

**BLACKOUT, CURATED BY
JULIAN ROSS**

RESEARCH NEWS AND CREAM EVENTS

CREAM/CAMRI PhD Caucus organised the exhibition *Hyphen - An Exposition between Art and Research* at Ambika P3, 22-27 March. Participating artists include: **Iwona Abrams, Andreia Alves de Oliveira, Estéfani Bouza, Gilbert Calleja, George Clark, Sue Goldschmidt, Sunil Gupta, Eddy Hackett, Monika Jaeckel, Ana Janeiro Fernandes, Matthias Kispert, Reka Komoli, David Leahy, Trenton Lee, Barbara Matas Moris, Camille Melissa, Jini Rawlings, Arne Sjøgren, Deniz Sözen** and **Jol Thomson**. As part of the exhibition, the Caucus group organised the launch of *Hyphen* journal, edited by **Sarah Niazi** and including articles by **Gilbert Calleja, Monika Jaeckel, Reka Komoli, Alejandra Pérez, Deniz Sözen, Matthias Kispert** and **Cecilia Zoppelletto**, and a symposium for which speakers included several of the participating artists and Harshavardhan Seetharama Bhat, Frankie Hines, Adam Badger, Zhenia Vasiliev, Kat Austen, Gabriela Guasti Rocha, Kasturi Torchia, Lucy Reynolds and Neil Matheson.

CREAM Screen presented **Jane Thorburn's** latest short film *Freud's Lost Lecture* as part of a screening of short films on themes of dream interpretations and reimaginings alongside films of Deborah Levy, Daria Martin and Catherine Yass. Deborah Levy gave a reading was in conversation with Jane Thorburn and artist Catherine Yass in Regent Street Cinema, 27 February. CREAM Screen also presented Safi Faye's film *Letters from my Village* (1976) at Regent Street Cinema, 29 April, where **Uriel Orlow** launched his exhibition publication *Soil Affinities*. The screening was followed by a discussion by Uriel, Shela Sheikh and Ros Gray. Together with the Creative Interference Network,

CREAM Screen also presented 'Go Back and Get It: Seeking Sankofa', an evening of films and discussions around the word 'sankofa' with Halima Haruna, Onyeka Igwe and CREAM PhD **Barby Asante** at Regent Street Cinema, 28 June.

CREAM was principal festival partner to Aperture: Asia & Pacific Film Festival which took place across London, 4-13 June, at Regent Street Cinema, Rio Cinema, Lexi Cinema and Birkbeck Cinema. **May Adadol Ingawanij** was festival consultant. **May** and **Julian Ross** co-organised the Asia through the Aperture workshop, 8 June, and co-curated the screenings *Mud, Drones and Spirits* at Birkbeck Cinema and *Between the Living and the Dead at Close-Up Cinema*, 8 June. CREAM PhD **George Clark** moderated a panel discussion.

Animistic Apparatus, a CREAM-supported project led by **May Adadol Ingawanij** as part of her British Academy Mid-Career Fellowship, received grants from Purin Pictures and Japan Foundation Bangkok for a screening and workshop involving 40 participants from Southeast Asia in Udon Thani, 23-26 April. The research project is assisted by **Julian Ross** who also co-curated the screening *Animistic Apparatus - The Screening with May* at Alliance Française Bangkok, 21 April.

The CREAM-supported exhibition *Blackout*, curated by **Julian Ross** as part of his Leverhulme Early Career Fellowship at CREAM, was held at Ambika P3, 12-17 March. The exhibition was first held in Kunsthall Rotterdam, as part of International Film Festival Rotterdam, 24 January - 3 February, and also presented in Greylight Projects, Brussels, 5-14 April.

The panel 'Artists' Film in Asia', took place at International Film Festival Rotterdam,

28 January, in association with SEACRN and CREAM. **May Adadol Ingawanij** moderated the conversation that took place between artists Philippa Lovatt, Nguyen Trinh Thi, Su Hui-yu, Madiha Aijaz and Chanel Kong. **Julian Ross** co-organised the panel.

