



**CLARE TWOMEY**  
THE SEEN AND THE UNSEEN, TATE EXCHANGE, 2017

## HIGHLIGHTS

Congratulations to **Phoebe Cummings** for winning the biggest craft prize in the UK, the Women's Hour Craft Prize, with her temporary sculpture *Triumph of the Immaterial*, a disappearing piece that will disintegrate over time. The work is on display at the V&A until February 2018, along with the other 11 finalists' work.

**Clare Twomey** transformed the Tate Exchange space at Tate Modern into a factory making everyday objects from clay to explore ideas around the concept of production. This was the theme for Tate Exchange's second season of annual programmes. Clare's project *Factory: The Seen and The Unseen*, 28 September - 8 October, was covered by *The Guardian*, BBC News TV, *The Telegraph*, and the websites for Phaidon and the American Crafts Council.

**Mykaell Riley** was invited by the Prime Minister to 10 Downing Street for the launch of Black History Month.

On 17 October, the US government began declassifying and releasing

documents detailing its complicity in the Indonesian genocide, and acknowledged that it was a response to the public interest raised by **Joshua Oppenheimer's** films *The Act of Killing* and *The Look of Silence*.

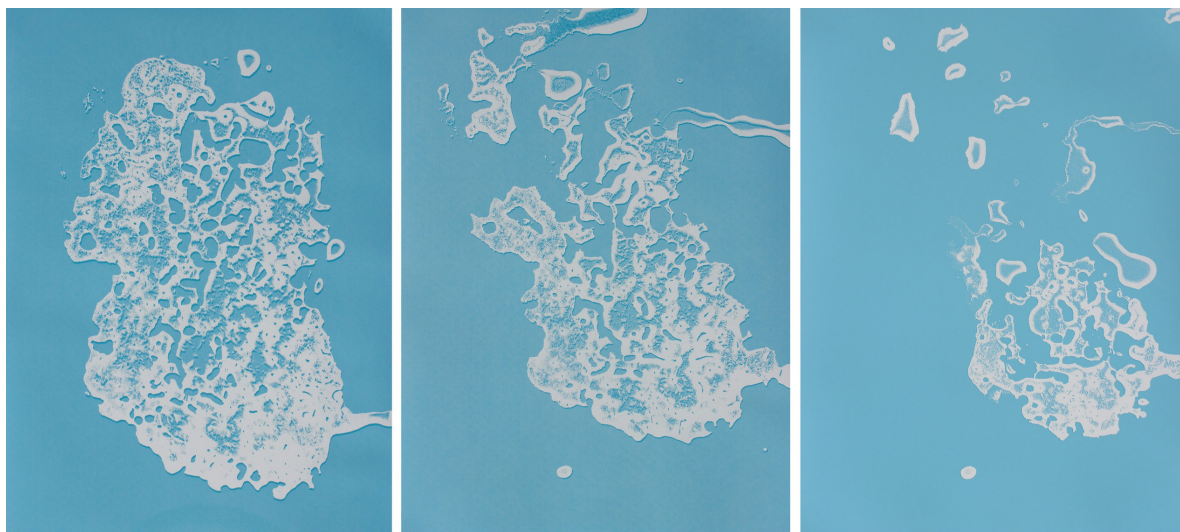
**Nicola Triscott** is the 2017 President of the Science and the Arts Section of the British Science Association. She gave her presidential lecture 'Fostering an ecology of practices' at the British Science Festival, University of Sussex, on 7 September.

**Margherita Sprio** has been appointed Visiting Professor at Milan University, Cattolica del Sacro Cuore.

Ambika P3, curated by CREAM's **Michael Mazière**, received an Academic Venue Award in the 'Best Exhibition Space'. It celebrated its 10th birthday on 6 December with an event as part of the London Contemporary Music Festival (LCMF) with live music, projections and the screening of a film by Michael tracing a decade of exhibitions as well as an exhibition examining the achievements of the

project. Three publications edited by Katharine Heron and Michael Mazière documenting the activities of Ambika P3 were launched to accompany its 10th anniversary. **AMBIKA P3 VOLUME 2** 10.09-05.11, **VOLUME 3** 07/11-07.15 and **VOLUME 4** 07.15-09.17 will compliment the first volume originally published in 2009.

Recent graduates of the Westminster Photographic Studies MA, including Rakesh Mohindra and Yuxin Jiang, initiated an artist-run non-profit photography festival called *pic. london*, which took place at Ambika P3 among other venues, between 26 October - 5 November. **Lucy Soutter** co-chaired and presented at a one-day symposium organised as part of the festival at Fyvie Hall entitled 'Does Photography Need Theory?', 28 October, and **David Campany** chaired the panel 'What Does it Mean to Work in Art Photography?', 30 October.



