



**CLARE TWOMEY**  
PRODUCING PRODUCTION AT TATE

## AWARDS AND HIGHLIGHTS

**CREAM** and **CAMRI** joined the doctoral training partnership **TECHNE-2**, which received five years of AHRC funding and will be annually awarding 57 PhD scholarships. **TECHNE**'s existing members Royal Holloway University of London, University of Brighton, Kingston University, University of Roehampton, University of Surrey and University of the Arts London were joined by the University of Westminster, Brunel University and Loughborough University London.

**David Bate** received the 2018 Royal Photographic Society Education Award for his contributions to photography education. His essay *The Key Concept* was listed number 1 in the article 'The Best 7 Photography Textbooks' by Ezvid Wiki.

**David Campany** has been announced as the Curator for the *Biennale für aktuelle Fotografie 2020*, a three-city six-museum biennial taking place in Mannheim, Ludwigshafen and Heidelberg.

**Clare Twomey** concluded her year as Lead Artist for Tate Exchange with a two-day workshop *Producing Production: A Place for Shared Labour*, 8-9 September, Tate Modern. Workshop participants created 12 large banners, with Ed Hall and Jeremy Deller taking part on 9 September.

**Shirley Thompson** received an Honorary Doctorate from The University of the West Indies at Mona, Jamaica. She featured on the Top 100 Powerlist of Most Influential African, African Caribbean and African American People 2018-2019. She was awarded Influencer of the Year in the Black British Women in Business Awards, 27 October, and became a finalist in Innovator in Creative Industries at the Variety Catherine Awards.

**Hena Ali** was invited to the Houses of Parliament to participate in a panel to explore the developments in youth cultures and fashion media within Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan and Sri Lanka, to celebrate the launch of

the book *Styling South Asian Youth Cultures: Fashion Media and Society* (IB Tauris) and the Open Space special issue of *International Journal of Fashion Studies* (issue 5.2) on South Asian fashion studies.

**Mykaell Riley** curated the exhibition *Bass Culture 70/50*, a four-week exhibition exploring the impact of Jamaican and Jamaican-influenced music on British culture, which took place at Ambika P3, 25 October - 23 November, with a series of accompanying events. The exhibition was presented as part of *Bass Culture Research*, a three-year AHRC-funded research project.

**Joshua Oppenheimer** received a £59,000 Creative Europe MEDIA grant towards the development of his musical film, *The End*. *The End* will be his first narrative feature and follows a wealthy family in a palatial bunker, 20 years after the world has ended.

**Nicola Triscott** has been appointed CEO at FACT Liverpool.



## PUBLICATIONS

EUGENIE SHINKLE

The new issue of *MIRAJ* (7:2) on artists' moving image in South Asia, guest edited by Rashmi Sawhney & Lucia Imaz King, was published. The launch took place at the University of Westminster, 21 November, and speakers included **Rosie Thomas**. *MIRAJ* is edited by **Michael Mazière** and **Lucy Reynolds**.

**May Adadol Ingawanij**'s article 'Art's Potentiality Revisited: Araya Rasdjarmrearnsook's Late Style and Chiang Mai Social Installation' was published in *Artist-to-Artist: Independent Art Festivals in Chiang Mai*, edited by David Teh and David Morris (Afterall Books). May was also commissioned to write an essay, 'Follow the Sparrows', for the screening of Anocha Suwichakornpong's film *Mundane History*, which screened at the ICA, London, 11 July.

**Lucy Reynolds** published a review of the exhibition *Orgasmic Streaming Gardening Electroculture* at Chelsea Space for the Summer 2018 issue of *Art Review*.

**Julian Ross** published 'No. 541 by Tomatsu Shomei', co-written with Jelena Stojkovic, in the journal *Photography & Culture*, vol. 11, issue 1. His article 'Japanese Artists' Film in 1968-69' was published in the exhibition catalogue *Fluorescent Chrysanthemum Revisited* (Laznia Centre for Contemporary Art), edited by Jasia Reichardt. He was commissioned to write the following essays: 'Kazuo Hara: Shoes Still On' for *Open City Documentary Festival*; 'Ethics of the Landscape Shot: AKA Serial Killer', reworked from its original version published in the edited collection *Slow Cinema*, for *Document Film Festival*; and 'Copy-and-Project: 1960-70s Japanese Experimental Animation and Expanded Cinema' for the website *Collaborative Cataloging Japan*.