As part of the Moving Images, Multiple Screens Research Series, **Margherita Sprio** co-organised the symposium 'A Critical Look at the Work of Lina Wertmüller (1928-)' at University of Westminster, Regent Street campus, 11 April, to accompany the film series on the Italian filmmakers' work at The Barbican. Speakers included Silvia Angeli, Valentina Signorelli and **Cecilia Zoppelletto**. The seminar series, organised by **Michael Goddard**, continued with a lecture by Chris Berry, "Tibet Fever": Contemporary Feature Films about Tibet by Chinese Filmmakers, at University of Westminster, 6 June. CREAM also presented the talk 'Post-vérité Turns: Korean Documentary Cinema in the 21st Century' by Jihoon Kim (Chung-ang University, South Korea), at University of Westminster, Regent Street campus, 22 January.

Tereza Stehliková organised the CREAM-supported symposium *Truth of Matter: process and perception in expanded animation practice* at University of Westminster, Regent Street campus, 16 May.

CREAM is collaborating with curator Christina Millare on *American Export*, a programme of talks, screenings, workshops and installations in London and Birmingham. The project was launched with the symposium *Robots Don't Buy Motor Cars* at University of Westminster, 18 May. The project secured a grant from Arts Council England.

CLARE TWOMEY
PRODUCING PRODUCTION AT TATE

AWARDS AND HIGHLIGHTS

Joshua Oppenheimer received an honorary degree from the Italian Il centro sperimentale di cinematografia, the world's first film school started in 1935 by Rossellini, 5 April. He gave a masterclass and screened a retrospective of his films to mark the occasion.

Shezad Dawood received a Special Mention for his work *Encroachments* (2019) at Sharjah Biennial 14: *Leaving the Echo Chamber*, 7 March - 10 June.

CREAM PhD alumni **Deniz Sözen** received the runner-up prize for Best Practice Research Portfolio at the 2019 BAFTSS (British Association of Film, Television and Screen Studies) Awards in the Audiovisual and Installation section for her project *Surya Namaz*.

Jane Thorburn received the Best Adaptation of Freudian Theory award at the Sigmund Freud Film Challenge & Festival, Tampa, USA, 5 May.

Roshini Kempadoo was an international artist in residence at Artpace, San Antonio.

Julian Ross became a Programmer at Locarno Film Festival where he joined the selection committee for feature films. He was profiled as a Future Leader for programming and curating by Screen International and was nominated for Best Emerging Festival Programmer - Cinando Award 2019. Julian was also on the Visions Sud Est jury at Visions du Réel, Nyon, Switzerland, 5-13 April. He was also on the selection committee for Hubert Bals Fund Spring 2019 for the Bright Future section.



ANDREIA ALVES DE OLIVERIA



IWONA ABRAMS



SHEZAD DAWOOD

PHD NEWS

Congratulations to **Deniz Sözen**, **Alejandra Perez**, **William Saunders**, **Ana Janeiro**, **Indranil Bhattacharya** and **Côme Ledéserf** who have been awarded their PhDs. We would also like to welcome **Swati Bakshi**, **Barbara Matas Moris** and **Jing Wang** who have joined CREAM to pursue their PhDs.

Ana Janeiro had a solo exhibition *The Archive is Present* at London Gallery West, University of Westminster, 25 April - 11 May.

George Mind co-convoked the two-day conference 'Women, Work and Commerce in the Creative Industries: Britain 1750-1950', which took place at the V&A Museum and University of Westminster. She also published her article 'Historic Heroines in the era of Instagram' on The Royal Photographic Society's website and the article 'Picturing the modern woman: Lena Connell's studio portraits of suffrage figures (1907-1914)' in *The PhotoHistorian*, issue 183. She was also accepted onto the Paul Mellon Centre 'Artist Collectives' Summer School, 8-20 June.

Anne Marie Carty received a Globally Engaged Research grant of 967GBP at the Graduate School at Westminster to attend a summer school in Social Network Analysis in St. Petersburg in July. She also received a Creative Multilingualism award of 878GBP from the Faculty of Medieval and Modern Language, University of Oxford, to run film screenings and discussion sessions with farmers in mid-Wales.