**IWONA ABRAMS**  
THE SPIRIT OF ICE

## EXHIBITIONS

London Gallery West presented Hybrid Bodies by Ingrid Bachmann, Andrew Carnie and **Alexa Wright**, a multi-disciplinary research project that brought together the arts, ethics, medicine and social sciences to investigate the complexities of heart transplantation (19 October – 16 November). On 2 November, Alexa and Andrew were in conversation to discuss the project with curator Hannah Redler.

**Uriel Orlow** had two solo shows in France and Italy respectively, showing the multi-part body of work *Theatrum Botanicum: The Memory of Trees* at Parc Saint Léger, France (24 September – 10 December) and *What Plants Were Called Before They Had a Name* at PAV (Parco Arte Vivente) in Turin (4 November – 4 March 2018). A new commission for the Mucem in Marseille was exhibited in *Document Bilingue* (7 July – 13 November). Other group exhibitions: *Propositions for a Stage* at ICA, Singapore (28 July – 22 October); *Summer of Love*, curated by Katherina Gregos, at Schwarz Foundation/Pythagorion Art Space, Samos (3 August – 15 October); *The Materiality of the Invisible* at Bureau//Van Eyck, Maastricht (29 August – 20 October); 7th Moscow Biennial, curated by Yuko Hasegawa, at New State Tretyakov Gallery, Moscow (19 September – 18 January 2018); *Stealing from the West*, curated by Ekaterian Degot, at Academy of World Arts, Cologne (20 September – 10 December); *In the Peaceful Dome* at Bluecoat, Liverpool (13 October – 10 December).

**Iwona Abrams'** solo exhibition, *The Spirit of Ice / Isens Siäl* was on view at Hörnan Gallery, Falun, Sweden, 21 September - 30 October. Two exhibition works were acquired by the Falu Kommun

(Falun Municipality) for the Kultur- och fritidsförvaltningen Collection.

**Alison Craighead**, as part of Thomson & Craighead, exhibited *Recruitment Gone Wrong* in the group exhibition *The New Observatory* at FACT, Liverpool, 22 June - 1 October. Their work *A Temporary Index* was featured in the exhibition *The Perpetual Uncertainty* at Z33 House of Contemporary Arts, Hasselt, Belgium, 17 September - 10 December, where they hosted the *Underground Overground Roundtable Discussion* on art and radioactive waste storage. *Corruption*, a series of Lenticular Lightboxes, were also shown in the exhibition *Hyperimaging* at the National Gallery of Kosovo, 10 October - 10 November. Their perfume *Apocalypse* featured in the exhibition *humansbeingdigital* at the Lowry, Salford, 18 November - 25 February 2018, and the exhibition *Occulture: The Dark Arts* in City Gallery, Wellington, New Zealand, 12 August - 19 November, and on the BBC programme *QI* on 24 November.

**Neal White** presented a series of new works for *Recovering Data Remains: (Re) Working Knowledge* at Fargfabiken, Stockholm, with collaborator Tina O'Connell, that included a multi-site installation and artist publication *Deep Architectures of Inquiry*. Part of the wider event 'Data Transpositions' the event coordinated with the University of Music and Performing Arts Graz and the University of Applied Arts Vienna, the event featured a range of leading practitioners from USA, UK, Austria and Germany.

**Eva Masterman** exhibited her work as part of the British Ceramics Biennial, Stoke-on-Trent, 23 September - 5 November.

**Shirley Thompson** featured in the

Black Sound Exhibition at Black Cultural Archives, London, 7 April - 4 November.

**Shezad Dawood** participated in the Screen City Biennial in Stavanger, Norway, 12-15 October.

**Tereza Stehlikova** exhibited her film and poetry project, *Worm Wood*, a collaboration with poet S J Fowler at Kensal Green Cemetery, The Dissenter's Gallery, London, 3 August - 3 September.

**Sarah Pucill's** film *Phantom Rhapsody* was presented as part of the Royal Academy Summer Exhibition, 13 June – 20 August. She also exhibited at the exhibition *In Your Face*, curated by Sadie Lee, at the Salisbury Art Centre on 23 September – 4 November.

**Nicola Triscott** curated *Dreamed Native Ancestry (DNA)* with artist group *Mission//Misplaced Memory* at Arts Catalyst's Centre for Art, Science and Technology, London, on 23 November – 27 January 2018. The installation and programme addresses contemporary issues about race, migration, biopolitics and culture through an Afrofuturist science fiction narrative and deep history perspective.

The exhibition *The Open Road: photography and the American road trip*, curated by **David Campany**, continued its tour to Blanton Museum of Art in Austin, Texas, 25 November – 7 January 2018.

**Julian Ross** was a curatorial advisor for the exhibition *Japanese Expanded Cinema Revisited* at Tokyo Photographic Art Museum, 15 August – 15 October.

Ambika P3, curated by CREAM's **Michael Mazière**, hosted SUNDAY, London's international contemporary art fair for young galleries, 5-8 October.





