



CHANTAL AKERMAN AT AMBIKA P3



HIGHLIGHTS

CHANTAL AKERMAN NOW
at Ambika P3 30 October - 6 December
2015

We have all been profoundly shocked and saddened by the tragic news of the death of Chantal Akerman. She will be greatly missed. The exhibition and screening provide our collective tribute to a great pioneering film-maker and artist, and to Chantal Akerman herself.

'Comparable in force and originality to Godard or Fassbinder, Chantal Akerman is arguably the most important European director of her generation' J. Hoberman.

Ambika P3 presented a major exhibition of work by the internationally celebrated filmmaker and artist, Chantal Akerman. Entitled NOW, this was the first large-scale exhibition in the English-speaking world of Akerman's installation work and coincided with the UK premiere of her new film, No Home Movie (2015) at the new Regent Street Cinema. There were seven installation works at Ambika P3: the centrepiece was NOW (2015), a powerful seven

channel video installation with surround sound.

Chantal Akerman (born 6 June 1950, Brussels, died 5 October 2015, Paris) was one of the most unpredictable, farsighted, indefinable, rigorous and playful film artists of her generation. While showing the troublesome complexity of human existence, Akerman's works are filled with beautiful imagery, music, yearning and hope, yet she also investigates hot-button themes such as racism in the American South, illegal immigration, and terrorism in the Middle East.

Chantal Akerman NOW was jointly curated by CREAM's **Michael Mazière** and A Nos Amours (Joanna Hogg and Adam Roberts) and presented in association with Marian Goodman Gallery. It was supported by Arts Council England, Marian Goodman Gallery and the University of Westminster.

The show is featured in Adrian Searle's 10 best art exhibitions worldwide in 2015 in the Guardian.

CONGRATULATIONS

David Company's book, The Open Road: Photography and the American Road Trip, published by Aperture (New York NY) in 2014, has won the prestigious Alice Award, which comes with a prize of \$25,000.

Uriel Orlow has won the prestigious Fine Art Prize from the city of Zurich. This is the second time the prize has been awarded and allows for the development of new work.

Mykaell Riley has won £530,000 from AHRC for his Bass Culture project, which will document the history of Jamaican and Jamaican-influenced music in Britain over the past six decades.

Kerstin Mey has been reappointed as a member of the Austrian Science Board by the Austrian Parliament for another period of 3 years.



CLARE TWOMEY
MANIFEST: 10,000 HOURS

TOM CORBY
SOUTHERN OCEAN STUDIES
[LEFT]

EXHIBITIONS

Tom Corby's Southern Ocean Studies (with Gavin Baily and Jonathan Mackenzie), a real-time animation of Antarctic climate data, was installed at Espace Fondation in Paris. The exhibition *Climats Artificiels* opened on October 5th 2015 and runs until February 28th, 2016. **Tom's** CODEX, a series of large-scale animations of social data describing alternative geographies (in collaboration with Gavin Baily), was exhibited in *Geo-Codes: Mapping a Practice in the Post-Print Age*, at the China Academy of Art in Hangzhou, from September 22th to October 3rd, 2015.

Clare Twomey's magnificent work *Manifest: 10,000 Hours*, made in collaboration with people from all over the country, including our own staff at the Harrow site, was finally installed in the newly refurbished York Art Gallery, which opened in August 2015. The installation, which represents the number of hours it takes to achieve a high level of skill, will be on show there for 2 years. The collection also includes four works by **Christie Brown**, two of them acquired this year for the grand re-opening of the museum.

Jon Thomson and **Alison Craighead** (Thomson and Craighead) recently screened *A Short Film about War* as an installation in *Art in the Age Of Asymmetrical Warfare in Witte De Witte* in Rotterdam, Holland. In November they showed two new works at the Lowry in Salford in an exhibition entitled *Right Here/ Right Now*, which runs until February 2016. In December they were commissioned by Somerset House to complete a new London Wall for the galleries.

Eileen Perrier was recently commissioned by The Dickson Poon School of Law, Kings College, London, to take a series of

portraits in a project entitled *Portraits of a Global Law School*, which was installed at the School and published online. The project brought together a group of over fifty alumni, staff and students from a diverse array of backgrounds to have their portraits taken by Eileen to celebrate their achievements and to speak about their time at the School. The project functioned, not just as an opportunity for individuals to tell their personal stories, but also for an understanding of the School's collective identity that goes beyond superficial categories of gender, race and ability.

