



ISSUE COVER
MOVING IMAGE REVIEW AND ART JOURNAL

HIGHLIGHTS

On 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** of *CREAM*, within the University of Westminster as its new home. This special double issue was devoted to Chantal Akerman, with essays and features from eminent and emerging writers on her work, both for screen and gallery. The launch was followed by a screening of Chantal Akerman par Chantal Akerman, a self-portrait from 1996. Contributors to the issue included Griselda Pollock, Janet Bergstrom, Alison Rowley, Sandy Flitterman-Lewis and Dominique Païni. This follows the *Ambika P3* exhibition of 2015, Chantal Akerman *NOW*, and the international conference, *After Chantal*, at the University of Westminster in 2016. The next issue of *MIRAJ*, 9.1, with articles by Catherine Elwes, Peter Gidal, Azadeh Fatehrad and Jane Madsen, will be launched in December 2020.

Mykaell Riley helped to launch a community-arts-focused website for BAME creatives, in collaboration with alumnae-founded Setting Da Standards (SDS) Entertainment, in June 2020.

Eugenie Shinkle was awarded an honourable mention by the Benrido Hariban Award in September 2020 for her project, 'Cuts'.

Mitra Tabrizian received £20,000 from the BFI Development Fund for developing the script for *The Far Mountains*.

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 Tell Their Stories*. More recently, Shirley was named #GameChanger by The Guardian in July 2020 and won the Lifetime Achievement Award at the Black British Theatre Awards 2020.

Clare Twomey received a nomination for the 2020 Tällberg Eliasson Global Leadership Prize. The Tällberg/Eliasson Global Leadership Prize is given annually to outstanding leaders from any country and any discipline whose work is global in application, based on universal values, innovative, optimistic and courageous.

John Wyver wrote and directed *Drama Out of a Crisis: A Celebration of Play for Today*, marking the 50th anniversary of the first *Play for Today*. It was broadcast on BBC Four on 10 October 2020 and is available on BBC iPlayer for a year. The film was very well-received, described as 'this wonderful documentary' (Telegraph), a 'brilliant film' (Sunday Times) and 'a fascinating watch' (whatsontv).

Neal White published an app that imagines a world where artists were in charge of how we learn—of how we ask questions and do research. Check it out at: <https://www.habitability.art/>



DAVID BATE
THE DISCOVERY OF TIME

EXHIBITIONS

David Bate participated in Danielle Arnaud Contemporary Art 25 Years summer exhibition in 2020. Over 40 artists were invited to reflect on the notion of time (scientific, philosophical, real or imagined). David's *Discovery of Time* (2019) is from a suite of images concerned with memory and technology in contemporary culture.

Emerita Professor of Ceramics **Christie Brown** featured in the international exhibition *Beyond the Vessel: Narratives in Contemporary European Ceramics*, in Messums, Wiltshire, early last spring.

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 16 October 2019 and ran until late November 2019.

Paula Gortázar's project, *The Rope*, from 2014, was exhibited at Brighton Photo Fringe Festival in October 2020.

Andrew Groves and **Danielle Sprecher** curated *Invisible Men: An Anthology from the Westminster Menswear Archive* at Ambika P3 from 25 October to 24 November 2019. Drawing exclusively from the Westminster Menswear Archive, the exhibition explored the invisibility of forms of menswear as design, due to specific functional, technical or military use.

Roshini Kempadoo created a new photographic series during the first phase of lockdown entitled *Mooove...[s]* (2020). A selection of this work, as well as work from *Virtual Exiles* (2000), was included in the exhibition, *Thirteen Ways Of Looking*, curated by Sylvia Theuri, at the Herbert Art Gallery & Museum, Coventry,

from 2 October to 13 December 2020.

Three of **Philip Lee**'s books, made in collaboration with Cally Trench, were on display in High Wycombe Library from November to December 2019.

Tessa Peters, assisted by Emerita Professor **Christie Brown**, curated the exhibition, *Cultural Icons: Remaking a Popular Pottery Tradition*, at the Potteries Museum and Art Gallery, Stoke-on-Trent, from 14 September until the 17 November 2019, subsequently moving to the Hove Museum from 28 November 2019 until 1 March 2020. This exhibition and the community project that developed from it formed part of the British Ceramics Biennial's 10th Anniversary project, partly funded by the BCB's 4-Site successful grant application of £140,000 from the Arts Council, to which the curators contributed.

