



SARAH PUCILL
CONFESSIONS TO THE MIRROR

HIGHLIGHTS

CREAM's international conference, *After Chantal*, took place on 4-6 November to celebrate the work and legacy of feminist filmmaker Chantal Akerman. The event marked the anniversary of the filmmaker's death and also the UK's first retrospective exhibition of her installation work at Ambika P3, University of Westminster, in October 2015. Keynote and invited speakers included Janet Bergstrom, Sandy Flitterman-Lewis, Dominique Paini, Griselda Pollock, Adam Roberts, Corinne Rondeau, Jean-Pierre Salgas and Marion Schmid. Panel topics included 'Identities and Archetypes,' 'Nomads and Territories,' 'Fiction and Documentary,' 'Legacies for the Future,' 'Sound, Voice and Music,' 'Theory and Subjectivity' and 'Space and Installation.'

Mykaell Riley's AHRC research into the importance of Jamaican music and its influence on British music and culture officially launched in October at the Fyvie Hall. This significant project will run until January 2019 and will be conducted in partnership with the British

Library, SOAS, the National Sound Archive and Black Cultural Archives.

September saw the formal launch of the **Westminster Menswear Archive**. Housed in its own purpose-built archive room, the archive collects, studies, conserves, and presents significant works of technical menswear in order to connect people to creativity, knowledge and ideas. Its purpose is to establish and maintain a collection of garments and related artefacts to encourage and develop the study of menswear design from a technical and functional point of view, to advance the general knowledge of menswear as a design discipline, and to be used as a resource tool to inform contemporary menswear design.

CONGRATULATIONS

In September Cinema Eye Honors named **Joshua Oppenheimer** as one of the ten decade-defining filmmakers and voted to include both his films, *The Look of Silence* and *The Act of Killing*, to their (unranked) list of twenty decade-defining films.

Shirley Thompson was listed in the Top 10 for the power list of the 100 Most Influential People of African and Caribbean Heritage in Britain.

Rosie Thomas and CAMRI professor **Jean Seaton** won the University of Westminster Achievement Award in the category of Enterprise: Academic for their prestigious Chevening South Asia Journalism Programme. The pioneering scheme developed by Rosie and Jean since 2012 has brought fourteen mid-career journalists from India and Pakistan to the university for two months each year for an intensive programme of lectures, seminars, visits and fieldwork within the UK media industry, as well as introducing them to key figures in British politics, arts and culture.



INGRID POLLARD
MUCH INTERRUPTION



URIEL ORLOW
THE CROWN AGAINST MAFAVUKE

EXHIBITIONS

Shezad Dawood held his solo exhibition *Kalimpong* in Timothy Taylor gallery, London, 16 September - 22 October. The exhibition brought together a new body of work comprising sculpture, neon, painting, and an immersive virtual reality (VR) work set in Kalimpong, a small town in West Bengal. He was in conversation with Nicolas Bourriaud on 8 October. His neon works were exhibited in the historical survey show *Neon: The Charged Line* at Groundy Art Gallery, Blackpool, 2 September - 23 December. His works on vintage fabric were exhibited in the group show *Tantric Drawings: Sites of Transformation* at Drawing Room, London, 24 November - 19 February 2017.

Thomson & Craighead, which includes **Alison Craighead**, exhibited part of their work, *Temporary Index*, at the group show *Perpetual Uncertainty / Contemporary Art in the Nuclear Anthropocene* at Bildmuseet in Umeå, Sweden, 2 October - 16 April 2017. They also exhibited at the following group shows: *Tecnologías de la violencia* at Arts Santa Mònica in Barcelona, 18 October - 8 January 2017; *Monsters of the Machine*, LABORAL Centro de Arte y Creación Industrial in Gijón, 18 November - 21 May 2017; and *Looking at one thing and thinking of something else: A Group Show in Four Parts* at Carroll/Fletcher, London, 11 November - 25 February 2017. Their work *Stutter a poetry machine*, using human genome, is on display at Sanger Institute, Cambridge.

From September to November, The Showroom in London presented a major new commission by **Uriel Orlow**, which looks to the botanical world as a stage for politics at large through film, photography, installation and sound. Orlow also invited other artists to be part of the show including David Goldblatt and

Kapwani Kiwanga. He is also exhibiting as part of the inaugural show at the new Berlin contemporary art centre Kindl and participating in group exhibitions at Stadtgalerie Bern and FMAC Geneva.

Stuart Cumberland exhibited eight paintings in his solo show *Handmade Colour Pictures* at Approach Gallery, London, 10 July - 7 August. A number of the pieces have also been included in the internationally touring British Council group exhibition *The Painting Show*.