**STEVE BERESFORD**  
PHOTO BY FABIO LUGARO

## SCREENINGS+PERFORMANCES

**Sarah Pucill** screened her films *Magic Mirror* and *Confessions to the Mirror* at White Cube Bermondsey on 6 August as part of the group show *Dreamers Awake* that brought together works by women artists from 1930s until now. A programme of her works screened at Early Monthly Segments as part of Gladstone Art Bar Evening Screening on 19 September, guest curated by Carley Whitefield.

**Tereza Stehlikova** screened her *Worm Wood* poetry and film project at Dissenters Gallery, London, as part of the event *Landscape and Learn: Growth and Decay*, 15 July. A programme of her films, *Memory of the Senses*, showed at Svetožor cinema, Prague, 16 October, where she was also in conversation with Pavel Klusak. At the Jihlava International Documentary Film Festival, Czech Republic, 24-29 October, she presented the participatory performance *Journey to the Interior*, which premiered as a film at Candid Arts Centre, London, on 12 December.

Two films by **Michael Maziere**, *Cezanne's Eye* and *The Red Sea*, were selected for the British Film Institute's Digitisation Fund and their restored and digitised versions are now available online through the BFI player in the London Film-Makers' Co-operative Feature Collection curated by LUX.

**Uriel Orlow's** film *Theatrum Botanicum* screened at Palais de Tokyo, Paris, 24-26 November.

**Mitra Tabrizian's** feature film *Gholam* screened at the Diaspora Film Festival, Toronto, 2-6 November and the Gold Coast International Film Festival, New York, on 8-14 November.

**John Wyver** produced two recent RSC Live from Stratford-upon-Avon cinema broadcasts of *Titus Andronicus* (9 Aug) and

*Coriolanus* (11 Oct). He is also producing the screen version of the Almeida Theatre production of *Hamlet* for BBC Two.

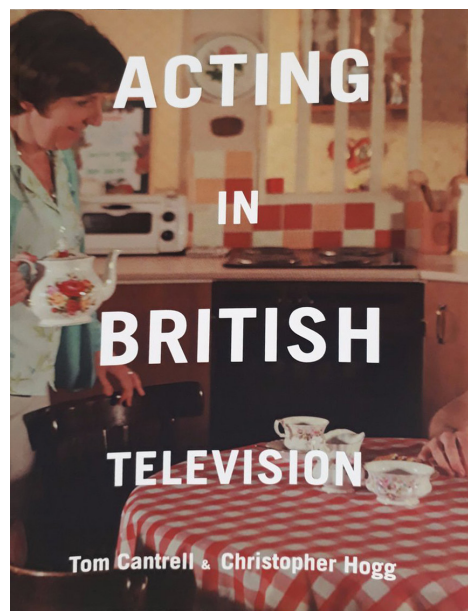
**Steve Beresford** performed at Cafe Oto (London, 28 July, 12 August); at Supernormal Festival (UK, 5-6 August); with saxophonist Luc Houtkamp and drummer Martin Blume in the Bicycle Tour (Netherlands, 26 August) and Festival Alterniva (Prague, 8 November); solo and group performances across Germany for the 'Soundtrip' tour (1-9 September); with violinist Satoko Fukuda at Discovery Festival (Walthamstow, 16 September); recording duos with harpist Zeena Parkins at French Pavilion in the Venice Biennale (21-22 September); with pianist Gerard Bouwhuis at Guess Who? Festival (Utrecht, 10 November); with Thurston Moore, John Butcher, Terry Day and John Edwards at Iklectik (Lambeth, 30 November); John Cage's 'Indeterminacy' with Stewart Lee and Tania Chen at Foyles Bookshop (London, 14 December); and numerous solo and group performances in London with the London Improvisers Orchestra. He curated the festival Sonic Waterloo at Iklectik, Lambeth, 2-9 July, which included workshops, installations and outdoor performances by sound artists, musicians and visual artists. He also curated and performed in 'Strange Umbrellas number 18' at Iklectik, Lambeth, 19 August.

**Shirley Thompson's** *The Woman Who Refused to Dance* had its premiere at the Tete a Tete: The Opera Festival, 27 July, and was also presented at the Victoria & Albert Museum as part of the event *Opera: Power, Passion, Politics* on 1 December. Her opera *Questions Unanswered* was featured at the Superwomen of Science event on 3 October at the Old Town Hall Arts Centre, Hertfordshire. The Pegasus Opera Gala at St Pauls' Church, London, 5

October, featured an excerpt from *Sacred Mountain: Incidents in the Life of Queen Nanny of the Maroons*. Her *Random Sequences* for SATB choir featured in the BBC Concert Singers event at St Gabriel's Church, London, 6 October. *Tapestry Song Cycle* was presented at the London Song Festival at Hinde Methodist Church, London, 20 October, and the songs *Hymn to the Morning* and *Think of Your Country's Glory* were performed at the WOW Equator Festival, London, 21 October.

**Joshua Oppenheimer** was Guest Director of the 2017 Telluride Film Festival, 1-4 September. He was the subject of the annual tribute by Sarajevo International Film Festival where they screened a retrospective of his films and he presented a masterclass.