David Company's curated exhibition *Dust: Histoires de Poussière*, opened in October at Le Bal, Paris and runs until January 17, 2016. It accompanies his new book, *a Handful of Dust*, with works by Man Ray, John Divola, Sophie Ristelhueber, Mona Kuhn, Gerhard Richter, Xavier Ribas, Nick Waplington, Jeff Wall and many others, alongside anonymous press photos, postcards, magazine spreads and movies.

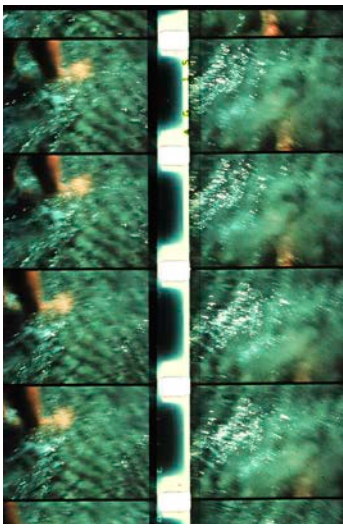
From the 15 October - 1 November 2015, London Gallery West, curated by CREAM's **Michael Mazière** with assistance from Aviva Leeman, Venue Manager, hosted a specially commissioned art exhibition, *25*, to celebrate the 25th anniversary of the merger of the Polytechnic of Central London with Harrow College of Higher Education in 1990. The exhibition brought together Westminster alumni who have shaped the future of creative industries in the UK and informed the pioneering role of the University of Westminster in creative and media education in the UK and internationally. The exhibition featured an impressive line up including; Rut Blees Luxemburg, Judith Dean, Des Hughes, Asif Kapadia, Malcolm Le Grice, Oscar Murillo, Zed Nelson, Max Schleser, Mark Wilsher and Michael Winterbottom as well

as CREAM members; David Bate, Christie Brown, David Company, Tom Corby, Alison Craighead, Shezad Dawood, Joshua Oppenheimer, Mitra Tabrizian and Clare Twomey.

From 11 November 2015 – 3 January 2016, London Gallery West, curated by CREAM's **Michael Mazière**, presented the work of two eminent American artists, Jeffrey Mongrain and Judy Moonelis. This two-person exhibition offered a rare opportunity to engage with their sculptural preoccupations, where clay and mixed-media interact to inform contrasting approaches to body and soul. Scientific findings and religious philosophy are the conceptual foundation of Jeffrey Mongrain's emotive work while in contrast, for Moonelis, the human body provides the focus. A gallery talk was held on the 10 November and the artists were joined in discussion by Christie Brown, Clare Twomey, Tessa Peters and special guest Martina Margetts from the Royal College of Art, to focus on internationalism and site within clay practice.

Shezad Dawood opened a major solo exhibition this year entitled - *It Was a Time That Was a Time* – at the Pioneer Works, New York, 11 September – 1 November 2015. This exhibition marked Shezad's first solo exhibition in the US. It borrows its title from his new film of the same name, which was commissioned by Pioneer Works and made while he was an artist-in-residence there.

Roshini Kempadoo was featured in a two-person show, *Ghosts*, with Keith Piper at The Lethaby Gallery, Kings Cross. Curated by Paul Goodwin and supported by the University of the Arts, the exhibition opened on 27th November running until 11th December 2015.



MICHAEL MAZIÈRE
THE BATHERS AND THE SWIMMERS



SHIRLEY J THOMPSON
THE LIFE OF QUEEN NANNY OF
THE MAROONS

SCREENINGS+PERFORMANCES

Shirley J. Thompson's opera *Sacred Mountain: Incidents in the Life of Queen Nanny of the Maroons* was premiered at the Tête A Tête Opera Festival in July to great acclaim. The Classically British dance group performed *Beholder of Beauty* with music by Shirley at the Tabernacle in London. Her recent collaborative work *The Franklin Effect* premiered at the Fabrication Festival at Kings College in London in October, and her quartet for the on-going *Minerva Scientifica* project was played at the Science Museum at the end of the month. *Dreaming Rivers*, a film by Martina Atille and featuring music by Shirley J Thompson was screened at Tate Britain on November 2nd.

Ambika P3, curated by **Michael Mazière**, presented Martina Amati's *Under* (26 September 2015 - 11 October 2015), supported by the Wellcome Trust. *Under* was a multi-screen film installation on the art of freediving. Ambika P3 also presented the **Action Space Film Project** on 9 July 2015, an inflatable cinema built as part of a film and installation project about the group Action Space. Michael Mazière's own works *The Bathers and Swimmer* were exhibited on 6 December at the *Movement in Colour* programme at the V&A Lydia & Manfred Gorvy Lecture Theatre, programmed by the V&A's artist in residence Jamie Jenkinson.