Emerita Professor of Ceramics **Christie Brown** featured in two group exhibitions in Wales this autumn: *Drawing Inspirations* at Craft in the Bay, Cardiff, 17 September - 6 November, which focused on the rarely exhibited drawing practices of a range of makers, and *Zoomorphic* at Llantarnam Grange Arts Centre, Cwmbran, 3 December - 28 January 2017, which featured artists who explore the human-animal relationship.

Alexa Wright exhibited her work as part of *Hybrid Bodies* at Kunst Kraftwerk in Leipzig, Germany. Her video *There's So Much More I Want to Tell You 1* is exhibited as part of *Visions in The Nunnery*, Bow Arts Centre, London.

Ingrid Pollard participated in three group exhibitions: *Thinking Back: 1980s*, curated by Nick Avers, at Van Abbe Museum, Netherlands, 25 April - 16 September; *Now! Now!* In more place than one place at Cookhouse Space, Chelsea College of Art, 7-15 October; and *Where is Here?* at Museum of African Diaspora, San Francisco, 26 October - February 2017.

Chris Fry's work manual assembly was shortlisted for the Jerwood Drawing Prize and exhibited at the Jerwood Space, London, 14 September - 23 October. The

exhibition continues at The Edge, ICIA in Bath (4 November - 16 December), and at Turnpike Arts Centre, Leigh, and The Gallery, Arts University Bournemouth in 2017.

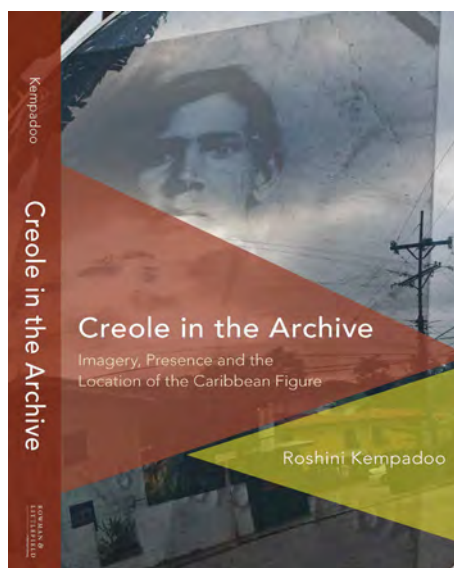
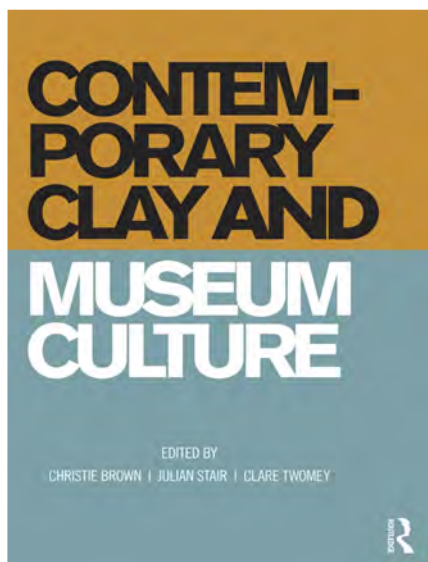
David Bate exhibited in *MIGRANTS: What does migration mean to you?* at The Gallery on the Corner, Battersea.

Sarah Pucill's film *Milk and Glass* (1993) was exhibited as part of ArtVerona Art Fair in Venice, curated by Giulia Casalini, at Biblioteca Civica di Verona - Archivio di Videoarte del Veneto, 6 October - 5 November.

Eileen Perrier's new art commission for the Bush Theatre, London, was shown at WeAreW12 Photography Project. She was invited to continue her ongoing *Photographic Mobile Portrait Series* along Uxbridge Road. Her work was also shown in the group exhibition *The Human Document: The Photography of Persuasion from 1930s America to Present Day* at the Mead Gallery, Warwick University, 7 October - 10 December.

Frank Watson exhibited *The Soundings* from the Estuary project as a pop-up event at the Francesca Maffeo Gallery in conjunction with The Estuary Festival on 24-25 September. He also exhibited new work at the Republic Gallery, East India Docks, as part of the London Photo Month.

Mitra Tabrizian participated in the Iran Contemporary Art Biennale at the Niavaran Cultural Centre, Tehran, 22-31 July, and the Abadan Museum, 31 August - 31 October. Her public art project 'You don't know what nights are like?', commissioned by the Art of the Underground, was launched in November.



PUBLICATIONS

Christie Brown, Julian Stair and **Clare Twomey** edited the book *Contemporary Clay and Museum Culture* (Routledge), which is a culmination of the AHRC-funded project *Ceramics in the Expanded Field: Behind the Scenes at the Museum* (CitEF).

