



**JOSHUA OPPENHEIMER**  
THE LOOK OF SILENCE

## HIGHLIGHTS

### CHICAGO ARTIST OPENS CERAMICS CONFERENCE

Internationally acclaimed Chicago artist and social activist, Theaster Gates opened the Ceramic Research Centre's 3-day international conference and accompanying exhibition held in Ambika P3 in July 2014, hosted by **Christie Brown, Julian Stair** and **Clare Twomey**. The event marks the close of their 3-year AHRC project Ceramics in the Expanded Field which explored the relationship of ceramic art practice to museum collections. The conference also featured several internationally known writers and artists in the field including Professor Glen R. Brown from Kansas State University, freelance historian Dr Tanya Harrod and Professor Martina Margetts from the Royal College of Art.

### STOP PRESS. REF TRIUMPH.

REF 2014 has rated CREAM as the UK's number one centre for research in visual and media art and design, with 91% of our research assessed as either "world leading" or "internationally excellent". With only two departments (out of 84 submitted) ranked higher than us – neither of them boasting our broad-based profile of art and design research across both theory and practice – this is a phenomenal result for CREAM, confirming the excellence and dynamism of our research environment. More details and analysis will follow in the next issue of CreamNews.

## CREAM GENIUS

In October 2014, **Joshua Oppenheimer** added to his impressive list of awards by receiving the MacArthur Fellowship "Genius" grant, one of the most prestigious US awards for academics, creative and public intellectuals. This generous stipend comes with a no-strings policy that allows open ended and exploratory research. **Joshua's** most recent film *The Look of Silence* won 5 awards at the Venice Film Festival in September 2014. The film builds upon *The Act Of Killing* by tracing the life of one family who were victims of the Indonesian genocide. It had further showings at NYFF, Toronto, Telluride, and Busan (where it won the Cinephile award for best documentary). It had its Indonesian premiere on 10th November, and will come to the UK in the summer of 2015.



**MICHAEL MAZIÈRE**  
SCHIZOPHRENIA TAIWAN 2.0  
[LEFT]

**CHRISTIE BROWN**  
AMBIKA P3

## EXHIBITIONS

**Clare Twomey, Julian Stair and Christie Brown** exhibited ceramic artworks at Ambika P3 to accompany the conference weekend which marked the culmination of their 3-year AHRC-funded research project *Ceramics in the Expanded Field*. Christie's installation, entitled *Ambika's Dream*, consisted of 200 child figures and large-scale drawings which reflected both recent project research, as well as the personal history attached to the name of the gallery space. Julian Stair exhibited work from his touring exhibition *Quietus* while Clare Twomey's large installation *Piece by Piece* explored the nature of production through objects and performance. This major work was designed in response to the ceramic collection at the Gardner Museum in Toronto which opened in October 2014 to great acclaim. The P3 exhibition was opened by the Chancellor, Lord Paul, who helped to fund the exhibition space in memory of his daughter Ambika Paul.

Ambika P3 was also the venue for *Schizophrenia Taiwan 2.0* curated by **Michael Mazière**, (October 24 – November 2, 2014), London's first major exhibition of new media and digital art from Taiwan, opened by Taiwanese Ambassador Chih-Kung Liu and Professor Kerstin Mey, Dean of the Faculty of Media, Arts and Media.

At the same time, London Gallery West, presented *Project 35 Volume 2* (23 October – 30 November 2014), four programmes of international single-channel video works organised by **Michael Mazière**. This touring programme, produced by Independent Curators International (ICI), New York, drew from an international network across six continents to trace regional and global connections among practitioners, and the wide variety of

approaches used to make video.

**Michael Mazière** also hosted the *SUNDAY* art fair at Ambika P3, in October 2014, a gallery-led art fair showcasing 23 international galleries. This year's highlights included eleven new galleries and a special presentation from the biennial festival, *Glasgow International*.

**Heather Barnett** was invited to be Artist in Residence at *L'Autre Pied* in Marylebone, to make new work inspired by the Michelin-starred restaurant. From November until spring 2015, the results can be seen at the restaurant in Heather's exhibition *In Visible Substance*. Heather honed in on the human effort and physical energy that went into making the food. She captured biometric data from staff in their work and transformed it into abstract data visualisations, screen printed in 'inks' taken directly from the kitchen, such as squid ink, beetroot purée or red pepper ketchup.

