



EXHIBITION VIEW, INVISIBLE MEN: AN ANTHOLOGY FROM THE WESTMINSTER MENSWEAR ARCHIVE

HIGHLIGHTS

Shirley Thompson was conferred an Honorary Doctor of Music by Bournemouth University. Shirley was also nominated for the Woman of The Year Awards 2019 for composing and producing the opera series, Heroines of Opera including Women of the Windrush. Lastly, she was part of the 10TH-Year Anniversary of making it onto the African and African Caribbean Powerlist of the 100 Most Influential People, for contributions as a Composer, Artistic Director & Academic 2010 – 2020.

Professor Andrew Groves and **Dr Danielle Sprecher** curated 'Invisible Men: An Anthology from the Westminster Menswear Archive' at Ambika P3 from 25 October – 24 November 2019. Drawing exclusively from the Westminster Menswear Archive the exhibition explored the invisibility of menswear as design, due to specific functional, technical or military use. The exhibition, and the symposiums and talks featuring xxx attracted over xx visitors.

Key members of the Ceramics Research Centre (CRC-UK), **Clare Twomey**, **Phoebe Cummings**, **Tessa Peters** and **Christie Brown** were invited to co-host a 2-day symposium and studio/factory visit in the context of the 'Beyond the Vessel' exhibition in Istanbul. The symposium, entitled 'Clay Across Cultures' was developed by the CRC-UK in conjunction with the team at the Meşher art centre and aimed to initiate a cross cultural dialogue with Turkish artists and practitioners between the UK and Turkey around current clay practice within the context of Clay, Culture and Society.

John Wyver produced the cinema broadcasts of the Royal Shakespeare Company productions of Measure for Measure (July) and Timon of Athens (November), and was executive producer for the Illuminations co-production with New Adventures Limited of Matthew Bourne's Romeo and Juliet, released in cinemas in October.

In collaboration with Jill Daniels and Inga Burrows, **Matthias Kispert** curated the screening programme Wishful Images, which was shown at the 51zero Festival at UCA Canterbury from 8–17 November. The programme included films by Oliver Ressler, CREAM PhD alumni Treasa O'Brien, Jill Daniels, as well as Matthias Kispert's film Voices in a Field.

Jol Thoms continues his trans-disciplinary experimental pedagogies program Eco-Techno-Cosmo-Logic with a group of physics and art students in Munich; the SFB42. They're currently preparing a deep under-ocean exhibition, 2.5 kms from the surface in the Cascadia Basin off the West Coast of Canada. Jol and the students will present new work in 4 glass high pressure spheres at the invitation of Elisa Resconi of TüM.



PHOEBE CUMMINGS
AN UGLY SIDE

EXHIBITIONS

The Hyphen Collective (previously known as the **CREAM/CAMRI** Caucus) looks back on a successful 2018/2019 academic year. 2019 saw the Hyphen Collective's largest exhibition yet, featuring nineteen doctoral researchers, alumni and staff from the University of Westminster. Hyphen - An Exposition Between Art and Research at Ambika P3 at the UoW Marylebone campus showcased works across photography and film, music, dance and performance art, sculpture and installation art, together with an extensive programme of events and an all-day symposium.

Phoebe Cummings installed the inaugural exhibition at the Regent Street Gallery Café illustrating a photographic overview of many of her key works. This exhibition marked the launch of the Arts, Communication and Culture research community on 16th October and ran until late November 2019. **Iwona Abrams** exhibition Works, a series of recordings (25 frames on a loop) of melting ice projections and 8 prints documenting the process, will be on display in the Gallery Cafe until January 2020.

Jini Rawlings exhibited her three video and mixed media installation As the Crow Flies at Severndroog Castle, originally created in 2009 and reinterpreted for Severndroog Castle in 2019. The videos are based on original archival research in the UK and location filming in India and include handwritten text, classic Hindi film and fictional character.

Mitra Tabrizian exhibited in 'My Iran: Six Women Photographers' Smithsonian Institution, Washington 10 August, 2019 -9 Feb 2020.

