



SHEZAD DAWOOD'S SOLO
EXHIBITION LEVIATHAN, VENICE

HIGHLIGHTS

CREAM researchers were in Venice for the 57th Venice Biennale. The Diaspora Pavilion commissioned **Jane Thorburn** to make a film combining the sculptural work *All the World is Now Richer* by Sokari Douglas Camp and the opera *The Woman Who Refused to Dance* by **Shirley Thompson**. The film *All the World is Now Richer* meets *The Woman Who Refused to Dance* will be exhibited in Venice from 13 May - 16 November. **Shezad Dawood's** solo exhibition *Leviathan*. An Episodic Narrative by Shezad Dawood opened at the Palazzina Canonica and Fortuny Factory, 7 May – 24 September, to coincide with the Venice Biennale. The first two episodes of the ten-part film cycle, which will conclude in 2020, is currently on view and the third will be shot on location in and around Venice during the exhibition period and added on 1 September. He was interviewed for a feature on the exhibition published in *The Guardian*. *Leviathan* was supported by the University of Westminster's Strategic Research Fund.

Uriel Orlow won a Sharjah Biennial Award at the 13th Sharjah Biennial for his multi-part body of work *Theatrum Botanicum* which was exhibited across two venues and has received numerous reviews. The biennial's curator, Christine Tohme, invited seventy artists to respond to the keywords water, crops, earth and culinary for this year's exhibition.

Shirley Thompson won a pitch for BBC Radio to develop broadcasts for Radio 3 on the African American symphonist, Florence B. Price. Four other academics will broadcast research on 'lost' female composers in a series next year, to be launched on International Women's Day.

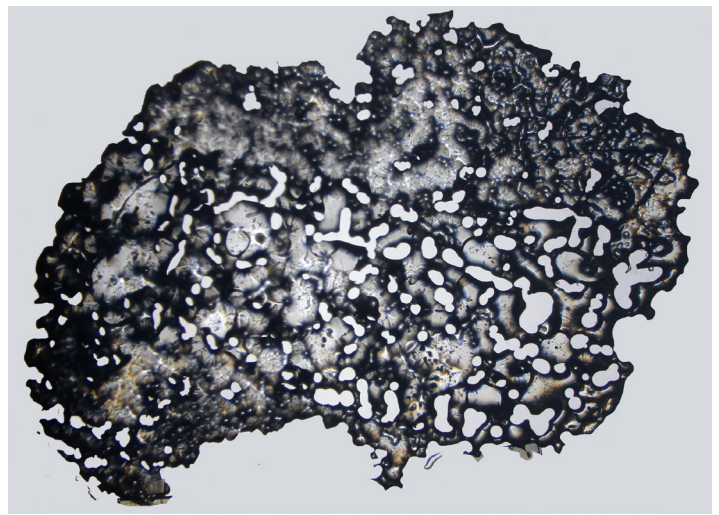
Michael Mazière curated the exhibition *CASEBOOKS* – six contemporary artists and an extraordinary medical archive at AMBIKA P3 (17 March – 23 April) in collaboration with the University of Cambridge and supported by The Wellcome Trust, the Bodleian Libraries, Pro-Helvetia and the Czech

Centre. International artists Jasmina Cibic, Federico Díaz, Lynn Herschman Leeson, Rémy Markowitsch, Lindsay Seers and Tunga were commissioned to produce new works. Michael Mazière, Natalie Kaoukji and Lauren Kassell published the catalogue *CASEBOOKS*, works towards an exhibition at Ambika P3 (University of Cambridge). On 17 March, the 'CASEBOOKS Artist and Curator Seminar' was organised by Ambika P3. The panel consisted of Jasmina Cibic, Federico Díaz, Lynn Herschman Leeson, Rémy Markowitsch, Lindsay Seers, Rana Saner and Michael Mazière, and was chaired by Lauren Kassell. The exhibition received glowing reviews from *Time Out* and *New Scientist*.

The new co-directors of CREAM will be **May Adadol Ingawanij** and **Neal White**. They will be supported by **Lucy Reynolds** as deputy director.



PHOEBE CUMMINGS
ANTEDILUVIAN SWAG, 2017



IWONA ABRAMS
RUNN LAKE PROJECTION, 2017

EXHIBITIONS

Ingrid Pollard's works were exhibited in the following exhibitions: The Place Is Here in Nottingham Contemporary (4 February – 1 May); Making Jamaica: Photography from the 1890s in Rivington Place (24 February – 22 April), for which she had a work commissioned; Creating the Countryside in Compton Verney, Wiltshire (until 18 June); and 56 Artillery Lane at Raven Row (21 April – 11 June).

Shezad Dawood has collaborated with Brintons Carpets for a pop-up art installation at 132 Goswell Road, London, on 23-25 May as part of Clerkenwell Design Week. His film Towards the Possible Film screened as part of the MAM Screen series at ArtScience Museum, Singapore, to coincide with the exhibition The Universe and Art (1 April – 30 July). His VR work Kalimpong was presented in the group exhibition HUMAN / DIGITAL: a symbolic love affair at Kunsthal Rotterdam, the Netherlands, 9 February – 2 April, where he also gave an artist talk on 9 February.

