



Do not cry, do not cry mother, do not cry

URIEL ORLOW
HOLY PRECURSOR, 2011

HIGHLIGHTS

Edmund de Waal was awarded an OBE in the Queen's 2011 Birthday Honours for services to art. His *Hare with Amber Eyes* continues to be a phenomenal global success, with 250,000 copies sold internationally to date and now an array of prestigious awards. Since winning the Costa Biography Award in 2010, he has now also won New Writer of the Year at the Galaxy Book Awards and the Royal Society of Literature Ondaatje Prize. The book was also shortlisted for the Duff Cooper and Wingate prizes and longlisted for the Samuel Johnson Prize. The book is set to be published in twenty-two languages over the next year.

Keith Wilson has been commissioned by the Olympic Delivery Authority to produce a series of sculptures for the Olympic Park for the 2012 Games and beyond. 'Steles' (Waterworks) will be installed in the autumn of this year. Watch this space...

AWARDS

The **Ceramics Research Group's** proposal to the AHRC, *Behind the Scenes at the Museum – Ceramics in the Expanded Field*, has received £327,433. This three-year project, submitted by Edmund de Waal, Clare Twomey and Christie Brown, will investigate the relationship between ceramic practice and museum collections within the context of recent developments in installation art practice.

John Wyver's research project *Screen Plays: Theatre Plays on British Television* was awarded £309,584 from the AHRC. The three-year project, which began in June, will among other deliverables create a freely accessible online database of information about all theatre plays presented on television in the United Kingdom from 1930 to today. Amanda Wrigley, a specialist on the reception of ancient Greek drama in Britain, will work with John as postdoctoral Research Associate.

VENICE BIENNALE

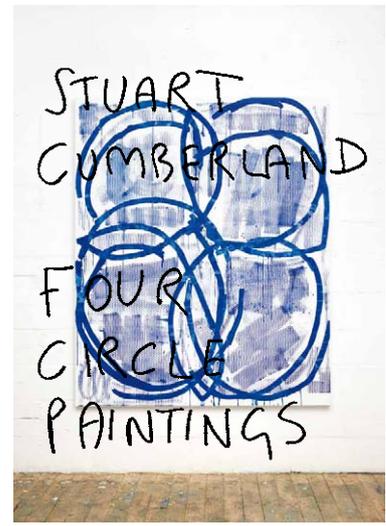
Uriel Orlow is presenting new work at the 54th International Art Exhibition La Biennale di Venezia which opened at the beginning of June. As part of Switzerland's official representation at the most prestigious biennale he is included in the exhibition *Chewing the Scenery* curated by Andrea Thal. During the opening week Uriel presented a multi-media lecture performance to a packed auditorium at Teatro Fondamenta Nuove. His project *Aide-mémoire* which explores sites of memory in Armenia and Turkey can be seen at the Venice Biennale until the autumn and has already attracted critical acclaim.

In May, Uriel's new film *Holy Precursor* about a Kurdish village built out of the remains of an Armenian monastery in Eastern Anatolia won the first prize at Loop Video Festival in Barcelona and has been selected by an international jury to enter MACBA's permanent collection.



SHEZAD DAWOOD
DREAM MACHINE, 2011

STUART CUMBERLAND
INVITE, 2011



EXHIBITIONS

The Royal Academy invited **Keith Wilson** and Penelope Curtis, director of Tate Britain, to curate a major historical exhibition of British sculpture through the twentieth century. Modern British Sculpture (January-April) posed the questions: What is British? What is sculpture? Each themed gallery featured pieces that focus attention on a specific problem, aspiration, or confrontation within the discipline. This exhibition was the first major historical show of British sculpture for some thirty years.

Ambika P3, curated by CREAM's **Michael Mazière**, commissioned Anthony McCall's Vertical Works (1-27 March) in partnership with the Sprüth Magers Gallery. These solid-light works were oriented vertically projecting downwards from the ceiling onto the floor, forming 10-metre tall, conical 'tents' of light. Four of these works, each of them showing in the UK for the first time, were presented as a single installation in the blacked out gallery space. Also launched in Ambika P3 was a model of McCall's sculptural commission for 2012 by the Arts Council and the Cultural Olympiad. To coincide with the show, the artist also gave a talk at Tate Modern on his Vertical Works at Ambika P3.

