologies to investigate the production of personal, collective, and national memories. The event was organised by **Adina Bradeanu**, as part of CREAM's Centre for Experimental and Documentary Film programme.

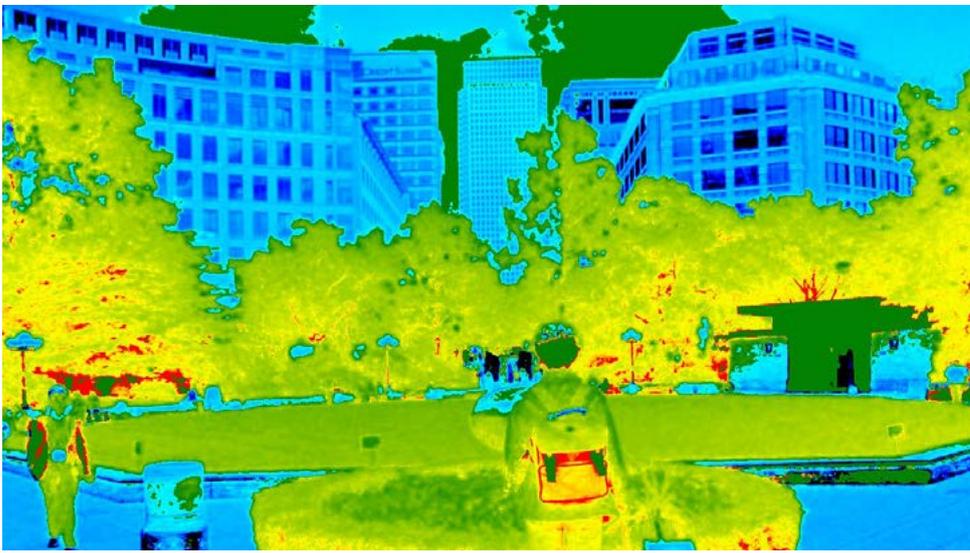
The CREAM summer awayday seminar

on 1 July explored Mixed Narratives. Organised by **David Bate**, the speakers included Elizabeth Cowie, Emeritus Professor of Film, University of Kent; Ravi Sundaram, Professor at SARAI, CSDS, Delhi, and recently visiting researcher at CREAM; and CREAM researchers **Eugenie Shinkle, Tom Corby** and **Rosie Thomas**.

Ambika P3, curated by CREAM's **Michael Mazière**, presented 'Out of Ice' (17 January – 9 February) by Elizabeth Ogilvie. Scottish environmental artist Elizabeth Ogilvie brought her large-scale investigation of the psychological, physical and poetic dimensions of ice and water to P3, fusing art, architecture and science in an experiential installation comprising ice, water, video projections and film.

London Gallery West presented The Book: Materiality And Making (Feb-March) with work by four CREAM researchers from the Illustration and Visual Communication course, **Sheena Calvert, Emma Dodson, Christine McCauley** and **Katherina Manolessou**. The works focused on the relationship between the book as a material object and those processes of making which lead to its final outcome. A gallery talk was led by John O'Reilly, editor of Varoom magazine, and was accompanied by launch of Katherina Manolessou's *Zoom Zoom Zoom*.

London Gallery West also presented The Troubled Craftsman (March-April) conceived by **Nina Trivedi**, a Westminster PhD candidate with work by Renata Bandeira, Amelia Martin, Emily Oaks and Rikki Turner. The exhibition took many forms: a curatorial research lab, residency, collaborative workshops, reading groups and a collaborative performance with dance and sound.



CINZIA CREMONA
(ABOVE)

MIRKO NIKOLIC
(LEFT)

PHD NEWS

Rainbow's Gravity, a new film by **Kerstin Schroedinger** and Mareike Bernien, was screened in the Forum Expanded section of Berlin film festival (Berlinale) in February 2014. The film, an exploration of Agfa-Color-Neu film stock produced in National Socialist Germany, was also screened at Kinothek Asta Nielsen Frankfurt/Main, and at the Arnolfini Bristol, Gasworks London, both events presented in collaboration with ELECTRA. Her earlier film Red, She Said, is part of the Selected IV screening tour, organised by videoclub and Film London and currently touring across the UK.