In August **May Adadol Ingawanij** served as jury member of the 2015 Arkipel Jakarta International Documentary and Experimental Film Festival. In September she was at the National Museum of Modern and Contemporary Art, Seoul, where she curated the *Forces and Volumes* screening programme for the Asian Artists Film and Video series.

Joshua Oppenheimer's *The Look of Silence* came out in cinemas around the

world. It is the best-reviewed film in the US cinemas this year, and opened in over 100 cinemas around the UK. *The Look of Silence* also had theatrical releases in Japan, Australia, New Zealand, South Korea, Germany, France, Italy, Spain, Portugal, the Netherlands and Belgium. The film has been nominated for a Gotham Award and the Asia Pacific Screen Award.

Julian Ross curated the film programmes *Takashi Ito: Moving Still*, at the Eye Film Institute in Amsterdam (December), and *In & Out of Japan* at Camera Japan in Rotterdam (September). He also co-curated *Spectral Presence: Expanded Cinema from Britain and Beyond* with Art Cinema OFFoff at the Film Fest in Ghent (October).

Shezad Dawood's film *Piercing Brightness*, was shown at various venues over the summer including *Floating Cinema*, UP Projects, London on August 21st, the Aspen Art Museum, in the USA, on August 31st and the Nighthawk Cinema, New York, on 10 September 2015.

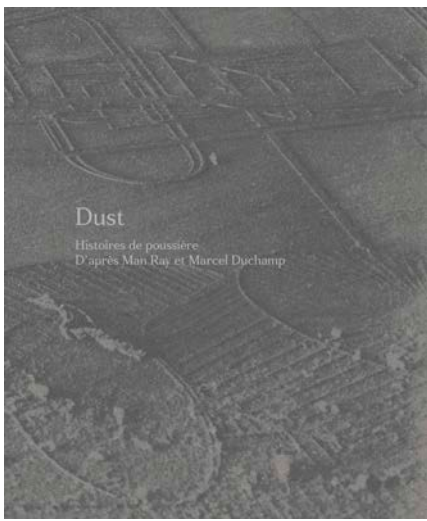
In July 2015 two films by **Sarah Pucill**, *Swollen Stigma* (1998) and *Phantom Rhapsody* (2010), were shown at *Attaque le visible Projection No1* at La Mutinerie in Paris. In July, Sarah Pucill's moving film *Magic Mirror* (2013), reflecting the work of artist Claude Cahun, has had several showings recently. It was screened at St Brelades Church Hall, Jersey where Cahun lived and died (her grave is in the graveyard) in an event organised by the Liberate Group. It was also shown at the Ecoles des Beaux Arts de Nantes in October, *Self-Representation in Visual Culture* at the Birkbeck Institute, and in *Dancing Mamas* at the Coreana Museum of Art, Seoul. Other screenings of Sarah Pucill's work include: *Queering Love*, *Queering Hormones* at no.w.here

in Bethnal Green, London, (2 October 2015), *Swollen Stigma* (1998) at the Scottish Queer International Film Festival in November and December and *Stages Of Mourning* at the Visiona Film Festival, in Huesca, Spain in December 2015.

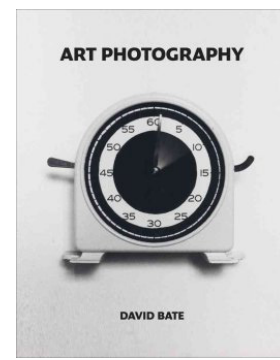
Steve Beresford played in Joe Namy's piece *Space, Breath, Time*, for fourteen harmoniums in the Queen Elizabeth Hall foyer. In August he played in the *Blow Out* festival in Oslo, Norway: at Cafe Mir with the group *Will It Float?* with John Edwards, John Russell and Ståle Liavik Solberg, and in duo with Natalie Sandtorv. Also in August he made two appearances at the Cram Records festival at 100 Years Gallery, London. In September, Steve joined singer Leila Adu, multi-instrumentalist Terry Day and Tasos Stamou on electronics in a quartet at Cafe Oto, London, and contributed recorded and live sections for a sound installation at l'Klectik Gallery, London. Steve also played in a trio with David Toop and Terry Day at the launch of the book *The Art of Terry Day* at the Oto Project Space, London, on September 26.

In August **Tereza Stehlikova** was invited by the lab project to present the *Haptic Visuality Salon* at Kingsgate Community Centre, in which she projected a selection of moving image works, including her own film, *Across the Unseen Sea*, (2014).