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 to 7 February 2020. More recently, a staged exhibition of *Confessions to the Mirror* was on show at Cobra Art Museum, Amsterdam, in *Under My Skin* (curated by J. Steenhuisen), as part of an exhibition of Claude Cahun's photographs.

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 characters.

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

Mitra Tabrizian exhibited in *My Iran: Six Women Photographers* at The Smithsonian Institution, Washington, USA, from 10 August 2019 to 9 February 2020. Mitra's work also featured in the exhibitions *Cabinet of Remedies*, *Hundred Heroines*, in May 2020, and *Art at Home* at The Smithsonian, in June 2020.

Uriel Orlow participated in several group exhibitions during this year, such as the Taipei Biennial, on display from November to March 2021, the 2nd Riga Biennial (Riboca), from August to September 2020, the *Parlament der Pflanzen* at Kunstmuseum Lichtenstein, from July 2020 to January 2021 and *Michikusa* at Mito Art Tower, from August to November 2020. From November to April 2020, Uriel had a major retrospective 'Conversing with leaves' at Kunsthalle Mainz, that displayed the plant-based work that the artist has been developing in the last five years. He also had two more solo shows, from February to June, *Learning from Artemisia* at La Loge Brussels and *State of affairs #5* at the State of Concept in Athens, in July 2020.

Neal White, along with Stefanie Hessler, Diann Bauer and Jol Thoms, presented *Time Machines*, as part of the *Who Wants to Live Forever* exhibition, at Kunsthall Trondheim, from 17 September to 15 November 2020. A research-project-in-progress, *Time Machines* explores natural phenomena as "time machines" that allow us to imagine the past in the present. For example, lichenometry – a method for geochronological dating – can work as a time machine by way of lichen being used in the dating of rocks.



PAULA GORTÁZAR
THE ROPE (2014)

PUBLICATIONS

Jane Barnwell published the chapter, 'Paddington in Prison: How does the design of the prison in Paddington 2 (2017) reflect character, story and visual concept?', in the edited collection, *The Palgrave Handbook of Incarceration in Popular Culture*, in January 2020.

David Bate published the book, *Photography as a Critical Practice: Notes on Otherness* (University of Chicago/Intellect), in December 2020.

Chris Christodoulou published two journal articles reflecting his ongoing research interest in the impact of accelerated culture on global youth scenes and subcultures, especially in the context of electronic dance music. Firstly, 'Haunted Science: the BBC Radiophonic Workshop and the lost futures of hauntological music' in *Scene 6* (2), published in early-2020 (and edited by WESART Head of School Gregory Sporton), examining the relationship between the experimental sound and music of the BBC Radiophonic Workshop, and the 'lost' futures conveyed in contemporary electronic music. Secondly, 'Bring the Break-Beat Back! Authenticity and the Politics of Rhythm in Drum 'n' Bass', in *Dancecult* 12 (1), examining the remediation of live break-beats from 1960s and 70s soul and funk records as an impulse within the largely digital music of drum 'n' bass to emphasise authenticity in the context of Black Atlantic cultural memory, while signifying the discontinuity of time in an accelerated culture.

Michael Goddard's book chapter, 'Genealogies of Immersive Media and Virtual Reality (VR) as Practical Aesthetic Machines', was published in the volume *Practical Aesthetics* (Bloomsbury), edited by Bernd Herzogenrath, in October 2020. The culmination of a series of invited international presentations in the UK, New

Zealand, Sweden and China, this chapter appears in a high profile, cutting edge volume described by media theorist Shane Denson as 'bringing together some of the most interesting voices at the intersections of theories and practices of media and culture.' Also, Michael's chapter, '"This is Radio Clash": 1st Generation Punk as Radical Media Ecology and Communicational Noise', was published online first by Oxford University Press as a contribution to the *Oxford Handbook of Punk Rock*. This is a comprehensive and prestigious volume bringing together leading and emerging contemporary scholars of punk rock, edited by George McKay and Gina Arnold. The full volume will be available in 2021.

