



CLARE TWOMEY, HUMANITY IS IN OUR HANDS



## HIGHLIGHTS

**Joshua Oppenheimer's** film *The Look of Silence* won four Cinema Eye Honors (including Best Film), the International Documentary Association Award for Best Film, a Gotham Award for Best Documentary, an Independent Spirit Award for Best Documentary, and the Ridenhour Documentary Prize, taking the film's total number of awards to 70 (the same number *The Act of Killing* won two years earlier). *The Look of Silence* was also nominated for an Academy Award at this year's Oscars, which has helped to deepen the impact of both films in Indonesia where journalists now tenaciously investigate the massacres, and describe them as a crime against humanity that established Indonesia's current system of impunity for human rights abuse, intimidation and appalling corruption. In this new climate of openness, individuals are less afraid to tell their stories. Joshua travelled to the USA in February, accompanied by the Human Rights Commission for Indonesia, to visit the White House and US State Department in moves that will assist in this growing

openness and understanding of these atrocities, while in Indonesia, a first government sponsored forum addressed the killings which resulted in the setting up a formal investigation, pointing towards a growing national reckoning.

**Clare Twomey's** moving tribute to survivors of atrocities, *Humanity is in Our Hands*, which began on Holocaust Memorial Day last January 2015, culminated in the gifting of 2000 porcelain spoons to the public, over a period of 12 hours on Westminster Bridge on 27 January this year. Responding to requests, given out last year at the same time and place, for texts which could offer better ways forward for humanity, Clare inscribed these profound words onto the spoons, returning them randomly to the public as custodians of these thoughts and ideas. The spoon was chosen as a symbol of caring, inspired by the experiences of Nisad Jakupovic, who survived the notorious Omarska concentration camp during the Bosnian War, where the inmates carved wooden spoons using broken pieces of glass.

## CONGRATULATIONS

Many congratulations to **Shirley Thompson** for her prestigious University of the West Indies Luminary Award presented at a the UWI Toronto Benefit Gala in April. The Award is presented to people of Caribbean heritage who have made significant outstanding contributions on an international scale in their respective fields. Previous recipients of the award include musicians Bob Marley and Harry Belafonte. Shirley is the first woman in Europe in 40 years to compose and conduct a symphony.

This academic year 2015-16 sees an unprecedented number of PhD completions within CREAM including Laura Breen, Christine Douglass, Nina Mangalanayagam, Francis Joe Palmer, Miranda Pennell, Salma Siddique, Wendy McMurdo, Anna Piva, Mila Turajlic and Michael Szpakowski. Congratulations to all!



**DAVID CAMPANY**  
INSTALLATION VIEW: OPEN ROAD

## EXHIBITIONS

**Clare Twomey's** latest art project, *Time Present and Time Past*, opened on 18 June at the William Morris Museum. In this project Clare has focussed on one of Morris's most compelling designs, the *Chrysanthemum*, from the Morris archive. Clare invited 67 volunteer apprentices to paint a large tile panel in gold enamel over several weeks to create a transformative artwork which explores Morris's approach to making and how practicing a skill can connect us to others through time and space.

**Christie Brown's** solo exhibition *Rara Avis* was shown at Arthouse1 in Bermondsey in April. The show featured various ceramic hybrid portraits and figures developed from collaged clay sections and free building. Large-scale charcoal on paper collages were also shown for the first time. Christie's bronze work was also featured in a group exhibition at Gallery Pangolin in Stroud in April entitled *The Nature of the Beast* alongside works in bronze by sculptors Damien Hirst, Lynn Chadwick and Eduardo Paolozzi.

Christie's work is also included in *Exposed, Heads, Busts and Nudes*, a group exhibition at Ferrin Contemporary, USA which opened in June and features several key US figurative ceramic artists such as Robert Arneson, Akio Takamori and Rudi Autio, as well as the UK's Stephen Dixon and Claire Curreen.

**Alexa Wright** has facilitated an exhibition of collages and photo-text books made by service users at North and South Camden NHS Foundation Trust Acute Day Units, which promote recovery for people who have experienced a recent deterioration in their mental health. The works, made by participants during Alexa's nine-month residency at the Trust,

are exhibited at St Pancras Hospital (2 May-4 July) along with some of her own work. Alexa also organised a symposium on art and mental health to accompany the exhibition at the hospital, on 16 June.

Alexa Wright's book, *A View From Inside*, is on show in *Prescriptions, Artists' Books on Wellbeing and Medicine* at the Beany House, Canterbury. (21 April-14 August).