Sarah Niazi published the article 'White Skin/Brown Masks: The Case of 'White' Actresses from Silent to the Early Sound period in Bombay' in the journal *Culture Unbound*, vol. 10, issue 3 (January). She presented at the American Comparative

Literature Association (ACLA) conference at Georgetown University, Washington D.C., 7-10 March. She was also awarded the Best Collegium Paper at the Le Giornate del Cinema Muto, Pordenone, Italy.

Monika Jaeckel gave presentations at the following conferences: *Per/Forming Futures: Investigating Artistic Doctorates in Dance and Performance* at Middlesex University, 11-13 April; *Research Matters at University of Westminster*, 18 June; *Borderlines VII: Performing through the Unknown* at de Montfort University, 20 June.

Guilherme Carrera presented his paper 'Development and Destruction: Images of Ruins in contemporary Brazilian documentary' at Brazil Week 2019, University of Oxford, 18-22 February. He also presented papers at the following conferences: *Society for Latin American Studies conference*, 4 April; *BAFTSS 2019 conference*, University of Birmingham, 25-27 April; and *Screen Studies Conference*, University of Glasgow, 28-30 June.

Hueyuen Choong presented the paper 'Formalisation of Popular Music Learning: The Diminishing Tradition of Popular Music Learning Practices' at the Popular x Traditional IASPM-SEA Conference in Kuala Lumpur, 11-13 January.

Cecilia Zoppelletto attended the Biennial Audio-Visual Archival Summer School BAVASS at Indiana University, Bloomington, USA, in May.

Camille Waring was interviewed for and published in *HUCK Magazine's* May 2019 issue for the article 'Red Light Revolution'. She took part in the panel 'Technology, surveillance and the state: How we resist' at the Festival of Resistance, London, 19 May.

Matthias Kispert presented his practice-based research project *Superconductr 'Is that a sweatshop in your pocket?'* at the PARSE journal launch in Skogen, Gothenburg, 7 May.

Estéfani Bouza and alumni **Deniz Sözen** presented at the symposium *Space and Belonging Symposium: Narratives of Migration, Materials and Gentrification* at UCA Farnham, 23 May.

George Clark's *Double Ghost* was presented at the festival *Courtisane*, Ghent, 3-7 April. His film *The Scent of Jati Trees* screened at Punto de Vista, Pamplona, Spain, 11-16 March. He also co-founded the West Java West Yorkshire Cooperative Movement with Ismal Muntaha, Bunga Siagian and Will Rose, a collaboration with Pavilion, Leeds, and Jatiwangi Art Factory. In March they sent three artists from West Yorkshire to Jatiwangi to develop new collaborative projects and in June they'll welcome Ismal Muntaha to participate in a workshop with Pavilion, 17-19 June.

Jol Thomson's work *Deep Time Machine Learning* was presented at *Rencontres Internationales Paris/Berlin*, 5-10 March.

Iwona Abrams took part in the group exhibition *Female Nude: Ways of Seeing* at Studio 3 Gallery, University of Kent, 10-24 May. Her artist talk took place on 16 May.

EXHIBITIONS

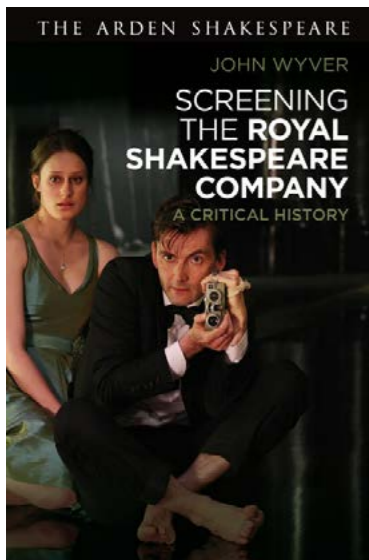
Tereza Stehliková presented her exhibition *From You to Me: 4 Generations of Women* at *Alchemy Film & Moving Image Festival*, Hawick, 26 January - 8 February. She was part of the group exhibition *Czech Routes* at Czech Centre London, 9 April - 10 May. She was in collaboration with a number of artists on the large-scale installation *Blue Hour*, led by Romain Tardy, which was presented in June as part of *Prague Quadrennial*.

