



**CLARE TWOMEY**  
INSTALLATION VIEW PLYMOUTH

## HIGHLIGHTS

Congratulations to **David Campany** who was the recipient of this year's International Centre of Photography Infinity Award for writing. The prizewinning book is his *Jeff Wall: Picture for Women*, published by Afterall Books. David was flown to New York to receive this prestigious award.

Congratulations to **Uriel Orlow** for his award from the UBS Culture Foundation and his third Swiss Art Award from the Ministry of Culture in Switzerland.

We are delighted to announce that former CREAM PhD scholar, **Ranita Chatterjee**, has won one of the prized Leverhulme Early Career Fellowships. She will return to CREAM to work with the India Media Centre on a three-year project, *The Empire Looks Back*, investigating, from an Indian perspective, British imperial propaganda in colonial India from 1900-1926 and the Indian response at the height of the nationalist movement.

Congratulations to **David Bate**, who has been awarded the title Professor of Photography.

The Ambika P3 gallery held a major solo show this spring curated by **Michael Mazière**. *End Piece...*, by the influential pioneer of video art David Hall, featured a monumental new commission as well as the artist's earlier works. This timely show was widely reviewed in mainstream and online publications. The Telegraph's critic notes that in recent years Ambika P3 has "staged a number of visual coups" and that Hall's show "continues in this vein." To accompany this exhibition Michael convened the conference *Exhibiting Video*. More details below.

The AHRC-funded research project, *Screen Plays: Theatre Plays on British Television*, led by **John Wyver**, is presenting in June the five programme BFI Southbank season *Classics on TV: Greek Tragedy on the Small Screen*. An associated symposium was held at the University of Westminster.

## EXPANDED CERAMICS

We're pleased to report that the AHRC-funded project *Ceramics in the Expanded Field* is making excellent progress, with ongoing collaborations with Plymouth Museum, York Museum and the Freud Museum. At Plymouth Clare Twomey was commissioned to make a permanent work for the Museum as part of the *New Expressions* national programme. Clare's piece, *Plymouth Porcelain: A New Collection*, pays homage to Plymouth porcelain and the work of Plymouth-born William Cookworthy – the first maker of hard paste porcelain in the UK.

Meanwhile three new commissioned essays have been added to the AHRC project's website. The essays by writer and curator James Putnam, Alun Graves (V&A) and Jorunn Veiteberg (Bergen National Academy of the Arts) were presented in January at the symposium, *The Museum, The Artist and Intervention*, which concluded Clare's six-month residency at the V&A.



**JINI RAWLINGS**  
NORTH OF THE FOREST NORTH OF THE  
CORN, 2012



**JOHN WYVER**  
ILUMINATIONS/BBC  
JULIUS CAESAR, 2012

## EXHIBITIONS

**Michael Mazière** curated the exhibition *End Piece...* by the pioneer of video art David Hall. The exhibition, which ran between March and April at the Ambika P3 gallery, featured a monumental new commission *1001 TV Sets (End Piece) 1972-2012*, as well as restaging two seminal early works. The dramatic new commission formed the centrepiece of the exhibition and featured 1001 cathode ray tube TV sets, of all ages and conditions, filling the massive subterranean space. The TVs were tuned to the five analogue stations playing randomly in a cacophony of electronic signals, gradually reducing to 'white noise' between April 4 and 18, as the final analogue signals were broadcast from London's Crystal Palace.

**Christie Brown**, **Clare Twomey** and **Philip Lee** all participated in the exhibition *Tradition and Innovation: 5 Decades of Harrow Ceramics*, curated by Tessa Peters at Contemporary Applied Arts gallery (April-June). The exhibition and accompanying publication, edited by Tessa, offer an overview of the achievements of the University of Westminster's famous BA Honours Ceramics course as it closes this summer. Christie wrote one of the three key catalogue essays entitled *Anxiety of Endeavour*. The future of research in ceramics was highlighted in a final essay by Clare, which focused on current developments in doctoral study.

At Jerwood Visual Arts **Clare Twomey** curated an exhibition in the Jerwood Encounters series. *Formed Thoughts (January-February)* explores the fundamental collaboration between maker and material in the forming of concepts and works. Participating artists were Phoebe Cummings, Glithero (Tim Simpson & Sarah van Gameren) and Tracey Rowledge.