**Alison Craighead**, in collaboration with Jon Thomson (Thomson and Craighead) opened a new solo show of their work, called *Party Booby Trap* at Carroll/Fletcher in London. The exhibition ran from 14 April until 28 May. They also took part this year in the following exhibitions:

*More Songs of Innocence And Of Experience* at The Whitechapel Gallery as part of the survey show *Electronic Superhighway* (Jan - May 2016); *A fly poster London Wall & narrative clock Horizon* in *Big Bang Data* (extended until 20 March) at Somerset House, London; *Corruption lenticular lightboxes and poetry machine Stutterer in Right Here Right Now* at The Lowry, Salford (until 28 February) and *Horizon*, their live webcam clock in *REAL TIME* at Arts Santa Monica, Barcelona (January to April).

**Michael Mazière** curated the solo exhibition *Data Trespass* by the acclaimed Canadian artist Andrew Wright at London Gallery West (11 March - 10 April). The artist's international solo exhibition features a new London Gallery West commission; a large site-specific photographic installation that adorns the 24 windows of the glazed façade of the entrance to The Forum. This new work, *Surge*, consisting of never-before-seen images of tumultuous geysers shot at night with high-powered flash, was photographed in Wyoming's Yellowstone National Park, the most geo-thermically

active location on the planet.

**Uriel Orlow's** various recent exhibitions include: *Still the Barbarians*, EVA Biennial, Limerick, Ireland, 16 April- 17 July, curated by Koyo Kouo with works by 50 international artists: *Chronic* at the Contemporary Image Collective (CIC), in Cairo, 20 April- 4 June including works by The Abbasiya Outsiders, Alberto Grifi, Dora Garcia and Mohammad Shawky Hassan: *Not All That Falls Has Wings*, Arter, Istanbul, 8 June - 18 September, with works by Bas Jan Ader, Phyllida Barlow, Collective Void, Cyrien Gaillard, Ryan Gander, Mikhail Karikis, and Anne Wenzel.

This spring **Tessa Peters** was invited as guest curator in a rehang of the Antony Shaw Collection at the recently opened Centre of Ceramic Art (CoCA) in York Art Gallery, (a 2016 Museum of the Year finalist). The Anthony Shaw Collection provides a view of modern and contemporary art and craft in a domestic setting and Tessa has highlighted recent contemporary ceramic acquisitions, such as work by 2013 British Ceramics Biennial Award winner, Nao Matsunaga, and their connection to ceramic artists from an earlier generation such as Gillian Lowndes and Gordon Baldwin.

**David Campany** has curated three major exhibitions: *The Open Road: Photography and the American Road Trip* for Crystal Bridges, Arkansas, USA, co-curated with Denise Wolff, (27 February to 30 May) which moved to the Detroit Institute for the Arts in June; the *Final Project* for Richard Saltoun Gallery, London (February to March); and *Walker Evans: Anonymous* for the Fondazione Palazzo Magnani, Reggio Emilia, Italy, co-curated with Jean-Paul Deridder and Sam Sourdze, which opened on 7 May.





**STEVE BERESFORD**  
ALTERATIONS FESTIVAL



**JOHN WYVER AT RSC**  
PHOTO BY HELEN MAYBANKS  
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## SCREENINGS+PERFORMANCES

On 24 April **Shirley Thompson's** symphony, *New Nation Rising: A 21st Century Symphony*, and the premier of *Odyssey*, *Viola Concerto*, were performed by the African American Chamber Orchestra and the Azusa Pacific Choir along with vocal soloists Perry Hayes, Gertude Bradley, Sheila Judson and rapper DeSaree Scobey in Los Angeles as part of BritWeek.

**Sarah Pucill's** ground-breaking film *You Be Mother* (1990) was screened on 12 March at the Spring Psychoanalytic Poetry Festival, the Freud Museum, London.

With the British Universities Film and Video Council, **Amanda Wrigley** and **John Wyver** launched the first stage of Screen Plays: The Theatre Plays on British Television Database, as part of their AHRC-funded University of Westminster Screen Plays research project.

For the Royal Shakespeare Company and BBC, **John Wyver** was RSC Producer on *Shakespeare Live!* From the RSC, a two and a half hour celebration of Shakespeare and his influence on the performing arts, broadcast on BBC Two and shown in around 300 cinemas on 23 April. The programme was hosted by David Tennant and Catherine Tate and featured contributions from Judi Dench, Ian McKellen, Benedict Cumberbatch, Prince Charles and many more.

Also for the RSC, **John Wyver** produced the *Live from Stratford-upon-Avon* cinema broadcast of *Hamlet* on 8 June.

In January at the Barbican in London, **John Wyver** curated a season of screenings of classic Royal Shakespeare Company productions of Shakespeare and introduced each of these with guests, including Janet Suzman, Ian McKellen and Gregory Doran, from the RSC.