Thomson & Craighead, which includes **Alison Craighead**, had a solo exhibition at Young Projects Galleries, West Hollywood, in January. They also took part in the following group exhibitions: GLUT at Holden Gallery, Manchester (16 January – 3 March); United We Stand at Carroll/Fletcher, London (12 January – 4 March); REALTIME: Art en temps real at Lo Pati, Spain (27 January – 19 March). Their modified computer game Triggerhappy, 1998 is available to play at I Want! I Want! Art & Technology at Birmingham Museum and Art Gallery (1 April – 1 October). Their new documentary Control Room is on view at the Peacock Visual Arts project space, Aberdeen (27 April – 27 May), as part of Look Again Visual Art & Design Festival 2017. A new commission by Thomson & Craighead will premiere

at FACT Liverpool in the exhibition Recruitment Gone Wrong (22 June – 1 October).

Alejandra Perez exhibited Antarctica 1961-1996, an interactive sound installation, as part of the exhibition Otros sonidos, otros paisajes, the first exhibition of Chilean sound art in Europe, at the Museum of Contemporary Art in Rome, 5 May – 11 June.

Julie Marsh exhibited Lokomotywnia, a site-specific installation located in a train repair depot in Krakow, 10-24 February.

Phoebe Cummings exhibited as part of C'est le Bouquet at Fondation Bernardaud, Limoges, an exhibition that presented seventeen international artists inspired by the floral theme and who elected to work in ceramics.

Clare Twomey's solo exhibition Wuthering Heights – A Manuscript is on view at Brontë Parsonage Museum, West Yorkshire, 6 April – 1 January 2018.

An exhibition of **Lorraine Leeson's** work on health issues undertaken with artist Peter Dunn in the 1970s was on view in the ICA Reading Room, 5 May – 2 July, in exhibition 'The Things that Make You Sick,' curated by Juliette Desorgues. Their work from the 1980s Docklands Community Poster Project has also been on display at the new V&A Lansbury Micro Museum since February. Her arts/engineering collaboration project undertaken with The Geezers community group, Active Energy: Three Mills, was launched on 13 May at the Three Mills heritage site, Bromley-by-Bow, during the National Mills Weekend.

Two unique prints by **Iwona Abrams**, Every Snowflake is a Hexagon and Entropic Properties of Printing with Ice, were selected for the International Print

Triennial Exhibition at the Dalarnas Museum of Graphic Art, Falun, Sweden (Dec 2016 - April 2017).

Ana Janeiro's exhibition 'retina of memory, a story of diaspora', was on show at Casa dos Mundos, Lisbon, 9 February – 21 April. The works on show were Album India Portuguesa 1951-1961 and Studies about an archive. Album India Portuguesa 1951-1961 was also in Betwixt and Between, a group exhibition at FoMU, Antwerp, 6 May – 2 June.

Christie Brown's work featured in Material:Earth at Messums Wiltshire, Tisbury, 12 March – 1 May. Her work also featured in Concrete and Clay at Roaming Room, London (4 - 30 April).

Mitra Tabrizian exhibited as part of Double Coding: a selection from Mudam Collection at Mudam, Luxembourg, Musée d'Art Moderne Grand-Duc Jean (17 June – 10 September), Iranian voices: recent acquisitions of works on paper at the British Museum (26 November 2016 - 2 April), and Art on the Underground, London.

Eva Masterman exhibited as part of the Royal British Sculptors Society (RBS) Bursary Exhibition at 108 Old Brompton Road, South Kensington, 7 June – 4 August.

Uriel Orlow's solo exhibition Geraniums Are Never Red at Corner College in Zurich opened with a conversation event with T J Demos in April and continued into May. He also showed in Belong and Observe at FMAC, Geneva.



LAV DIAZ
THE WOMAN WHO LEFT, 2017

SCREENINGS+PERFORMANCES

Shirley Thompson's solo opera *Questions Unanswered*, based on geneticist Anne McLaren, went on a Superwomen of Science Spring Tour: Innovate Guildford as part of Guilford International Music Festival on 4 March; Bath Taps into Science at The Edge, Bath University, on 17 March; and at the Fossil Festival in Lyme Regis, 28-29 April, which included a workshop. Her *Mandela Tales* music theatre work was featured at the National Theatre Nairobi on 8 March, International Women's Day, organised by the Kenya Conservatoire of Music with an all-female orchestra, singer Maryolive Mungai and conductor Keziah Ntwiga.