Piercing Brightness, **Shezad Dawood's** solo show, opened at Modern Art Oxford in April. It moved to Cornwall in June and will be on until September at Newlyn Art Gallery and The Exchange, Penzance. Shezad was in conversation with Mark Bartlett at Modern Art Oxford and gave an artist's talk at Newlyn Art Gallery. Another solo show, *Cosmic Beach*, opened at the Galerie Gabriel Rolt in Amsterdam (May-June).

**David Bate** participated in the opening exhibition of the new Photographers' Gallery, *Born in 1987: The Animated GIF*. Other contributors to the exhibition's video wall included Peter Kennard, Wendy McMurdo, Sean Hillen, Roshini Kempadoo, Susan Collins, Dryden Goodwin, and CREAM's Alexa Wright.

**Shirley Thompson's** *Mandela Tales* had its world premiere at the Southbank Centre in February. This contemporary classical and multimedia production was created especially for the Southbank's Imagine children's festival and was inspired by the book Nelson Mandela's *Favourite African Folk Tales*.

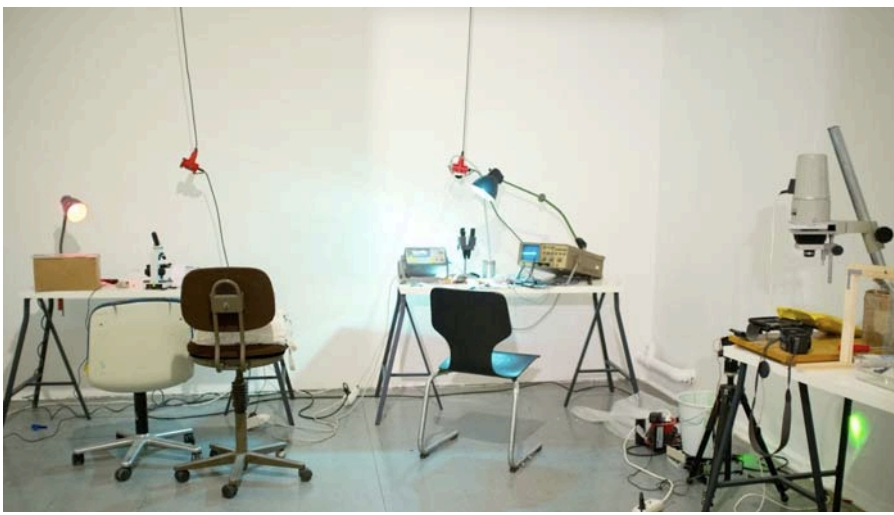
**Mitra Tabrizian's** solo show opened at the Leila Heller Gallery in New York in June and runs for a month. The exhibition featured seven monumental photographs taken in Iran and England.

**Jini Rawlings's** exhibition *WAVE/ING* opened on May 26 at the Aberdeen Maritime Museum. Originally inspired by archives from the Museum and sea journeys to Iceland and Shetland, the installations feature asynchronous video loops and black or semi-silvered glass and printed silk panels. These interweave fragments of memory and history to create transitory stories using sources ranging from the Shetland bus and the occupation

of Iceland in WW2 to the writings of 19th century lady travellers. This summer show features new video and mixed media work in addition to the installations previously shown in London Gallery West. In June Jini gave an artist's talk at the Museum.

**Steve Beresford** was part of an ensemble playing Christian Wolff's *Stones at Kings Place* on April 30. Fellow musicians included John Tilbury and Gino Robair, and the performance was directed by conductor Ilan Volkov. At The Sage in Gateshead on June 30, Steve performed with the Bohman Brothers in a concert about artist Kurt Schwitters. The third CD release of the group *Foxes Fox*, featuring Evan Parker, Kenny Wheeler, and Steve, among others, is called *Live at the Vortex* and is released on Parker's psi label.

This spring **Uriel Orlow** presented solo shows of new and existing works at Saint Gervais, Geneva, Prefix Institute of Contemporary Art Toronto, Oslo Kunstforening and at Espace Croisé, Roubaix. He also participated in the European Biennial Manifesta 9 in Genk and in group exhibitions at Fondation Ricard Paris, the Museum of Contemporary Photography Chicago and Worcester City Gallery.