John Wyver has produced three *Live from Stratford-upon-Avon* theatre broadcasts for the Royal Shakespeare Company: *The Merchant of Venice* (22 July), *Othello* (26 August) and *Henry V* (21 October). He has also produced for the RSC a recording of Trevor Nunn's production of Ben Jonson's *Volpone* with Henry Goodman, which will be seen online on *The Space*, before the end of the year.



DAVID CAMPANY
DUST
MACK PUBLISHING, 2015



DAVID BATE
ART PHOTOGRAPHY
TATE PUBLISHING, 2015

PUBLICATIONS

London Filmmakers' Co-op – The Second Generation, a Roundtable discussion was convened by **Nina Danino** and **Michael Mazière**. Participants included Nina Danino, James Mackay, Michael Maziere, Vicky Smith, chaired by William Fowler and published in the peer reviewed Moving Image Review and Art Journal, (MIRAJ) Collectives Volume 3 No. 2 Summer 2015.

May Adadol Ingawanij's article on the films of Locarno-prizewinning filmmaker Lav Diaz was published in the autumn 2015 issue of Afterall Journal.

Eugenie Shinkle contributed an interview with Roger Ballen for the fashion and photography magazine Pylot, under her pseudonym of Ethel Bess, for the November/December 2015 issue. Along with other members of the editorial team, she also put together an edit of Ballen's early work, which re-imagines his photographs in a fashion context.

A Handful of Dust by **David Campany** was published by MACK in October, a speculative history of the last century told from the perspective of dust, containing a visual journey through some of its unlikeliest imagery.

David Campany's Walker Evans, (Aperture 2015), was published alongside a major exhibition of Evans's work curated by David, for the Rencontres de la Photographie in Arles, France (July-September).

David Campany has recently published essays in the journals C Photo, Frieze Masters, Aperture, BJP and Hotshoe, as well as the Financial Times. He has also published monographic essays on the work of the photographers Lise Sarfati, Irving Penn, John Hilliard, John Stezaker and Andreas Gefeller

November 2015 sees the publication of the Oxford Textbook of Creative Arts, Health, and Wellbeing, for which **Loraine Leeson** has written the case study Engaging Older People in Creative Thinking: The Active Energy project, in which she draws on her ongoing practice-based research exploring why the life experience of older generations is failing to be used in the development of new technologies.

In September 2015 **Julian Ross** published An Infant with Four Breasts? Slide Projectors in Postwar Japanese Art, in a special issue on slide projectors in the October edition of Photoresearcher.

David Bate's latest book Art Photography was published in November by Tate Publications. It's the first independent book Tate have ever published on photography, and it gives an overview of the history of art photography over the last decade. His essay The Geocultural Image, was published in photographer Yan Preston's new book called Mother River.

Texts by Sophie Cavoulacos and Michael Vazquez in conversation with **Shezad Dawood** around his exhibition, It Was a Time That Was a Time, were published by Pioneer Works, New York, in the autumn 2015.

Margherita Sprio contributed a chapter entitled Performing History: Girlhood and The Apple (Samira Makhmalbaf, 1998), in International Cinema and The Girl - Local Issues, Transnational Contexts, September 2015. Margherita also published an artists' catalogue essay, The Politics of Movie Memories - The Pre-Code Series by Nina Mae Fowler, in Measuring Elvis: Nina Mae Fowler. Other essays included were by Sandy Nairne and John Maybury for The Cob Gallery, autumn, 2015

John Wyver edited and wrote Television and the Anti-Realist Theatricality of 'Not Shakespeare', as the introduction to a special issue of the journal Shakespeare Bulletin (33.4, December 2015). This issue includes a commissioned essay about television versions of medieval mystery plays from Westminster colleague **Amanda Wrigley**.

John Wyver published several peer-reviewed articles in recent months, including: Screening the RSC stage, the 2014 Live from Stratford-upon-Avon cinema broadcasts, for Shakespeare, August 2015; The Myriad Mediations of Henry Moore: The Artist and his Works on Screen, 1937-1983, for the Henry Moore Tate Research website, September 2015; The Filmic Fugue of Ken Russell's Pop Goes the Easel, for the Journal of British Cinema and Television, in October, and Between Theatre and Television: Inside the Hybrid Space of The Wars of the Roses, for Critical Studies in Television, in December. John has also written an article about television documentaries of the 1950s and '60s for Sight & Sound and contributed booklet notes for the BFI DVD box set Visions of Change.