Roshini Kempadoo published her book *Creole in the Archive: Imagery, Presence and the Location of the Caribbean Figure* with Rowman & Littlefield International.

David Campany published *Walker Evans* (Aperture) and *Adventures in the Lea Valley* (Hoxton Mini Press), a book of photographs made with Polly Braden. He also published the following essays: 'Still Point of a Turning World. Fiona Tan and the photo-filmic' in *Fiona Tan: Ascent* (Izu Photo Museum Japan and De Pont Museum Netherlands); 'Seeing Slowly: Markus Brunetti's Facades' in *Markus Brunetti: Facades* (self-published); 'Light and Dark Chambers' in *Todd Hido: Intimate Distance* (Aperture); 'Walker Evans: anonymous and incognito' in *Walker Evans: Labor Anonymous* (Konig Books), edited by Thomas Zander; 'John Stezaker' in *John Stezaker: Unassisted Readymade* (JRP Ringier); and 'Doomed to See' in *Andreas Gefeller: BLANK* (Hatje Cantz).

To accompany his exhibition, **Shezad Dawood** published *Shezad Dawood: Kalimpong* with Sternberg Press and Timothy Taylor, which included the essay 'Aladdin was in Kalimpong' by **Rosie Thomas**.

Steve Beresford was part of the editorial collective for the 900-page large format facsimile of all 23 issues of *Musics* magazine (1975-1979), and contributed forewords and essays to the current volume. He also wrote sleeve notes for a new CD, *Live in Spanski Borci*, by Sebi Tramontana and Frank Gratkowski, released on Leo Records.

Based on conference papers presented at the Return of Twin Peaks conference, which **Michael Goddard** co-organised in 2015, a special section 'The Return of Twin Peaks and Televisual Aesthetics' was published in *Senses of Cinema*, issue 79, in July. A special section in the journal *Series* focusing on fan responses to the return of the series was published in November.

Shirley Thompson contributed the document 'Shirley J. Thompson's Timeline – Towards a Legacy of African, Caribbean and Asian Classical Music Composers 1480-1940 for the BBC website as part of their Composer of the Week on BBC Radio 3.

Christopher Hogg, in collaboration with **Tom Cantrell**, published 'Returning to an Old Question: What Do Television Actors Do When They Act?' in the journal *Critical Studies in Television*. He published his chapter 'Take a Look at the Lawman: Interrogating Critical Responses to the US version of *Life on Mars*' in *New Patterns in Global Television Formats*, edited by Karina Aveyard, Pia Majbritt-Jensen and Albert Moran (Intellect).

David Bate contributed an essay for *5 x 5. Photo Tracks*, a comprehensive reference book for contemporary photo art and theory, published for the 25th anniversary of Austrian journal *EIKON* (International Magazine for Photography and Media Art). His essay 'Daguerre's Abstraction' also appeared in the Summer 2016 special issue of *Photographies* journal.

Eugenie Shinkle published her essay 'The Universal Foreground: Ordinary Landscapes and Boring Photographs' in *Boredom Studies Reader: Frameworks and Perspectives* (Routledge), edited by Michael E. Gardiner and Julian Jason Haladyn.

John Wyver published his chapter on pre-World War Two television productions of Shakespeare in *Shakespeare Survey*, vol. 69, Cambridge University Press. His chapter on Shakespeare's history plays and the monarchy on BBC television between 1967-1965 was also published in *The New Elizabethan Age* (I.B. Taurus)

Lucy Reynolds contributed an essay 'From Reel to Real: Women, Feminism and the London Film-Makers' Co-operative' for the Tate Film booklet accompanying their series on women and the London Film-Makers' Cooperative.

Julian Ross published his chapter 'Curating Problems for Expanded Cinema' in *Preservation, Radicalism and the Avant-Garde Canon*, edited by Rebecca Ferreboeuf, Fiona Noble and Tara Plunkett (Palgrave Macmillan). He also published his essay 'Expanded Cinema as Performance' in *Japanese for American Avant-Garde Movie*, edited by Kaneko Yu and Nishimura Tomohiro (Shinwa-sha).

Lucy Soutter contributed an essay 'Showing and Telling: Narrative Photography from Pictures to Parafictions' in *Telling Tales: Contemporary Narrative Photography* (McNay Museum). She also contributed an article 'Expanded Photography: Persistence of the Photographic', *PhotoResearcher*, no. 26 (Autumn), which developed out of a panel she convened for the Association of Art Historians conference in 2014.

Neil Matheson contributed his essay 'Desert islands: magic and modernity in the work of Ithell Colquhoun' for *Intersections: Women artists/surrealism/modernism* (Manchester University Press), published in September.