Shezad Dawood's New Dream Machine Project, consisting of a concert, a looped 16mm film, and kinetic sculptural work, was presented this spring at the Cinematheque de Tanger, Morocco, and Art Dubai. The project, which won this year's Abraaj Capital Art Prize, is inspired by Brion Gysin's 1960s prototype, Dream Machine, and the Bedouin Master Musicians of Jajouka. Shezad's other works have been exhibited in group shows at the Anna Schwartz Gallery, Sydney, the Kunstmuseum Bonn, and the Abadi Art Space, New Delhi.

Thomson & Craighead, with CREAM's **Alison Craighead**, won a Vital Sparks Award from Creative Scotland in February. The award will allow the duo to complete their desktop documentary the Flat Earth Trilogy. The second part of the trilogy was shortlisted for the Tiger Award at this year's Rotterdam Film Festival. In March Thomson & Craighead's new work won the open competition Current at the Harris Museum and Art Gallery, Preston. Their works have been shown across the world in exhibitions at the Netherlands Media Art Institute, Berkeley Art Museum, Kumu Art Museum, Tallinn, and La Biennale de Montreal 2011.

The Victoria and Albert Museum's Ceramics Artist in Residence from June is **Clare Twomey**. During her six-month residency she will be regularly providing open studios sessions. Meanwhile, at the Denver Art Museum, Clare has been commissioned to make a significant new work to celebrate the opening of their new exhibition. The work, entitled Collecting the Edges, is formed from red Colorado clay dust that gathers in large clay drifts across the building architecture.

Two solo shows by **Stuart Cumberland** opened this summer. New Paintings, consisting of 10 large monochromatic oil paintings, was at Noirhomme & Maruani Gallery, Brussels. His other exhibition, Four Circle Paintings, is showing until 31 July at the Approach Gallery, London.

Mitra Tabrizian had a solo show at Project B, Contemporary Art, Milan (February-April). She has also exhibited in the shows Regarding Iran: Acquiescence and Conceptual Poetics, Guild Gallery, Mumbai; Zendegi, Beirut Exhibition Centre; and Tension, Hezy Cohen gallery, Tel Aviv

Christie Brown's ceramic and bronze sculpture Lost and Found was in a group show at Pangolin London, Kings Cross, entitled Women Make Sculpture (May-June). Other artists included Sarah Lucas, Abigail Fallis, and Alison Wilding. Christie's human animal hybrid works were shown this spring with Contemporary Applied Arts at SOFA New York in the Park Avenue Armoury, and at Collect at the Saatchi Gallery.

Also this spring, **Larisa Blazic** participated at the festivals Pixelache 2011, Helsinki, and Liwoli 2011, Linz, in collaboration with colleagues from Deptford TV. Her collaborative project, Triadic Oculus, was shortlisted for MADE residency earlier this year.

David Campany has just exhibited in Alias, this year's edition of the Photomonth in Krakow festival, curated by Adam Broomberg and Oliver Chanarin.

In January **Graham Evans** exhibited photographs from the national student demonstration in the group show For the Arts Sake, held at 10Gales Gallery. He was on the selection panel of the Persona Art Festival, and the judging panel of the 10Gales art prize. The final prizewinner was a year three student from UoW, James Brown.

Uriel Orlow's work was exhibited in three international group exhibitions: The Mirage of History at LiveInYourHead, Geneva alongside Dominique Gonzalez-Foerster, Nancy Holt & Robert Smithson, Joachim Koester, Sean Snyder and others; Hidrarquia at the Museo Maritim as part of the month long video festival Loop in Barcelona; at the end of June, the exhibition Inanimate Beings opened at Casa Encendida in Madrid where Uriel shows alongside Harun Farocki, Matthew Buckingham and others.



DEUTSCHE BORSE
PHOTOGRAPHY PRIZE
AT AMBIKA P3

ANTHONY MCCALL
VERTICAL WORKS



CONFERENCE ROUND-UP

In June **Joram ten Brink** was an invited speaker in the Preserving the Past, Inspiring the Future furniture conference at Bucks New University. Joram was in Paris in May to lead a workshop at La Femis (The French National Film School) on film research for the European network of film schools.

'The Emancipating Machine' was the title of **David Bate's** keynote lecture, given in June at the photography conference The Versatile Image, University of Sunderland. At the Persona Art Festival, London, David did a talk on his photowork, Globalization and Photography: Australian Picnic.