**Julian Ross** co-curated *The Open Frame*, which formed a part of the symposium *Film in the Present Tense*, organised by LaborBerlin at the Universität der Künste Berlin. The expanded cinema event took place on 21 October and featured performances by Guy Sherwin, Sally Golding, Scott Fritzpatrick, Britt Al-Busultan and ZEROPIXEL. He also co-curated a retrospective on Shuji Terayama's films and performances at Harvard Film Archives in Cambridge, Massachusetts (3-27 November), Anthology Film Archives, NYC (21 November – 9 December), Segal Centre, NYC (20 November) and Great Eastman House, Rochester (13-27 December). He attended the Harvard Film Archive to take part in a panel discussion on Shuji Terayama on 18 November. As a member of Collaborative Cataloguing Japan, he co-curated the two-part screening *Japanese Expanded Cinema* at International House, Philadelphia, on 4 November.



## PUBLICATIONS

**Christopher Hogg** published *Acting in British Television* (Palgrave Macmillan), co-authored with Tom Cantrell, which offers a detailed analysis of sixteen full-length interviews with British television actors.

**Eugenie Shinkle** published *Fashion Photography: The Story in 180 Pictures* with Thames and Hudson Ltd.

**Michael Goddard** published *Music/Video: Histories, Aesthetics, Media* (Bloomsbury) as co-editor with Gina Arnold, Daniel Cookney and Kirsty Fairclough. He also contributed the chapter 'Total State Machine and Gesamtkunstwerk: The Audiovisual Poetics of First and Second Generation Industrial Music Video.' He also published the book chapters 'Television, Tractations, and Folklore: Raúl Ruiz as Transmedia Filmmaker' in Raúl Ruiz's *Cinema of Inquiry* (Wayne State University Press) and 'Mysteries of Raúl Ruiz's Portugal: Territory, Littoral and Memory Bridge' in *Portugal's Global Cinema* (I.B. Tauris). He also published his article 'Arqueologia das mídias, 'anarqueologia' e ecologias das mídias' in *A(na)rqueologia das mídias* (Appris Editora), which emerged out of his CAPES-funded research in Brazil.

**David Bate**'s book *Photography: Key Concepts* (second edition) was published in Italian (Einaudi).

**Margherita Sprio** became a Contributing Editor on the new journal *MAI: Feminism and Visual Cultures*.

**David Campamy** wrote essays for the following publications: New York MoMA's retrospective book on Stephen Shore; the Whitechapel Gallery's retrospective book on Thomas Ruff; Damiani Editore's book on the work of David Goldes; and *Photography RX: Pharmacy in Photography Since 1866*. He also wrote essays for *Art*

Press magazine, *UNSEEN*, *FT Weekend*, and *The New Yorker* online.

**Lucy Soutter** was interviewed by Lewis K Bush for *1,000 Words*. She also published her essay 'Should I do a Photography MA?' in the autumn 2017 issue of *Source: The Photographic Review*.

**Nicola Triscott** published her article 'Curating contemporary art in the framework of the planetary commons' in *The Polar Journal* (vol. 7, no. 2).

**Jane Barnwell** published 'Spies at Home: How the design of the domestic interior in *Tinker Tailor Soldier, Spy* conveys character and narrative' in the Danish journal *Kosmorama*.

**Lucy Reynolds** published 'Whose History? Feminist Advocacy and Experimental Film and Video' in *Other Cinemas: Politics, Culture and Experimental Film in the 1970s*, edited by Sue Clayton and Laura Mulvey. She also published an exhibition review for *Art Agenda* on Cosey Fanni Tutt's show at Cabinet.

**Julian Ross** published his essay 'Explorers of Boundaries: 1960-70s Expanded Cinema in Japan' in the catalogue for the exhibition *Japanese Expanded Cinema Revisited* in Tokyo Photographic Art Museum. He also translated an essay by Go Hirasawa for the catalogue.