**Eileen Perrier's** £10,000 commission in 2013 from Peckham Platform culminated in an exhibition of a new body of work entitled *Peckham Square Studios* held from 16th September to 16th November 2014. Eileen delivered 5 photography workshops with the Harris Academy in Peckham as part of this event. (<http://www.peckhamplatform.com/whats-on/exhibitions/peckham-square-studio>). Accompanying events included an Artist's talk and the launch of a Newspaper showcasing the work in the exhibition in collaboration with Peckham Platform and Autograph ABP.

**Eileen Perrier** was also one of 6 artists commissioned by Tate Britain for the BP Family Festival Close Encounters of the Art Kind in October 2014, an event devised by Tate's Early Years and Families team along with artists Harold Offeh and Neil Luck. Families were invited to embark on

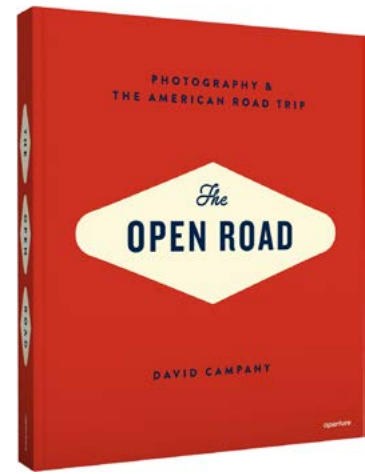
a voyage to discover new art forms and probe 500 years of British Art. Perrier's project was entitled *Mobile Portraits* (Tate). Documenting her journey from home and within the gallery space she took portraits on her mobile phone which were then displayed on 4 monitors, situated around the gallery over the weekend event, allowing those photographed and visitors to the gallery to view the work for the duration of the weekend. (<http://www.tate.org.uk/whats-on/tate-britain/eventseries/bp-family-festival-close-encounters-art-kind>) Inspired by the Autograph ABP exhibition *Black Chronicles II*, Eileen Perrier and Claire Haddon made portraits on Gillet Square which were then turned into a *carte-de-visite* and displayed at Rivington Place in November 2014.

**Eileen Perrier** also participated in the annual *ING Discerning Eye* Exhibition, in November 2014, selected this year by Nicola Green, featuring photographs from Eileen's *underEXPOSED* website, which showcases projects produced in the final year of studies from a range of photography programmes across the UK. Photographic work by recent UOW alumni and current MA students was displayed at the exhibition.

**Uriel Orlow's** work *The Short and the Long of It* was acquired as part of the permanent collection at Towner, Eastbourne, and exhibited as part of the show *Land and Sea*. Uriel was part of group exhibitions at Ludwig Museum Budapest, West Space Melbourne, Karst Plymouth and the Palais de Tokyo, Paris. He also exhibited as part of the Edinburgh Art Festival and curated the exhibition *One Archive, Three Views* for Magnum Photos with Hannah Starkey and Elizabeth Edwards at De La Warr Pavilion, Bexhill on Sea.



**MICHAEL MAZIÈRE**  
DELIRIUM



## SCREENINGS+PERFORMANCES

**Michael Mazière's** film *Swimmer* was exhibited at Lewisham Art House as part of the 'Independents Day' programme (4 July 2014), a screening of rare 16mm films from the London Film-makers Co-op, including works by Filmmakers Alia Syed, Nick Gordon-Smith, Vanda Carter, Tony Bloor, Mike Dunford, John Tappenden, William English and Noski DeVille.

Further screenings included **Michael Mazière's** film *Delirium*, exhibited at the Shorts For All Season's inaugural event: Shorts For Autumn (26 October 2014 at the SFAS) curated by Carmen Billows and including works by Oliver Bancroft, Stephen Connolly, Warren Garland, Maya Inbar and Yaron Lapid.

**Michael Mazière's** film *Cezanne's Eye* was shown at the Centre George Pompidou in association with l'Université Paris-Sorbonne in the exhibition CINEPLASTIQUE: Cinema, Video et Peinture: Citation, Traduction, Transposition on the 14 November 2014 alongside the work of Ian Ladislav Galeta, Gary Hill, Toshio Matsumoto, Andrea Kirsch, and Malcolm le Grice.

In October **Steve Beresford** performed Christian Marclay's sound/ film piece *Everyday* in the Bern Biennale, Switzerland with Marclay, Mark Sanders, Alan Tomlinson and John Butcher.

Steve also performed at several other events between July and December 2014, including participation in a performance at an exhibition in July by artist Kate McMillan at Acme Project Space, East London with percussionist Beibei Wang, violinist Alison Blunt and objects player Adam Bohman.

As part of the London Jazz Festival in November 2014, **Steve Beresford** also directed The Dedication Orchestra – a

large ensemble who played compositions by members of the South African group The Blue Notes featuring drummer Louis Moholo-Moholo. In the same festival, he was one of the organisers of a day in November which celebrated the legacy of drummer/ bandleader John Stevens.