Steve Beresford was involved in a number of performances: a duo with violinist Mandhira de Saram at The Cusp magazine party in The Crypt Gallery, Euston, on 1 February; with trombonist Sarah Gail Brand and drummer Mark Sanders in Antwerp on 4 February; at a festival in St Johann in Tirol, Austria, on 12 March; with singer Elaine Mitchener with sections of Jean Vigo's film *Zéro de Conduite* in the Visual Voices programme at La Monnaie, Brussels, 19 March; at the Sound Disobedience festival in Ljubljana, Slovenia, on 25 March; with drummer Julian Sartorius at the Intakt Records festival at The Vortex, Dalston, on 25 April. The reconstituted group *Alterations*, which involves David Toop, Peter Cusack, Terry Day and Steve, performed at Café Oto for the release of *Void Transactions*, their new CD, on 21 January. They also performed at Exploratorium, Berlin, on 9 March, and the Angelica Festival in Bologna, Italy, on 5 May. Steve co-produced various recordings by David Toop, Sharon Gal, Terry Day, Maggie Nicols, Gina Southgate, Rie Nakajima, Blanca Regina, Mandhira de Saram and Steve himself, which became a CD: 'Art of Improvisers Compilation' to

precede an 'Art of Improvisers' exhibition and performances at Café Oto, Dalston, 15-22 June.

John Wyver produced three RSC Live from Stratford-upon-Avon cinema broadcasts: *The Tempest*, *Julius Caesar* and *Antony & Cleopatra*. He also produced for the screen the Donmar Warehouse Shakespeare Trilogy, directed by Phyllida Lloyd, which is *Julius Caesar*, *Henry IV* and *The Tempest*. The Donmar *Julius Caesar* premiered at the Edinburgh International Film Festival in June.

Tereza Stehlikova staged a multi-sensory performance and a feast based on Jules Verne's *Journey to the Centre of the Earth*, at the Kensal Green Cemetery and Dissenters Chapel on 21 May.

Sarah Pucill's *Confessions to the Mirror* (2016) was screened alongside the first film of her diptych, *Magic Mirror* (2013), at Close Up Cinema, London, on 19 February, which included a Q&A with Laura Guy. It was selected for competition at Creteil International Women's Film Festival, Paris, 18-27 March, shown at Alchemy International Film and Moving Image Festival in Haiwick, Scotland, 2-6 March, and selected for the programme *The Dream That Kicks*, curated by Greg Pope, in Cinemateket, Oslo. It was also screened at the National Portrait Gallery on 17 March as part of the programme of events complementing the exhibition *Gillian Wearing and Claude Cahun: Behind the mask, another mask*.

Several CREAM researchers took part in the BIMl Essay Film Festival in London. The curatorial team included CREAM PhD **Treasa O'Brien**, who was in conversation with Ehsan Khoshbakht after his screening of *Filmfarsi*. At the ICA on 26 March, **Lucy Reynolds**,



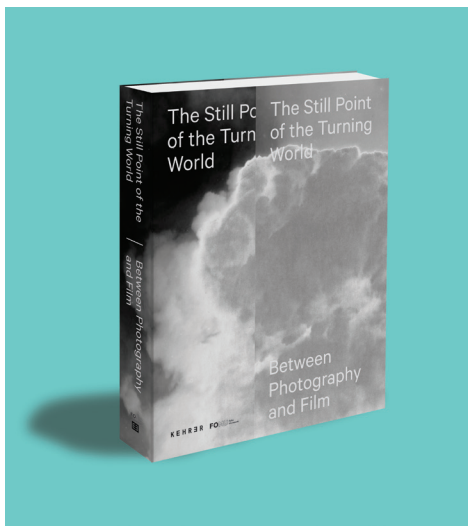
MITRA TABRIZIAN
GHOLAM, 2017

together with Laura Mulvey, joined Babette Mangolte in conversation after a screening of her works. On 28 March, **George Clark** presented his lecture and film programme, which included his film *Sea of Clouds*, and a post-screening discussion with **Julian Ross** and Taiwanese filmmaker Ya-Li Huang. **May Adadol Ingawanij** co-presented the screening of Thai documentary *Tongpan* on 30 March, where she took part in a post-screening discussion with Graiwoot Chulphongsathorn.

CREAM's FD Zone hosted a screening of the documentary *Cities of Sleep*, on homelessness in Delhi, followed by a Q&A with Shaunak Sen, who first presented on his work in progress at a CREAM conference in 2014. The event, at the Regent Street Cinema on 13 March, was co-organised by **Rosie Thomas** and CREAM PhD **Sarah Niazi** and ran in conjunction with the London Asian Film Festival, 9-19 March.

The 46th International Film Festival Rotterdam took place on 25 January – 5 February. As a programmer at the festival, **Julian Ross** organised the first international artist profile screening of Su Hui-yu, an installation by Meiro Koizumi and an exhibition of works by Norio Imai at Gallery Joey Ramone, which was also presented at BOZAR, Centre for Fine Arts in Brussels, and Image Forum Film Festival in Tokyo.

Uriel Orlow's film *The Crown* against Mafavuke was selected for the international competition at Oberhausen Short Film Festival and Videoex Zurich in May. He was also invited to screen *Remnants of the Future* at Close-Up cinema in London as part of a screening to mark the 100th birthday of Jean Rouch.



PUBLICATIONS

Jane Barnwell's book *Production Design for Screen: Visual Storytelling in Film and Television* (Bloomsbury) has been published. The book launch took place at Fyvie Hall on 18 May where she was in conversation with Ian Christie (Birkbeck).