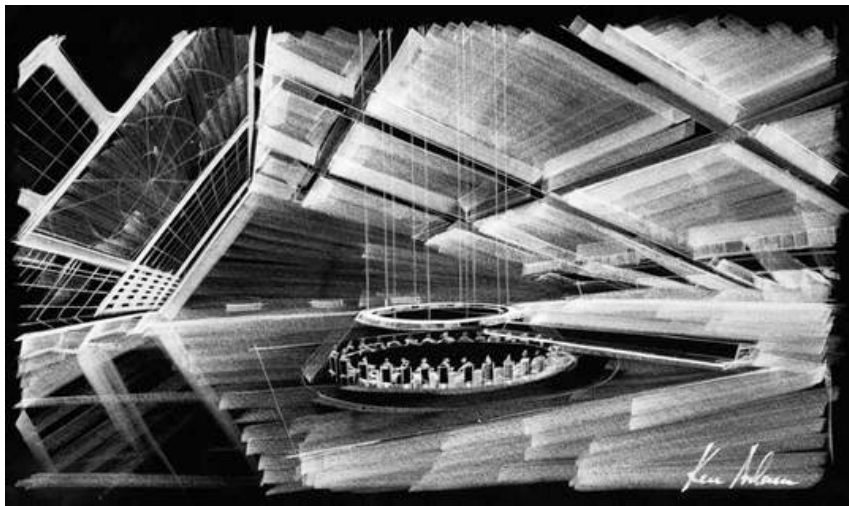
**Steve Beresford** contributed a text piece 'Small and Medium-sized Things: Their Importance' to John Zorn's journal *Arcana* (issue 8). His CD releases include *Hesitantly Pleasant* (Iluso) with drummer Mike Caratti and saxophonist Rachel Musson and *The Sorter* (Va Fongool) with drummer Ståle Liavik Solberg, bassist John Edwards and guitarist John Russell. Together with Blanca Regina, he puts

together the *Unpredictable Series*, which produced the compilation CD *Art of Improvisers* featuring Rie Nakajima, David Toop, Sharon Gal and others.

**Mykaell Riley** published his article 'Grime is the New Punk - Here's Why' in *The Conversation*.

**May Adadol Ingawanij**'s article 'Exhibiting Lav Diaz's Long Films: Currencies of Circulation and Dialectics of Spectatorship' was published in *Aniki: Portuguese Journal of the Moving Image* (v.4, n.2), forming part of a special issue on long duration. Other authors in the issue include Lucia Nagib, Tiago de Luca, Glyn Davis and William Brown.





JANE BARNWELL

## CONFERENCES AND TALKS

**Nicola Triscott** convened and led the symposium *The Live Creature and Ethereal Things: Bringing Science into the Human Experience* at the Institute of Physics, London, on 13 October. The symposium was organised in partnership with Fiona Crisp and funded by the Leverhulme Trust and the Institute of Physics.

**David Bate** gave keynote lectures at the Contemporary Photography Festival in Dali, China, the conference *Beyond the Documentary* at ORGAN VIDO FESTIVAL in Zagreb, Croatia (9 September), the Oporto 30: International Conference IRI, Porto, Portugal, and the conference *Fieldwork Photography* in Preston (15 November). He was a speaker on the panel *Contemporary Art and Social Fact* at the symposium AFSAD Photography in Ankara, Turkey and *Photography and Identity* at MiBACT, Sardinia, Italy.

**Michael Goddard** presented 'Towards a Genealogy of Audiovision: From Expanded Cinema to Virtual Reality' at the event *After VR: the archaeology and potential of immersive media* at University of Winchester, 1 November. He presented 'Seen your video/We don't want to know': Performance, Anti-Performance and Post-Cinema in *Alternative Music Video* at the symposium *Performance and Stardom in Contemporary Film* at University of Leicester, 8 November. He gave two talks on 'Genealogies of Virtual Reality' on 28 and 30 November at the Victoria University of Wellington and participated in the *Cultures of Capitalism: CSAA Conference* in Massey University, Wellington, 4-6 December, with his presentation 'Culture, A Reactionary Concept? Capitalistic Culture, Expressive Practices and Cultural Techniques.'

On 28 October, **May Adadol Ingawanij** gave a keynote lecture at the symposium *Ghosts and Spectres – Shadows of History*, organised by the NTU Centre for Contemporary Art, Singapore, in conjunction with its exhibition featuring moving image and performance works by artists Apichatpong Weerasethakul, Ho Tzu-Nyen, Nguyen Trinh Thi, and Park Chan-kyong. On 11 October, May gave a paper at the workshop *Gender in Southeast Asian Art Histories*, Power Institute, University of Sydney. In December, May was an invited speaker at the conference *What Time Is It? Technologies of Life in the Contemporary*, organised in New Delhi by Sarai-CSDS.

**Jane Barnwell** presented at the V&A event 'Ken Adam: Designing Bond and Beyond' on 9 September. She also presented at the international research symposium *Landscapes in Television Drama* at Aarhus University, 28-29 September.

**Shirley Thompson** was a speaker on the panel *Challenging Preconceptions* with Petroc Trelawney (BBC Radio 3) and composer Raymond Yui at the conference *Opera and Music Theatre Forum*, 18 October.

**David Campamy** gave the following presentations: 'When a Person Steps Out: Photography and the Depiction of Walking' in *Museum für Fotografie*, Braunschweig (15 September); 'Between the Book and the World' at Daniel Blaufuks: *Routes and Intersections Symposium* at University of Lisbon (9-10 October); and 'A question of Colour' at *Paris Photo* (9 November). He was in conversation with Sophie Ristelhueber at the *Whitechapel Gallery* (24 August), with Danny Lyon at *C/O Berlin* (16 September), and Laura Mulvey and Franco 'Bifo' Berardi (5 October).