Steve also played electronics in a trio with two Scandinavian drummers, Ståle Liavik Solberg and Paal Nilssen-Love, at the international Blowout Festival at Café Oto in Dalston in August, as well as playing at Birmingham's Ikon Gallery in a trio with David Toop and Max Eastley, recalling their 1980 performance of *Whirled Music* at the Ikon.

**Uriel Orlow's** film *Remnants of the Future* was screened at the British Film Institute London as part of Time Travel and the Interzone City and Sounds from Beneath was screened in Toronto at the Nuit Blanche of the Justina M Barnicke Gallery. Uriel also presented his lecture performance *Unmade Film: The Proposal* at the Academy of World Cultures in Cologne.

## PUBLICATIONS

**David Campant's** latest book *The Open Road. Photography and the American Road Trip* was published in English, French and Spanish in October 2014. He has also written the catalogue essay for the Barbican's exhibition *Constructing Worlds*, plus essays for monographs by Mona Kuhn, Jules Spinatsch, Stan Douglas, Jeff Wall and Stephen Shore. Further essays by David have appeared in *Concreta*, *Aperture*, *FOAM*, *Extra* and *Photography & Culture*.

**David Bate** contributed an essay to Manuel Vason's book, *Double Exposures: Performance as Photography, Photography as Performance* (Intellect Books, 2014.) which was launched with an accompanying discussion at the Photographers Gallery, London in November 2014.

**Lorraine Leeson's** article *Groundswell On the Thames*, tracing thirty years of her cultural activism with London's Riverside Communities, was recently published in WEAD; *Women's Environmental Artists Directory #7* on *Cultivating Community*. (Available online <http://weadartists.org/groundswell-thames>.) Her *Active Energy* project is the subject of a chapter 'Citizen Innovation: ActiveEnergy and the Quest for Sustainable Design' by Ann Light in *DIY Citizenship: Critical Making and Social Media*, published by MIT Press.

**Frank Watson** published his photographic work on the Thames Estuary in September 2014. The book is entitled *Soundings from the Estuary* and has an accompanying essay by the film-maker and writer, Jonathan Meades. Frank also contributed an essay and photographs to the book *Emerging Landscapes* published by Ashgate and edited by Davide Deriu, Krystallia Kamvasinou and **Eugenie Shinkle**.

## TALKS



ELENA DAMIANI  
INTERSTICIO

Following on from her successful TED talk last June on the art and science of slime mould, **Heather Barnett** has contributed to a feature length documentary about this intelligent organism entitled *The Creeping Garden* which had its London premiere in November at the ICA. Other recent invitations included; a paper covering the Broad Vision art/science research and learning project at the RAISE Student Engagement conference in Manchester in September and a lecture on her interdisciplinary practice in art and education, *Art + Science: Towards a Third Culture?*, presented at the Overgaden Gallery in Copenhagen in October. She was also guest speaker at The Financial Times Innovate Conference in London in November.

In October 2014 **David Bate** organised and spoke at a conference at UoW entitled *Psychoanalysis and the Photographer*. Other speakers included: Darian Leader, author and psychoanalyst, Vincent Dachy, psychoanalyst, Sharon Kivland, artist and Reader at Sheffield University, Patricia Townsend, UCL researcher and NHS psychotherapist, Maria Walsh, author of *Art and Psychoanalysis* and lecturer at Chelsea College of Art. In November **David Bate** also collaborated with the Science Museum and Media Space 8 to co-organise the one-day symposium *Fiction and Photography* examining the relation between these two areas. Alongside David, speakers included: **Federica Chiochetti**, artists Christina de Middel and Peter Kennard, Mia Fineman from the Metropolitan Museum of Art, NY and Lucy Soutter, author of *Why Art Photography?* and tutor at the Royal College of Art.

**Loraine Leeson** was guest speaker at *The Impossible Constellation* at the University of Lincoln, a festival/conference

exploring practice as research. At the CREATE Feminist Symposium at Middlesex University, she ran a workshop tracing ways that feminism has informed the social practice of art, its teaching and learning, and has also presented her *Active Energy* project at the Creative Citizens conference at the Royal College of Art.

**Michael Mazière** was invited to deliver a paper entitled *Curating In The Post Industrial Landscape* at the Material Memory international conference organised by the Fine Art department at the School of Arts and Cultures, Newcastle University in November 2014. Speakers included artists Jane and Louise Wilson, Prof. Andrew Burton, Prof. Anne Helen Mydland, Prof. Jeremy Welsh, Dr. Ian Thompson, Prof. Wolfgang Weileder, Prof. John Kippin and Dr. Andrew Livingstone.