TEREZA STEHLIKOVA
TRIESTE

SCREENINGS+PERFORMANCES

The 64th San Sebastian Film Festival built its annual thematic retrospective around **Joshua Oppenheimer's** *The Act of Killing and The Look of Silence*, naming its selection of 32 films exploring political violence 'The Act of Killing: Cinema and Global Violence.' A collection of essays on the films were published for this occasion. He also served on the jury of the 73rd Venice Film Festival.

Sarah Pucill's new film *Confessions to the Mirror* screened at the 60th London Film Festival in October and participated in the 'Experimenta Salon' with Ruth Maclennan as part of the festival. Her films *Milk and Glass* (1993) and *Swollen Stigma* (1998) screened as part of the Tate Modern series *From Reel to Real: Women, Feminism and the London Film-Maker's Co-operative*, 23-25 September. She also screened her films *Magic Mirror* (2013) and *Confessions to the Mirror* (2016) at Cambridge University on 30 September for the Film and Other Arts: Intermediality, Medium Specificity, Creativity International Research Network.

Michael Mazière's *Silent Film* was exhibited in July at the BFI Southbank as part of the programme 'Notes from the Underground – LFMC 50 – Is It Persisting?', curated by Anna Thew and Steve Farrer, as part of the 50 years of London Film-Makers' Co-operative series. He also curated a programme for the same series, 'Cinema of the Body,' at the BFI Southbank in November. His work *Swimmer - The Bather series II* (1987), was screened at the Place Mazagran in Lyon, France, on 23 July.

Jane Thorburn's *Bruce McLean* (1987), which she directed and edited for her Channel 4 series *ALTER IMAGE*, was screened at the Uppsala International Short Film Festival on 24 October in special programme *Musik Nonstop*.

Shezad Dawood's *Towards the Possible* Film was screened at MAM Screen at the Mori Art Museum, Tokyo, Japan, as part of the exhibition *The Universe and Art*, 30 July - 18 October. It was also screened at Soho House, London, on 6 July. *7669* was screened in the Moscow International Experimental Film Festival, 22-24 July.

Uriel Orlow's new film *The Crown* against Mafavuke was screened at Video Window in Zurich in October. Also in October, he presented his lecture performance *Unmade Film: The Proposal* at Scriptings in Berlin and in November screened *Letters from Edna* as part of *Visions in the Nunnery* in London.

Tereza Stehlikova's short film *Trieste*, made in collaboration with writer Deborah Levy, was screened at Whitechapel Gallery on 1 December as part of the programme *Sense of Place*.

John Wyver produced two RSC Live from Stratford-upon-Avon cinema broadcasts, *Cymbeline* in September and *King Lear* in October.

Shirley Thompson's new solo opera *Questions Unanswered*, based on Professor Anne McLaren who led research towards the discovery of the IVF treatment, was given its premiere in August at The Book Club, Shoreditch, and ran for fifteen performances at the Edinburgh Festival as part of *Superwomen of Science*. Her symphony *New Nation Rising* was given its Romanian premiere on 21 October with the Oltenai Philharmonic Orchestra. Her *Christmas Carol, Love is Born*, premiered at the Grosvenor Chapel, Mayfair, on 11 December.

Strange Umbrellas, featuring **Steve Beresford**, performed two shows at Sowieso, Berlin on 16-17 August. Steve performed at Orgelpark, Amsterdam,

on 8 October. He also performed John Cages' *Indeterminacy* with Tania Chen and Stewart Lee at the *Colour Out of Space* festival in Brighton on 20 November. He toured New Zealand playing and directing various groups between 9-19 December, and he continues to take part in London Improvisers Orchestra as a conductor and piano player, performing in London every month.

Lucy Reynolds orchestrated an European chorus as part of the *No Fun Without EU: Artists in Common* event on Vyner Street, London, on 25 September. Participants, including **Uriel Orlow**, spoke their chosen texts in a range of different European languages to create a cacophony of European noise and unity. A songbook is planned for publication.

May Adadol Ingawanij was at the 3rd Bienal de la Imagen en Movimiento (BIM), Buenos Aires, where she co-curated two screenings, including works by Nguyen Trinh Thi, Priya Sen, Korakrit Arunanondchai and Tad Ermitaño. She led a roundtable including representatives of the collectives *La Paternal Espacio Proyecto*, *Laboratorio Audiovisual Comunitario*, *Forum Lenteng*, *Experimenta India* and the Latin American short film festival *Oberá en Cortos*. In October she also curated *desiderare*, a screening programme for *Out of Frame* art festival in Saigon.