**John Wyver** was Executive Producer on the *Illuminations* productions for Sky Arts of *Elizabeth*, co-produced with the Royal Opera House, broadcast on 15 February, and of Sir Simon Rattle conducts Haydn's *The Seasons*, broadcast on 16 May.

The *Illuminations* production of Matthew Bourne's *The Car Man*, on which **John Wyver** was executive producer and which was screened on Sky Arts last year, has been released in UK cinemas this spring.

A short art film made in 1983 by **Jane Thorburn** about the work of the painter Duggie Fields for the Channel 4 Arts Series *Alter Image* was screened as part of the 2016 BFI FLARE: London LGBT Film Festival on 26 March. In February **Jane Thorburn's** film *Joy, It's Nina* was screened at the CinemAfrica Film Festival in Stockholm, Sweden.

**Michael Mazière's** work *Swimmer* was exhibited as part of *Analogue Precuring* at the ACE Hotel Venue in Shoreditch on 16 January. The 16mm analogue films in this programme, selected from the London Filmmakers' Co-op use a variety of unique production techniques ranging from optical printing, hand developing and constructed apparatus. Filmmakers in the programme include Lis Rhodes, Alia Syed, Nick Gordon-Smith, Vanda Carter, Tony Bloor, Mike Dunford, John Tappenden and William English.

*It Was a Time That Was a Time*, by **Shezad Dawood**, was screened at LOOP Barcelona, 4 – 6 June 2016

In the first part of the year **Steve Beresford** played numerous concerts with a range of musicians, including the London Improvisers Orchestra, Angharad Davies, Rachel Musson, John Edwards, Sarah Gail Brand and others. A key performance included the *Alterations Festival* (13-18 June) curated by Steve with Blanca Regina,

a celebration of the 1980s improvising quartet of Beresford, David Toop, Peter Cusack and Terry Day. The festival included talks, workshops, an exhibition and performances by the re-formed group and guests, including Thurston Moore, Evan Parker, Rie Nakajima and Satoko Fukuda. Venues included Café Oto and the University of Westminster's Portland Hall.

In April **Steve Beresford** performed John Cage's *Indeterminacy*, with speaker Stewart Lee and pianist Tania Chen, first at the festival *All Tomorrow's Parties* in Prestatyn and then at Café Oto in Dalston. The Oto performance was recorded for broadcast on BBC Radio 3's *Here And Now* for 25 June transmission.

On 30 March **Steve Beresford** recorded (on piano, celeste, Hammond organ and electronics) for the Radio 3 programme *Late Junction* at BBC Maida Vale with the two-woman Japanese group *Group A* for transmission on 28 April.

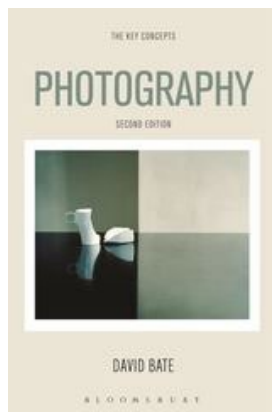
*Big Hello* is a song-cycle, with lyrics and texts by Brian Eley and music by **Steve Beresford**, sung by Christine Tobin with a small group directed by Beresford at the Vortex, Dalston in two performances on 23-24 May.

On 12 April **Steve Beresford** played piano and electronics in a trio with singers Phil Minton and Elaine Mitchener at Iklectik, London. On 31 March he played a piano solo inspired by Schoenberg's *Opus 19, #6* at the Austrian Cultural Forum in London for the series *Kakania*.

In May, as part of National Mills Weekend, an open workshop was held outside the 18th century House Mill in Bromley by Bow, the world's largest tidal mill. This was organised by **Lorraine Leeson** as part of her *Active Energy* project.



**JOHN VAN AITKEN**  
GUANGZHOU



**DAVID BATE**  
PHOTOGRAPHY KEY CONCEPTS  
BLOOMSBURY, 2016

## PUBLICATIONS

4 June saw the launch at Stoke Newington Literary Festival of a complete one-volume facsimile reprint of *Musics* magazine, edited by David Toop, **Steve Beresford** and others in twenty-three issues between 1975 and 1979. Ecstatic Peace Library, run by Eva Prinz and Sonic Youth's Thurston Moore, is publishing the reprint.

**Sarah Pucill** participated in an Experimental Film and Feminism Round Table discussion, to be published in 4.1 issue of *MIRAJ* (Moving Image Review + Art Journal April 2016) with Nina Danino, Alia Syed, Jean Matthee, and Ruth Novaczek, chaired by Maria Palacios.

**Margherita Sprio's** essay - Feminisms, Mirrors: Claude Cahun and Sarah Pucill A Dialogue, was also featured in issue 4.1 of *MIRAJ*.