Michael Goddard and **Christopher Hogg** completed the TRANS TV project, emerging out of the successful international conference they convened in 2017. In 2020, Michael and Chris published, as co-editors, the third and final TRANS TV dossier, spread over two issues of *Critical Studies in Television*, issues 15.2 (June) and 15.3 (September). The overall impact of this series of dossiers in the journal was described by its managing editor, Janet McCabe, as making a substantial intervention into research in contemporary television in the streaming era.

Paula Gortázar contributed a chapter on photography and the archive in the book *Histories of Photography in the 21st Century*, published in Spanish and English in December 2020. Paula also became a contributing writer for *Source Photographic Review* and the newly launched *C4 Journal*, founded by CREAM colleague Eugénie Shinkle.

Christopher Hogg published an interview with actor Julie Hesmondhalgh, exploring issues of casting, representation,

diversity and inclusion in contemporary television drama production. The interview was included in the final TRANS TV dossier for the journal *Critical Studies in Television* in September 2020. Chris also contributed the chapter, 'About Time: Addressing Intersectionality in the Casting and Performance of Chris Chibnall/Jodie Whittaker Era Doctor Who', for the edited collection, *Doctor Who: New Dawn - Essays on the Jodie Whittaker Era* (Manchester University Press), edited by Brigid Cherry, Matt Hills and Andrew O'Day.

Roshini Kempadoo contributed writing on Maud Sulter's work and photobook *Passion* (2015) in the *Aperture Photobook Review* 018, Fall 2020.

Michael Mazière published the article, 'Curating the Nomadic: Film and Video at Ambika P3' in *ReFocus: The Films of Sohrab Shahid-Saless: Exile, Displacement and the Stateless Moving Image*, published by Edinburgh University Press, 2020. The essay examines how to curate an exhibition which would engage the audience in a nomadic and open trajectory yet retain the specificity of each film and video work.

Lucy Reynolds released 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).

Eugenie Shinkle published the essay, 'Of Particle Systems and Picturesque Ontologies: Landscape, Nature and Realism in Videogames', in *Art Journal*, Spring/Summer 2020. This essay was part of the first ever issue on videogames published by the *Art Journal*, and offers a unique interdisciplinary perspective on conventional histories of the video game. Eugenie also published the image/text

MITRA TABRIZIAN
FILM STILL



SCREENINGS+PERFORMANCES

piece, 'View Cloud from Eye Position', in Foam no.57, Summer 2020. This piece is a poetic reflection on clouds and climate change. It combines Eugenie's own photographs with archival imagery and written text, alongside code harvested from climate change modelling databases.

Lucy Soutter's essay, 'Crooked Photography', was included as part of the 2020 Photoworks 'festival in a box', Propositions for Alternative Narratives, edited by Julia Bunnemann, Shoair Mavlin and Raquel Villar-Pérez.

Margherita Sprio's chapter, 'Carol White – The Bardot of Battersea' was published in 2020 as part of the edited collection, Contemporary British Women Film Stars (Palgrave Macmillan), edited by Duncan Petrie & Melanie Williams.

Mitra Tabrizian contributed to a variety of publications in 2020, including Source Magazine, Fotografiska International and Musée Magazine.

Rosie Thomas published the chapter, 'She's Everything That's Unpardonable: Hema Malini, Dream Girl on a Motorbike', in Indian Film Stars: New Critical Perspectives (BFI/Bloomsbury), edited by Michael Lawrence, in May 2020.

Uriel Orlow's exhibition 'Conversing with Leaves' at Kunsthalle Mainz, displayed from November to April 2020, culminated in a monograph published by Archive Books, with the same name. With contributions by Stefanie Böttcher, Lina Louisa Krämer, Uriel Orlow, Hans Rudolf Reust, and Shela Sheikh, this book displays the plant-based work that the artist has been developing in the last five years.

Philip Lee's Constellations was shown at the Small Publisher Fair in London and VOLUMES 2019 at Kunsthalle Zürich, Switzerland, in November 2019.