Sarah Pucill staged a film Installation of the 'Garden Self Portraits', taken from

her film Confessions to the Mirror in the touring exhibition 'Face à Claude Cahun et Marcel Moore', curated by Michelle Gewurtz, Ottawa Municipal Art Gallery, 12 September 2019- 7 February 2020

Lucy Reynolds exhibited the sound work and choral event Street Directory at the Filet Gallery in October 2019

Tessa Peters, assisted by Emerita Professor **Christie Brown**, curated the exhibition 'Cultural Icons' at the Potteries Museum and Art Gallery, Stoke-on-Trent. This exhibition and the community project that developed from it, formed part of the British Ceramics Biennial's 10th anniversary year, partly funded by the BCB's 4-Site successful grant application of £140,000 from the Arts Council, to which the curators contributed. The project featured works by seven contemporary artists including Christie Brown, Claire Curneen, Stephen Dixon, Ingrid Murphy, Joanne Ayre, John Hewitt and Matt Smith who responded to the museum's extensive collection of Victorian Staffordshire figures. Practical workshops in making and painting of figures, based on the artists' designs, involved the local community and ran over 4 months leading up to the Biennial. These works were displayed in the exhibition, which ran at the Museum from 14th September until the 17th November, from where the artists' works moved to the Hove Museum from 28th November until early 2020.

Phoebe Cummings and **Christie Brown** were invited by the Vehbi Koç Foundation and Messums Wiltshire to exhibit in the international exhibition, 'Beyond the Vessel: Myths, Legends and Fables in Contemporary Ceramics' around Europe at the newly opened Meşher art centre in Istanbul, Turkey. This inaugural exhibition formed part of the opening

week of the 16th Istanbul Biennale and ran from 14th September until 22nd December. The exhibition, which includes international artists Bertozzi and Casoni, Klara Kristalova, Carolein Smit, Marlene Hartmann Rasmussen, Kim Simonsson and Sam Bakewell will move to Messums Wiltshire in February 2020.

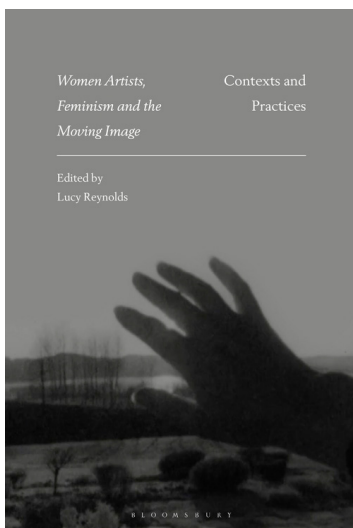
Phoebe Cummings installation, An Ugly Aside, was exhibited at Compton Verney in 'A Tea Journey: From the Mountains to the Table', which ran from 6th July to 22nd September. The exhibition was developed around the journey of the tea trade through a range of objects and mixed media artworks.

Neal White, as part of the Office of Experiments, developed with composer Bill Thompson and engineer Erik Kearney, Tiny Love Songs, is a nocturnal sound and light installation that is grounded in new scientific development; a genetically modified mosquito.

On the 16 of October, there was the launch of the **J. P. Morgan & BCA** portrait and aural histories exhibition, Stories of Leadership where the specially commissioned portraits of four leading British Women are exhibited were selected at J. P Morgan in London and touring to various exhibition spaces, including the Black Cultural Archives | January 2020.

Jol Thoms exhibited the award-winning G24 | 0vßß in the Logics of Sense 1: Investigations exhibition, alongside **Susan Schuppli**, **Ursula Biemann**, and **Mikhail Karikis**. Curated by Christine Shaw at the Blackwood Gallery, University of Toronto Mississauga.

Uriel Orlow's solo exhibition Conversing with Leaves opened on the 28 of November at the Kunsthalle Mainz . This was a major retrospective of the artist's



COVER OF WOMEN ARTISTS, FEMINISM AND THE MOVING IMAGE, EDITED BY LUCY REYNOLDS

PUBLICATIONS

work. Uriel Orlow also had another solo show at the Villa Romana in Florence, in which he presented works from his series Soil Affinities and Theatrum Botanicum. Uriel also participated in several other exhibitions, such as Leave no Stone unturned at Le Cube rabat, No, you won't be naming no buildings after me at TENT Rotterdam, Future Genealogies at the Lubumbashi Biennale in which he presented the commissioned work, Learning From Artemisia. Lastly, the artist participated in the large group exhibition Garden of Earthly Delights at Gropius Bau, Berlin which included works from Tacita Dean, Yayoi Kusama, John Cage and Heather Phillipson.