Marq Smith was invited to programme a Mellon-funded colloquium at The Sterling and Francine Clark Art Institute in Williamstown, Mass, USA, entitled An International Association for Visual Culture. He also convened at BACBA/University of Barcelona a two-day conference entitled Global Visual Cultures, the second annual conference of the Visual Culture in Europe Network; and delivered plenary lectures at The Fruitmarket Gallery, The Courtauld Institute, and at Trieste Contemporanea.

May Ingawanij gave an invited lecture on 16mm film, voice performance, and Thai film history at the Spring Lecture Series of the Society of Scholars in the Humanities, University of Hong Kong. In May she was invited to speak on filmmaker Apichatpong Weerasethakul at the film studies research seminar series, Queen Mary, University of London.

David Campany has given talks at the Centre Pompidou, La Verreina (Barcelona), The Whitechapel Gallery, Arco (Madrid) and the Art Institute of Chicago.

In April **John Wyver** presented a paper, 'Dallas Bower: a producer for television's early years, 1936-39,' at the conference Creative Accounting: British Producers, British Screens, organised by the University of the West of England in Bristol.

In March **Shezad Dawood** presented 'Double-bluff: On Extending the Verfremdungseffekt, through Cultural Juxtaposition,' at the Art Practice & Distanciation colloquium, Royal College of Art.

In May **Silke Lange** presented a joint paper with photographic artist, Caroline Ellis, at the Sixth International Conference on the Arts in Society in Berlin. Their collaborative project, England Germany, Deutschland England, seeks to tell multifarious stories of people and places in order to respond to and challenge the enduring monotone nationalism of England and Germany.

Also in May, **Christine McCauley** delivered a paper, based on her contribution to the edited volume *Lest We Forget*, at the National Memorial Arboretum seminar.

CREAM NEWS

This spring **Ambika P3** was host to the Photographer's Gallery's Deutsche Börse Photography Prize (2-30 April). The annual award of £30,000 exhibited the four shortlisted artists: Thomas Demand, Roe Ethridge, Jim Goldberg, and Elad Lassry. To mark the occasion of the prize, CREAM convened Exhibiting Photography, a three-day conference which considered issues central to the contemporary display of photographic art. Speakers included Victor Burgin, John Stezaker, Jorge Ribalta and Simon Baker. CREAM's Graham Evans presented a paper called 'The Spatial Turn.'

Don't miss the conference What's New? The Changing Face of Indian Cinema: Contemporary and Historical Contexts. The **India Media Centre** is hosting a conference on new trends in Indian cinema. Starting from the question: Is mainstream Indian cinema moving into a 'post-Bollywood' era?, the conference has invited two of the most exciting and innovative new filmmakers, Rituparno Ghosh and Anurag Kashyap, to give masterclasses, alongside three distinguished academic keynote speakers: Professor Shohini Ghosh from Jamia Milia Islamia in Delhi; Professor Lalitha Gopalan from University of Texas at Austin; and Professor Rachel Dwyer from School of Oriental and African Studies, University of London. More than forty papers from around the world have been accepted. Screenings of Rituparno's and Anurag's latest films will be held at BFI Southbank and Cineworld, alongside the conference, as part of the two-week London Indian Film Festival, with which the conference is partnered. The conference takes place between 8 and 9 July at Marylebone Campus. For further details see westminster.ac.uk/whats-new_080711.



MARIA LUSITANO
2011



CINZIA CREMONA
WISH YOU WERE HERE, 2011

PHD NEWS

In January the Centre for Production and Research of Documentary Film hosted the annual international **Documentary Now!** conference and screening co-organised by the University of Roehampton and Brunel University. Over 300 participants filled the Old Cinema in Regent Street, the venue for the event.

In May CREAM co-hosted an international **postgraduate conference** with King's College, University of London. New Generation Chinese Cinema was organised by CREAM PhD Tianqi Yu, in collaboration with colleagues at King's College. Keynote speakers were Chris Berry, Yomi Braester, Zhang Zhen and Julian Stringer.

The CREAM **summer seminar** explores new and experimental ways of writing about art, film and design. Guest speaker is Jennifer Higgie, editor of frieze magazine. Speakers from CREAM include David Company, Clare Twomey, Margherita Sprio, Aurogeeta Das, John Wyver and Amanda Wrigley. The seminar runs on July 5th, 2.15pm - 6pm, in RS152 at Regent Campus.

The art critic Chris Kraus and **Ruth Novaczek** were in conversation at UoW on 22 January. The day started with Kraus reading from her new book *Where Art Belongs*, and there was a screening of her film *The Golden Bowl or Repression* followed by four of Novaczek's films.