**Michael Goddard** published the book chapter 'Capitulation to the Laibach war-machine' in the edited book *Gesamtkunstwerk Laibach* (Laibach WTC), edited by Daniela Kirchstein, Johann Georg Lughofer, and Uwe Schütte. He co-organised and participated in its book launch at IKLECTIK, London, 3 October. He also published the book chapter 'Missions of Dead Souls: A Hauntology of the Industrial, Modernism and Esotericism in the Music of Joy Division' in the edited volume *Heart & Soul: Critical Essays on Joy Division* (Rowman & Littlefield), edited by Martin J. Power, Eoin Devereux, and Aileen Dillane.

**Carl W. Jones** published his book chapter 'Racism and Classism in Mexican Advertising' in *Meanings & Co.: The Interdisciplinarity of Communication, Semiotics and Multimodality* (Springer), edited by Alin Olteanu, Andrew Stables and Dumitru Borun.

**Eugenie Shinkle** published the following articles: 'Fluid Topographies: Water, Power, Myth' in the magazine *Foam #50*; 'The Complex Business of Living: Photography, Modernism, and the Landscape of Overspill' in *London Overspill* (Relief Press), edited by James Smith; 'Where the Forest Ends' in *Hollental und Himmelreich*, edited by Christina Stohn; 'All the Things in Life: Design, Advertising and Photography in *The Architectural Review*' in *Pylot*, issue 9 (Autumn/Winter); and 'Painting, Photography, Photographs: George Shaw's Landscapes' in *George Shaw: A Corner of a Foreign Field* (Yale University Press), edited by Mark Hallett.

**David Campany** edited the book *Jeff Mermelstein: Hardened* (Mörel Books) and the latest issue of *The Photobook Review*, no. 15 (*Aperture*). He published the following articles: 'Painting and Other

Artist-to-Artist:  
Independent Art Festivals  
in Chiang Mai 1992-98

David Teh and other authors



Exhibition Histories

Things' in the exhibition catalogue *Irving Penn: Paintings (Apparition)*; 'Luigi Ghirri: Architecture, World and Image' in the exhibition catalogue *Luigi Ghirri: The Landscape of Architecture* (Triennale di Milano); 'David Campany & Cornelia Parker in conversation' in *Silver and Glass: Cornelia Parker and Photography* (Hayward Gallery Publishing); 'Kodachrome Red: Fred Herzog, Todd Papageorge and Harry Gruyaert' in *RVM* magazine no. 1, the 'Red' issue; 'Making Art from Art' in the exhibition catalogue *A Matter of Light. Nine Photographers in the Vatican Museums* (Contrasto); 'Migrant Mother, 1936' in the exhibition catalogue *Dorothea Lange: Politics of Seeing* (Barbican Art Gallery/Prestel); and 'Modern Vision: Revisiting Film and Foto, the 1929 exhibition that blended photography and cinema' in *Aperture*, no. 231 (Summer).

**John Wyver** published the article 'Starting at School: Researching the 1952 BBC "School TV Experiment"' on the BBC Blogs website and 'Making Harold Pinter's Art, Truth & Politics' for the *Illuminations* website, where he recalled producing Pinter's Nobel Lecture in 2005.

**Hena Ali** published the article 'Lollywood billboard advertising: Constructing gender interpretation through fashion tropes' in the *International Journal of Fashion Studies*, issue 5.2.