**Roshini Kempadoo** was an invited speaker for the three-day workshop in *Villa La Pietra*, New York University, Florence, Italy, for the Women and Migration working group, convened by Deborah Willis and Ellyn Toscano, 27-29 June. She was also an invited speaker at the discussion and music event *The Spirit of '47: Fire Down Below*, as part of *Edinburgh International Festival*, convened by Marina Salandy-Brown (NGC Bocas Literature Festival Trinidad), at *The Studio*, *Edinburgh Festival Theatre*, 15 August. Roshini was also an invited speaker at the workshop *Sensing the Caribbean: Art, Culture, and the Sensory Turn*, convened by Pablo F. Gomez and Victor Goldgel-Carballo at University of Wisconsin-Madison, 22 September, and gave an artist presentation at the conference *Postcolonial Meditations: Globalisation and Displacement* at the University of Amsterdam, 26-27 October.

**Lucy Reynolds** presented 'Dudley Shaw Ashton and his films on sculpture' at symposium 'The Cinematic Museum, the Post-War Art Documentary' at *KASK Cinema*, Ghent, on 2 December. She was in conversation with Helen de Witt and Sarah Turner at *Tina Keane: Deviant Beauty*, a screening and discussion at *BFI Southbank* on 2 August. She also took part in a panel at the symposium *Towards Other Cinemas, A Critical Reassessment of 1970s Independent Film and Video* at *Whitechapel Gallery* on 17 September. She gave a talk for the screening series of *Lis Rhodes's expanded film work*, *Light Music* at *CAPC*, Bordeaux, 14 October, and for the *Joyce Wieland* screening and talk with Bettina Brunner at *MUMOK*, Vienna, 22 November. Lucy also presented at the *Trinh T Minh-ha* symposium at the *ICA* (London, 3 December).



**URIEL ORLOW**  
LA POSITION DU CHERCHEUR, MUCEM,  
MARSEILLE

## CONFERENCES AND TALKS CONTINUED

**Shezad Dawood** was in conversation with Vali Mahlouji at the British Library, as part of the Lahore Literary Festival, on 28 October. He was invited for an artist conversation event at The Humanities Society at Wolfson College, University of Cambridge, on 28 November.

**Uriel Orlow** presented his research at the conference *La mondialisation de la santé* at EHESS, Marseille, 23-27 October. He also presented at another conference in Marseille, *La position du chercheur* at Mucem, Marseille, 8-10 November.

**John Wyver** gave an invited lecture about the adaptations of Shakespeare at UNED in Madrid, 19 October. As part of the Milburn Seminar Series, he also presented on screen adaptations of Royal Shakespeare Company stage productions at the University of Warwick on 1 November.

**Sarah Pucill** gave a lecture, together with a screening of her films *Confessions To The Mirror* and *Magic Mirror*, at the film series and conference *Photofilm: Sampling the Archive* at GUGA, in cooperation with Metropolitan University Budapest. The event was organised by Katja Pratschke and Thomas Tode.

**Tereza Stehlikova** presented her multi-sensory project *Journey to the Interior* at the Porous Borders Symposium: Prague Quadrennial, 12-14 October. At the Jihlava International Documentary Film Festival, she took part in the event 'Inner world of Tereza Stehlikova' as part of their Inspiration forum. She presented her 4 Generations film project at the BFI London Experimenta Pitch. She also ran the Touch Talk Tell: Sensory Storytelling workshop as part of Perfume Synesthesia Late at Somerset House, London, 31 August.

**Tessa Peters** and **Eva Masterman** presented papers titled 'Participatory art: ceramic and social praxis' and 'A new dialogue: the interdisciplinary potential and application of clay in the wider visual arts' respectively at the conference *Clay matters: Thinking and Exhibiting Matter in Recent Art* in Hasselt, Belgium, 16-18 November.

**Julie Marsh** presented a paper at the symposium *Research and Pedagogy* at the Center for Audiovisual Studies (CAS) at FAMU, Prague, about the student-led workshops called *Learning to Sense*.

**Gillian Youngs** took part in a panel on inclusive design at the Stephen Lawrence Gallery, University of Greenwich, and drew connections across her longstanding feminist theoretical and practice-based work with women on digital developments and innovation.

**Kerstin Mey** presented her paper 'Art is the Future of Society' at the 12th Conference of the International Advisory Group, Summit Forum of Art and Design Education, Shanghai Institute of Visual Arts, Shanghai, 4 September. She also presented 'Kunst ist die Zukunft der Gesellschaft' at Macromedia University of Applied Sciences, Hamburg, 19 September, and 'The discipline of art' at the symposium *Hermeneutics of Practice* at University of Dundee, 27 October.

**Margherita Sprio** presented 'Feminist Intimacies and the Legacy of Poor Cow (Ken Loach, 1967) Revisited' at the conference *British Cinema in the 1960s: Histories and Legacies* at the BFI. She also gave an introductory talk at the opening of the exhibition *Sunil Gupta: In Pursuit of Love* at Peltz Gallery, Birkbeck School of Arts, 8 November.