**JONATHAN KEMP**  
THE CRYSTAL WORLD, 2012

## PHD NEWS

Hearty congratulations are due to **Ranita Chatterjee, Tianqi Kiki Yu, Aurogeeta Das** for the completion of their PhDs. They've produced theses contributing to the fields of film history, documentary theory and debates on South Asian contemporary arts.

Congratulations to **Jelena Stojkovic** who's been awarded The Japan Foundation Japanese Studies Fellowship 2012. From October she will spend eight months writing up her PhD thesis in Japan and will be affiliated with Tokyo University. The Japan Foundation also supported a recent exhibition curated by Jelena. Photo-Reference: Photographic Image in Contemporary Japanese Art Practices took place at The Art Gallery in Belgrade (March-April). Participating artists include Hisaya Taira, Shirota Keisuke, Masaharu Sato and Aoyama Satoru.

**Jonathan Kemp** was in Berlin earlier this year in the event The Crystal World Open Laboratory at ctm12. He was also part of the artistic intervention In/compatible Material at Transmediale12. In May Jonathan took part in several exhibitions and seminars in Brazil, including the noise performances Tortured Computers and Live Chemical-Material at Plano B, Rio de Janeiro, and the Thinking Matter seminar at the Universidade de Brasilia. In London his performance was recently broadcast on Object Bloc, resonance.fm.

Slip and Sponge was devised and performed in April by **Philip Lee** at the opening of At Play 2012 at South Hill Park, Bracknell. South Hill Park is the first of three venues for At Play 2012, which is curated by Dr Outi Remes and Cally Trench, and supported using public funding by the National Lottery through Arts Council England. In June Philip performed Oxford Slip at the opening of At Play 2012 at OVADA in Oxford.

This summer **Nina Mangalanayagam** is participating in a residency at Radar, Loughborough University, as part of a project called Home/Land. The two-week residency focuses on the themes of women, citizenship and photographs, and will culminate in a discussion, publication and a commissioned piece.

**Susan Fahy's** work was included in the book Magic, Power and Presence, published by IRIS Artist's Collective. Her piece, entitled Eelskin Garters, appears as a doublespread with text, and is from the Outmoded Rituals series.

**Salma Siddique** presented a paper The Cinema of Dislocation: Film Production in Lahore (1940s-60s) at a multidisciplinary postgraduate conference Spaces of (Dis)location organised by College of Art, University of Glasgow in May.

In April **Miranda Pennell** curated a moving image programme as part of "What Matters" festival at Siobhan Davies Studios in London. Her film 'Why Colonel Bunny Was Killed' was screened at the Museums, Photographs and the Colonial Past, conference at Pitt Rivers Museum, Oxford, as part of Colonial Hauntology, at Worm, Rotterdam, and at the Beirut Art Center, as well as within the 'Very british' program of British artists film and video at Video-ex Festival, Zurich. She also contributed to the Truth Dare or Promise conference on Art and Documentary at Goldsmiths College University of London.

## SCREENINGS

**May Ingawanij** directed the 2012 Bangkok Experimental Film Festival (January-February). The theme of the festival's 6th edition was 'raiding the archives,' and the event featured artists' and experimental moving images, and archival footage from personal collections and national institutions in Southeast Asia and Europe. BEFF6 featured special programmes from, amongst others, LUX, Experimenta India, Hanoi Doclab, Sixpackfilm, and the Kuala Lumpur Experimental Film and Video Festival. This spring May was in Toronto to serve as jury member for the 25th Images Festival, and with curator George Clark she conducted a conversation with Filipino filmmaker Lav Diaz at the AV Festival in Newcastle.

**Sarah Pucill's** film Blind Light (2007) was shown in June at Milton Keynes Gallery as part of the Oliver Plender exhibition. Other filmmakers featured include Derek Jarman, Lucy Reynolds, Kim Coleman, Jenny Hogarth and Duncan Marquiss. Her Stages Of Mourning (2004) was screened in a programme titled Aesthetic Queeries, curated by T O'Brien, at London's Open City Docs Festival.

**John Wyver** has produced for Illuminations and the BBC a new film of the Royal Shakespeare Company's production of Julius Caesar. The film premieres on BBC Four on 24 June. John has also directed the iPad app The Sonnets by William Shakespeare, published on 28 June, which features filmed performances of all 154 of the poems by a cast including Patrick Stewart, Fiona Shaw, David Tennant and Dominic West.