Ranita Chatterjee was invited to present a paper entitled 'Cinema and the Colonial City' at the NECS London Conference in June. Her paper looks at the close relationship between the city and the emergence of the cinema in colonial Calcutta in the early 20th century. In April Ranita presented a paper on writings by Calcutta cinema's screen actresses of the 1930s at the 'Doing Women's Film History Conference,' University of Sunderland.

Maria Lusitano was part of the *Museum in Ruins* show at the Museum of Contemporary Art of Beja, Portugal. In Sweden she exhibited her work and gave artist's talks at the Mångkulturelt Centrum, Stockholm, and the Skånes Konst Forening, Malmö. She has also been showing work in Slovenia, Norway, and Korea.

Radha Dayal is presenting a paper entitled 'The Subaltern Body in Bombay Cinema' at the conference *The Body in the Cinemas of South Asia*, Vilnius University, Lithuania. Her review of the book *Jaane Bhi Do Yaaro: Seriously Funny Since 1983*, by Jai Arjun Singh, was published in the June issue of *Wide Screen*.

In May **Aurogeeta Das** contributed to *Heterogenic*, a group show of new artists from the University of Westminster, held at Et Cetera Gallery in Hackney.

Across May and June, **Cinzia Cremona's** installation *Wish You Were Here* was included in the exhibition *Light and Dark / Motion and Stasis*, curated by Chris Meigh-Andrews, at Gooden Gallery's 24 SEVEN Project Space, London. Her video installation *Open Up To Me* has been featured in the publication *A Book in 8 Chapters and 4 Dimensions*, edited by Simon Lewandowski.

In April **Philip Lee** presented a performance called *Tied Slip I* at the *Parallels and Connections* research conference on ceramics and glass, National Glass Centre, University of Sunderland. A few weeks later his *Tied Slip II* was performed as part of the *Divide and Rule* film and live art festival at The Firestation Centre for Arts and Culture, Windsor.



MICHAEL MAZIERE
ACTOR, 2011

KEITH WILSON
MERZBARN, 2011

PERFORMANCES & SCREENINGS

The film version of *Macbeth*, directed by Rupert Goold with Sir Patrick Stewart, which **John Wyver** co-produced for BBC and WNET13 with Sebastian Grant, was honoured in the United States by a Peabody Award, which recognises “distinguished achievement and meritorious service” in broadcast media. Four short films that John produced and directed about the work of Barbara Hepworth are now part of the permanent displays at The Hepworth Wakefield, which opened in late May.

Michael Mazière's new film *Actor* continues its international exhibitions, with screenings in January at the Babylon Mitte, Berlin, as part of the Britspotting Film Festival, and in March and April at the Espace Victoire, Clermont Ferrand, for Video Ephemes – Videoformes.

Extracts from an interview with filmmaker Claude Lanzmann, which **Joram ten Brink** filmed after the release of the film *Shoah*, are screened as part of an interactive exhibition in the Phoenix Cinema foyer throughout 2011.

In January **Shirley Thompson**'s *Tapestry*, and *The Woman Who Refused to Dance*, performed at Open University Chapel, during the Festival of Art Songs by Women Composers. In April Shirley was featured in the *Music Apps Symphony* documentary, aired on BBC Radio's Front Row. The documentary follows Shirley as she composes new music using music apps on her iPhone, reflecting the sights on a journey from Stratford's Olympic site to BBC Broadcasting House. Her award-winning, co-scored contemporary ballet, *PUSH*, continues its global tour to Luxembourg and Poland.

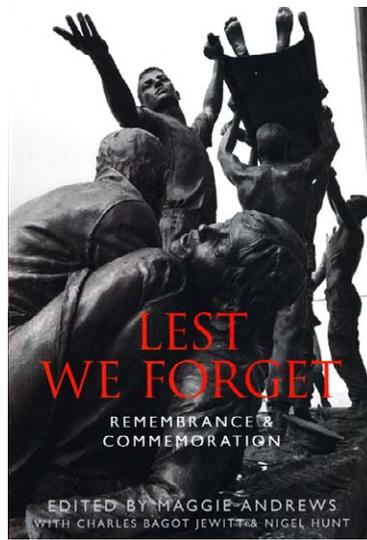
Uriel Orlow together with Céline Condorelli curated a screening of the rarely seen film *Too Early, Too Late* (*Trop tôt, trop tard*) by Jean-Marie Straub and Danièle Huillet in response to the momentous events that have been unfolding in the Middle East. The event saw every seat of the Tate Modern's Starr Auditorium occupied. Uriel's curated film programme *The Presidents: Remix* was screened throughout the spring online on the LUX website as well as in the newly opened art space *Salt* in Istanbul. Meanwhile his film-collaboration with Mikhail Karikis *Sounds from Beneath* was part of *Selected* a film programme of cutting edge new British work which has been touring to CCA Glasgow, Brighton Festival, Showroom Cinema Sheffield, Star and Shadow Cinema Newcastle and the Whitechapel Gallery London. And as if this were not enough, his two screen video installation *In Concert* was featured in a night-long event at the musée des beaux arts *Le Locle* in May, alongside works by Vincent Kohler, Charlemagne Palestine and others.