Clare Twomey presented her participatory project *Monument - the golden thread*, marking the dismantling of her sculpture *Monument* 10-years after its installation, at *Zuiderzeemuseum*, Enkhuizen, Netherlands, 9 April.

Uriel Orlow had four solo exhibitions this spring: *Soil Affinities and Other Plant Stories* at *Privas espaces d'art contemporain* 13 March - 20 April, Uriel Orlow at *Le Cube* in Sierre, 15 March - 14 April, Uriel Orlow at *Tabakalera*, San Sebastian, 7 June - 6 October; and *The Fairest Heritage* at *Villa Romana*, Florence, 25 June - 23 August. He participated in the following group exhibitions: *Mediums* at *La Box*, Bourges 7 February - 28 March 2019, *Of Plants and People* at *Hygiene Museum*, Dresden, 19 April - 19 April 2020; *Digital Dramatizations: Ecologies from the Future* at *Ancient Bath and SKLAD* in Plovdiv, Bulgaria, 4 May - 29 July; *Hotel Europa III: Their Past, Your Present, Our Future* in Tbilisi, Georgia, 18-31 May; *Silent Green* at *Villa Renata*, Basel, 13 June - 6 July; *La percée de l'image* at *DomaineM*, Cérilly, 15 June - 7 July; *Refugee Festival* at *CCA*, Glasgow, 20-24 June; and *Fragile Earth* at *MIMA*, Middlesbrough, 29 June - 29 September.

Shezad Dawood's solo exhibition *Leviathan* was presented at *Kunstverein München*, 24 May - 21 July. He participated in the following group exhibitions: *Tijdgenoten #6: Heterotopia* at *De School*, presented by HE.RO, 24 January - 24 February; *Sharjah Biennial 14*, 7 March - 10 June; *Art Dubai*, presented by *Jhaveri Contemporary*, 20-23 March; *United Artists for Europe - Art Committed for Europe* at *Galerie Thaddaeus Ropac*, 21-24 May; and *The Aerodrome - An exhibition dedicated to the memory of Michael Stanley* at *Ikon*, Birmingham, 12 June - 8 September.

David Campany's exhibition *A Handful of Dust* traveled to *The Polygon Gallery*, Vancouver, 8 February - 28 April. He co-curated the exhibition *Alex Majoli - Scene* at *Le Bal*, Paris, 22 February - 28 April, for which he wrote a text for the accompanying catalogue. His project *Dialogue*, a transatlantic visual conversation between David and Anastasia Samoylova, was presented as part of the group exhibition *Smart as Photography*, *Zephyr Mannheim*, 3 February - 3 March.



PUBLICATIONS

John Wyver published his book *Screening the Royal Shakespeare Company: A Critical History* (Bloomsbury) as part of their Arden Shakespeare series. The volume traces the film and television adaptation history of the theatre company from 1910 to the present day, exploring in detail works directed by, among others, Peter Hall, Peter Brook, Trevor Nunn and Gregory Doran.

Lucy Reynolds published her article 'Lis Rhodes: A Measured Fury' in the exhibition catalogue *Lis Rhodes, Dissident Lines* (Nottingham Contemporary).

David Campany edited the book *Jeff Mermelstein - HARDENED* (Mörel Books). He also published the following articles: 'Ernst Haas, Projected' in the book *Abstrakt* (Steidl); 'Coming Waters' in the book *FloodZone* by Anastasia Samoylova (Steidl); 'Allan Sekula: Making Waves' for *FT Weekend Magazine*, 9/10 March; 'Uncertainty Multiplied' in David Jiménez's book *Universos* (RM Verlag); 'David Campany: Any Answers' in *British Journal of Photography*, issue 7883; 'Conversation with Morten Baker' in *Terra Nullius* (Art Paper Editions); 'What do you want to know? What do you want to feel?' in artist Chen Wei's book *Noon Club* (Skira), in both English and Mandarin; and on *Jeff Wall* for *FT Weekend*, 22/23 June.

Michael Mazière published his essay 'Chantal Akerman in London' in the special issue *On Chantal Akerman* in the journal *Camera Obscura*.

Carl W. Jones published his article 'How Mexican advertising featuring rich white people perpetuates racism and classism' in *The Conversation*.