The Hyphen Collective (previously known as the **CREAM/CAMRI** Cacus) exhibition coincided with the launch of Hyphen Journal, an interdisciplinary open-access online journal focusing on the practice of doing research. Hyphen Journal is open to a variety of contributions and welcomes subject matter that explores or expands what constitutes creative processes of research; records of fieldwork; rejections on method or anti- method; collaborative approaches; or thoughts on data-gathering.

Lucy Reynolds launched two publications in October 2019, *Women Artists, Feminism and the Moving Image*, Bloomsbury (as editor) and *Artists Moving Image in Britain Since 1989*, Paul Mellon/ Yale (as co-editor).

The Zuiderzee Museum, Netherlands, published a commemorative book to accompany the de-installation of **Clare Twomey's** 10-year project Monument. This ground-breaking work, comprising several thousand ceramic shards from the Johnson tile factory in the UK as well as many fragments of valuable historic Delft tiles, was installed in 2009 at the Zuiderzee Museum and was recently dismantled and redistributed to the public. This long-running installation celebrates the role of the historical fragment as well as the nature and significance of museum collections.

A sketch and brief writing concerning **Jol Thoms** *A Borderline Conception* was published with the SenseLabs experimental online *Inflexions Journal*: "Inflexions 11: popfab!" in November.

Reflecting on the persisting legacies of Western imperialism, writer and curator **Karin Bareman** compares the diverse

approaches taken by eight photographers to exorcise the ghosts of colonialism. Featuring Kevin Osepa, Vasco Araújo, Sammy Baloji, Nicola Lo Calzo, Elizabeth Gabrielle Lee, Jasmine Togo-Brisby, Ivan Forde, and Omar Victor Diop in *Unseen Magazine Issue #7*.

Mitra Tabrizian published 'off screen', a photographic book with contributions from Parveen Adams, David Bate, Olivier Richon and Ben Okri (Kerber Verlag, Oct.), launched in Frankfurt book fair and Paris Photo. The artist presents unsettling imagery out of ordinary daily life.

Erika Balsom, Lucy Reynolds, and Sarah Perks edited 'Artists' Moving Image in Britain Since 1989', a book published in October by The Paul Mellon Centre for Studies in British Art and Yale University Press. This book presents an in-depth study of the expanding role of the moving image in British art over the past thirty years.

Matthias Kispert coordinated the Committee on Activism for the AFEP-IIPPE conference *Envisioning the Economy of the Future and the Future of Political Economy* in Lille which contributed papers, films and performances by 24 artists, film makers and activists. A series of video interviews with conference delegates, created in collaboration with openDemocracy economics editor Laura Basu was published in openDemocracy.

Philip Lee and Cally Trench performed *Faithful and Obedient* on 16th November during the Small Publishers Fair, London in November.



FILM STILL FROM CONFESSIONS TO THE MIRROR BY SARAH PUCILL

SCREENINGS + PERFORMANCES

Michael Maziere's film 'SWIMMER' was exhibited at Café Oto on the 18 August as part of Strange Umbrellas, a unique event of experimental music, free improvisation, film, and art alongside music by Steve Beresford, Crystabel Riley, Najma Akhtar, Art Terry and films by Pierre Bouvier Patron, Blanca Regina and Laura Trager.

The screening of Milk and Glass (1993) by **Sarah Pucill** on 16 November was part of the several screenings of lesbian shorts entitled, 'Two Decades of Dyke Shorts from the British Underground (1980s-1990s)'. Curated by Club des Femmes in celebration of the 40th Anniversary of Circles/Cinenova.

Jane Thorburn's short film 'Freud's Lost Lecture' was officially selected for several international film festivals and events in October and November. It was screened to a full cinema at the Hackney Picture House on the 3rd November as part of the European Psychoanalytic Film Festival where Jane was present for a Q & A. In October Jane traveled to Mexico where the film was a finalist at the Oaxaca Film Festival. It was also screened at the Buenos Aires International Film Festival in October and the BLOW UP International Arthouse Film Festival in Chicago in November.

Screening of 'Confessions to the Mirror' by **Sarah Pucill** on 28 November at the Ottawa Art Gallery was followed by a presentation by the filmmaker on both the film and the film installation concurrently in the gallery. On the 11 July 2019, there was a screening of Backcomb (1995) by **Sarah Pucill** part of Go Go! Women in Experimental Animation, curated by Vicky Smith for BEEF, Dove St at the Cube Cinema, Bristol.