WELCOME

Fionnuala Rose is the person to contact for matters concerning grant applications (F.Rose@westminster.ac.uk). As Research Development Officer, she will assist CREAM members in obtaining research funding. This can range from large grants covering several years or smaller grants for such expenses as travel or archive visits. Fionnuala was previously at the University of Sussex, and has worked in academic publishing with John Wiley. Her own doctoral research was in archaeological science.

Margherita Sprio joined UoW in March as Senior Lecturer in Film Theory. She was previously a lecturer at the University of Essex, and completed her PhD at Goldsmiths, University of London. Margherita moved into research and teaching having worked internationally as a practicing artist. Her research interests have been driven by issues of the trans-cultural across the fields of film/screen-based media and contemporary art practice. She is currently working on the manuscript *Screening Italians – Identity, Memory, and Sexuality in Migrant Italian Film and Culture*.

Daisy Hasan joins the India Media Centre as its postdoctoral Research Associate. She was previously engaged as an AHRC postdoctoral researcher at the University of Leeds, having completed her PhD in Media Studies from Swansea University in 2007. Daisy has worked in both the state-owned and alternative media sectors in India. She is also a novelist whose first novel, *The To-Let House*, was long listed for the Man Asia Literary Prize in 2008.



PUBLICATIONS

Afterall/MIT Press has just published **David Company's** book *Jeff Wall: Picture for Women*. His Photography and Cinema is now in Hebrew. Essays by David have been published in the journals *Etudes Photographiques*, *FOAM*, and *Art Review*; and in the books *The Photobook: From Talbot to Ruscha and Beyond* (IB Tauris), and *Through the Looking Brain* (Hatje Cantz), among others.

Neil Matheson is one of the contributors to the catalogue for the Tate's major exhibition *René Magritte: The Pleasure Principle*. The exhibition opened at Tate Liverpool on 24 June and runs to 16 October, and thereafter tours to the Albertina, Vienna. Neil also wrote the article 'Something Borrowed, Something New' on Magritte and appropriation for the current issue of *Tate Etc.* magazine.

'Distant Voices, Magic Knives: Lal-e-Yaman and the Transition to Sound in Bombay Cinema,' by **Rosie Thomas**, has just been published in *Beyond the Boundaries of Bollywood: The Many Forms of Hindi Cinema*, edited by Rachel Dwyer and Jerry Pinto for Oxford University Press. The essay discusses the innovative use of the 'acousmatic' (or disembodied) voice to signify god and truth in the Islamicate Arabian Nights films of the early 1930s.

An article by **Joram ten Brink** appeared in *Far comprendere far vedere cinema. Fruizione, multimedialità*, jointly published by Edizioni Terraferma and Ca' Foscari University of Venice.

May Ingawanij's co-authored text with David Teh, 'Only Light and Memory: the Permeable Cinema of Apichatpong Weerasethakul,' appeared in the Contemporary Art Centre of South Australia's catalogue, *CACSA Projects 2011 Project 1*.

Christine McCauley contributed the chapter 'Artists of Twentieth Century Remembrance' to the book *Lest We Forget: Remembrance and Commemoration*, edited by Maggie Andrews, Nigel Hunt and Charlie Bagot (The History Press).

The exhibition catalogue *Footnote to a Project**: The 2011 Abraaj Capital Art Prize features text by **Shezad Dawood**, who also has a contribution in the spring-summer issue of *Art Lies*.

Uriel Orlow contributed to the book *Adventure-Landing: a compendium on animation*, edited by Verina Gfader and published by Revolver. He also contributed a text on Chris Marker, Hollis Frampton and Beatrice Gibson for the catalogue of a screening programme by SVA in Stroud.