Margherita Sprio published her book chapter 'Italian Post-War Migration to Britain - Cinema and the Second Generation' in *Handbook of the Diasporas, Media and Culture* (Wiley-Blackwell, 2019), edited by Roza Tsagarousianou and Jessica Retis.

Julian Ross co-wrote the essay '(Reopening) The Open Frame' with Anja Dornieden and Juan David Gonzáles in the book *Film in the Present Tense: Why can't we stop talking about analogue film?* (Archive Books), based on the expanded cinema event they co-organised in 2017. He also contributed an interview with Lukas Marxt to his exhibition catalogue *Lukas Marxt: From Light to Cold* (VfmK Verlag für moderne Kunst GmbH).

May Ingawanij's article 'Making Line and Medium' was published in the journal *Southeast of Now: Directions in Contemporary and Modern Art*.



MICHAEL MAZIERE

SCREENINGS + PERFORMANCES

Michael Mazière screened his film *Cézanne's Eye* in Cineteca di Bologna, 18 January, with works by Jean-Marie Straub and Étienne-Jules Marey to celebrate 180 years since the birth of Paul Cézanne. The film also screened as part of Pierre Leguillon project "La Promesse de l'Écran" presented as part of the exhibition *Straub/Huillet/Cézanne 'One Doesn't Paint Souls'* at GAK Gesellschaft für Aktuelle Kunst, Bremen, 26 April.

Shezad Dawood presented *Leviathan Cycle 1-3* and *Leviathan Legacy Part 1* at CPH:DOX, 20-31 March and *Leviathan Cycle Episode 4: Jamila* at International Short Film Festival Oberhausen, as part of *Distributor's Screenings: LUX*, 5 May.

Sarah Pucill screened her film *Confessions to the Mirror* (2016) at the Dortmund International Women's Film Festival, 12 April.

After its UK theatrical release, **Mitra Tabrizian**'s film *Gholam* was made available to stream on BFI Player and Amazon Prime.

Jane Thorburn's latest short film *Freud's Lost Lecture*, made in collaboration with Deborah Levy, was screened at the Columbia Global Centre, Paris, as part of the conference *Hysteria and Photography*. Her film *Joy, It's Nina* (2013) was screened at Mboka Arts Festival, Gambia, 21 January. Her art songs, including *Psalm to Windrush*, were performed at the Celebration of African Art Composers festival at October Gallery, London, 30 March. A new song she composed for the

United Nations Decade of Women and the Hear Our Song Project premiered at the Washington National Gallery, 12 May.

Uriel Orlow was the subject of a retrospective programme CH-Fokus Uriel Orlow at Videoex, Zurich, 25 May - 2 June. He also screened *Holy Precursor* as part of Plateau Multimedia, Frac Provence-Alpes Côte d'Azur, 24 May. His film *Imbizo Ka Mafavuke* was at Minicinema at Angels in Barcelona 16 January - 8 March and two of his films were screened over the Easter week-end at Stadtprojektionen in St Gallen. On 17 March he presented his lecture performance *Grey, Green, Gold (and Red)* at Utopiana in Geneva.

Mykaell Riley premiered his film *Bass Culture* at Regent Street Cinema, 9 May, to a sold-out audience.

The 48th edition of International Film Festival Rotterdam took place on 23 January - 3 February. As programmer of IFFR, **Julian Ross** curated *Cauleen Smith: Calling Planet Earth*, a short film programme on the Los Angeles-based artist, co-programmed the *Ammodo Tiger Short Competition* and *Bright Future Short* section, as well as programmed feature films from Japan and the Philippines. George Clark presented the world premiere of his film *Double Ghosts* in the special programme *The Laboratory of Unseen Beauty*, curated by Olaf Müller. Students of the MA Film, TV and Moving Image programme attended the festival with George and Lucy Reynolds.

Tereza Stehliková curated the event

'*Ophelia's Last Supper* - exploring embodiment in film & performance' at Candid Arts Trust, London, 22 February, where she screened her film *Ophelia's Last Supper* (2018).