**David Bate** published his book chapters 'Jacques Rancière and Photography' in *Companion to Photography Theory* (Routledge), edited by M. Durden and J. Tormey, and 'Cameraphones and Mobile Intimacies' in *The Evolution of the Image: Political Action and the Digital Self* (Routledge), edited by CREAM alumni Marco Bohr and Basia Sliwinska. His book *Art Photography* (Tate) was translated into Italian. His essay on Jeff Wall's



**URIEL ORLOW**  
SOIL AFFINITIES, 2018

## EXHIBITIONS

**Uriel Orlow** presented a series of solo exhibitions in South Africa: *Theatrum Botanicum* at POOL, Johannesburg, 4 September - 3 November; *Grey, Green, Gold* at Market Photo Workshop, Johannesburg, 7 September - 21 October, which included the Johannesburg book launch for *Theatrum Botanicum* (Sternberg Press) and a panel discussion on 7 September; an installation and audio works at Institute for Creative Arts, University of Cape Town, 11 September; and *Imbizo Ka Mafavuke* and other Plant Stories at Durban Art Gallery, Durban, 14 September - 28 October, which included a walkabout, panel discussion and recording session on 15 September. He also had a solo exhibition with newly commissioned work *Soil Affinities* at Les Laboratoires d'Aubervilliers, Paris, 11 October - 8 December. Another solo show *Remnants of the Future* is taking place at Visual in Carlow, Ireland from 21 September to 20 January 2019. In addition Uriel participated in the following group exhibitions: *Ways of Learning* at Grand Union Birmingham 7 September - 9 December, *Floraphilia* at Akademie der Künste der Welt, Cologne, 15 September - 18 November; *Herbarium* at Art Space Gnesta, 22 September - 28 October; *The Atlantic Project*, Plymouth, 28 September - 21 October; *A grammar built with rock* at Human Resources, Los Angeles, 29 September - 4 November, *Choreography of the Frame*, Kunsthalle Exnergasse, Vienna, 8 November - 15 December, *Kunst:Szene Zurich*, Helmhaus, Zurich 30 November - 20 January 2019 and *You never know the whole story*, Kunstmuseum Bern, 18 December - 7 April 2019.

**Shezad Dawood's** *Leviathan* project has been touring in the form of solo exhibitions: *Leviathan: On Sunspots and Whales* at Barakat Contemporary, Seoul,

1 September - 4 November; *Leviathan* at The Atlantic Project, Plymouth, 28 September - 21 October; *Leviathan: Memories of the Future Pt. 2* at HE.RO Gallery, Amsterdam, 3 November - 22 December; *Leviathan* at A Tale of a Tub, Rotterdam, 17 November - 27 January 2019. He also took part in the following group exhibitions: *Gwangju Biennale: Imagined Borders*, 7 September - 11 November; *Delirium/Equilibrium*, Kiran Nadar Museum of Art, New Delhi, 19 August - 30 October; *Delfina* in SongEn: *Power play* at SongEun ArtSpace, Seoul, 30 August - 1 December.

**Clare Twomey** exhibited *Vase: Silkeborg* at Museum Jorn, Silkeborg, Denmark, on view until 10 June. She also exhibited the commissioned work *Medals for the Future* at National Memorial Arboretum, 12 December - 31 March 2019.

**Phoebe Cummings** represented the UK as part of the exhibition *European Ceramic Context* at Bornholm Art Museum, Denmark, 15 September - 11 November. She participated in the group exhibition *Flipside* at Fold Gallery, London, 19 July - 18 August.

**Mitra Tabrizian** had a solo exhibition *Leicestershire* at Gallery De Montfort University, Leicester, 14 September - 27 October. She also participated in the group exhibitions '*Crossing Lines: I Have no fear*, a selection from the Arts Council Collection' at Highlanes Gallery, Ireland, 24 November - 26 January 2019, and '*Beyond the documentary*', Museum of London, which was on view until 11 November.

**Philip Lee's** artists' books were shown at New York Art Book Fair, MoMA PS1, 21-23 September, and Small Publishers Fair,

London, 9-10 November. Artists' books by him and Cally Trench from 2009 to the present were on display in the Harrow Library, London, October - January 2019.

**David Campany's** project *Dialogue*, a transatlantic visual conversation between David and Anastasia Samoylova, had an exhibition at Galerie Andreas Schmidt, Berlin, 15 September - 3 November.