Neil Matheson published his book *Surrealism and the Gothic: Castles of the Interior* (Routledge).

Sandra Gaudenzi co-edited the book *i-Docs: The Evolving Practices of Interactive Documentary* (Columbia University Press) with Judith Aston and Mandy Rose.

David Campamy published the book *The Still Point of the Turning World: between film and photography* (Kehrer), to accompany a major exhibition he has co-curated for FoMu, Antwerp. He has published essays in these books: *Walker Evans* (Exh. Cat., Centre Pompidou); *You Are Looking at Something That Never Occurred* (Zabludowicz Collection); *Lewis Baliz* (Fundacion MAPFRE/Steidl); *Manhattan Transit: Helen Levitt's Subway Photographs* (Galerie Thomas Zander/Koenig Books); *Greg Girard: Under Vancouver: Photographs 1972-1982* (Magenta Foundation); *Ed van der Elsken: Camera in Love* (Exh. Cat., Stedelijk Museum); *Peter Fraser: Two Blue Buckets: Photographs by Peter Fraser* (Peperoni Books); *Stephen Shore: Selected Works, 1973-1981* (Aperture). He also published essays in *Aperture* magazine, *FOAM*, *Wallpaper*, *Unseen*, *The Photobook Review* and *FT Weekend*.

David Bate guest edited the special issue of the journal on 'Psychoanalysis and the Photographer.' He published his image+text essay 'Indexiphilia' in the new magazine *Uncertain States*.

John Wyver published his article 'Exploring the Lost Television and Technique of Producer Fred O'Donovan' in the *Historical Journal of Film, Radio and Television*.

May Adadol Ingawanij's article 'Old and Undead Friends' was published on Asia Art Archive's online journal *Field Notes*.

Lucy Soutter wrote an introduction for photographer Coco Capitán's book *Middle Point Between my House and China*.

Eugenie Shinkle's essay 'The Feminine Awkward' was published in *Fashion Theory: the Journal of Dress, Body and Culture*, volume 21, issue 2.

Mitra Tabrizian's photographic work was published in *The Afkhami Collection of Modern and Contemporary Iranian Art* (Phaidon Press) and the magazines *PYLOT* and *BLACKQUBE*.

Loraine Leeson's project *West meets East* was featured in the Turkish edition of *Artificial Hells* by Claire Bishop (Koc University Press).

Eva Masterman wrote book reviews on Jenni Sorkin's *Live Form* and Christie Brown, Julian Stair and Clare Twomey's *Contemporary Clay and Museum Culture* for *CFile Daily*.

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.

Julian Ross became co-editor for the *I.B. Tauris World Cinema Series*. Recent publications include: *Animation in the Middle East*, edited by Stefanie van de Peer; *Cosmopolitan Cinema: Imagining the Cross-cultural in East Asian Film* by Felicia Chan; and *Latin American Women Filmmakers*, edited by Deborah Martin and Deborah Shaw.

AWARDS

Alexa Wright has been awarded an AHRC Research Network Grant to bring members of the International, Interdisciplinary Hybrid Bodies research project together for an exhibition and symposium at London Gallery West in November 2017.

Phoebe Cummings was shortlisted for the Woman's Hour Craft prize. As one of the twelve shortlisted artists, she will make work for an exhibition at the V&A opening in September, after which it will tour in the UK.

The BBC Two programme *Shakespeare Live! From the RSC*, on which **John Wyver** was RSC Producer, was nominated for a BAFTA in the Best Live Event category.

Mitra Tabrizian's feature film *Gholam* received the Platinum Remi Award for First Feature at the 50th WorldFest-Houston, 21-30 April. It was also screened in Seattle International Film Festival, East End Film Festival and for the series 'Break Through' organised by the BFI.

Joshua Oppenheimer received script funding from the Danish Film Institute in March for his fiction project, and new grants from BritDoc and the Sundance Documentary Foundation for his documentary project.

Loraine Leeson's *Active Energy* project received the Best Arts and Green Energy award from Regen SW.

Massimiliano Fusari was awarded UoW's Strategic Research Fund to support the publication of the photographic section for his upcoming monograph *Aesthetics as Storytelling*. Other SRF recipients from CREAM were Shezad Dawood, Clare Twomey, Uriel Orlow, Neal White, Iwona Abrams, May Ingawanij, Michael Mazière, Kerstin Mey, Shirley Thompson, Roshini Kempadoo, Mitra Tabrizian and Michael Goddard.



LUCY REYNOLDS
AT THE MOSAIC ROOMS, LONDON

CONFERENCES AND TALKS

David Company has given talks at the Rutgers University symposium Reinventing Documentary Photography in the 1970s; the Istanbul Photobook Festival; PhotoLondon; the National Portrait Gallery, London; Large Glass Gallery, London; The Lure of the Archive symposium in Glyn Vivian Art Gallery, Swansea; The Ends of Collage symposium in Luxembourg & Dayan Gallery, London. He convened the symposium Notes on the Index on 17 June to accompany his curated exhibition at Whitechapel Gallery.