**Neil Matheson's** essay Fragments Anatomiques : Magritte, le Traumatisme et la Gâcheuse, was published in the journal *Mélusine* (No.36. 2016).

**John Wyver** wrote the introductory essay for the British Film Institute's DVD release Ken Russell: The Great Passions, and he also contributed articles to *The Stage* and *Viewfinder*.

**May Adadol Ingawanij's** article on artist-filmmaker Apichatpong Weerasethakul was translated into Portuguese by film theorist Cecilia Mello for the publication *Realismo Fantasmagórico*, published by the University of Sao Paulo.

**David Bate** was commissioned to write an essay on photography theory for the bi-lingual Austrian art journal *EIKON* to celebrate its 25th anniversary. The essay on Habitation and Photography is published in a special publication 5x5 Photo Tracks, a comprehensive reference book of contemporary photography, published at the end of June. It includes

contributions by Linde B. Lehtinen, Abigail Solomon-Godeau and Urs Stahel.

**David Bate's** new edition of his book *Photography Key Concepts* was launched in February 2016, now published by Bloomsbury.

**Michael Mazière** published a tribute to the film-maker and artist Chantal Akerman in the peer reviewed *Journal, Moving Image Review & Art Journal*, issue 4. The article entitled Au Revoir, Chantal will also be published in French in the magazine *Mondes du Cinéma*, Issue 8, Editions Lettmotif, Paris.

Eight images from **Mitra Tabrizien's** project, *Correct Distance*, were published in *Actors, Networks, Theories/D'un Discours qui ne Serait pas du Semblance*, by Vincent Bonin, published in June by OPTICA, Centre d'art Contemporain in partnership with Dazibao and the Leonard & Bina Ellen Art Gallery and edited by France Choinière and Michèle Thériault.

**David Campany** has written monographic essays on Irving Penn, Robert Cumming, Andreas Gefeller, John Hilliard and John Stezaker and published in the journals *C Photo*, *the BJP*, *Source*, *Hotshoe* and *Frieze Masters*.

**Kerstin Mey's** book chapter *Corpus Delicti*, was published in *Abject Visions: Powers of Horror in Art and Visual Culture*, edited by Rina Arya and Nicholas Chare, for Manchester University Press, 2016, pp. 144–159.

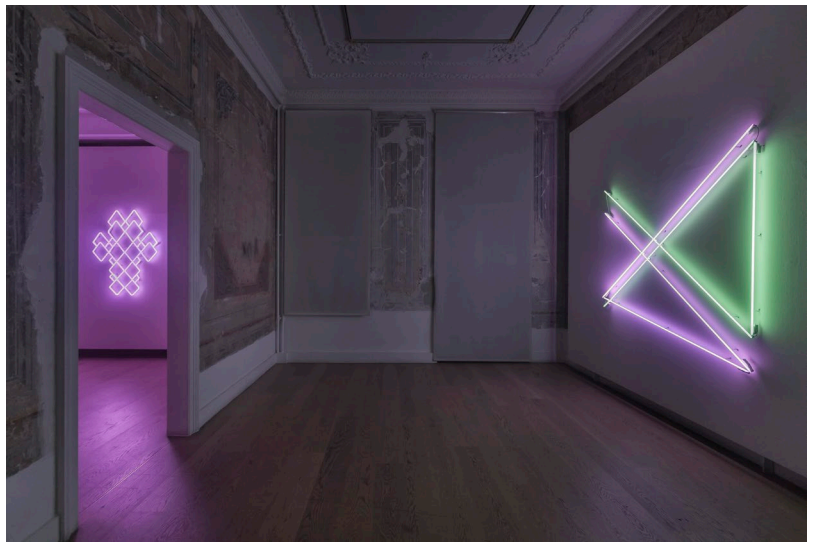
*Contemporary Clay and Museum Culture*, a new anthology of essays edited by **Christie Brown** and **Clare Twomey** was published in June 2016. The book forms the final output of their successful AHRC project *Ceramics in the Expanded Field*.

## WELCOME

In January CREAM welcomed three new post-docs to work on impact projects, funded by the university's Strategic Research fund: **Laura Breen** (former CREAM PhD), **Aislinn White** (formerly at University of Ulster) and **Kim Bagley** (from University of the Creative Arts).

CREAM also welcomed **Ritika Pant**, a visiting PhD scholar from Jawaharlal Nehru University, Delhi, with whom WSMAD recently signed an MOU. Ritika was in London on a Charles Wallace scholarship to research for her thesis titled 'Remote Access, Global Entertainment: Transnational Television in India'.