**Julian Ross** coordinated the films for the exhibition *Fluorescent Chrysanthemum Remember*, curated by Jasia Reichardt, at Laznia Centre for Contemporary Art, Gdansk, Poland, 18 December - 24 February 2019. He was an advisor for the exhibition *Japan Modern* at Smithsonian Institute, Freer|Sackler Gallery, Washington D.C., 29 September - 21 January 2019.





**NADINE BENJAMIN**  
IN WINDRUSH WOMEN, KINGS PLACE, 2018

## SCREENINGS+PERFORMANCES

Photography Magazine, Autumn 2018, and reviewed the exhibition London Nights for the same publication, Summer 2018.

**Ozlem Koksal** co-wrote the article 'A Hand that Holds a Machete Race and Representation of the Displaced in Jacques Audiard's *Dheepan*' with Ipek A. Celik in *Third Text*, 156, vol. 33, no. 1, January 2019, the online version of which was published in December.

**Mitra Tabrizian** published her photographic work in *Making it Up* (V&A Publishing and Thames & Hudson), edited by Marta Rachel Weiss, and *How We See: Photobooks by Women* (10x10 Photobooks), which included her book *Another Country* (2012).

**Sarah Pucill** published her book chapter 'Intermediality in the tableaux vivants in *Magic Mirror* (75min, 2013) and *Confessions To The Mirror* (2016)' in *Experimental and Expanded Animation: New Perspectives and Practices* (Palgrave Macmillan), edited by Vicky Smith and Nicky Hamlyn.

**Michael Mazière** presented a talk and screening of his work as part of the screening series *Cinema Parenthèse #6*, curated by Daniel A. Swarthnas, in Cinema Galerie, Brussels, 19 October. He screened his 16mm films from the 1980s in their original format of a period when he was a member of the London Film-Makers' Co-op and editor of the avant-garde film magazine *Undercut*.

**Tereza Stehliková** presented her short films at the event *From You to Me: Four Generations of Women* at Czech Centre London, 30 November, where she was in conversation with Claire Pajaczkowska.

**Mitra Tabrizian** screened her film *The Insider* (2018), a commissioned work to accompany Albert Camus' *The Outsider*, at Print Room, the Coronet, 14 September - 13 October. Her feature *Gholam* (2017) screened at The Barbican, 11 September, as part of their London Nights programme, the Thanet Film Society at Palace Cinema, Broadstairs, Kent, 7 October, and Theatre Mwldan, Cardigan, Wales, 16 December.

**Sarah Pucill** screened *Confessions to the Mirror* (2013) at Pugnent Film Festival Series *Fuck Narration* at Chimeres Space, Athens, 15 September, and *Mirrored Measure* (1996) at Jeu de Paume, Paris, 24 November.

**Samuel Stevens** was the 2018 artist-in-residence at Tyneside Cinema, Newcastle upon Tyne. He curated a screening 'Left Film Front - Workers' Film Today' and presented a talk on 23 August at the Tyneside Cinema.

**Julie Marsh** presented an artist talk at Close Up Cinema and a site-specific performance at Brick Lane Mosque, 24 October, and gave an artist talk on at The Auditorium, Harrow Campus, 3 December.

**Uriel Orlow** screened his Mafavuke film trilogy at the Institute for Creative Arts, University of Cape Town, 11 September, and presented a lecture-performance at Iziko South African Museum, Company's Garden, Cape Town, 12 September. He had a screening and launch event of his publication *Theatrum Botanicum* (Sternberg Press) at La Colonie in Paris on 25 September. His work was included in *Art & Film* at Nona, Mechelen on 22 October. He also presented his two screen film *Veilleurs d'Images* at the MAMI film festival in Mumbai in the section the New Medium III on 29 October. Uriel presented his lecture performance *Grey, Green, Gold (and Red)* at Iziko South African Museum in Cape Town in September, and as part of *Manifesta* in Palermo as well as at Grand Union in Birmingham in November.