Sarah Pucill's work was reviewed by Caroline Koebel in an article entitled Mattuschka and Pucill: These Films Cannot Be Proved, focusing on Mirrored Measure (1996) and a film by Mara Mattushka, in OEI Swedish Cultural Magazine, October 2015, a publication devoted to multi-disciplinary cultural art practice. An interview with Sarah Pucill for Moving Image Review and Art Journal (MIRAJ) was published in the November/December 2015 issue.



TEREZA STEHLIKOVA
SENSORY WORKSHOP

CHRISTIE BROWN
THE DOUBLE LIFE OF OBJECTS
[RIGHT]



CONFERENCES AND TALKS

Shirley J. Thompson presented a paper at Bournemouth University in October entitled Diversity and Equality in Sport and Classical Music for Bournemouth's Equality & Diversity & BBA. She took part in a panel discussion of BASCA composers at Equator's Women of the World Festival, held in King's Place, London in October which was followed by a programme of music, including Shirley's Sunbeam Child. Shirley was also a panel speaker for King's College London, at the Women in Arts & the Media Festival on October 31st.

In November **Michael Mazière** spoke at the Artists' Moving Image Practice in Britain: From 1990 to Today, a conference organized by the Whitechapel Gallery.

At the newly established European Centre for Press and Media Freedom's inaugural conference in October, **Kerstin Mey** chaired a panel of experts on European Journalists Under Threat: How To Fight Back.

In November 2015 **Lorraine Leeson** led a panel considering the legacy and continuation of community art practices at a daylong conference convened by Liverpool Biennial and Andrea Phillips. The conference, entitled Community Arts? Learning from the Legacy of Artists' Social Initiatives, formed part of a weekend of programmes that considered current approaches in socially engaged art. .

Julian Ross was invited to participate in the panel, Internationalization of the Short, at Curtas Vila do Conde, Portugal in July and in the symposium, DCP Projection of Independent Film, at Yamagata Museum of Art as part of the Yamagata International Documentary Film Festival in Japan in October.

Tom Corby recently presented a paper, Blood and Bones, at the Dying Well, Enacting Medical Ethics symposium at Bart's Pathology Museum, organised by

Universities of Cambridge, Bristol and UCL on 26th September, 2015. He also presented Approaching Sites of Climate Change through Un-Visualisations, at the Value of Culture and Environmental Sustainability symposium, convened by the AHRC and Julie's Bicycle on 7th October 2015.

John Wyver's recent presentations include: The Early Imaginary of Event Cinema, 1878-1953, the Keynote lecture at the Live Theatre Broadcast Symposium, University of York, in the summer; Screening the RSC Stage at the RSC Summer School, Stratford-upon-Avon, in August; curator and speaker at The Road to Civilisation?: The Arts on TV in the '50s and '60s, for the BFI Southbank programme, 10 November and Screens and Stages for the Annual Conference of the British Universities Film and Video Council, 27 November.

In the summer **Margherita Sprio** gave a paper entitled Migrant Memories - Cinema and Diaspora, at the Film and History Association of Australia and New Zealand Conference at Queensland University, Australia, followed in July 2015, with a paper called Silence as a Mode of Resistance - The Terrain of Subculture in Silences of the Palace (Mofida Tlatli, 1994) at the International Association For Media and Communication Research, at Université du Québec and Montreal, Canada. In October Margherita Sprio gave a talk called Diaspora in the Field of Vision, at the Westminster Forum, in the Modern Languages and Cultures Research Seminar Series, in collaboration with HOMELandS.

Christie Brown was invited to give a lecture entitled The Double Life of Objects, and to present an on-stage demonstration at the International Ceramics Festival held bi-annually in Aberystwyth in July.

In November **May Adadol Ingawanij** was invited to the Singapore International Film Festival where she gave a lecture and taught on the Youth Jury & Critics Programme. In October and November she was invited to teach, with curator Ruth Noack, at the Dutch Art Institute's Roaming Academy programme, Arnheim and Jakarta.

Mitra Tabrizian gave a paper at the Urban Encounters conference at Tate Modern in October 2015.

David Campany has recently given public talks at MoMA New York, The School of Visual Arts, New York, the Rencontres in Arles, and Le Bal, Paris. He gave the keynote address at this year's Delhi Photography Festival in October 2015 in which he explored the tension that exists between affection and suspicion in our relationship with contemporary photography.

Shezad Dawood was in conversation with Jenny Jaskey of The Artist's Institute at the Pioneer Works, Brooklyn, NY, USA in September 2015. Shezad also gave an artist's talk at the Parsons New School, New York, USA, in September and a Second Sundays September Streamcast for Clocktower Radio, a non-profit arts organisation based in New York.