**SHEZAD DAWOOD**  
GALERIST EXHIBITION



## CREAM EVENTS

As part of CREAM's ongoing collaboration with the Indian government's Films Division, the fifth FD-zone London event took place on 25 April around the theme of the Indian nuclear project. Curated by doctoral student **Fathima Nizaruddin**, it screened five films from the Films Division archives produced between 1961 and 2012, including the iconic *Child on a Chessboard*, together with an excerpt from Fathima's PhD film *Nuclear Hallucinations*. Raminder Kaur (University of Sussex, author of *Atomic Mumbai*), and **Joram ten Brink** discussed the films with Fathima, chaired by **Rosie Thomas**.

Now in its fourth year, the Chevening South Asia Journalism Programme brought fourteen leading Indian and Pakistani journalists to the university for an eight-week introduction to British media, politics and academia, including talks by CREAM researchers, **Joshua Oppenheimer** and **Clare Twomey**. Run by **Rosie Thomas** and Jean Seaton for the Foreign and Commonwealth Office, the programme has been praised by the FCO for its important work in strengthening the bilateral agreement between the UK and India.

**Rosie Thomas** gave her professorial inaugural lecture *Bombay Before Bollywood* on 9 February in the Fyvie Hall. Focussing on India's fantasy and stunt films in the decades before and after Indian independence in 1947, she argued that the notion of a 'truly Indian' cinema had always been contested and that we need to remember and celebrate Indian cinema history in all its diversity, including its Arabian Nights heritage, its B-movies and its popular stunt heroes and heroines.

On 10 May CREAM SCREENS ran a director's masterclass at which **Joshua Oppenheimer** discussed the making of

his two Oscar nominated documentaries, *The Act of Killing* and *The Look of Silence*, with Francine Stock, presenter of BBC Radio Four's *The Film Programme*. To a packed Regent Street cinema, Joshua talked about the processes through which the films developed, some challenging directorial decisions he faced, as well as the impact of these films around the world.

At Migration Stories, the CREAM winter symposium, researchers from CREAM and CAMRI came together on 15 January to discuss their work-in-progress around the theme of migration. **Mitra Tabrizian** showed extracts from her new film *Gholam* about an Iranian exile in London; **Rohini Kempadoo** discussed her screen-based artwork exploring how multicultural Londoners make use of mobile technologies; and **Mykaell Riley** introduced his AHRC project *Bass Culture* on the history of black music in Britain. From CAMRI, **Nisrine Mansour** discussed her work with Arab migrant children in London, Casablanca and Beirut; and **Roza Tsagarousianou** presented research on mediating the female body in European Muslim cyberspace.

On May 6th and 7th, **Eugenie Shinkle** co-hosted 'Posing the Body: Stillness, Movement, and Representation', a two-day symposium jointly organised by the Courtauld Institute and the University of Westminster. The Friday keynote was given by **David Campany**; the Saturday event featured presentations by an international group of speakers.

## EXHIBITIONS CONT.

**Shezad Dawood's** solo exhibition, *Why Depend on Space and Time*, opened on 28 January at Galerist, Istanbul, Turkey running until 1 March. The exhibition comprises two film works and a related body of large neon and small textile works. The exhibition is conceptualized as a series of quantum configurations, or obliquely connected points, each of which manifest a related but unique coming together of concept and matter, form and colour.

In *Anarchitecture*, at the Jane Lombard Gallery, New York (7 April - 14 May) **Shezad Dawood** took viewers on a thought-provoking journey that examined transcultural influences and the intersections between Eastern and Western schools of art, architecture, and philosophy. Shezad's work was also featured in group exhibitions including: *Thinking Tantra*, Jhaveri Contemporary, Mumbai, India (23 January - 19 March) and *A Rotation of Six Video Works by Six International Artists from Collection (Anonymous)*, BMOCA's Union Works Gallery, USA (31 March - 12 June).

Shezad's special project *Towards The Centre, Once More*, commissioned by Sadler's Wells & Tate Visual Art in 2014, continued at Sadler's Wells, London until 24 April. Curated by Leyla Fakhr, this work was made up of a nine-panel installation that climbed up the entire three floors of the exhibition space.





**DENIZ SOEZEN**  
COFFEE PROJECT

## PHD NEWS

**Deniz Soezen** exhibited a selection of 100 coffee cups and saucers as part of her public art project *Kahvehane* (Coffeeshouse) Kongresspark commissioned by SOHO in Ottakring, an urban biennial two week festival in Vienna, (4-18 June). The project explored the cultural history of coffee and its migratory path, which is reflected on the designs of the cups and saucers. A lecture performance in collaboration with British-born Bharatanatyam artist Shane Shambhu revisited many legends about coffee, tracing its journey from Ethiopia, the Arabian peninsula through the Ottoman Empire (Turkey) to Vienna and across the entire globe, shedding light on the history of colonialism and questioning the conditions of contemporary trade.