As a programmer of the International Film Festival Rotterdam, **Julian Ross** presented a selection of short films from the festival's 45th edition for the *Other Cinema Collective* in Taichung, Taiwan, and *Los Otros* in Manila, the Philippines. He co-curated 'Game Play' at OFFoff in Ghent, Belgium. He also served on the jury for Quezon City International Film Festival.



DAVID BATE
THE AFTERMATH OF PHOTOGRAPHY



AFTER CHANTAL
CREAM CONFERENCE AT AMBIKA P3

CONFERENCES AND TALKS

Alexa Wright was a keynote speaker at the Disability Arts and Health conference in University of Bergen, Norway, in September.

David Bate was a keynote speaker at Nida International Photography Conference, Lithuania (September), where he presented his talk 'The Aftermath of Photography,' addressing the current issues of globalisation and the 'artification' of photography.

Shirley Thompson was part of a BBC Radio 3 Working Party that planned and directed the conference BBC and BASCA Diversity in Composition at Royal Northern College of Music on 19 October. She gave a keynote speech at the event. She also devised, directed and produced opera workshops for Sacred Mountain: Incidents in the Life of a Queen nanny of the Maroons at the Edna Manley College of the Visual and Performing Arts in Jamaica, 5-9 September. A staged rehearsal for the public took place on 9 September.

Gillian Youngs gave the opening keynote paper at the DRHA (Digital Research in the Humanities and Arts) conference in Brighton in September. Her paper 'Innovation and Place - Making New Connections Through Arts, Design and Creativity' made the case for place as central to fresh approaches to innovation.

John Wyver gave an invited plenary presentation at the Association of Adaptation Studies Conference in Oxford. He presented a seminar paper about live cinema adaptations at the World Shakespeare Congress in Stratford-upon-Avon and a seminar paper on the arts on British television 1933-39 for the School of Advanced Study, University of London.

Neal White gave an invited talk at Arts Santa Monica in Barcelona as part of Ramon Llull Festival, with David Pirro

(Graz, Vienna), on 17 November. He also led an Office of Experiments field trip to Marenostrom Supercomputer in Barcelona where participants took part in a 'Super-Scale Psychodata' workshop, and then took part in a panel with Diego Blas and Sally Jane Norman.

Sandra Gaudenzi gave her masterclasses 'User entered design and interactive storytelling' at Universidad Catolica de Santiago del Chile, 12 September, and 'Creative dilemmas in interactive documentaries at Artevelde University, Ghent, 15 November.

Lucy Soutter co-chaired the symposium Translating Photography with photographer Mao Weidong at Lianzhou Foto Festival, and gave a talk at Zhongshan University, Guangzhou, to accompany the Chinese edition of her 2013 book *Why Art Photography?*

Kerstin Mey gave a keynote focusing on art as research at the Contemporary Arts Research Unit symposium in Oxford on 4 December. She is leading a working group in November for the Austrian Science Board on Private Universities in Austria, producing an analysis and policy recommendations.

Shezad Dawood gave a keynote speech on Kalimpong and Virtual Reality in FIELD MEETING Take 4: Thinking Practice, organised as part of Asia Contemporary Art Week 2016, hosted at Solomon R. Guggenheim Museum and Asia Society Museum, New York. He also gave a keynote at the symposium Art Practice & Exhibition in Virtual Reality on 4-5 November as part of the Fulsome UK Biennale in National Space Centre, Leicester.

David Campany gave public talks at The Centre for Contemporary Photography, Melbourne, Australia; Pratt Institute, New

York; Bard College, New York; Monica Brewster Art Gallery, New Plymouth, New Zealand; City Art Gallery, Wellington, New Zealand; The Photographers' Gallery, London; and Vienna Photobook Festival.

Thomson & Craighead gave a lecture at the Sanger Institute, Cambridge, as part of the Festival of Ideas. They also gave a lecture at the British Film Institute as part of the ODI Summit.

Andrew Groves and **Robert Leach** were speakers on an expert panel at MODELBELOFTE 2016 in Eindhoven, 22 October, as part of Dutch Design Week.

Rosie Thomas gave lectures on her current research project on Islamicate influences on Indian cinema at the Freie Universitaet and Humboldt Universitaet, Berlin.

Ingrid Pollard gave an artist presentation and camera obscura workshop as part of the BLUSH Summer season, Open Weekend, in Hospitalfields Arts, Arbroath, on 25 June. She also delivered research presentations at Nottingham New Contemporary, as part of October Conversations, on 11 October. She also gave presentations at Caribbean and Diaspora Culture, Creativity and Research symposium at University of Northumbria and Tyneside Cinema, on 19 October, and at the Urban Encounters Conference at Tate Britain and Goldsmiths University on 5 November.