**Philip Lee** and Cally Trench performed *Golden Philip* during *Enshrine* at the Crypt Gallery, London, curated by Rekha Sameer, 21 July.

**John Wyver** produced the live cinema broadcast of Royal Shakespeare Company's production of *Romeo and Juliet*, 18 July, and *The Merry Wives of Windsor*, 12 September. He co-produced the dance film *Hofesh Shechter's Clowns*, which was broadcast on BBC Two on 22 September.

**Shirley Thompson** had a concert *Women of the Windrush Tell Their Stories* at Kings Place, London, 22 September. Her art songs were performed at St. John's Smith Square, London, as part of their event *Fall Festival: Portrait of a Life (or Many): Art Songs from the African Diaspora*, 12 October.

**May Adadol Ingawanij** was on the jury for *Open City Documentary Festival*, 4-9 September.



ASSEMBLY TALK



## CONFERENCES AND TALKS

**Shirley Thompson** gave a keynote lecture 'Cultural diversity on classical music composition and performance' for the BU Race Equality Annual Event at the University of Bournemouth, 5 October, and a keynote lecture for the Annual Race Lecture at Leeds Beckett University, 17 October.

**Clare Twomey** gave her keynote lecture 'Clay as an Action' at Moving Futures Symposium, Leeuwarden, National Keramiekmuseum Princessehof and the Fries Museum, 26 October.

**Sarah Pucill** gave a keynote presentation and screened her film *Taking My Skin* (2006) with at the Family Ties Network Day Conference on Intimacy at Ravensbourne University, London, 6 October. She presented her diptych of films *Magic Mirror* (2013) and *Confessions to the Mirror* (2016) and participated in a panel at the symposium *Claude Cahun and Marcel Moore at the crossroad o the Approaches and Subjects* at CNRS Site Pouchet, Paris, 16 June.

**Nicola Triscott** gave a keynote lecture 'Citizen Stewardship in the Age of Algorithms' at the conference *Beyond the Obvious (BtO) Conference ctrl+shift HUMAN: Arts, Sciences and Technologies in Coded Societies'* in Timisoara, Romania, 25-27 October.

**John Wyver** was a keynote speaker at the conference *Pinter in Film, Television and Radio* at University of Reading, 19 September.

**David Bate** was a keynote speaker at the *Fotobiennalen Symposium 2018: The Post-Photographic Image* at the *Fotobiennalen* in Copenhagen, Denmark, 31 August. He gave his keynote lectures 'Fotodata' at the *Post Photography Festival*, *Fotobiennale* at *The Photographers Gallery* in Copenhagen, September, and 'The

Refugee Image' at *The Left Photography Conference* at Nova University, Lisbon, 9-10 November. He led a two-day documentary and post-documentary workshop for Turkish photographers who are photographing refugees as part of *Images of Refugee*, Ankara, November.

**May Adadol Ingawanij** gave a keynote lecture 'Keywords for Thinking about Artists' *Moving Image Practices in Southeast Asia* at the film seminar *Shifting Undergrounds in East and Southeast Asia*, National Gallery Singapore, 27 October.

**Michael Goddard** was an invited speaker for the *Autumn Film School* at Slovenska Kinoteka, Ljubljana, 23-25 October.

**Hena Ali** co-presented the paper 'Designer's emotion in the design process' with Monica Biagioli and Silvia Grimaldi at the conference *Design Research Society: Catalyst*, Limerick, 25-28 June. The paper was published on *UAL Research Online*.

**David Campany** organised a day of public talks on the theme of 'The Exhibition as Medium' at *Paris Photo*, 10 November. He gave the talk 'So present, so invisible: Conversations on photography' at Yale University, 19 November.

**Jane Barnwell** was an invited speaker at Birkbeck University where she presented 'The Designer's Story: Filmmaking from the perspective of the production designer', July, and was also an invited speaker at the conference *Looking into the Upside Down: Investigating Stranger Things*, University of Leeds, 14 December.