Tereza Stehlikova ran a Sensory Workshop at the Atsukobarouh gallery, Tokyo, in September 2015, working in collaboration with Japanese artist Asa Hiramitsu.

In September **Uriel Orlow** participated in the panel discussion Fighting History at Tate Britain with Alex Farquharson, new director of Tate Britain, Chloe Dewe Matthews and S. I. Martin.



LORRAINE LEESON
AT CHELSEA SPACE

EXHIBITIONS, PERFORMANCES AND SCREENINGS CONTINUED

Shezad Dawood's other solo exhibition *Towards the Possible Film* (2014) opened at the John Hansard Gallery, University of Southampton on 18 July until 5 September 2015. Shezad also featured in several group exhibitions including *Own Land/ Foreign Territory*, at the 7th Moscow Biennale 15 September – 26 October 2015, and the Vienna Biennial, *Future Light*, Museum Angewandte Kunst (MAK) and Kunsthalle Wien, Vienna: 11 June – 4 October 2015.

Lorraine Leeson was featured in *CAN DO: Photographs and other material from the Women's Art Library Magazine Archive* at Chelsea Space, Chelsea College of Arts, London.

Tereza Stehlikova was among several artists invited to take the essay, *Time and Eternity* by D.T. Suzuki, as a starting point to examine the universal concept of time and its relationship to eternity. The resulting group exhibition *Jikan Towa (Absolute Now)* was held at the Atsukobarouh gallery, Tokyo, Japan. Tereza's video installations *From You to Me with Love*, (2015) and *Between Jirina and Anna*, (2015) explored the relationship between family members, family roots and sense of belonging to a place, as well as the role of sensory perception and embodied memory in our experience of these ties.

During July and August 2015 **Julie Marsh** conducted a 6-week research residency at Pesteria Monastery, an Orthodox dwelling at the entrance to the Ialomicioara Cave in Romania. The resulting artworks (a series of installation pieces) were exhibited at the monastery from the 16th-28th August 2015. The documentary *Pesteria* (2015) made during and completed shortly after the residency was screened as part of *The Biennial for Emerging Arts in Romania*, 16th-19th October 2015.

Uriel Orlow had a major solo exhibition, entitled *Uriel Orlow: Made/Unmade*, from June - September at the Castello di Rivoli, Turin. Uriel was also part of the group exhibitions, *Europe: The Future of History*, Kunsthaus Zurich in June, and *Darker and Darker grows the Landscape*, at Bâtiment d'art contemporain, Geneva in July. His work featured in *The Vanishing Point of History*, Centre d'art et photographie, Lecture in July, *Sightings* at KZNSA, Durban and *From Within the Giant's Belly* at Museum of Modern and Contemporary Art Rijeka, in August, as well as the group exhibitions *Music for Museums* at Whitechapel Gallery London, *Maps & Territories* at Mor Charpentier, Paris and *Moving Image Contours: Points for a surrounding movement* at Tabakalera, San Sebastian.

John Wyver produced the live cinema presentation of Richard O'Brien's *The Rocky Horror Show* (17 September) for ATG, Picturehouse Entertainment and Illuminations, and for *Illuminations and Sky Arts* he wrote and produced *Ai WeiWei* at the RA, a 70-minute film about the Chinese artist's major London exhibition. John was Executive Producer for a Sky Arts production of Matthew Bourne's *The Car Man* recorded at Sadler's Wells and Bryn Terfel's 50th Birthday Concert, also for Sky Arts, recorded at the Royal Albert Hall.

Jane Thorburn's mixed genre documentary *Joy, It's Nina*, enjoyed a third year of international screenings. Jane started work on the film in 2010, originally in response to the migrant crisis in Lampedusa, Italy. The film was screened at: the VOW (The Voice of a Women) Film Festival at the Hospital Club, London on the 4th October; the Open Doors Newark. Exhibition in New Jersey USA on 16-18 October and Black History Month. London School of Hygiene & Tropical Medicine, London on 19th October 2015.

Jane Thorburn's short drama *The Family Legacy* about the myths and taboos surrounding Sickle Cell Disease continued to be shown in London and in Grenada.

In October, **Uriel Orlow** performed *Unmade Film: The Proposal* at Accademia dell'Arte, Turin. His work was also part of the programme *Different Screen* at the Arnolfini, Bristol in September. In December he performed *Grey, Green, Gold* at the independent space Corner College in Zurich.