Joanna Boehnert was invited to speak at the By Design or By Disaster programme at the Free University of Bozen-Bolzano, Italy, and at the Aalto PhD Summer School in Helsinki. She was a speaker at the workshop 'Exploring the pervasive use and rhetorical force of humanitarian statistics' held at University of Manchester on 12 May and Corporate Watch's 'Symposium on Green Capitalism' on 8 May. She chaired a session at Westminster Institute for Advanced Studies' '6th ICTs and Society Conference: Digital Objects, Digital Subjects' on 20-21 May and participated in the Climate Symphony Lab at the #2DegreesFestival by ArtAdmin on 17 June.

May Adadol Ingawanij gave a keynote lecture at the symposium Reframing the Archive at SOAS, 22-23 June. She was invited to give a talk at the symposium Escape Trajectories: Art History's Runaway at the Haus der Kulturen der Welt, Berlin, 30 June – 1 July. She also joined a discussion at Tate Modern with David Teh and Lucy Steeds on 22 June.

Michael Goddard was invited to present his talk 'Destroying the Cinema Machine: The Radical 1970s Counter Cinemas of Godard and Miéville, Straub and Huillet and Harun Farocki' as part of the University of West London's Film,

Media and Design seminar series. He also gave an invited talk 'Guerrilla Television Revisited: US Public Access Television in the 1970s as an Amateur Media Ecology' at the Birmingham City University, on 8 March.

Lucy Reynolds presented her talk 'Researching and Writing Women's Experimental Film' at BFI Reuben Library on 8 May. She took part in the panel discussion 'The Avant-Garde in Britain?' at Raven Row as part of the exhibition Gallery House on 19 April. She was in conversation with Patrick Hough for the Jerwood Visual Arts/Film and Video Umbrella awards at the Cinema Museum on 24 April and with Judy Price and Anthony Downey on the occasion of her exhibition Still at The Mosaic Rooms on 26 April. She also presented at the NECS conference, 29 June – 1 July.

Ozlem Koksall was invited to give her talk 'Armenian Genocide and its Representation' for the Graduate Seminar at University of Padova, Italy, on 8-9 May, and participated in the panel discussion 'Understanding Steve McQueen' at Black British Cinema 2017 conference on 19 May. She gave her talk 'History, Memory and Representation: Minorities in Turkey' at Screen conference, 23-25 June.

Julian Ross presented at the workshop Intermedial Avant-gardes at University of Edinburgh on 24 February, where **Lucy Reynolds** also chaired a session. He also presented at the following events: the 1960s Japanese Expanded Cinema workshop at NYU on 10 March; the conference Underground Adventures: Temporal Experimentation in Postwar Countercultures at Humboldt University Berlin on 24-25 March; Screen conference, 23-25 June; and NECS conference, 29 June – 1 July. He co-chaired the panel 'Fukeiron, or the Politics and Poetics of

Landscape' organised by Witte de With Center for Contemporary Art, Rotterdam, on 29 January.

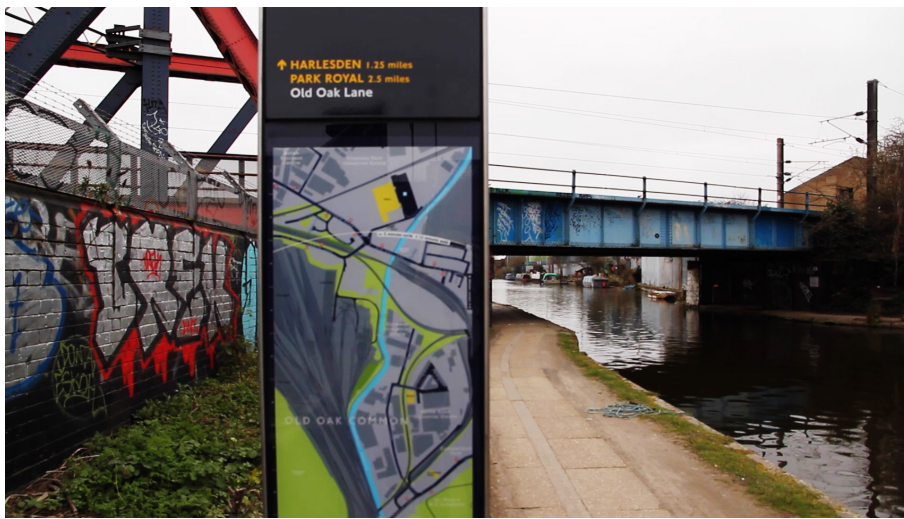
Rosie Thomas presented her research on Indian cinema's Islamicate fantasies, including new research on Indian Ali Baba films, at the Centre for Film Studies at the University of St Andrews on 28 February.

Joshua Oppenheimer gave a masterclass at the ICA, as part of Frames of Representation, on 22 April. He was in conversation with Olafur Eliasson at Denmark's Heartland Festival on 3 June.