Tereza Stehlikova took part in Is there a Future? an evening of performance art and installation featuring works by international artists and activists, aiming to open a safe space for discussion looking at our future, the ecological landscape, and our evolving relationships with the idea of family within it. Should we have children or stay child-free in the midst of an ecological crisis? For some, having children is quite central when trying to envision a future. The programme sees diverse and thought-provoking responses to the question and includes members of the Birthstrike movement, Jessica Gaitán Johannesson & Adam Ley-Lange presenting a personal and ongoing process of decision-making; French – Taiwanese performance artist Sylvie Shiwei Barbier exploring her pregnant body and the celebration of a new life, and a piece by filmmaker and documentarian Cécile Embleton exploring the impact of climate change and environmental pollution on public and reproductive health.

John Wyver and **Lynda Nead** produced two new video essays about the photographs of Bert Hardy, which were screened at the Birkbeck University Cinema in November.

In December, at the Central School of Speech and Drama, **John Wyver** presented with Dr Ben Naylor two screen adaptations of scenes from Shakespeare's Cymbeline on which they collaborated. One film employs the style of contemporary television for these scenes while one attempts to recreate on the basis of a camera script and other archival materials an unrecorded BBC television broadcast of these scenes from 1937.

Jol Thoms experimental audio-video composition Deep Time Machine Learning

was recently screening in Recontres-Internationales Contemporary Moving Image, Paris (Pompidou)/Berlin(Haus der Kulturen der Welt); as well as in the Istanbul Experimental Film Festival.

Philip Lee's Constellations was shown at the New York Art Book Fair at MoMA PS1 in September and then at the Small Publisher Fair in London and VOLUMES 2019 at Kunsthalle Zürich, Switzerland in November 2019. Recently Philip's 2015 artist's book Peacock was bought by Yale University, USA. Three of my books made in collaboration with Cally Trench were on display in High Wycombe Library from November to December 2019.

Monika Jaeckel presented a performance -'signalling at a molecular level' - reverberations of interference at the PARSE Human conference. With dancers Giulia Iurza and Gloria Trolla, they presented and spoke on the recent performance 'signalling – at the molecular level' delivered on March 2019 at Ambika P3 Gallery Space, London. The project, whose thematic outline brought together knowledges on different levels: visualising the positionality in space by a grid; e-textile objects that amplify electromagnetic waves; and movement knowledge by the dancers and all other participants who intra-actively enhance existing interference patterns.



MITRA TABRIZIAN AND BEN OKRI
THE INSIDER AT THE CORONET THEATRE

CONFERENCES AND TALKS

Roshini Kempadoo and **Rosie Thomas** were invited to Lingnan University, Hong Kong to meet Tejaswini Niranjana, Head of Department of Cultural Studies and Chair of the Inter-Asia Cultural Studies Society to discuss the development of a dual Ph.D. in Cultural Studies at Lingnan and with CREAM/ Westminster School of Art. Roshini and Rosie also visited Lingnan University's artistic partners with Professor Niranjana including the Asia Art Archive and Parasite Art Gallery, Hong Kong to explore how practice-based research may support potential researchers – both staff and students in conjunction with artistic cultural centers in the city.

The Westminster Photography Forum talks series, run in the Harrow Auditorium on Wednesday lunchtimes by the DCDI photography courses, welcomed a strong line-up of external and internal speakers this autumn, including visitors Francis Marshall, Parveen Adams, Poulomi Basu, Darren Harvey Regan, and Tom Hunter, Westminster staff members **Julie Marsh**, **Eileen Perrier**, **Lucy Soutter** and CREAM PhD student **George Clark**.

Shirley Thompson presented *Windrush Woman*, an opera in one act at the Tete a Tete: Contemporary Opera Festival, Royal Academy of Dramatic Arts Theatre on 28 July and 15 November she presented *Women of the Windrush* opera production at Brunei Gallery, SOAS, University of London.

On Tuesday 24 September 2019, the Regent Street Cinema hosted the launch of the double issue of **MIRAJ** (Moving Image Review & Art Journal) Volume 8 - 1 & 2. MIRAJ is now edited by **Michael Mazière** and **Lucy Reynolds** from CREAM, within the University of Westminster, its new home. This special

double issue was devoted to Akerman with essays and features from eminent and emerging writers on her work, both for screen and gallery. This follows the Ambika P3 exhibition of 2015, entitled *Chantal Akerman NOW*, and the international conference 'After Chantal' at the University of Westminster in 2016. Contributors include Griselda Pollock, Janet Bergstrom, Alison Rowley, Sandy Flitterman-Lewis, and Dominique Paini.