Joanna Boehnert presented a paper at 'Data Visualisation Does Political Things' at the DESIGN + RESEARCH + SOCIETY: FUTURE-FOCUSED THINKING 2016 in Brighton. She also took part in a panel on Design as Symbolic Violence and a workshop on post-PhD survival in the PhDbbyDesign pre-conference. She also spoke at the Oxford Big Data and Development symposium in September.



ALEXA WRIGHT
SO MUCH MORE



MICHAEL MAZIERE
ANGER FIREWORKS

CONFERENCES, TALKS AND EXHIBITIONS CONTINUED

She presented her practice-based 'Mapping Degrowth' project at Degrowth Conference Budapest 2016 in August, the 'Relating Systems Thinking and Design (RSD5)' symposium in Toronto in October, and the Intersectional Perspectives on Design, Politics and Power Symposium in Malmo in November.

Loraine Leeson spoke at the Labour Party fringe conference The World Transformed, organised by The Black-e, Liverpool, in an event called The Art of the State. She also spoke at a Co-production Practitioners' Network event at the New Economics Foundations. Loraine also presented on Active Energy at Feeding the Insatiable: a creative summit on arts and green energy at Darlington Hall in November. She also took part in a panel discussion on the film Bred and Born (1983), directed by Joanna Davis and Mary Pat Leece, at Four Corners Centre for Film and Photography as part of the 40 Years of Film in East London series, the organisation's anniversary celebrations.

Michael Goddard co-organised the two-day symposium 'Mapping Popular Music Scenes: Cities, Mediations, Archives' in August as part of the project 'Creative Industries, Cities and Popular Music Scenes: The Social Media Mapping of Popular Music Scenes', initiated with a CAPES/Science without Borders Special Visiting Researcher grant. Michael participated in a plenary panel in the conference Radio Space is the Place, convened as part of the Radio Revolten Festival in Halle in October. He also presented 'Guerrilla Television Revisited: US Access Television in the 1970s as a Participatory Media Ecology' at the conference Challenging Media Landscape in the University of Salford in November and 'Media (An)archeology, Machines, Techniques and Cultural Studies' at the Cultural Studies conference in Sydney in December.

In December, **May Adadol Ingawanij** was the invited speaker at the Transnational Art Festival and Exhibitions in 1990s Southeast Asia, organised by Lucy Steeds and Afterall: Exhibition Histories. In November she introduced Rithy Panh's documentary Site 2, part of Goethe London's screening series Promised Land.

Julian Ross was invited to give a talk on Japanese 1960s expanded cinema as part of the Meeting Point of the Museum and the Moving Image: Moving Image Curation and Practice series at the National Taiwan Museum of Fine Art, Taichung, on 13 October. He gave a talk on his current research project on slide projectors at Los Otros in Manila, the Philippines, on 16 October and the NECS conference in University of Potsdam, 27-31 July.

Lucy Reynolds presented 'The Artist as Filmmaker: Modernisms, Schisms and Misunderstandings' at Workshop 2: Film, A Plastic Art for the Film and the Other Arts, Intermediality, Medium Specificity, Creativity International Research Network in Cambridge University on 30 September. Lucy also gave a talk introducing the history of video art at the Hayward Gallery as part of the exhibition Infinite Mix on 5 November.

Tereza Stehlikova presented her research into communicating multi-sensory impressions in moving image at the 48th Annual Visual Literacy Conference in Concordia University, Montreal, in October.

Sarah Niblock was invited to University of Oslo's Department of Musicology in August to take part in a panel discussion examining the critical legacy of Prince.

EXHIBITIONS CONTINUED

Allan Parker and **Lucy Soutter** organised Reflect the Truth, an exhibition of works by Chinese alumni and invited colleagues from the University of Westminster at the China Design Centre, London, 11-18 November.

Andrew Groves and **Robert Leach** co-curated the exhibition The Vanishing Art of Camouflage in London Gallery West, 21 October - 20 November. The exhibition featured designs from Stone Island, Adidas Originals, Ralph Lauren and more.

Michael Maziere curated Stagings of A Room By Steffi Klentz at London Gallery West, 25 November - 15 January 2017.

David Campany curated five international exhibitions: A Handful of Dust at Pratt Institute Gallery, New York, 14 September - 2 December; Walker Evans: the magazine work at Adam Art Gallery, Wellington, New Zealand, 30 July - 18 September, and at CCP Melbourne, Australia, 1 October - 13 November; The Open Road: Photography and the American Road Trip at Detroit Institute of Arts, 17 July - 11 September, and at Amarillo Museum of Art, 4 November - 1 January 2017.