Sandra Gauenzi gave a keynote 'Why do interactive documentaries matter?' at the East Doc Festival in Prague on 7 March, and gave a presentation at the id_w workshop at Chateau de Bossy, Switzerland, on 22 April. She gave a masterclass at the University of Artevelde in Ghent on 3 May, where she also held the first week of the two-week Interactive Factual narrative workshop, IF Lab, that she organises and runs. In Ghent, Sandra also organised the public event VR for Change on 3 May. She organised and moderated the panel 'VR and documentary' at Festival du Reel in Nyon on 23 April.

Gillian Youngs gave her opening address 'Innovation and empowerment as two sides of the same coin' for the Digital Social Innovation (DSI) Manifesto Workshop in Rimini 23 May.

Roshini Kempadoo had her book launch for her recent monograph, Creole in the Archive: Imagery, Presence and the Location of the Caribbean Figure, at the Stuart Hall Library, hosted by Iniva, on 23 February. On 4 February, she also contributed to the Tate Exchange as a guest contributor for the panel 'Exploring the Nature, Art and Exchange', convened by 198 Contemporary Arts and Learning, a Tate Exchange Associate.



TEREZA STEHLIKOVA
WORMWOOD

CONFERENCES, TALKS AND EXHIBITIONS CONTINUED

Ana Janeiro participated in the round-table discussion 'Symptomatology: the Archive in its relation with the Arts' at the conference What is the Archive?, Calouste Gulbenkian Museum, 23-25 March.

Loraine Leeson gave the opening address on creative approaches to regeneration at the conference 'Top down meets bottom up in post-industrial regeneration: Good practice and challenges in participatory approaches to community engagement in city planning' held at the Riverside Museum, Glasgow on 20 January. She was also on a panel Places in Flux and the Place for Art at the V&A Lansbury Micro Museum on 29 April, and presented on the Docklands Community Poster Project for the London Festival of Architecture at Matt's Gallery on 8 June.

John Wyver co-organised the international conference 'Britain, Canada and the Arts: Cultural Exchange as Post-war Renewal' at the School of Advanced Study, University of London. He presented papers at Tonite Let's All Make Love in Leicester: Peter Whitehead and the Long 1960s at DMU Leicester; 20s30s Network Workshop at University of Nottingham; Tracing Entanglements in Media History at Lund, Sweden; and Shakespeare, Technology, Media, Performance at University of Exeter. He gave talks at Television Drama: Archives, Access and Research conference at BFI Southbank, the Royal College of Art, and the Donors of the Royal Shakespeare Company, Stratford-upon-Avon.

David Bate presented his talk 'Camera Phones and Mobile Intimacies' at Humboldt University, Berlin.

Margherita Sprio was invited to present at the conference Migration, Memories and Home – The Post-War Italian-British Experience at Heritages of Migration:

Moving Objects, Stories and Home at National Museum of Immigration in Buenos Aires, Argentina, 6-10 April, where she also chaired the panel 'Immigration, Politics and Visual Arts.' She also presented at the conference Italian Post-War Migration to Britain – Film and The Second Generation at GeoMedia 2017 - Spaces of the I-Between at Karlstad University, Sweden, in May.

Tereza Stehlikova presented her research on multi-sensory aesthetics at the event Em-Em: Making Sense? at THECUBE, London, on 9 May and at the Open Senses Symposium at Senate House, London, on 19 May.

Uriel Orlow presented his research as part of Theatrum Botanicum at the Vegetal Meditations conference at Central European University in Budapest alongside Michael Mader and others.

EXHIBITIONS CONTINUED

The exhibition On Attachments and Unknowns took place at Sa Sa Bassac, Phnom Penh (19 May – 19 August), curated by Erin Gleeson with **May Adadol Ingawanij** and Ben Valentine. Participating artists include Martha Atienez, Kiri Dalena, Erika Tan, Nguyen Trinh Thi, Anocha Mai Suwichakornpong, and Yee I-Lann. The exhibition follows a curatorial intensive organised at Sa Sa Bassac in January by Erin Gleeson and May, with participants including Lee Weng Choy, Zoe Butt, Khvay Samnang, Lyno Vuth, Russell Storer, Ruth Noack, and **Julian Ross**.

Michael Mazière curated the exhibition INSULA at London Gallery West (29 March – 21 May) a retrospective of painting, video and mixed media works produced over the last six years by Ian Bourn, pioneer of British video art.

Allan Parker's exhibition Material Light, previously exhibited in University of Westminster and Belgrade, was presented as a collateral event at the Kochi Biennale, India, on 15-24 March. The exhibition featured works by him and other artists including Ajit Bhadoriya, David Blackmore, Ria Rajan, Slobodan Stosic and Sophy Rickett.

David Campany's recent curatorial projects include A Handful of Dust at the Whitechapel Gallery (7 June – 3 September); The Open Road: photography at the American Road Trip at the Museum of Fine Arts, St. Petersburg, Florida (9 February -4 June); The Still Point of the Turning World: between film and photography at FoMu, Antwerp (23 June – 1 October); and Peter Fraser: Mathematics at PhotoEspana, Madrid (1 June – 27 August).