As well as curating *Imagining Facts: Documentary Narratives* and the *Indian Nuclear Project* as part of FD-zone London (see above), **Fathima Nizaruddin** has screened her own film *Nuclear Hallucinations* at the Alternative Law Forum, Bangalore, (4 January); at *Downstairs@S47*, News in Delhi (17 Jan); and as part of a workshop entitled *Media Environments* organised by the Media, Communications & Culture programme at Keele University (26 May).

**John van Aitkin** delivered a paper at the conference *Visualising Chinese Borders*, at Manchester Metropolitan University (5-6 April) entitled *Developing Frontiers: Photography as Border Work* in the case of Xian Urban Village, Guangzhou. John also presented two other papers: *Picturing Change: Photographic Discourses and Urban Transformation*, at *Contemphoto 16* in Istanbul (27-28 May) and *The War at Home - Gentrification, Photography and Salford* at the conference *Photography & the Left* in Lisbon (16-17 June).

**Roz Mortimer** presented a paper *Ecstatic Truths: Defining the Essence of Animated Documentary* at a symposium at the Royal College of Art, London (14 May).

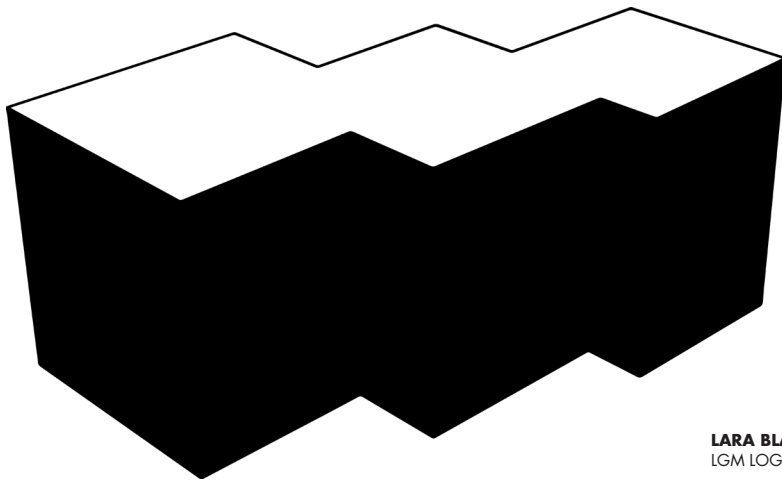
In March 2016, **Valentina Signorelli**'s docu-film *Anséra - Trace the Future*, written and directed with Lorenzo Giovenga, won the Audience Award at the 23rd Sguardi Altrove Film Festival - International Women's Film Festival in Milan, the most important feminist film festival in Italy. In April 2016, Valentina was invited by Sapienza - University of Rome to hold the screenwriting workshop *American Rom-Com: Screenwriting Theory and Techniques*, along with professor Andrea Minuz. In May 2016 she completed the filming of the feature film *Il Passero Rosso*, written by Valentina and Lorenzo Giovenga, directed by Giovenga and produced by Daitona. Finally, in June 2016 she presented a paper on *Pier Paolo Pasolini's Salò - 120 Days of Sodom (1975-2015): Reconsidering Forty Years of Censorship*, at the 3rd Annual New Scholar Dean Hopper Conference, themed *Crafting Culture: Perspectives on Censorship* which was held Madison, New Jersey, USA, between 10-11 June.

## FUNDING AWARDS

In collaboration with the University of Cambridge, Ambika P3 raised £134,500 from the Wellcome Trust Provision for Public Engagement Fund. This will provide financial support to the *CASEBOOKS* exhibition curated by **Michael Mazière** in Ambika P3 in spring 2017

**Loraine Leeson** has been successful in raising £10,000 from the Big Lottery fund to continue her *Active Energy: Three Mills* project, an ongoing arts/engineering project with the *Geezers*, a group of older men from East London involving interdisciplinary, international and intergenerational knowledge transfer facilitated through a creative arts process.

CREAM research staff, **May Ingawanij**, **Shirley Thompson**, **Christie Brown**, **Clare Twomey** and **Michael Mazière** were all successful in their in-house funding bids to the University Strategic Research Fund Phase 2, investigating internationalism and impact in the context of their research towards REF 2020.



LARA BLAZIC  
LGM LOGO



CHRISTIE BROWN  
RARA AVIS

## CONFERENCES AND TALKS

**Joshua Oppenheimer** recently gave masterclasses at the Sundance Film Festival, in Doha, at the California Institute of the Arts, at the International Documentary Association, as well as at University of Westminster.