Margherita Sprio gave a presentation on the paper, *Italian Post-War Migration to Britain – Cinema and The Second Generation*, on the panel *Human Mobility, Connectivity and the Cultural Politics of Migration* at the International Association for Media and Communication Research Conference at University of Madrid, Spain, 2019.

Chris Fry presented his paper "Visuality and the haptic qualities of the line in generative artworks" at GA2019, the 22nd Generative Art conference at the National Etruscan Museum in Rome, 19th-21st December 2019. The paper discusses some of the findings from my practice-based investigation of how drawing can be used to understand our relationships with computational and generative artwork.

Lucy Soutter gave a talk entitled, "Challenging Photography, Challenging Photographers", and led an afternoon of discussion on the theme "Challenging Photography" at the Royal Photographic Society, Bristol on Sat 28 Sept. Other speakers included Aron Mörel, Lorenzo Vitturi, Marisa Bellini, and Tim Clark.

On the 3rd of November, film-maker **Mitra Tabrizian** and **Ben Okri** will discuss her film *The Insider* which was shown alongside Ben's adaptation of Albert Camus' *The Outsider* at the Coronet

Theatre in 2018. There were be screenings of *The Insider* and excerpts from *Gholam* in this event at the British Museum.

Michael Goddard presented the paper "Immersive Media, Virtual Reality and Radical Histories of Audiovision", at the Digital Research in the Humanities and Arts (DRHA) 2019 Radical Immersions: Navigating between virtual/physical environments and information bubbles conference, 8-10 September 2019 at the Waterman's Arts Centre in West London. Michael also presented the paper "Media Archaeology as Film Studies Method from Revisionist Film Histories to Interpretive Strategies" at the ECREA Film Studies section "Research Methods in Film Studies: Challenges and Opportunities" conference, at the University of Ghent.

Tereza Stehlikova gave a presentation about 36Q° 2019 at the Victoria and Albert Museum, on the 29th of November. Tereza explores the future of scenography, zooming on case studies from contemporary designers who are working with digital to create truly experimental and innovative theatrical experiences. 36Q° 2019 was an experimental, interactive environment that filled the entire space of the Industrial Palace Small Sports Arena in Prague. The project brought together designers working across lighting, video, and projection, sound, creative coding, virtual and augmented reality, and tactile environments and sought to experiment with the shifting boundaries between the 'nonmaterial', the 'virtual' and the 'real'.



BAPTIST COELHO, THEY AGREED TO EAT BISCUITS AND EUROPEAN BREAD, BUT OUR REGIMENT REFUSED, 2019, PERFORMANCE VIEW

CONFERENCES AND TALKS CTD.

Roshini Kempadoo and **Rosie Thomas** were invited to Lingnan University, Hong Kong to meet Tejaswini Niranjana, Head of Department of Cultural Studies and Chair of the Inter-Asia Cultural Studies Society to discuss the development of a dual Ph.D. in Cultural Studies at Lingnan and with CREAM/Westminster School of Art. Roshini and Rosie also visited Lingnan University's artistic partners with Professor Niranjana including the Asia Art Archive and Parasite Art Gallery, Hong Kong to explore how practice-based research may support potential researchers – both staff and students in conjunction with artistic cultural centers in the city.

The Westminster Photography Forum talks series, run in the Harrow Auditorium on Wednesday lunchtimes by the DCDI photography courses, welcomed a strong line-up of external and internal speakers this autumn, including visitors Francis Marshall, Parveen Adams, Poulomi Basu, Darren Harvey Regan, and Tom Hunter, Westminster staff members **Julie Marsh**, **Eileen Perrier**, **Lucy Soutter** and CREAM PhD student **George Clark**.

Shirley Thompson presented *Windrush Woman*, an opera in one act at the Tete a Tete: Contemporary Opera Festival, Royal Academy of Dramatic Arts Theatre on 28 July and 15 November she presented *Women of the Windrush* opera production at Brunei Gallery, SOAS, University of London.