Tereza Stehlikova and SJ Fowler's exhibition Worm Wood is on view at Kensal Green Cemetery's Dissenters Gallery, London (30 May – 1 September).



LORRAINE LEESON BEST ARTS AND GREEN ENERGY AWARD



URIEL ORLOW SHARJAH AWARD

CREAM EVENTS

Lav Diaz: Journeys (27 Jan-12 March) a series of exhibition and events around the works of Lav Diaz was co-curated by **May Adadol Ingawanij**, **Michael Mazière**, CREAM PhD **George Clark** and **Julian Ross**. London Gallery West was transformed into a pop up cinema to screen a rotating programme of six of Diaz's films. This was accompanied by a series of gallery talks including with Lav Diaz, Chiara Marañón (MUBI), Adam Roberts (A Nos Amours), Tiago de Luca (Warwick), Dan Kidner (Reading), Lucia Nagib (Reading) and Ashley Thompson (SOAS). On 4 March, CREAM hosted an international symposium. Participants included Eva Bentcheva (SOAS), Graiwoot Chulphongsathorn (QMUL), William Brown (Roehampton), and Rebecca Shatwell (AV Festival). On 5 March, in an event in collaboration with MUBI, Batang West Side was screened at the Regent Street Cinema on 35mm followed by a Q&A with Diaz.

Margherita Sprio co-organised the CREAM and HOMELandS conference 'Media, Arts and Hybrid Spaces – Experience and Meaning in the Contact Zone' with Mattia Lento at the University of Westminster on 27 January. She also organised The Politics of Research – Impact, a University of Westminster Researcher Network Symposium in June.

Michael Goddard organised the Moving Images, Multiple Screens seminar series of three events with invited internal and external speakers: **Sarah Pucill** and Dorota Ostrowska (Birkbeck) presented on 13 April; **Christopher Hogg**, Kim Akass (Hertfordshire) and Janet McCabe (Birkbeck) spoke on 1 June; and **Michael Mazière** and Erika Balsom (King's College) presented on 15 June.

Proving Grounds, a joint project between the initiative in Art/Science at CREAM led by **Neal White** and the Institute of Modern and Contemporary Culture led by John Beck in SSH was launched on 19 May. In the first event 'Biosphere 2: Then and Now' Kathelin Gray, Biosphere 2 Co-Founder, was in conversation with Rob La Frenais.

18 mid-career journalists and filmmakers from top media houses in India, Pakistan, Sri Lanka, Bangladesh and the Maldives arrived in the faculty on 27 March for the eight-week Chevening South Asia Journalism Programme, funded by the Foreign and Commonwealth Office and run by CREAM's **Rosie Thomas** and CAMRI's Jean Seaton. The programme included sessions with **Sandra Gaudenzi** and **Joshua Oppenheimer**, and culminated in a symposium organised by Rosie, Jean and the journalists at the Institute of Contemporary Arts on 17 May on 'Post-truth politics and the New West: what does this mean for South Asia and its media?'

Members of CREAM and CAMRI joined forces with staff from the faculty of Social Sciences and Humanities to organise a conference and film festival, RIGHTS and PLIGHT: cultural counter-narratives of the migrant and refugee experiences, at the Regent Street Campus. The two-day film festival, programmed by **Jane Thorburn** and CREAM PhD **Cecilia Zoppelletto**, took place at the Regent Street Cinema, 24-25 June.

Sandra Gaudenzi organised and moderated four Westminster DisLAB public events: Hannah Gelbart (BBC Social Media) on 27 February; Juliana Ruhfus (Al Jazeera TV) on 27 March; Ana Naomi De Susa (Forensic Architecture) on 24 April;

and a panel discussion on interactive stories with Mandy Rose and Judith Aston (University of West England) on 22 May.

Lucy Soutter, **Gavin Jack** and **Eugenie Shenkle** piloted the Photography Forum lecture series which ran across seven Wednesday lunchtimes in the Spring Term and featured talks by visiting speakers George Georgiou and Mark Neville, as well as by staff members **David Moore**, **Ben Edwards**, Lucy Soutter and **David Campamy**. The series also included a panel discussion on the legacy of John Berger by **David Bate**, **Graham Evans** and Lucy Soutter.

Photographies Conference: Critical Issues in Photography Today was co-organised by **David Bate** with Liz Wells, Plymouth University, at the University of Westminster on 18-19 May. As part of the conference, **Lucy Soutter** presented her talk 'Photography and Cultural Translation.'

Following support from Arts Catalyst and a successful bid to University of Westminster Strategic Research Fund, **Neal White** initiated a new Office of Experiments project in Poole Dorset. Workshops took place in early June, led by SPUD and Neal.

Phoebe Cummings joined the Ceramics Research Centre in March. She did an Arts/Industry residency at the Kohler factory, Wisconsin and a ceramics residency at the V&A. She was winner of the British Ceramics Biennial 2011 and Ceramics Fellow at Camden Arts Centre 2012-13.