Shirley Thompson's orchestral work *Marley Mix* was performed by the Kenya Conservatoire Orchestra at the Kenya National Theatre, Nairobi, for their International Women's Day Concert, 8-9 March. She premiered her song *Legend of the Phoenix*, commissioned by United Nations Decade of Women and University of Wolverhampton, in a Canales Project presentation at the National Gallery of Art, Washington, 12 May. Canales Project also presented the song at Hammer Theatre Center, San Jose, 19 May, and the Arena Theatre, Wolverhampton, 21-22 June. She presented the preview of the opera *Hansel & Gretel* for English National Opera at Regents Park Theatre, London, 4 June. Her premiere of *London Calling: Queen's College Anthem* for choir and orchestra, with Queen's College Choir and Royal Philharmonic Orchestra, was presented at Cadogan Hall, London, 24 June. *Windrush Woman*, her opera in one act, was presented at the Bulgari Theatre, London, 28 June.

John Wyver produced the RSC Live: *The Taming of the Shrew* from Stratford-upon-Avon broadcast, 5 June.



ANIMISTIC APPARATUS WORKSHOP

CONFERENCES AND TALKS

David Bate presented his Kwek Leng Joo Prize of Excellence in Photography talk 'Broken Memories: Practice Research' at Nanyang Technological University, 9 May. He also presented the lead talk 'Narrative and Memory' at the symposium Re-Imagination of Visual Narrative at the OCAT Institute, Beijing, 14 April, presented in the context of the exhibition The Adobe of Anamnesis.

May Adadol Ingawanij gave a keynote at the conference Pathways off Performativity in Contemporary Southeast Asian Art at Haus der Kunst, Munich, 27-28 June; and the conference Gender in Southeast Asian Art Histories and Visual Cultures, Chulalongkorn University, Bangkok, 19-20 April. May was in conversation with artist Korakrit Arunanondchai at the opening of his show No history in a room filled with people with funny names 5, Bangkok Citycity Gallery, April.

Eugenie Shinkle gave a keynote 'On Politics, Photography and the Fashioned Body' at the conference Theories and Practices of Art and Design at HSE Art and Design School, Moscow, April. She was in conversation with Stanley Wolukau-Wanambwa for Photo London at Somerset House, London, 18 May.

David Campany was a keynote speaker at the following conferences: Smart as Photography at Reiss-Engelhorn-Museen, Mannheim, 28 February; C-IIC 2019: Counter-Image International Conference in Lisbon, 6-7 May; and the 29th International Screen Studies Conference at University of Glasgow, 28-30 June. For Photo London, he was in conversation with Stephen Shore at Somerset House,

16 May, with Nick Brandt at Somerset House, 18 May, and was on a panel discussion with Laura Pannack and Linda Tori on the occasion of the exhibition Laura Pannack: Youth at The Geffrye, Museum of the Home, London, 17 May. He was also in conversation with Victor Burgin and Leslie Dick at The British Library, London, 17 June, and with Stanley Wolukau-Wanambwa at The Photographers' Gallery, London, 20 June.

The Ceramics Research Centre led a talks programme at Bargehouse - OXO Tower Wharf for London Craft Week, 10 May, hosting a series of panel discussions around the themes of clay, culture and society. **Clare Twomey, Phoebe Cummings, Tessa Peters** and CREAM emerita **Christie Brown** took part.

CREAM emerita **Christie Brown** took part in the three-person conversation Art on the Couch with artist Barnaby Barford and psychotherapist Lesley Calddwell at Freud Museum, London, 9 May.

Alexa Wright presented at the workshop Representing the Medical Body at Science Museum, London, 28 March.

Sarah Pucill presented at the Expanded Animation Conference, University of Creative Arts, 13 February.

Margherita Sprio chaired a panel with Mieke Bal and Michelle Williams Gamaker at the exhibition Madame B: Explorations of Emotional Capitalism at Lethaby Gallery, Central St. Martins, London, 28 March. She also introduced the screening of Hold Me Like Before and moderated

the Q&A with the director at Regent Street Cinema, London, 25 February, as part of Difference Festival.