On Tuesday 24 September 2019, the Regent Street Cinema hosted the launch of the double issue of **MIRAJ** (Moving Image Review & Art Journal) Volume 8 - 1 & 2. **MIRAJ** is now edited by **Michael Mazière** and **Lucy Reynolds** from CREAM, within the University of Westminster, its new home. This special

double issue was devoted to Akerman with essays and features from eminent and emerging writers on her work, both for screen and gallery. This follows the Ambika P3 exhibition of 2015, entitled *Chantal Akerman NOW*, and the international conference 'After Chantal' at the University of Westminster in 2016. Contributors include Griselda Pollock, Janet Bergstrom, Alison Rowley, Sandy Flitterman-Lewis, and Dominique Païni.

Margherita Sprio gave a presentation on the paper, *Italian Post-War Migration to Britain – Cinema and The Second Generation*, on the panel *Human Mobility, Connectivity and the Cultural Politics of Migration* at the International Association for Media and Communication Research Conference at University of Madrid, Spain, 2019.

Chris Fry presented his paper "Visuality and the haptic qualities of the line in generative artworks" at GA2019, the 22nd Generative Art conference at the National Etruscan Museum in Rome, 19th-21st December 2019. The paper discusses some of the findings from my practice-based investigation of how drawing can be used to understand our relationships with computational and generative artwork.

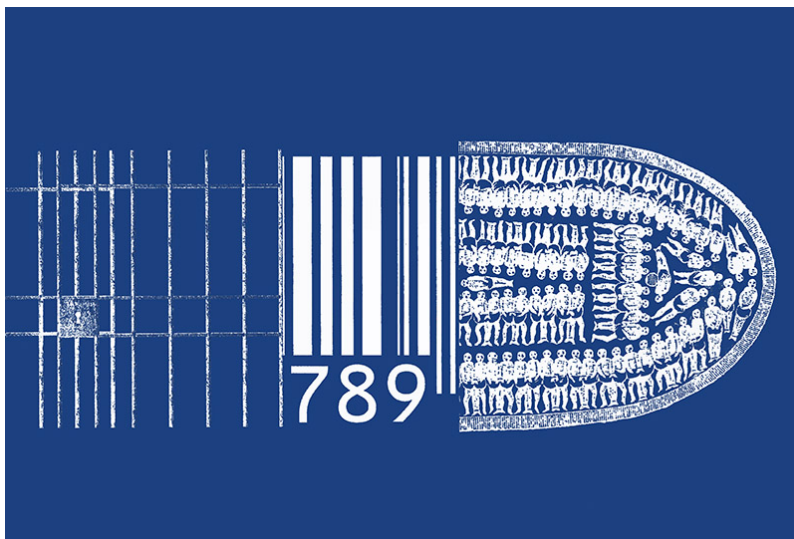
Lucy Soutter gave a talk entitled, "Challenging Photography, Challenging Photographers", and led an afternoon of discussion on the theme "Challenging Photography" at the Royal Photographic Society, Bristol on Sat 28 Sept. Other speakers included Aron Mörel, Lorenzo Vitturi, Marisa Bellini, and Tim Clark.

On the 3rd of November, film-maker **Mitra Tabrizian** and **Ben Okri** will discuss her film *The Insider* which was shown alongside Ben's adaptation of Albert Camus' *The Outsider* at the Coronet

Theatre in 2018. There were be screenings of *The Insider* and excerpts from *Gholam* in this event at the British Museum.

Michael Goddard presented the paper "Immersive Media, Virtual Reality and Radical Histories of Audiovision", at the Digital Research in the Humanities and Arts (DRHA) 2019 Radical Immersions: Navigating between virtual/physical environments and information bubbles conference, 8-10 September 2019 at the Waterman's Arts Centre in West London. Michael also presented the paper "Media Archaeology as Film Studies Method from Revisionist Film Histories to Interpretive Strategies" at the ECREA Film Studies section "Research Methods in Film Studies: Challenges and Opportunities" conference, at the University of Ghent.

Tereza Stehlikova gave a presentation about 36Q°2019 at the Victoria and Albert Museum, on the 29th of November. Tereza explores the future of scenography, zooming on case studies from contemporary designers who are working with digital to create truly experimental and innovative theatrical experiences. 36Q°2019 was an experimental, interactive environment that filled the entire space of the Industrial Palace Small Sports Arena in Prague. The project brought together designers working across lighting, video, and projection, sound, creative coding, virtual and augmented reality, and tactile environments and sought to experiment with the shifting boundaries between the 'nonmaterial', the 'virtual' and the 'real'.