Mitra Tabrizian's films Gholam (2018) and The Insider (2019) were shown at The Smithsonian Institution, Washington, USA, on 31 January 2020. Both films were also shown at AFI Silver Theatre and Cultural Center | American Film Institute on 4 February 2020. Mitra's work also featured in the exhibitions Art at Home at The Smithsonian in June 2020.

Shirley Thompson presented Women of the Windrush Tell Their Stories on 15 November 2019, an opera production at Brunei Gallery, SOAS, University of London. Shirley also performed as featured artist at the Women of Westminster Festival, in March 2020.

Jane Thorburn's short film, Freud's Lost Lecture, made in collaboration with the writer Deborah Levy, was selected for several international film festivals and events in October and November 2019, including the European Psychoanalytic Film Festival at Hackney Picture House, the Oaxaca Film Festival in Mexico, the Buenos Aires International Film Festival and the BLOW UP International Arthouse Film Festival in Chicago. Jane was also among the few directors featured in a new documentary about the European Psychoanalytic Film Festival, released in November 2020.

John Wyver produced a screen version of Shakespeare's play, King John, as the 27th production in the RSC Live from Stratford-upon-Avon series. A limited cinema release will follow in 2021. John also co-produced (with Denise Woods) a screen adaptation of Mike Bartlett's state-of-the-nation drama, Albion, which was broadcast on BBC Four on 16 August 2020, and executive-produced a screen version of Matthew Bourne's sell-out dance drama, The Red Shoes, which was released in cinemas on 30 September 2020 and will be shown on BBC Two at Christmas.

Uriel Orlow presented the Lecture performance Grey, Green, Gold (and Red) at the Städelschule Academy in February 2020. Followed by a conversation with Lina Louisa Krämer, the event was moderated by Theresa Dettinger and Leonie Schmiess (Curatorial Studies). This Lecture Performance was part of Water Collor Talks, a series of events organized around the theme of Queer Ecologies, with contributions from artists, curators, theoreticians, and activists on the shifting boundaries in the contemporary art world(s).



ROSHINI KEMPADOO
IMAGE: COURTESY OF THE ARTIST

CONFERENCES AND TALKS

The Arts, Communication and Culture Community held an event on 12 February 2020 at the Regent Street Campus. The focus was on Public Facing Research Spaces at the University of Westminster with a panel discussion with **Christie Brown**, **Andrew Groves** and **Michael Mazière** highlighting the experience of researchers who have expanded their practices and exhibited their works in P3 and The Poly Theatre. This was followed by the opening of **Mazière's** exhibition in the Regent Street Gallery: 'Curation and Exhibition at Ambika P3'.

The **Westminster Photography Forum** public talks series went online for students at the start of lockdown, and has re-launched this autumn as a public online series with speakers including Jonny Briggs, Richard Kolker and Westminster's own **Roshini Kempadoo**.

Jane Barnwell presented on design and spatial relations in *Rear Window* (1953) for the Production Design Collective Virtual Film Club in March 2020.

David Bate convened the Photography in Asia conference held in Singapore in January 2020. The two-day conference was the first of its kind to bring together scholars on photography from different parts of Asia. The conference was hosted by Nanyang Technological University, Singapore, and *Photographies* journal, who will publish a special issue with papers from the conference in January 2021.

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, 19 to 21 December 2019. The paper discusses some of the findings from Chris's practice-based investigation of how drawing can be used to understand our relationships with computational and generative artwork. Chris will also be presenting a paper at GA2020, the 23rd Generative Art Conference, hosted by the METID, Politecnico di Milano University, Milan, in December 2020. Building upon previous work, the title of the paper is: 'Certainty and Fragility: reassessing the role of automatically generated aids to the making process'. The paper reevaluates the temporary creations which support creative processes but which are rarely considered at great length beyond their originally intended purpose. It discusses how a repurposed 3D printer has been used to reinvent the support material generated by 3D slicer software as drawings and images in their own right.

Sandra Gaudenzi was invited to present at a number of events in 2020, including the Riga International Film Festival, Latvia, and the AI on a Social Mission conference, AI Impact Alliance (AIIA), Montreal. Sandra also presented on her *Corona Haikus* project at *Ambulante* Festival, Mexico City, and *i-Docs*, Bristol.