**Iwona Abrams** presented at the conference *IMPACT 10 (International Multidisciplinary Printmaking Conference)* at *Centro de Acción Social y Cultural de Caja (CASYC) Santander*, Spain, 1-9 September.

**Phoebe Cummings** was invited to take part in the public seminar 'Agenda Art and Craft: What is your question?' at the *Oslo National Academy of the Arts*, 23 November.

**David Campany** gave his lecture 'Jeff Wall's Conversations with Photography' at *Mudam Luxembourg*, 22 October. He was in conversation with Gerry Johansson at *The Photographers' Gallery*, 18 October.

**Rosie Thomas** gave her talk 'Remembering the Hunterwali's Whip' at the symposium *Impersonation in South Asia*, as part of *Madison South Asia Conference*, at *University of Wisconsin-Madison*, 11-14 October. She took part in the *External Mentor Program* at *Washington State University* that involved working on collaborations with Clare Wilkinson, previously a *CREAM* visiting research fellow, and giving a talk and a practice-based research workshop at *Portland State University* and *Washington State University*. She also gave a talk on *Indian cinema history* at the inter-departmental research seminar at the *University of Washington*, Seattle, 22 October.

**Mitra Tabrizian** was in conversation with Parveen Adams at *AA School of Architecture*, 16 November, and took part in the panel discussion *Dark is the Night in Conversation* at *Museum of London*, 9 November.

**Shezad Dawood** presented at the symposium '*LEVIATHAN: Art, Ethics, Schizophrenia & the Marine Environment*' at *HE.RO Gallery*, Amsterdam, 24 November, organised as part of *Amsterdam Art Weekend* and in the context of his *Leviathan* project.



94.2mm

**JINI RAWLING**  
DEAR CHILD INSTALLATION, 2018

## CONFERENCES AND TALKS

**Uriel Orlow** gave a keynote presentation at the conference Politics of Nature at University St. Gallen, 11-13 October.

**Christopher Fry** presented at the 21st Generative Art Conference in Verona, 18-20 December.

**Margherita Sprio** gave a keynote at the conference Migration, Memory and Contemporary Italian Cinema at University of Kent, 22 November. She was in conversation with Suni Gupta at Crypt Gallery, London, 20 October, as part of the Bloomsbury Festival.

**Iwona Abrams** gave a presentation at the International Multidisciplinary Printmaking Conference, IMPACT 10, at Centro de Acción Social y Cultural de Caja, Santander, Spain, 1-9 September.

**Lucy Reynolds** participated in the panel discussion Margaret Tait: Film Poems at BFI Southbank, London, 5 November, and ran the weekend workshop on feminism and experimental film, F is for Film, F is for Feminism at Glasgow Women's Library, LUX Scotland, 23-24 November.

**Julian Ross** presented at the conference Symbiotic Cinema: Confluences between Film and Other Media at Linnaeus University, Växjö, Sweden, 6-8 September. He was in conversation with the following filmmakers: Kazuo Hara as part of Open City Documentary Festival, 6 September, and International Documentary Festival Amsterdam (IDFA), 17 November; with filmmaker Anastasija Pirozenko at Corridor Project Space, Amsterdam, 11 October; with filmmaker Park Jungbeom at Regent Street Cinema as part of London Korean Film Festival, 11 November; with filmmaker Naomi Kawase as part of IDFA, 18 November; and with artist Basir Mahmood at Corridor Project Space, Amsterdam, 29 November. He

was commissioned to write the following essays: 'Kazuo Hara: Shoes Still On' for Open City Documentary Festival; 'Ethics of the Landscape Shot: AKA Serial Killer', reworked from its original version published in the edited collection Slow Cinema, for Document Film Festival; and 'Copy-and-Project: 1960-70s Japanese Experimental Animation and Expanded Cinema' for the website Collaborative Cataloging Japan. He gave an extended introduction to a screening of dumb type performance documentations at Eye Filmmuseum, Amsterdam, 2 October, and the film Funeral Parade of Roses at The Barbican, 23 September, and KINO Rotterdam, 9 October.