The **Ambika P3** exhibition *Schizophrenia Taiwan 2.0* included a symposium at the University of Westminster in October exploring the themes of global schizophrenia and the role of contemporary art in social activism. Speakers included curators **Michael Mazière**, I-Wei Li, Pierre Bongiovanni, and Ching-Wen Chang; exhibiting artists (Jun-Jieh Wang, Yen-Ying Huang, Yi-Ya Chen, Chao-Tsai Chiu, Chi-Yu Wu and Pei-Shih Tu) and Taiwanese scholars Jow-Jiun Gong, Dean of Art Creation and Theory, Tainan University of Arts; Li-Chen Loh, Associate Professor in Shih Hsin University.

The International Centre for Documentary and Experimental Film presented *Globality In Artists' Film And Video* at the University of Westminster in November 2014. The symposium addressed expanded geographies of research on artists' moving image and experimental video. Speakers included George Clark, Assistant Curator, Tate Film; **Shezad Dawood**, exhibiting

artist and CREAM Research Fellow; **May Adadol Ingawanij**, Reader and Director of Research of the International Centre for Documentary and Experimental Film; **Michael Mazière**, Curator and Reader in Film and Video, University of Westminster; and **Lucy Reynolds**, MRes Pathway Leader in Moving Image, Central Saint Martins and Visiting Lecturer, MA Film and Television.

**Christie Brown** was invited to speak at a CraftNet seminar organised by the Crafts Council in Brighton in November. Her talk entitled *The Double Life of Objects* focussed on the seminar theme of craft intervention in house museums, and her experiences in making artwork for the Freud Museum and the Sir John Soane's Museum.

**Margherita Sprio** gave a paper entitled *Migrant Memories: Cinema and Diaspora*, and also chaired the panel *Imagining Togetherness - Diaspora and the Media* at the July 2014 conference *Region as Frame: Politics, Presence, Practice*, held at the International Association For Media and Communication Research in Hyderabad, India.

In the autumn of 2014 **David Campany** has given various public talks at ParisPhoto, Le Bal Paris, Stedelijk Museum Amsterdam, the ICA and the National Portrait Gallery.

**Tom Corby** presented 2 papers to the Wellcome Trust in November 2014: *We Stood Up*, at the Being Human festival, and *Blood and Bones*; the *Aesthetics of Illness* at a Wellcome Trust workshop held at Birkbeck College.



**DAVID BATE**  
THE FUTURE OF THE  
IMAGE (LEFT)

**HEATHER BARNETT**  
LASER ART AND SCIENCE TALKS

## TALKS

In September 2014 **May Ingawanij** spoke at the Traditional (Un)Realized symposium, Arts Council Korea, Seoul. Other invited speakers included Park Chan-kyong, Jalal Toufic, Shabbir Hussain Mustafa and David Teh.

In December 2014 **Christine McCauley** gave a practice led presentation entitled Contested Spaces and Disputed Narratives and exhibited her bookwork Nagaland, borders boundaries belonging, at the The Itinerant Illustrator symposium hosted by Srishti School of Art, Design and Technology, Bangalore, India. This 5th International Illustration Research event joined forces with the peer reviewed Journal of Illustration and focused on the praxis of illustration in an expanded field, including histories of local/regional illustrative practices and the traversing of diverse media platforms.

## CREAM EVENTS

CREAM was strongly represented at the annual Visible Evidence documentary conference, held this year in Delhi in December, co-hosted by former CREAM research fellow, **Ranjani Mazumdar**. **Ranita Chatterjee**, **Daisy Hasan** and **Fathima Nizaruddin** all gave papers. The event culminated with the first Indian screening of The Look of Silence following which **Josh Oppenheimer** was in conversation with **Rosie Thomas** and the audience about the film and his body of work on Indonesia.

In August 2014 **David Bate** led a Summer School at the Erasmus-funded Nida Art Colony in Nida, Lithuania, with three PhD students from the University of Westminster. The event entitled The Future of the Image focused on practice-based PhD research. Other tutors included: Mick Wilson, University of Gothenburg; Oliver Davis, Warwick University; Alvydas Lukys, Art Academy of Vilnius; Teija Loytonen, Aalto University, Helsinki; Kristupas Saboulius, Vilnius University. The event was co funded by the partners and Erasmus. The next summer school there will be in 2016.