Julian Ross co-curated the exhibition Still Moving - an expositie van de dia-film at Art Cinema OFFoff in Ghent, Belgium, in collaboration with Film Fest Gent on 11-21 October. He was the coordinator for the film compilation exhibited as part of Fluorescent Chrysanthemum at the ICA, London, 4 October - 27 November.



MYKAELL RILEY, WITH DELROY AND COLIN ROBINSON



LUCY REYNOLDS
EUROPEAN CHORUS

CREAM NEWS

CREAM EVENTS

Andrew Groves and **Robert Leach** co-organised the The Vanishing Art of Camouflage - Symposium on 7 November to coincide with their exhibition at London Gallery West. Speakers included Jonathan Faiers, Charles Kirke, Geoff Martin, Tim Newark and Charles Kirke.

Eugenie Shinkle co-organised, with Anna Dahlgren (Stockholm University), the study day Scandi Style: Exploring Scandinavian Fashion Photography in a Global Context at the University of Westminster on 9 December. Speakers included Merja Salo, Tone Rasch and Æsa Sigurjónsdóttir.

Neal White hosted a reunion between two pioneers of experimental and incidental practices, Julie Martin (Director of Experiments in Art and Technology) and Barbara Steveni (Artists Placement Group / O+I). This collaboration between University of Westminster and Arts Catalyst has been developed as part of the Arts Catalyst season of events that mark the 50th anniversary of E.A.T, titled 9 Evenings: Theatre and Engineering Revisited 1966/2016.

WELCOME: STAFF

Lucy Reynolds joined CREAM as a Senior Lecturer. Her research as a writer, curator and maker is particularly focused on questions of the moving image, feminism, political space and collective practice.

Hena Ali joined CREAM as a Senior Lecturer in UG Transmedia. Her research interests are vernacular visual languages as well as interdisciplinary sustainable design innovation models.

Sandra Gaudenzi joined CREAM as a Senior Lecturer in interactive narrative and, together with David Dunkley and Massimiliano Fusari, will launch the disLAB (digital interactive storytelling lab) MA. Her research interests are on interactive narratives, user centre design and storytelling, interactive documentary, mobile experiences, serious games and factual VR.

Michael Goddard joined CREAM as Senior Lecturer and Course Leader in Film, Television and Moving Image. He is a media theorist who has researched world cinemas, alternative media, popular music, noise and Italian Autonomous Marxism and has developed the paradigms of media archeology and media ecologies across several of these areas.

Christopher Hogg is a television researcher specialising in television drama. His research interests are television acting and the various processes of adaptation at work in contemporary television drama production.

Lucy Soutter is Course Leader of the MA Photography Arts. Her research interests centre around issues of value and meaning in contemporary art and photography.

Neal White joined CREAM as Professor of Art/Science and is one of the university's interdisciplinary Chairs appointed to help build capacity across areas where Art, Science and Technology intersect. His research and research-led practice concerns knowledge production in art and science, specifically relating to the critical role of experimental and epistemic things.

Ike Rust joined CREAM as the Course Director in MA Menswear.

Tereza Stehlikova joined CREAM as Senior Lecturer in Still and Moving Image Production. Her research explores the relationship between our multi-sensory perception and embodiment and an aesthetic experience. Her work in moving image and performance uses video and sound to evoke subjective experience.

Massimiliano Fusari joined as a part-time Senior Lecturer to contribute to the Interfacial Media Lab on Digital Storytelling in preparation for its launch in September 2017. He is a digital consultant, scholar and results-driven visual strategist with established education and experience on the Muslim World.

AWARDS

The Westminster Menswear Archive secured £350,000 over three years from the Quentin Hogg Trust.

Ingrid Pollard received an Honorary Fellowship from the Royal Photographic Society in September.

Joshua Oppenheimer received a scriptwriting grant from the Danish Film Institute for what will be his first fiction film. He also received a grant from the Sundance Institute for his current documentary project.

Rosie Thomas and Jean Seaton have won a competitive tender from the Foreign and Commonwealth Office to run the Chevening South Asia Journalism Programme for the next three years on the theme of 'Good Governance in a Changing World: Media, Politics and Society.'

Mitra Tabrizian's feature film Gholam was awarded £3000 towards publicity from the Iran Heritage Foundation.



PHD NEWS

GEORGE CLARK
SEA OF CLOUDS

ANDREW GROVES
THE VANISHING ART OF CAMOUFLAGE

Denis Soezen was an artist-in-residence at Public ROOM, Sarajevo, as part of the project 'West Balkan Calling' organised by the <rotor> center for contemporary art, Graz. Her work was exhibited in the group exhibition *Anderswo und Hier. Interkulturelle Positionen in der Kunst at Landesgalerie Eisenstadt, Austria, 30 September - 18 December*. She presented her practice-based research at the symposium *Visualising Immaterialities, Leopold-Franzen-University of Innsbruck*. Her article 'Neues aus Heidi-Land und Begegnungen der anderen Art. Trickster-Taktiken zwischen Kunst und Vermittlung' was published in *vorausgesetzt. Kunst/ Pädagogik und ihre Bedingungen*, edited by Nanna Lüth (revolver).