**Neal White** presented a talk on his recent project 'The Deep Field', and associated fieldwork methods to Gradcam, part of the EARL network, at Dublin Institute of Technology in Dublin on 25 October.





**BASS CULTURE**  
AMBIKA P3



**NEAL WHITE**  
ECOLOGY OF SENSE



**OPEN CITY DOCS JURY**

## RESEARCH NEWS AND CREAM EVENTS

CREAM collaborated with Birkbeck Institute of the Moving Image, LUX Moving Image, Goethe-Institut London, Open City Documentary Festival and the German Screen Studies Network to present Chamisso's *Shadow: A Journey to the Bering Sea in Three Chapters* by Ulrike Ottinger at Regent Street Cinema, 20-22 July.

EX-ART: *Liquid Imaginary*, organised by **May Adadol Ingawanij** and **Neal White**, took place on 20 July at University of Westminster and was presented in collaboration with Westminster Institute of Advanced Studies. The event included conversations with **Shezad Dawood** and Charles Lim, a transdisciplinary panel discussion involving Nicola Triscott and a screening curated by May.

*Hyphen: An Evening with NANG*, co-curated by **Julian Ross** and Maryam Tafakory, celebrated the launch of *NANG 4: IN&OUT*, co-edited by Julian and Maryam, at Regent Street Cinema, 5 September, as part of Open City Documentary Festival. The event included a screening and a panel discussion, which included contributors CREAM Visiting Researcher Graiwoot Chulphongsathorn, Shama Khanna and artist Rehana Zaman, and was moderated by the two co-curators.

CREAM co-presented the workshop 'Asia through the Aperture: Regional framings in cinema and art' at University of Westminster, 18 September, as part of Aperture: Asia & Pacific Film Festival. Speakers included Hammad Nasar (Stuart Hall Foundation), Sonali Joshi (Aperture), Julian Ross and artist-filmmakers Maryam Tafakory, Shireen Seno and John Torres. **May Adadol Ingawanij**, Graiwoot Chulphongsathorn, **Julian Ross** and

Sonali Joshi co-organised the workshop. A CREAM-supported screening of John Torres's film *People Power Bombshell: The Diary of Vietnam Rose* took place at Close-Up as part of the festival.

Our British Academy Visiting Fellow **Graiwoot Chulphongsathorn** curated the screening series *Screening the Forest* at Berwick Film and Media Arts Festival, 20-23 September. The event was presented in collaboration with CREAM and was based on his research as visiting fellow. Together with **May Adadol Ingawanij**, he also presented the 'Earth as History: Moving Images and Ecologies in Southeast Asia', a CREAM-supported seminar at University of Westminster and a screening at Close Up Cinema, London, 9 December. David Martin-Jones (University of Glasgow) and Lucy Davis (Aalto University) were the key speakers.

**Nicola Triscott** will convene the conference *Hidden Leaders: Women Pioneers in Art, Science and Technology (1960s and after)* at the Science Museum, London, November 2019, in a partnership between Science Museum, Arts Catalyst and University of Westminster. A call for papers will be issued in January 2019.

**Clarey Twomey** became an Honorary Fellow at Plymouth College of Art. She was interviewed by the British Library for the National Life Story collections, and specifically *Crafts Lives*, which became publicly available in December.

**Neal White** recently returned from a residency in Northern Finland, with Finnish Bioart Society with selected artists, curators and academics, as part of; *Field Notes; An Ecology of Senses* at the Kilpisjärvi Biological Field Station. During the fieldwork, he studied the varied practices and research methods of

bio-artists, as well as collaborating on a project called 'Surfing the Semiosphere', led by Judith Van der Elste, studying the implications of biosemiosis on interspecies communications and the development of remote-sensing robots.

CREAM and Film and Video Umbrella (FVU) co-presented an evening of films by Jane and Louise Wilson at Regent Street Cinema, London, 18 December.