Cinzia Cremona was commissioned by the art organisation firstsite to develop video works in collaboration with the artist Jevan Watkins Jones and with recovering injured soldiers for the exhibition Facing-Recovering. In January firstsite included her essay Living Subjects in the Gallery in their publication Associative Enquiries. In May Cinzia was invited to present two screenings and a live performance at the Videoex Festival in Zurich.

Nina Mangalanayagam was invited to be part of the 3rd Colombo Art Biennale in Sri Lanka from 31 January to 9 February. This year's theme was Making History and Nina exhibited her project 'the folds of the fabric fall differently each time'.

Mirko Nikolic's project All That Is Air Melts Into City, a performative walk tracing the ecology of carbon dioxide through London, unfurled over ten days in May, with a website live streaming the progress and an installation in Arebyte Gallery mapping and archiving the walk. Mirko also presented his research at the Inter-format Symposium on Flux of Sand and Aquatic Eco-systems at Nida Art Colony, Lithuania.

Salma Siddique was selected to participate in the annual Princeton South

Asia workshop hosted by Princeton University in April, where she presented A Certain Tendency of the Muslim Social Film 1940-47. In late April she presented a paper The Divided Stardom of Rattan Kumar at the BAFTSS conference in London as well as at the recently concluded NECS conference in Milan, as part of the Westminster CREAM panel on Indian Stars as Creative Fictions.

This spring **Adina Bradeanu** organised a five-week film screening programme at Ertegun House in Oxford on the theme of A Bank Robbery to Remember: Political Violence and Cinematic Imagination in Romania and Beyond. The season brought together five films produced between 1960 and 2007 – all touching on the same event from Stalinist Romania: a bank heist perpetrated – allegedly as an act of political disenchantment – by five Jewish intellectuals. Adina explored the cinematic imagination at the heart of the Romanian bank heist in a paper she presented at the BASEES Conference in Cambridge in April.

Maria Lusitano's film installation Scattered Cartographies was exhibited in Ravenna, Italy, as part of the exhibition United States of Europe. Maria has also presented papers at two recent conferences at the University of Glasgow and at the Cinema and Television History (CATH) Research Centre, De Monfort University.

Andreia Alves de Oliveira presented the paper The Office and the Image of Power at the PhotoMedia international photography research conference, organised by Aalto University in March and held in Helsinki.

Miranda Pennell's Why Colonel Bunny Was Killed was in the I've Heard Stories programme at Blackwood Gallery, Toronto,

and at the First International Biennial of Contemporary Art of Cartagena de Indias, Columbia. Other screenings include Sheffield Fringe and the 6th Festival für Fotografie f/stop, Leipzig as well as Art on the Underground on TFL's Canary Wharf Screen. In May Miranda also presented a performative paper, Science and Superstition in the Colonial Archive, at the Parallax Views 2 symposium, University of East London.

Wendy McMurdo's photographic work was included in How We Learn, Belfast Exposed. From June to August, a solo exhibition of Wendy's work, Digital Play: Collected Works 1995-2012, is showing at Streetlevel Photoworks in Glasgow.

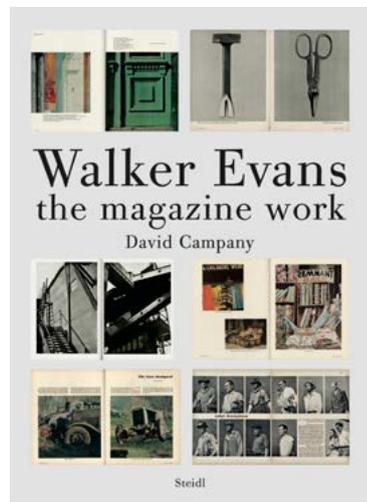
Joe Palmer, together with two other PhD students from Kingston University, put together a panel for the prestigious Derrida Today Conference in New York in June. His paper was a critique of the deconstructive reading of Benjamin.

In May **Catarina Rodrigues** presented a paper on Zarina Bhimji's Yellow Patch at the International Lisbon Conference on Philosophy and Film: Thinking Reality and Time through Film.