MAY ANADOL INGAWANIJ
MASTERCLASS WITH APICHPATPONG WEERASETHAKUL

CREAM NEWS

Julian Ross joined CREAM in September 2015 as a Research Fellow, and began his Leverhulme Postdoctoral Research Fellowship entitled *The Image Appears: Slide Projections in International Contemporary Art 2004*. The research analyses the afterlife of the slide projector ten years after its technological demise and seeks to internationalise the field of study. CREAM also welcomes two new members of staff to our School and CREAM research fold.

Roshini Kempadoo joins us as Reader in Transmedia. She has also taken on the role of Co-Director of the CREAM PhD programme with **May Adadol Ingawanij**.

Julie Marsh has been appointed as Senior Lecturer in Contemporary Media Practice and is currently completing a practice-based PhD on site integrity at University of the Arts, London.

CREAM Screens is a newly launched series of screenings and conversations featuring the best of contemporary global film and artists' moving image. The series launched with a masterclass by Cannes-prizewinning filmmaker and globally acclaimed artist Apichatpong Weerasethakul at Regent Street Cinema, 13 October. Speaking to a packed auditorium, Apichatpong was in conversation with **May Adadol Ingawanij**. The audience was treated to a magical afternoon of wide-ranging conversations about his latest film *Cemetery of Splendour*, artistic practice under censorship, and the affinity between the moving image, collective memory, spirituality, sleep and hypnosis, as well as a rare screening of his recent video *Fireworks (Archives)*.

Tom Corby presented a paper entitled

Un-Data, Un-Visualisations, at the conference *Transforming Data: Creative and Critical Directions in the Arts and Humanities*, organised by CREAM, University of Westminster and the Oxford Internet Institute, University of Oxford. The conference was held at the Regent Street site on 24 October 2015. Other speakers included Gavin Baily, Mark Graham, Hannah Redler and Christian Fuchs from CAMRI.

The 7th African Film conference organised by the Africa Media Centre as a joint CREAM/CAMRI event was held on 7th & 8th November 2015. Organised by **Jane Thorburn**, the theme this year was African Film and Social Change, with two keynote speakers, film-makers Newton Aduaka and Tunde Kelani.

On October 27th, the FD-zone London (a collaboration between CREAM and the Films Division, Government of India) organized a screening of *What the Fields Remember*, a documentary on the 1983 Nellie massacre in Assam, India. The screening was followed by a panel discussion with the director of the film Ms Subasri Krishnan, director of the Media Lab, Indian Institute for Human Settlements, Delhi. The other panelists were Prof. Neepa Majumdar (Associate Professor, University of Pittsburgh) and **Daisy Hasan**. **Rosie Thomas** chaired the discussion.

15 September saw the launch of **Lorraine Leeson's** *Lambeth Floating Marsh*, an arts/science collaboration with scientist Niithin Rai and support from the Faculty of Science and Technology. They have been examining the microscopic life that lives in the urban reaches of the Thames with a view to creating new habitat for organisms along this challenging urban

stretch of river. A micro reed bed has been constructed along the hull of the Tamesis Dock barge as a prototype for how moving structures can be utilized to provide a haven for these creatures. The public's attention was drawn to the issues via large scale moving projections along the embankment pavement of the organisms, identified through the university microscopes. The launch was opened by the Vice Chancellor Geoff Petts. Other speakers included Thames 21 expert Chris Coode and Dean of the Faculty of Science and Technology, Professor Jane Lewis. Picture

Michael Mazière raised £36,000 from Arts Council England and £25,000 from the Marian Goodman Gallery for the Chantal Akerman Exhibition NOW.

Sarah Pucill was awarded £15,000 Arts Council funding for *Confessions To The Mirror*, which will be a 16mm colour feature length sequel to her successful film *Magic Mirror*.

Tom Corby received an Arts Council England award of £10,000 for *Deep Time Landscapes*.

Uriel Orlow has raised over £100,000 from the Wellcome Trust, Arts Council England, Stanley Thomas Johnson Foundation, Film London and others to develop *Theatrum Botanicum* an ambitious multi-part project and film on the politics of plants in South Africa and beyond.

Sarah Pucill completed her PhD by publication.

In October **Mitra Tabrizian's** photograph *Surveillance* was acquired for the collection of the Islamic department at the British Museum.



CECILIA ZOPPELLETTO
LA BELLE AT THE MOVIES

PHD NEWS

The first CREAM Caucus Show opened in the Harrow Project Space. Entitled *In Process: An Exhibition of Media and Arts Doctoral Research*, the exhibition opened on Thursday 10 December 2015 and runs until Sunday 3 January 2016.