In March **Roshini Kempadoo** was invited to give an artist's contribution to the Visual Arts After Indenture project, convened by Andil Gosine (York University) and David Scott (Columbia University), held at York University in Toronto. The project was supported by Small Axe Journal, Columbia University, Center for Feminist Research, Faculty of Environmental Studies, Global Centre for Labour Research, Graduate Program, Gender, Women's & Sexuality Studies, Department of Sociology at York University, Caribbean Studies, University of Toronto and University of West Indies.

In February **May Adadol Ingawanij** took part in a conversation with artist Nguyen Trinh Thi about her exhibition Letters from Panduranga at daadgalerie, Berlin. She was also in conversation with artist Martha Atienza who showed a screening programme of Filipino experimental works, The Kalampag Tracking Agency, as part of her residency at Gasworks Gallery, London. In March May was in conversation with pioneering Filipino experimental filmmaker Kidlat Tahimik who had a retrospective at the Essay Film Festival, Birkbeck.

In March **May Adadol Ingawanij** spoke at the Dutch Art Institute's symposium Failure to Transmit, organised by curator Ruth Noack. In June she presented a paper entitled Animistic cinema: movement, dispositif, ritual, at the conference Film Theory in Media History: Nodes and Edges, jointly organised at Shanghai University by the Shanghai-Berkeley Film and Media Research Centre and the

Shanghai Film Academy.

**Roshini Kempadoo** gave a paper entitled The 'Burden' of Photography: Memory and History, Autographs and Black Portraits, at Framing the Critical Decade: After the Black Arts Movement (16 March), convened by Dorothy Price and Elizabeth Robles and supported by University of Bristol History of Art Department, the Transnational Modernisms Research Cluster, the Bristol Institute for Research in the Humanities and Art and the Bristol University Alumni Foundation.

**Roshini Kempadoo** also presented a paper entitled: Face Up (2015): Decolonising Imaginations, Memory Narratives and Screen Media at New Urban Multicultures: Conviviality and Racism, held at Goldsmiths, University of London on 17 May and convened by Anamik Saha and Elizabeth Jackson and supported by the Department of Media and Communications, Department of Sociology and the Centre for Urban and Community Research, Goldsmiths.

**Lara Blazic** organized the annual international Libre Graphics Meeting 15-18 April held this year at WSMAD. This year's theme was Other Dimensions, encompassing time-based media and the third dimension, new additions to LGM's established focus on graphics. The event attracted over 150 participants and visitors from around the world. Lara also co-curated the accompanying exhibition Libre Graphics; Culture and Practice at London Gallery West bringing together over 30 international artists and designers.

**Neil Matheson** gave a paper, Remembering Hiroshima-Nagasaki: Cultural Memory, Haptic Visuality and the Skin of the Photograph, at the Association of Art Historians' annual conference held at Edinburgh, 7-9 April.

**Alexa Wright** was invited to present her work and to act as a mentor at Nine Evenings Revisited, a week-long interdisciplinary Art/Science seminar at KKW Gallery, Leipzig Germany (11-15 April, 2016). She was also invited to speak at the Silent Signal Symposium, in Derby, 26 February 2016.

In June **David Bate** was invited to speak at an international seminar, presented by the Copenhagen Photo Festival and The National Museum of Photography, entitled Tendencies in Contemporary Photography. Focused around the dispersed views on art and documentary photography in 2016 as well as the future of photography, photographers, critics, and academics from the UK, Sweden, and Denmark presented their views on the current tendencies of the contemporary photography scene. The seminar was split into two sessions, each with their own themes; David's paper was presented in the session entitled Body, Self, Fiction including Danish speakers, Ebbe Stub Wittrup Ulrik Heltoft and Nanna Lysholt Hansen.

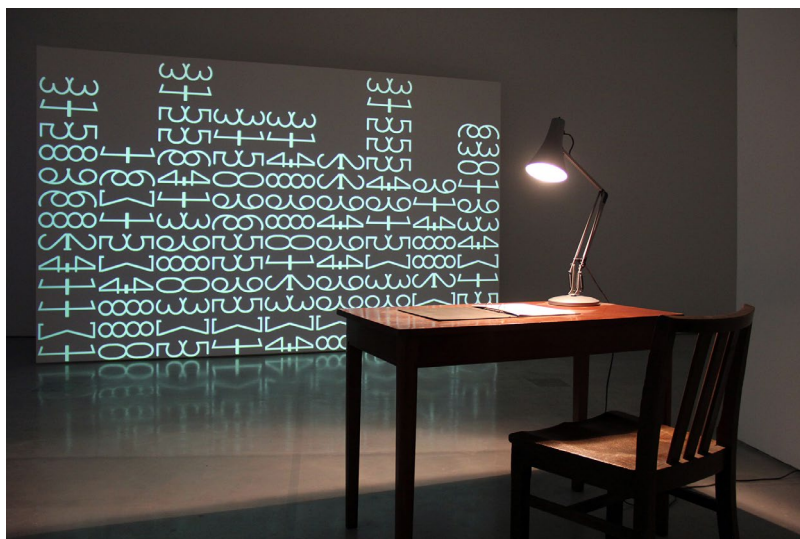
**David Bate** was also a speaker at the Helsinki Photomedia biannual three-day symposium, on the theme of Materiality in Photography, in April 2016.