Mykaell Riley presented at the conference Street Music, organised by University of East Anglia, at The Forum, Norwich, 14-15 May. He was also an invited speaker for the UCL Urban Laboratory event Performance Lab: Cities Imaginaries at Bloomsbury Theatre, London, 17 May.

Rosie Thomas co-organised the Chevening South Asia Journalism Symposium: New Threats to Media Freedom: The View From South Asia at Institute of Government, London, 15 May.

Lucy Reynolds took part in the workshop Art at the Frontier of Film Theory: Gallery Workshop with Laura Mulvey and Lucy Reynolds at Peltz Gallery, London, 4 May. She presented at the Screen conference, University of Glasgow, 28-30 June, and took part in a panel discussion Imaging Time: Understanding Photography as Time-based Media at The Photographers' Gallery, London, 23 February.

Neal White presented at the event Remote Residencies: Moving Methods and Mindsets at Central St. Martins, University of the Arts London, 27 February.

Massimiliano Fusari presented at the conference The Role of Technology in Cultural Heritage Preservation, organised by the Nubia Initiative at University of Westminster, 15 May.

CONFERENCES AND TALKS

Michael Goddard presented the paper 'The So-Called Groups of Militant Insanity Against the Video Police: Anti-Psychiatry and Autonomia in 1970s Italian Audiovisual Media' as part of the ATHAMAS Art and Anti-Psychiatry seminar series held at the Institut National de l'histoire de l'art, Paris, 3 April. He also took part in a panel discussion organised by the Leicester Artificial Intelligence network for their launch event, 20 February.

Julian Ross was an invited speaker at a closed curatorial workshop organised by M+, Hong Kong, 9-10 January. He gave a public lecture 'Sogetsu Art Centre and Japanese Experimental Animation' at Laznia Centre for Contemporary Art, Gdansk, Poland, 7 February. He was on the panel 'Tips and Advice from Film Curators' at the China Pavilion, Cannes Film Festival, 19 May.

Samuel Stevens took part in a panel discussion for the event The Art of Industry at ICA, London, as part of London Short Film Festival, 12 January.

Lucy Soutter presented her paper 'Panties and Beyond: Feminism and Photography Since the 1990s' at the 6th International Network Research Workshop 'Fast Forward 2: Women in Photography' at Slade School of Fine Art, UCL, 13 February.

Shirley Thompson gave a talk in the panel A Score of Movement at the event Embodied Knowledge at Bermondsey Project Space, 27 February.

Shezad Dawood took part in the following events: the panel discussion Complexities and Narratives for the event Modern Forms x ArtReview - On Narrative and Technology at ArtReview Bar, London, 6 February; CPH: CONFERENCE, as part of CPH:DOX, at Speculative World-Building, Copenhagen, in conversation with Eske Willerslev; the panel discussion Tiipoi Talks, The Object at Varana World, London, 8 May, with Sheetal Solanki and Natalie Kane; and Climate Realism Symposium at Goethe-Institut Amsterdam, 10 May.

John Wyver chaired the panel European Connections Today: a discussion at BFI Southbank, London, 5 March. He took part in the research seminar Going with the Grain? Post-War British Film, Photography and Audiovisual Argument at Paul Mellon Centre, London, 14 May.

Julie Marsh took part in the two-day 'encounter' Approaching Estate at Furtherfield Commons, London, 10-12 April. On 27 March, she invited pupils from Brick Lane Madrasah and pupils from Christ Church COE Primary School to experience the site-specific installation at Brick Lane Mosque, which was followed by a workshop at the school and Madrasah.

Roshini Kempadoo presented her paper 'Like Gold Dust: visualising counter narratives and slow violence' at the conference Free to be Anywhere in the Universe: An international conference on new directions in the study of the African Diaspora, Columbia University, 26 April. She took part in the panel discussion Perspectives on Stuart Hall at the ICA, London, 5 June.

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Uriel Orlow gave a keynote at Völkerkunde Museum Zurich on 7 March and another one at MUCEM, Marseille, 24 May. He also took part in a panel discussion with Hou Hanru About Biennials at Living Room Pavilion, Basel, 12 June.

Michael Mazière, Julie Marsh and Christopher Fry presented papers at University of Westminster Research Network Third Annual Conference, 18 June.