**Julian Ross** presented on Tamar Halpaz's slide-based works at the symposium *Theatricality in the Arts* in Lancaster University, 23-24 September. He was also an invited speaker in the symposium *Invisible, Intermedia, Expanded – the Possibilities of Cinema* at Tokyo Photographic Art Museum on 9 October, where he presented on air art and 1960s expanded cinema.

**May Adadol Ingawanij**, **Lucy Reynolds** and **Julian Ross** took part in the conference *The Moving Form of Film: Exploring Intermediality as a Historiographic Method* at University of Reading, 6-8 November. Lucy took part in the workshop and screening 'Steve Dwoskin, *An Intermedial Life*,' May presented on Thai artist Araya Rasdjarmrearnsook and Julian presented on Brazilian-Dutch artist Pablo Pijnappel.

**May Adadol Ingawanij** was an invited speaker at the *Curatorial Practice in Asia* symposium, 15-17 July, organised by the Asian Culture Station in Chiang Mai in collaboration with the Japan Foundation and Chiang Mai Art Conversation.

Following the presentation of a paper on the critical positioning of Art and Science, **Neal White** featured on a panel with Stelarc and Joanna Zylińska at the symposium *#postArtandScience* at The Wellcome Trust on 22 September.



**BARBY ASANTE**  
THE QUEEN AND THE BLACK EYE SQUINT, 2017

## CREAM NEWS

We are delighted to announce that **Joshua Oppenheimer** has been awarded a professorship at the University of Westminster.

The first international peer-reviewed scholarly publication devoted to artists' film and video, *Moving Image Review & Art Journal* (MIRAJ), will now be based at CREAM and co-edited by **Michael Mazière** and **Lucy Reynolds**. The first issue under the new editorship will be a special double issue taking the work of filmmaker and artist Chantal Akerman as its starting point, with an emphasis on her work in film and video installation, following CREAM's conference *After Akerman: An International Conference* in November 2016 and the exhibition *Chantal Akerman NOW* at Ambika P3 in October 2015.

John Beck and **Neal White** (as part of *Proving Grounds*) co-convened the one-day colloquium *Earth Lab: An Investigation of Earth as Laboratory* on 30 September. **Neal White** and **Nicola Triscott** presented papers, and **Lucy Reynolds** chaired the event.

**Mykaell Riley** co-hosted the research event *Reggae Futures* at Regent Street Cinema on 2-3 November. The event brought together the AHRC-funded Reggae Research Network and Bass Culture Research projects.

**Michael Goddard** co-convened the international Trans TV conference, 13-15 September, funded by UoW's Strategic Research Fund. The conference brought together 50 researchers from 19 countries to discuss the latest transformations of television in forms of technologies, platforms, consumption practices, aesthetics and representation. Keynotes

included Amanda Lotz (Michigan), Matt Hills (Huddersfield), Jaap Kooijman (Amsterdam) and Shannon Clute (Turner Classic Movies). **Jane Thorburn** chaired a panel.

**May Adadol Ingawanij** co-convened and chaired the Experimenta Symposium: Artists' Film in Asia on 5 October, as part of the Experimenta strand of the London Film Festival. CREAM co-hosted the event with LFF in partnership with the British Council. Speakers included Hung Tran Duy (Onion Cellar Project, Vietnam), Manshur Zikiri (Forum Lenteng, Indonesia) and Shai Heredia (LFF guest curator and director of *Experimenta India*).

CREAM SCREENS co-hosted the event 'In Conversation with Director Lee Hyuk-sang' at the Korean Cultural Centre, London, on 2 November, as part of the London Korean Film Festival. **May Adadol Ingawanij** introduced the event.

## OTHER NEWS

**Joshua Oppenheimer** received a development grant of 500,000 Kr from the Danish Film Institute for his in-progress film musical *The End*.

**Alison Craighead**, as part of Thomson & Craighead, were awarded the Ostrow Fellowship at Reed College, USA. A solo show and new publication will follow.

*Archive in Ashes*, a new piece of work by **Neal White** that entombs the charred remains of a John Latham's performance *Skoob Tower*, previously undertaken with the Latham Foundation as part of the exhibition *A Lesson in Sculpture* with John Latham, was acquired by The Henry Moore Institute for the Leeds Sculpture Collection.

**Lucy Reynolds** was on the jury for the London Feminist Film Festival.

**Julian Ross** joined the selection committee for the Hubert Bals Fund's Bright Future Script Development Fund and the selection committee for EYE Experimental, Eye Film Institute's film distribution for Dutch and Netherlands-based artists.

**Roshini Kempadoo** was invited for the editorial and development meeting for *Small Axe: A Caribbean Journal of Criticism* at Columbia University as the online editor for the *Small Axe Visualities* project, which will be re-launched in 2018. The journal is in its twentieth year and is published by Duke University Press.