PHD NEWS

DENIZ SOEZEN SURYA NAMAZ

Michael Mazière was awarded a degree of Doctor of Philosophy by Published Work from the University of Westminster for his thesis: Testing the Curatorial in Artists' Film and Video Installation.

Congratulations also to **Silvia Angeli**, **Manuela Graziol** and **Adina Bradeanu** for completing their doctoral degree.

'Between here and then,' the CREAM Caucus exhibition, opened on 21 June. Showcasing the work of 19 CREAM PhD candidates, the exhibition takes place across two galleries, and includes screenings, discussions, and performances, culminating with the CREAM Symposium on 3-4 July. Participating researchers include **John Aitken**, **Andreia Alves de Oliveira**, **Francesco Arese Visconti**, **Gilbert Calleja**, **Nina Danino**, **Sue Goldschmidt**, **Sunil Gupta**, **Ana Janeiro**, **Matthias Kispert**, **Côme Ledésert**, **David Leahy**, **Sarah Niazi**, **Ingrid Pollard**, **Jini Rawlings**, **Catherine Roche**, **Valentina Signorelli**, **Arne Sjögren**, **Deniz Soezen** and **Cecilia Zoppelletto**.

Treasa O'Brien received a Film Project Award from Arts Council of Ireland and the Arts Act Bursary Award from Clare Council to complete her main PhD film *Town of Strangers*. Her film *Noor at Mytilini Port* was screened at London Short Film Festival (12 January), Berlin UK Short Film Festival (February), WANDA festival of Feminist Moving Image, Belfast (11-12 February). Another film in her PhD project, *The Blow-in*, was selected for Puerto Vallarta Film Festival, Mexico, Sydney Irish Film Festival and Melbourne Irish Film Festival. She gave presentations at the following events: Crossing Borders: Negotiation, Provocation and Transgression, Birkbeck,;

re:publica & Media Convention, Berlin; Poetics and Politics of Documentary, University of Sussex; Being Ruby Rich: Film Curation as Advocacy and Activism, Birkbeck Cinema.

George Clark presented part of his PhD project *Untitled (Eyemo Rolls)* at VISIONS, Montreal (30 April) and Birkbeck Institute of Moving Image with LUX, London (2 June). *Sea of Clouds*, also part of his PhD project, screened at Fronteira International Documentary and Experimental Film Festival, Courtisane Festival, and Image Forum Festival in Japan. His feature film *A Distant Echo* was shown Los Angeles Film Forum (15 January), Fronteira International Documentary and Experimental Film Festival (24 March), Courtisane Festival (1 April), Images Festival in Toronto (22 April) and Edinburgh Film Festival (27-29 June). He contributed an essay to *Workshop of the Film Form / Warsztat Formy Filmowej*, edited by Marika Ku micz and Łukasz Ronduda (Fundacja Artos, Warsaw).

Three images from **Francesco Arese Visconti's** research project 'GENUS-Generational Shifts-Italian migration after World War II' was on view at the Festival International d'Italie in Carouge, Switzerland, 3-4 June. He also took part in the conference 'Immigrazione: iconografia contemporanea e storia.'

Matthias Kispert's video essay *No More Beyond* was screened at The White Building in London on 6 May as part of an event called *Violent Borders* hosted by STRIKE! Magazine.

Fotios Begklis performed live VJ for *The Frog Princess Punked*, a hybrid performance, at Soho Theatre on 5 June.

Roz Mortimer presented at the symposium *Poetics and Politics of Documentary* at University of Sussex, June,

where she also screened her film *This is History* (after all). Her film *Gender Trouble* screened at B-Movie, Hamburg, in a programme curated by QueerAmnesty. Her film *Wormcharmer* screened at Close Up Cinema, London, as part of UEL's Moving Image Research Centre event 100 Years of Jean Rouch. Her current film has received support this year from The Elephant Trust and Film London Artists Moving Image Network (FLAMIN).

Deniz Soezen was invited to present a work-in-progress version of her PhD project 'Surya Namaz' at Peer Session 73 at Bond House gallery, ASC studios in January. Peer Sessions is a London-based crit group founded in 2009 by artists Kate Pickering and Charlotte Warne Thomas, as an educational support network for postgraduate artists, curators and academics.

BETWEEN HERE

AND THEN

ARTS MEDIA RESEARCH: EXHIBITION, SCREENINGS AND PERFORMANCE

JOHN AITKEN
ANDREIA ALVES DE OLIVEIRA
FRANCESCO ARESE VISCONTI
GILBERT CALLEJA
NINA DANINO
SUE GOLDSCHMIDT
SUNIL GUPTA
ANA JANEIRO
MATTHIAS KISPERT
CÔME LEDÉSSERT
DAVID LEAHY
SARAH NIAZI
INGRID POLLARD
JINI RAWLINGS
CATHERINE ROCHE
VALENTINA SIGNORELLI
ARNE SJÖGREN
DENIZ SOEZEN
CECILIA ZOPPELLETTO

21 June-6 July 2017

CREAM CAUCUS EXHIBITION