Tresa O'Brien was awarded the Artist-in-the-Community grant from the Arts Council of Ireland and CREATE for Exquisite Gort Migrant Film Project. She was selected to participate in Screen Talent Europe Nordisk Panorama Documentary Programme, nominated by Galway Film Centre, as well as Galway Stories - Screen Talent Europe production camp (3-17 October), where she co-produced the short film *Not the Right Time*. Her short film *The Blow-in* screened at the Dublin Fringe Theatre Festival in Filmbase on 19 September, and the Dublin International Short Film and Music Festival in Cine World on 7 October. Her documentary *Eat Your Children* screened as part of the Radical Actions exhibition in RMIT Gallery, Melbourne (6 October), Spailpin Fanach, Cork (26 October) and The New Theatre, Dublin (29 October). Her short film *Noor at Mytilini Port* screened at BFI London Film Festival and the exhibition *Movement of the People* at Essex University in October. She was a keynote speaker at 1916:Home:2016 Conference at National University of Ireland, Galway (7

October). She was an invited speaker at the Congregation Technology Gathering, Galway (25-27 November), and at the Radical Actions Conference in Roscommon Arts Centre (2 December), where she also screened *Eat Your Children*.

Alejandra Pérez secured a residency in September with Association Artistique Champ des Possibles, with a grant of 1600 euro. She presented her paper 'Sensing Ecologies' at the Algomech Arts Research Symposium, as part of the Festival of Algorithmic Mechanical Movement at Sheffield Hallam University, and 'Sensing ecologies: beyond the study of polar site' at the conference Law and the Senses II at the University of Westminster.

George Clark had his solo exhibition *A Planter's Art* at Soulangh Cultural Park, Tainan City, Taiwan, 18 June - 31 July. As part of his project *Phantom Topologies*, 7-10 September, he commissioned five films by Gavin Hipkins, Juliet Carpenter, Daniel Malone, Louise Menzies and Nathan Gray for This is not film-making: Artists work for cinema, co-organised the fourth annual CIRCUIT symposium City Gallery Wellington, curated the screening *Julian Daspher: Video Works* at Former Dominion Museum and co-curated with Mark Williams the exhibition *I want to be where I am* at The Engine Room, Whiti o Rehua School of Art, Massey University, New Zealand with works by Martha Aienza, Tanya Te Miringa Te Rorangi Ruka and Geoff Steven. He spoke at the event MUMA Artists & Thinkers Talk: Nicholas Mangan & George Clark at Monash University Museum of Art in Melbourne, Australia, 2 August, where he took part in an artist in residence programme. His short film *Sea of Clouds* had its premiere at BFI London Film Festival on 14 October and his feature film *A Distant Echo* premiered on 28 October

at Jihlava International Documentary Film Festival, where it was in the Opus Bonum Competition. At the festival, he took part in second edition of Conference Fascinations on 15 October and the panel 2036: Documentary Odyssey on 28 October. He screened his ongoing 35mm film project *Untitled (Eyemo Rolls)* (2013-) in his programme 'Films in Place of Places' he curated for 25 FPS International Experimental Film & Video Festival, where he was also on the international jury. He contributed an article he wrote with Louise Menzies for *House Studies II*, published by Jonathan Smart Gallery.

Sunil Gupta exhibited works in the following group exhibitions: *FotoBiennale* in Odense, Denmark, 26 August - 31 January 2017; *As Entertaining as Possible* at Lianzhou Foto Festival, China, 19 November - 9 December; and *The Human Document: The Photography of Persuasion from 1930s America to Present Day* at Mead Gallery, University of Warwick, 7 October - 10 December. He gave his talk 'Transnationalism in Practice: Strategies of Affect' at Tate Britain, 7 December, 'Decolonial Politics Today?' at Autograph-ABP, London, 30 November, and 'Sunil Gupta - Artist' at Lianzhou Foto Festival, China, 20 November. He also published *Delhi: Communities of Belonging* (The New Press), a book co-authored with Charan Singh.

WELCOME to new PhD researchers

Francesco Arese Visconti, Gilbert Calleja, George Clark, Sunil Gupta, Matthias Kaspert, Trenton Lee, Guo-Ting Lin, Sarah Niazi, Catherine Roche and Rupert Waldron.