TERRY BODDIE, PRISON INDUSTRIAL, 2018
IMAGE OF BLACK PORTRAITURE[S] V

OTHER NEWS

Roshini Kempadoo convened the panel Creative States of Being: Independence, Agency, Criticality (A Creating Interference Project (CIP)) for the conference Black Portraiture V: Memory and the Archive Past. Present. Future, New York University, 17 - 19 October, 2019. The presentations were from: **Amal Alhaag** an Amsterdam based independent curator, cultural producer and researcher who gave a paper on Technologies of Certain Bodies; **Barby Asante**, CREAM PhD researcher, artist and writer who presented Go Back and Get it! Sankofa, Archives and Possible Futures in Social and Performative Artistic Practice from her doctoral research; **Hannah C. Jones** presented The Oweds as a London-based artist, scholar, multi-instrumentalist and radio presenter; Roshini presented her recent research project and artwork Like Gold Dust as a photographer, media artist, and scholar with CREAM. The presentations revealed live sound practices, experimental curation, collective storytelling and heightened visualities, exploring embodied practices and creativity of women's narratives drawn from historical references of enslavement, migration and beauty. **Roshini Kempadoo** was invited to contribute to the Norwegian Artistic Research Forum and study week entitled Critical Engagements with the Archive in the Spaces of Contemporary Art conceived and convened by **Emma Wolukau-Wanambwa**, doctoral researcher at Bergen Art Academy, University of Bergen, curator and core member and invited artist to Bergen Assembly 2019 entitled Actually, the Dead Are Not Dead. Roshini joined Emma Wolukau-Wanambwa and other artists, scholars

and researchers Claudia del Fierro Alessandra Ferrini, Belinda Kazeem-Kamiski to contribute to the forum/study week through public discussions and presentations including presenting her artwork to discuss how the past is evoked through her writing, photography and screen artworks. Roshini Kempadoo has been invited by Anna Arabindan-Kesson, scholar and curator in African American and Black Diasporic art with the department of Art and Archaeology and the African American Studies, Princeton University, Princeton, USA in December 2019. She will contribute a talk and artist presentation to faculty members and Anna Kesson's students studying archives, slavery and indentureship.

Wigmore Hall Education workshops and performance with Chestnuts Primary School, creating and performing music based on the compositions of **Shirley J. Thompson**. One of the classes at the School is called, Thompson Class, amongst the Fibonacci Class, the Mozart Class, the Mandela Class, etc.

Baptist Coelho did a research residency at NTU Centre for Contemporary Art Singapore, turning his focus to the history of the Indian National Army (INA) and the Rani of Jhansi Regiment, two military units created in Singapore respectively in 1942 and 1943.

Iram Ghufuran is part of CREAM/CAMRI Caucus and is involved in several of its activities. Along with **Swati Bakshi** and **Matthias Kispert**, they coordinated the screening of Nuclear Hallucinations, a film by CREAM alumnus Fathima Nizaruddin on 24 October at Goldsmiths. This event was a UoW - Chase Goldsmiths event.

PHD NEWS

Monika Jaeckel is a researcher with a background in performance and new media. Throughout her practice-based PhD project motion is regarded as the fundamental concept to think body and mind, world and self as intertwined. An attempt of undoing human agency as one-sided and human only assigned capacity was attempted in the recent performance piece 'on signalling at the molecular level'. Through the usage of sensitive e-textiles immanent interference patterns and their enhancement through human and other motion was thought to be brought forward. The paper presentation "after-agency: staying with agency's trouble" was a first attempt to further push the notion of agency in this sense of undoing, yet without dissolving the response/i/ability.

Matthias Kispert presented the paper 'Thirty laughs in search of a joke: towards a theory of auto-affective labour' at the AFEP-IIPPE conference Envisioning the Economy of the Future and the Future of Political Economy in Lille, 3-5 July. He presented the paper 'superconductor: artistic interventions in digital platform labour' at the 14th Conference of the European Sociological Association from 20-23 August in Manchester. Under the name of his artist research project superconductor, he published the article 'Is That a Sweatshop in Your Pocket? superconductor Disassembles Digital Labour Platforms' in the Work issue of PARSE Journal on 11 September. With the media artist collective D-Fuse, he presented the video installation Small Global at the Frequency Festival in Lincoln on 26-27 October.