**MATTHIAS KISPERT**  
WORK HARD DREAM BIG

## PHD NEWS

Congratulations to all CREAM PhDs who were awarded their PhDs: **Deniz Sözen** for her PhD in Visual Arts 'The Art of Unbelonging'; **Sunil Gupta** for his PhD in Photography by Published Work 'Queer Migrations'; **Stuart Cumberland** for his PhD in Visual Arts by Published Work 'Sensible Signs: Pictures and Not Paintings After Conceptual Art'; and **Jini Rawlings** for her PhD by Published Work with 'Dis-locations and Broken Narratives: articulating liminal and interstitial experiences through a series of moving image and mixed media installations'.

Welcome to our latest cohort of CREAM PhDs: **Camille Waring** (MPhil/PhD Photography); **Maren Hahnfeld** (MPhil/PhD Visual Arts); **Dora Szilagy** (MPhil/PhD Visual Arts); **Ruth West** (PhD Creative Media by Published Work); **Davoud Molaayi-Alamouti** (MPhil/PhD Film); **Edward Hackett** (MPhil/PhD Music); **Karin Bareman** (CREAM Scholar on studentship, MPhil/PhD Photography); **Clara Colotti** (MPhil/PhD Music); **Marine Hugonnier** (PhD Film by Published Work); **Madeline Castrey** (MPhil/PhD Music); **Reka Komoli** (MPhil/PhD Photography).

**Jol Thomson** performed at Haus der Kunst, Munich, 10 July, with an introduction by Stefan Schönert, as part of the exhibition Blind Faith. She gave a talk with geographer Sasha Engelmann as part of the Constructing Realities Lecture Series at UCL, 11 October. He moderated the discussion between Heinz Wismann and Stavros Katsanevas at the Aerocene symposium at Palais de Tokyo, Paris, 26 October.

**George Clark** exhibited at the Taiwan Biennial, Taichung, 22 September - 10 February 2019. His film Jatiwangi / The

Scent of Jati Trees had its world premiere at London Film Festival, 12 October.

**Matthias Kispert** gave a presentation at the Ninth Annual Conference of the International Initiative for Promoting Political Economy (IIPPE) at Juraj Dobrila University of Pula, Croatia, 12-14 September.

**George Mind** was awarded the Globally-Engaged Research Scholarship to present her paper 'Bound Together by a New Sympathy: Collaboration and Women's Practice of Studio Portraiture in Britain, 1888-1938' at the American Historical Association Annual Meeting in Chicago, January 2019. She gave a presentation at the conference Understanding British Portraits at National Portrait Gallery, London, 9 October. She published the following article 'Picturing the modern woman: Lena Connell's studio portraits of suffrage figures (1907-1914)' in The PhotoHistorian and the blog post 'The First World War through a woman's lens: Olive Edis and Madame Yevonde' on the NPG blog.

**Hueyven Choong** performed percussion for the musical Butterfly Lovers at Tristan Bates Theatre, London, as part of Mélange The New Musical Theatre Festival, 12-15 September.

**Deniz Sözen** gave a presentation on her practice-based research at the workshop Empire, off-center, organised by Empires of Memory Research Group, at the Max Planck Institute for the Study of Ethnic and Religious Diversity in Göttingen, Germany, 1 November, and at the Aesthetics of Kinship and Community Graduate Symposium at Birkbeck, University of London, 30 November.

**Guilherme Carréra** gave a presentation at the International

Conference on Landscape and Cinema, University of Lisbon, 3-5 December.

**Treasa O'Brien's** film Town of Strangers was nominated for an award at Cork Film Festival where it screened 13 November. She was also on a panel at Doc Day during the festival.

**George Clark** showed his work in a curated screening for the Taiwan Biennial at the National Taiwan Museum of Fine Art on 6 October, as well as at a site-specific outdoor projection Chin Pao San cemetery, Taiwan. He also gave a lecture at TCAC in Taipei in August and is part of the Village Video Festival 2018 at Jatiwangi Art Factory, Indonesia.

**Maren Hahnfeld's** Winter in Eden, her body of work in film and photography, was on view in the group exhibition Time and Movements of the Image in Caldas da Rainha, Portugal, 15-16 November.