Michael Goddard was invited as a keynote speaker to the Fourth Annual Conference on Network Society: *Netizen 21: Beyond Personal Account*, at the Chinese Academy of Arts, in Hangzhou, China, from the 22-24 November, 2019. Michael gave a keynote for the Media Archaeology thread of this event, with the paper 'Immersive Media, Virtual Reality and the Media Archaeology of Audiovision'. More recently,

Michael gave the presentation, 'The Televisionisation of Disaster: Fabulation, Powers of the False and Chernobyl', at the Re-Placing Chernobyl symposium, organised by UCL and Kingston University, which took place online on 14 May 2020.

Paula Gortázar was invited by Washington University to present her paper, 'Cosmos, Fiction and Transcendence. Photography and Conceptual Art in Communist Bratislava', at the international ASEES conference in Washington D.C., held in November 2020.

Alongside their exhibition, **Andrew Groves** and **Danielle Sprecher** organised *Invisible Men: A Conference* from the Westminster Menswear Archive on 29 October 2019 at Ambika P3.

Roshini Kempadoo was 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. Roshini contributed a talk and artist presentation to faculty members and Anna Kesson's students studying archives, slavery and indentureship.

Tessa Peters and **Christie Brown** presented a paper on their recent *Cultural Icons* project at the National Council on Education for the Ceramic Arts (NCECA, USA) Online Clay Week, 5 to 11 October 2020.

Mykaell Riley spoke at the webinar, 'No Bass Like Home: Documenting Black British History', in July 2020. Mykaell also took part in a talk hosted by *Writing on the Wall (WoW)*, a writing and literature organisation based in Liverpool, as part of Black History Month.

'What can Documentary Photography do Now?'

Online Symposium
Fri 9th Oct 2020, 14:00-15:00

UNIVERSITY OF
WESTMINSTER

CONFERENCES AND TALKS CTD.

Lucy Soutter is part of a new collaboration, The Global Photographies Network, offering monthly public online talks by photographic artists, curators and educators from around the world. The first talk, by Ana Casas Broda of Mexico City's Hydra + Fotografía, attracted an online audience of 227 from 14 countries. The Network is currently making funding applications to expand and foster transnational debate in contemporary photography through a collaborative programme including online talks, seminars and workshops.

David Moore organised and chaired the public symposium, What Can Documentary Photography Do Now?, via Zoom.

Margherita Sprio was invited to present a guest lecture, 'Feminist Intimacies on the British Screen', for Essex University, Department of Literature, Film and Theatre Studies, in December 2020.

Tereza Stehlikova gave a presentation about 36Q° 2019 at the Victoria and Albert Museum on 29 November 2019. 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'.

Mitra Tabrizian participated in an 'in conversation' talk with the chief curator Carol Huh of the exhibition, My Iran: Six Women Photographers, which took place on site at The Smithsonian, USA, 10 August 2019 to 9 February 2020. Mitra also presented 'Off Screen: discussion of the most recent photographic book, and

the film Gholam', for Ecole Nationale Supérieure-Louis-Lumière, Paris, on 12 June 2020.

Shirley Thompson gave a presentation at The Royal Academy of Drama Art on the influence of the Heroines of Opera series, in February 2020.

Clare Twomey delivered various artist public lectures and live conversations during 2020, including for the Indus Valley School of Art and Architecture (Karachi), the National Museum of Lithuania, the Youth Arts and Science Education Forum (China), the International Artist lecture Series BKLYN Clay, and The Thinking About Series - Southwark Schools' Learning Partnership.

John Wyver co-organised (with John Hill, Royal Holloway) and presented the keynote for the online symposium, Play for Today at 50, to mark the 50th anniversary of the series, in October 2020.

Uriel Orlow gave the presentation 'Learning with plants' at ELIA Biennial Conference in November 2020. He also gave an online workshop 'Learning with Plants: Non-Extractive Practices' with Andrea Thal at art-werk in in May 2020. They prepared a mission for the participants of the masterclass that led them to share in small groups their intimate experiences with plants.

May Adadol Ingawanij was in conversation with Karrabing Film Collective at International Film Festival Rotterdam (January); NTT Intercommunication Centre, Tokyo, where she co-curated a screening programme from her Animistic Apparatus project with Julian Ross (February). She gave an online talk on the project for the Cinema as Communion study group, KKH/Royal Institute of Art, Stockholm (October); Objectifs Centre for Photography and Film, Singapore.