Sue Goldschmidt and **Philip Lee** have both recently undertaken six-week art residencies at the European Ceramic Work Centre in Holland, as part of their PhD studies.

Ruth Novaczek presented a paper at the conference Jews on the Move at Queen Mary University of London in May, followed by a screening of her new film, which has just been published on DVD. In June she spoke at the Screen Studies conference in Glasgow. An installation of films from Radio was in a group show at the Dresden Kunsthau from December until May.

Unmade Film is an expansive collection of audio-visual works by Uriel Orlow that point to the structure of a film but never fully become one. The different elements evolved out of exchanges and collaborations with psychologists, historians, musicians, pupils, actors and others.



PUBLICATIONS

Tom Corby's paper 'Visualizing the News: Mutant Barcodes and Geographies of Conflict' was published in *Leonardo*, Vol. 47, No. 1. Tom's art practice was also featured in *Art and Ecology Now*, a major monograph by Andrew Brown, published by Thames and Hudson. The book offers an in-depth review of key practitioners confronting nature, the environment, climate change and ecology. Tom's work features alongside that of Simon Starling, Jennifer Allora and Guillermo Calzadilla amongst others.

A collection of essays that emerged from a recent conference coordinated by **Eugenie Shinkle**, in collaboration with colleagues in the faculty of architecture, has just been published by Ashgate. Co-edited by Eugenie, Davide Deriu and Krystallia Kamvasinou, *Emerging Landscapes: Between Production and Representation* explores landscape as an idea, an image and a material practice. It includes an essay by Eugenie on global risk and environmental apocalypse in contemporary landscape photography.

Margherita Sprio's essay 'Contemporary Fine Art Education in Britain' was published by Italian art publisher Damiani in the catalogue *Academy Now 1*.

David Company's monograph *Walker Evans: the Magazine Work* was published by Steidl in June. He has curated shows related to the book in Krakow and Antwerp. He has also co-curated *Lewis Baltz: Common Objects* for Le Bal Paris. David has published monographic essays on the work of Sarah Jones, Stephen Shore, Scott McFarland, Stan Douglas, Mona Kuhn, Jules Spinatsch, Walker Evans and Lewis Baltz

John Wyver's chapter 'Television' was published in *Kenneth Clark: Looking for Civilisation*, edited by Chris Stephens and John-Paul Stonard, Tate Publishing. John also curated and compiled the extracts of Kenneth Clark's television appearances that are featured in the Tate Britain exhibition.

Ranjani Mazumdar's essay 'The Film Advertisement in 1960s India' was published in *Wide Screen*, Vol. 5, No.1, in January. Ranjani also guest edited the latest issue of the journal *Bioscope: South Asian Screen Studies*. The issue was on celluloid and techno-materiality and included her editorial 'Celluloid Memories and the Digital Present'.

Daisy Hasan's essay on the poetry of the legendary Bombay film star Meena Kumari, co-authored with Philip Bounds, has just been published in *Meena Kumari the Poet: A Life beyond Cinema* by Roli Books, Delhi.

An essay on **Mitra Tabrizian's** photographic series 'Leicestershire, 2012' has been published in an issue of *C Photo* on street photography, in English and Spanish. Another on her Tehran 2006 was published in the Spanish journal *La Maleta*, No. 4, in March.

Sheena Calvert published an article in *Varoom* magazine, issue 25, on the empathetic relationships between audiences and artworks, makers and their tools. Entitled 'The Cruelty', it showcases the piece 'The Cruelty of the Classical Canon', which is the bookwork she made for the Gallery West group exhibition 'Materiality and Making' (see CREAM events).

After three pre-editions, the fourth and final edition of **Uriel Orlow's** *Unmade Film* book was published this spring by Edition Fink, Zurich. At 436 pages it is his largest monograph to date, comprising essays by Ilan Pappé, Avery Gordon, Hanan Toukan, Andrea Thal and Esmail Nashif. Uriel also published a visual essay *Archives of Stone*, *Archives of Air* in the *Journal of Visual Culture* as well as an essay on multiple meanings in *Radikal Ambivalent*, edited by Rachel Mader and published by Diaphanes.