In November 2014 the India Media Centre hosted an event at Marylebone Campus to highlight the results of the South Asian Cinema Foundation's Heritage Lottery-funded research project on the hidden history of Indo-British film collaborations in the 1930s and 1940s. A panel discussion, chaired by **Rosie Thomas**, brought experts in the field together to assess the project's original contribution to knowledge. Speakers included Professor Jeffrey Richards (University of Lancaster), Dr Charles Drazin (Queen Mary University of London) and Professor James

Chapman (University of Leicester). **Ranita Chatterjee** was discussant. An exhibition of photographs and film memorabilia of the period was shown in the Bridge Gallery, organized by **Salma Siddique**, and the evening ended with a screening of a new documentary on the project's findings and a Q&A with Lalit Mohan Joshi, the director of SACF.

In December **May Ingawanij** co-organised the workshop Comparing Experimental Cinemas at the Srishti School of Art, Design and Technology, Bangalore. This workshop is part of a collaborative research project led by May and Shai Heredia (Srishti, Experimenta India) and funded by the British Academy's International Partnership and Mobility Scheme. Workshop participants included Ben Cook (LUX), Nguyen Trinh Thi (Hanoi Doclab), Yuki Aditya (Arkipel International Documentary and Experimental Film Festival), Mark Williams (CIRCUIT New Zealand) and Shanay Jhaveri (RCA).

In association with Leonardo and the International Society for Arts, Science and Technology, **Heather Barnett** has initiated a London LASER art and science series of talks, chairing 6 evenings of discussions each academic year. The free public events are co-hosted by University of Westminster and Central Saint Martins and involve a diverse range of speakers working at the intersection of art, science and technology, including artists, scientists, scholars, curators and producers. See: <http://londonlaser.net> for information on past and future events.



**DENIZ SOEZEN**  
NEWS FROM HEIDI-LAND/ RADIO DOENERGY

## PHD NEWS

**Kerstin Schroedinger's** film *Rainbow's Gravity* was screened in September at the Belo Horizonte International Short Film Festival, Brazil, as well as at Wyoming Building Goethe Institute New York City, US where Kerstin gave an artist presentation. Further screenings and presentations in December included the Bucharest International Experimental Film Festival, Romania and the Schule Friedl Kubelka, Vienna, Austria. Kerstin also presented a paper on optical sound and memory work at the Sound:gender:feminism:activism conference at LCC in October.

At the invitation of Maria Lorio and Raphael Cuomo, **Kerstin Schroedinger** collaborated with Andrea Thal to curate an exhibition and screening programme at FMAC Mediatheque Geneva, Switzerland, entitled *Prendre la parole: up for / about / on behalf of / out / with / over*, in November. This collaborative project researches traces, visual manifestations and formal presentations of language/speech in moving image works from, and about, feminist movements since the early 1970s.

In October 2014, **Mirko Nikolic** presented *Counting live stock(s)*, a performance produced and exhibited at the open air Museum Staro Selo in Sirogojno, Serbia as part of *Frontiers in Retreat*, which is a European network of artist residencies centred around the issues of ecology. The performance critically examined the process of the ubiquitous quantification of reality by placing it into the context of a local wool industry in Western Serbia, connecting it with global trade markets through the use of data. Different systems of counting and various scalarities of numbers involved embody the dynamics of different modes of labour - financial, agricultural, artisan.

Congratulations to **Zahed Tajeddin** who was awarded his PhD after his successful viva and exhibition *Nu Shabti* shown at the Petrie Museum of Egyptian Archaeology at UCL in September 2014.

**Deniz Soezen's** lecture-performance *News from heidi-land / radio doenergy* was awarded the Marianne.von.Willemer.2014 prize for digital media in Austria. The performance, which was originally broadcast via Skype in 2012 from Zurich to Vienna in the framework of PANik 8: Performance as Post-Colonial Strategy!, is exploring various aspects of Swiss involvement in colonial history and the current discourse about cultural difference in Switzerland. Deniz was invited to re-enact parts of the original performance at the Ars Electronica Center in Linz in November.

**Fathima Nizaruddin's** documentary *Another Poverty Film* (2012) was screened at the Kosmos Workshop at Humboldt University, Berlin in September, 2014. After the screening Fathima participated in a discussion workshop entitled *Media, Social Movements and the New Indian Middle Class in India* about the issues raised in the film. Later in September *Another Poverty Film* was also screened at the Tata Institute of Social Sciences in Mumbai as part of *Our lives..to live* Film Festival 2014.

In August 2014, **Paula Gortázar**, **Nina Mangalanayagam** and **Pablo Mollenhauer** attended **David Bate's** summer school at the Erasmus-funded Nida Art Colony in Nida, Lithuania. The event entitled *The Future of the Image* focused on practice-based PhD research.