**GEORGE CLARK**  
A DISTANT ECHO, 2017



**GILBERT CALLEJA**  
LAMPARA

## PHD NEWS

Congratulations to **Nina Danino**, **Nicola Triscott** and **Valentina Signorelli** who have been awarded the Doctoral Degree. Nicola has been appointed UoW's Principal Research Fellow in Interdisciplinary Art and Science.

A very warm welcome to CREAM's new PhD researchers **Bisan Abu Eisheh**, **Barbara Asante**, **Hueyuen Choong**, **Iram Ghufuran**, **Georgina Mind**, **Steve Tanza** and **Joel Thomson**. Georgina's research project is a collaboration between WSMAD and the National Portrait Gallery. Bisan, Barby, Iram and Joel are Quentin Hogg Trust scholarship researchers.

**Sarah Niazi** presented at the conference Exploring the Popular Culture of Urdu Language at Jawaharlal Nehru University, New Delhi, 8-10 September. She was also invited to participate in the collegium at the Le Giornate del Cinema Muto, Pordenone, Italy, 30 September - 7 October.

**Guilherme Carréra** presented at the Visible Evidence International Conference in Buenos Aires, 2-6 August. He also chaired a session on Brazilian documentary at the conference.

**Roz Mortimer** presented as part of The Forensic Imagination seminar series at the American Comparative Literature Association Annual Conference at University of Utrecht, 7-9 July. She also presented at the conference The Tableau Vivant: Across Media, History, and Culture conference at Columbia University, 30 November - 2 December. She gave a talk about her practice as research at University of the Creative Arts as part of Channel 4's Playback touring exhibition in October. She was invited to participate in the panel The Anatomy of Festivals as part of UCL's Festival of Culture in July. She received

funding from Arts Council England towards her current film project, The Deathless Woman.

**George Clark** took part in a British Council-supported residency with the arts collective Jatiwangi Art Factory on two exhibition projects: Jatiwangi Sinemathek, 26 July - 6 August, and Living Archive in September. His film A Distant Echo was performed live with musicians as part of the UK/ID Festival, Jakarta. He also presented a screening and catalogue essay, for Arkipel Festival, Jakarta, 18 - 26 August. His project Eyemo Rolls was included in the Asia Film and Video Forum at the Museum of Modern and Contemporary Art, Seoul, in September, and presented at Museo de Arte Moderno, Buenos Aires, in November. His short film Sea of Clouds was screened at EXiS, Seoul in July; Media City, Windsor, Canada, in August; the symposium Curatorial Practice in Asia at Asia Culture Station, Chiang Mai, in July; and DocLisboa, Lisbon, in October. He was awarded UoW's Globally Engaged Research Doctoral Scholarship to conduct research in Chile during November and December, hosted by the Museo de Artes Visuales, Santiago.

**Catherine Roche** presented at the 13th European Sociological Association conference (Un)making Europe: Capitalism, Solidarities, Subjectivities in Athens, 29 August - 1 September. She was awarded the Globally Engaged Research Doctoral Scholarship to participate in the conference. Her article 'Purposeful Uncertainty' was published in the July/August issue of Ceramic Review.

**David Leahy** presented at the Sounding out the space 2017 conference in Dublin, 2-4 November.

**Joel Thomson**, together with Sasha Engelmann, published the article 'Intra-

acting with the IceCube Neutrino Observatory' in The Anthropocene Review Journal's special issue Perspectives on the technosphere (Part 2). His film Deep Time Machine Learning is exhibited in the group exhibition Open Codes: Living in Digital Worlds, curated by Peter Weibel, at ZKM Centre for Art and Media, Karlsruhe, Germany, 29 October - 5 August 2018.

**Matthias Kispert** coordinated the activist section of the 2017 Annual IIPPE (international Initiative for Promoting Political Economy) conference at Berlin School of Economics and Law, 13-15 September. The programme included talks and screenings by academics, activists and artists including CREAM PhD student **Côme Lédesert**.

**Barby Asante's** The Queen and the Black-Eyed Squint featured in the group exhibition Starless Midnight, curated by Edgar Arceneaux and Laurence Sillars, at BALTIC Centre for Contemporary Arts, Gateshead, 20 October - 21 January 2018.

**Nina Danino** has exhibited her works Apparitions, Meteorologies, and Terrace as part of the exhibition Gibraltar As Seen By Five Artists, curated by Philippa Beale, at Art Bermondsey Project Space, London, 17-28 October.

**Gilbert Calleja** showed a selection of photographic work at the Berlaymont Buildings in Brussels, as part of cultural activities marking the Maltese Presidency of the EU 2017. His film LIMINAL was shown in the Maltese Pavilion at the Venice Biennale, 13 May - 26 November.

**Alejandra Perez Nuñez** presented Hacking Antarctica at the conference Music and Hacking at IRCAM (Institut de Recherche et Coordination Acoustique/Musique), Paris, 8-9 November.