In April **Loraine Leeson** ran a workshop at the CAMRI organised How to Do It (H2DI) conference at King's College, with Hilary Wainwright and members of The GLC Story archiving project on the community politics of the 1980s Greater London Council (GLC) and its legacy and lessons for today.

In May, **Loraine Leeson** spoke at the Public Exposures symposium in Toronto on the art-activism of Canadian artists Carole Condé and Karl Beveridge and also at The Practicing Feminist, Tate Britain in which a multi-generational group of artists, art historians and cultural workers explored



**CRAIGHHEAD AND THOMSON**  
MORE SONGS OF INNOCENCE  
AND EXPERIENCE



## CONFERENCES AND TALKS

the 'political turn' in British Conceptual art, including its concentration on feminist concerns.

**Kerstin Mey** was invited to give a lecture Symptoms of Neo-Liberalism – On the work of AES+F, at the University of Huddersfield, on 22 March. She also presented the Keynote: The Discipline of Art and the Making of Knowledge, at the Academy of Fine Arts, Vienna, on 14 March.

In March **Margherita Sprio** was an invited speaker at the conference Identities and Identifications: Politicized Uses of Collective Identities at the Cultural Centre Don Orione Artigianelli in Venice, Italy in a panel entitled (En)Gendering Identities: Gendered Identities as Social Constructs and Narrations of Lived Experiences.

In April **Margherita Sprio** was an invited speaker at Cinema and Childhood, the 21st International Bremen Film Conference in Germany, part of the panel entitled Children on Screen: Images and Actors. Her paper was called Performing History: Childhood and The Apple (Samira Makhmalbaf, Iran 1998). She also gave a separate talk about The Apple and later introduced the film to a public audience at Cinema City 46, also in Bremen.

In May, **Margherita Sprio** gave another paper that relates to her new book project called Negotiating Femininity and Feminism Through Carol Morley's Dreams of A Life (2011) at the Doing Women's Film and Television Histories III: Structures of Feeling Conference at Leicester University. In June, she gave a talk, Migrant Memories Cultural History, Cinema and the Italian Post-War Diaspora in Britain, to the British Italian Society, Oxford and Cambridge Club in Pall Mall.

On 9 May, as part of the London Filmmakers Co-operative 50 year anniversary celebration **Michael Mazière** presented a paper on Writing, Undercut and the London Filmmakers' Co-operative at the British Film Institute's Reuben Library. The symposium discussed Undercut, one of the key publications to emerge from the London Filmmakers' Co-operative, which Mazière co-edited. Undercut (1981-1990) was published by a collective of filmmakers, artists, critics and writers and provided a unique platform for the debates and practices of experimental film and video throughout the 1980s. Chaired by Kathryn Siegel from King's College London, the panel included Michael as well as filmmakers Peter Gidal, Nina Danino.

As leader of the working group on the future of Austrian state arts universities **Kerstin Mey** led a 2-day workshop with international experts in Vienna on 10 and 11 March. She also presented a series of lectures on alternative modes of history at the University of the Arts Zurich, in April.

**Jini Rawlings** was invited as an artist to speak at the conference Britain's Child Migrants: Interpreting the Past and Remembering Today on 11 June at the V&A Museum of Childhood, Bethnal Green. Her visual presentation focused on her previous work inspired by child migration to Canada originally shown at the National Maritime Museum.

**David Campany** has given public lectures at SUNY Purchase NYC, Aperture NYC, Crystal Bridges Arkansas, Gagolian Gallery London, the ICA London, Waterstones London, the Barbican London, Le Bal Paris, and Hepworth Wakefield. David also gave the keynote address at the Westminster/Courtauld symposium Posing the Body.

In May **Shezad Dawood** was in

conversation with Shanay Jhaveri at the Jane Lombard Gallery, New York for a book signing and a talk with Jhaveri to celebrate the publication of Jhaveri's new book, Chandigarh is in India. He was also in conversation with Ifthikhar Dadi and Aphra Shemza, at Tate Britain, discussing the current exhibition and recent monograph on Anwar Shemza (11 March).