PHD NEWS

Despite the challenges faced by everyone, 2020 has seen flurry of successful PhD completions: **David Leahy, Guilherme Carrera, Adrian York, Alexandra Johnson, Cecilia Zoppelletto** and **Steve Tanza** have had their doctorate awards confirmed. **Arne Sjogren, Roz Mortimer, Gilbert Calleja** and **Federica Chiochetti** have had their doctorates awarded subject to amendments. Congratulations to all!

Lola Olufemi was awarded the techne AHRC Collaborative Doctoral Studentship with CREAM and the Stuart Hall Foundation. Lola's doctoral research project aims to conceptualise and define an understanding of UK black cultural activism (BCA). Timely and overdue, this project, which started in September 2020, will establish a national intellectual and creative research platform for the current generation of cultural activists.

Sarah Rahman Niazi presented a paper at the conference, Audience Lost: Minority Women and Spectatorship, University of Ghent, Belgium, 22-23 November 2019.



TESSA PETERS AND CHRISTIE BROWN
CULTURAL ICONS, PHOTO: JENNY HARPER

OTHER NEWS

During the ten weeks of the first lockdown, **Sandra Gaudenzi** launched a collaborative project based on the idea of documenting life in isolation through visual poetry. The format proposed for the sharing is the "visual haiku": 3 photos and a short text. More than 1200 people, coming from 30 countries in 6 continents, participated creating more than a thousand Corona haikus. A selection of these are part of the Corona Haikus website (coronahaikus.com). Sandra also created a 10-minute video from her experience as participator and co-creator of the project called Corona Blessings. The project has been selected by the Ambulante Film & Transmedia Festival of Mexico.

Led by **Michael Goddard**, the new **Transmedia, Music and Performance area** was launched at the CREAM away day in December 2020. This involved a launch presentation from Michael Goddard, along with presentations of recent research projects from a range of researchers in this area.

Michael Mazière was awarded University of Westminster Research Communities Funding Scheme of £4,600 to go towards the catalogue of the Catherine Yass exhibition 'Falling Away', curated by Mazière and Davide Deriu, rescheduled for 2021.

Mykaell Riley made a variety of expert media appearances in 2020, including for Channel 4 News, discussing Rock Against Racism, and contributing to the BBC documentary, When Bob Marley Came to Britain.

Eugenie Shinkle, along with colleague Callum Beaney, launched c4journal, an online platform dedicated to writing about photography and the book form,

in September 2020. Also, in November 2020, Eugenie was invited to be on the jury for the MACK First Book Award.

From September to November 2019, Wigmore Hall Education held workshops and performances with Chestnuts Primary School, creating and performing music based on the compositions of **Shirley Thompson**. One of the classes at the School is called the Thompson Class, amongst others such as the Fibonacci Class, the Mozart Class, the Mandela Class, and the Malala Class.

Clare Twomey was invited to record a masterclass on ceramics creativity by the BBC Culture in Quarantine series. The aim was to give the public access to learn at home with the artists. Also, Art Fund invited Clare to respond to the campaign to help secure a cultural future for Derek Jarman's Prospect Cottage. Clare produced a collection of plates working with Howard Sooley and his iconic garden photographs of Jarman's garden. The project was supported by Sophie Conran and Portmeirion. The campaign successfully raised over 3.5 million.

More recently, Clare has joined the team at Verbier as their invited artist to help form the international platform for the 2021 summit. Clare joins a group of leaders from across the globe. The Verbier Art Summit is an international platform for discourse in a non-transactional context. The Summit connects thought leaders to key figures in the art world to generate innovative ideas and drive social change. Through a series of talks and debates with an invited group of leading art world stakeholders, new visions and initiatives are born that will make a positive change and build global solidarity. The talks

provide a unique chance to be inspired by international leading art world figures on topical issues. This way, Verbier Art Summit educates, provokes and inspires its Members and the wider community. Key insights of each Summit are shared digitally and documented in an annual publication designed by Irma Boom and published by Koenig Books, London.