CREAM Caucus, which began a year ago with PhD Director **Tom Corby**'s support, is a monthly student meeting discussing the practice of undertaking research in arts and media. From a series of working research questions that emerged from these meetings, one in particular caught the researchers' collective imagination: how to exhibit research in progress? Participating practice-based PhD students and alumni include: Estéfani Bouza, Cinzia Cremona, Sue Goldschmidt, Alexa Raisbeck, Alexandra Jönsson, Mirko Nikolic, Fatima Nizaruddin, Bhavna Rajpal, Arne Sjögren and Steve Smith.

La Belle At The Movies (2015) **Cecilia Zoppelletto**'s debut documentary feature has been selected for a number of prestigious film festivals: Royal Africa Society's Film Africa in London (30th Oct to 8th Nov 15), AFRIFF Africa International Film Festival in Lagos (8th to 16th Nov) and Festival du Film D'Amiens in France (13th to 21st Nov). Cecilia directed the film whilst in the DRC preparing her thesis for the MA in Film and TV.

In September **John Aitken** participated in an event at the Centre for Chinese Contemporary Art in Manchester, initiating a temporary research space for researchers from the UK and China to share and exchange ideas around The Industrial Road Project in Guangzhou. The project is a collaboration between the Institute of Urban Dreaming (IUD), Salford UK & Dr Du, Guangdong University of Foreign Studies (GDUFS), Guangzhou China.

Ingrid Pollard participated in a number of exhibitions recently including *Consider the Light and the Dark*, at the Ateliers D'Artistes de Sacy, Sacy-le-Petit, France in September, VARC in The City at the Abject Gallery, Newcastle upon Tyne, in November and *Carte de Visite*, at the Hollybush Gardens Gallery in London, until 8th January 2016. Ingrid Pollard was also In-Situ Artist in-Residence at the Brieffield Mill, Lancashire, from July to September 2015.

Valentina Signorelli's research explores the circulation of Dante's infernal imagery on the cinematic screen in the digital era. In October she gave a talk at Sapienza – University of Rome on the importance of Milano Films' *Inferno* (1911) in Italian film history. Also in October, she presented the latest short-film to which she has collaborated as a script editor, *Gemma di Maggio*, directed by Lorenzo Giovenega and Giuliano Giacomelli at Cinema Detour, Rome.

The exhibition *P.H. Emerson: Presented by the Author* opened on November 20, 2015 at Nottingham Castle Museum curated by **Federica Chiochetti** and organised in partnership with the V&A via their Curatorial Fellowship Programme and supported by the Art Fund.

During September-October, the second phase of **Mirko Nikolic**'s project, we heart copper & copper heart us, was developed in a research residency with KC 'Grad' (Belgrade, Serbia). In October Mirko Nikolic presented the paper, *A Flat Ecology 'Must Be Made': Situated Performance as a Critical-Posthumanist Practice*, at the Sixty-Sixth conference on the New Materialisms, at University of Law, Maribor, in Slovenia. The paper merged a version of Mirko's chapter on 'minoritarian apparatuses' from his doctoral thesis,

diffacted with the above mentioned #copperlove project.

Miranda Pennell's video *Tattoo* (9 minutes) was exhibited as part of *Europa*, at KunstHaus Museum in Zurich (June-September 2015). Her 60-minute film *The Host* (2015), a reflection on the image of the past, produced by the Anglo-Iranian Oil Company, was completed as part of her practice-led PhD research on Film as an Archive for Colonial Photographs and it received its first public screening at the London Film Festival in October. Planned UK screenings include *The Maltings Cinema* at Berwick on Tweed in November, and then at *Close Up Cinema*, London on February 4th, and as part of *The Essay Film Festival* in March. *The Host* is showing internationally at the forthcoming *Turin Film Festival* and *Rotterdam International Film Festival*. Picture

Su Fahy participated in *Readers Art: Concealed, Confined and Collected*, May – July 2015, showing *Oh Yeah Decca!* an original artist bookwork, (single edition), at the Minnesota Center for Book Arts, Minneapolis, USA. Su also presented her research in a paper entitled *Material Culture In Action*, at Glasgow School of Art in September 2015, as part of the *Alternative Poster Presentation*, for The Reading Room, an Artist Led Archive Research and Artist Practice Presentation.

Deniz Sözen has been selected for *West Balkan Calling*, an Artist-in-Residence Exchange Programme, organized by the <rotor> centre for contemporary art in Graz in cooperation with the Directorate General for Cultural Policy of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs. The one-month-residency will be hosted by *Public ROOM*, Sarajevo, Bosnia-Herzegovina in 2016.