**Uriel Orlov's** films have been screened at Fokus Festival in Copenhagen, Dienstgebäude in Zurich, Arnolfini Bristol and Open City Docs Festival in London.





URIEL ORLOW & CELINE CONDORELLI,  
TERRAIN VAGUE... 2012

## PUBLICATIONS

As part of her AHRC-funded project, **Alexa Wright**'s book, *A View from Inside*, has been published by White Card. The ten portrait photographs in the book draw on the principles of eighteenth century portrait painting to give form to the unique realities encountered by different people during psychotic episodes. Accompanying essays are by Graham Thornicroft and Jeanne Randolph. Alexa's book was featured on the BBC and BBC World websites.

**David Bate**'s book *Zone* has been published by Artwords Press. Accompanying this monograph of photographs set in Estonia are essays by the Estonian art historian Katrin Kivimaa and by David himself. A Slovenian translation of his *Photography: Key Concept* is also out.

**Stefan Szczelkun**'s *Agit Disco* was published by Mute. The book, based on a compilation of playlists from 23 collaborators, provides a multi-genre survey of political music that goes beyond protest songs into the darker hinterland of musical meanings.

**David Campany** has just published *Rich and Strange* (Chopped Liver Press), an artist's book about a photo from a Hitchcock film. The third issue of his magazine *PA* is out, featuring the work of John Baldessari. Since January David has published essays on Walker Evans, William Klein, Chris Killip and Daniel Blaufuks. He has also written for *Aperture*, *Frieze* and *Tate* magazines, and given several public lectures.

Piercing Brightness: **Shezad Dawood** has been published to accompany Shezad Dawood's solo shows. The book is edited by Gerrie van Noord and includes texts by Sam Thorne, Abdellah Karroum, among

others, and is published by Koenig Books. Shezad was one of the artists featured in the book *Sanctuary: Britain's Artists and their Studios*, edited by Hossein Amirsadeghi.

**Mitra Tabrizian** has recently had two works published based on her project, *Another Country*. The book, with essays by Hamid Naficy and David Green, is out on Hatje Cantz. The photographic project about a Muslim community in London is published in the Indian art journal *Lalit Kala Contemporary*.

**John Wyver** published 'Dallas Bower: a producer for television's early years' in *Journal of British Cinema and Television* 9.1. He also published essays on David Hockney and *Listen to Britain* for the booklets accompanying the BFI DVD and Blu-ray releases *A Bigger Splash* and *The Complete Humphrey Jennings* volume 2.

An interview with **Sarah Pucill** by Lucy Reynolds was published in the spring issue of *Printed Matter*. They discussed her new 16mm b/w, 60 minute film which re-stages photographs by Claude Cahun alongside extracts from her writings in *Aveux Non Avenus*.

In March Alexandria Contemporary Arts Forum in conjunction with Oslo Kunstforening published **Uriel Orlow**'s new book *Terrain Vague – Uncertain Images*, made in collaboration with Céline Condorelli.



DAVID HALL  
AMBIKA P3

## CREAM NEWS

April saw the launch of **DocWest**, the website of the Documentary Film Centre led by **Joram Ten Brink**. This exciting initiative will build a comprehensive database for all things related to documentary filmmaking and research. Currently there are posts about the Centre's projects and completed doctoral research, alongside a growing body of information about training opportunities, grant sources, and links to other documentary websites and interesting blogs. Please visit [www.docwest.co.uk](http://www.docwest.co.uk) for further details. The Documentary Film Centre was established in 2009 and brings together an interdisciplinary network of researchers, practitioners and students. It pays particular attention to the fields of visual anthropology and human rights, arts documentary and the documentary archive, whilst extending the range of production and research into other areas such as the interactive documentary and the web-based documentary. The Centre focuses on international collaboration and actively seeks to promote documentary work that goes beyond Western European and North American traditions.

**Mykaell Riley** has launched the **Centre for Black Music Research**, which will establish the term 'bass culture' for researching and developing this subject area. This term describes the accumulative social, cultural and musical impact of Jamaican music on Britain since the Second World War. In a narrative that parallels the story of British pop music, 'bass culture' pulls into the frame the integration of Caribbean communities in Britain, through the impact and assimilation of Jamaican music. Mykaell has recently been involved in two events to help establish this key term. The discussion *Bass Culture: the Influence of Reggae on British Music*, held at the Roundhouse, Camden, in February, was immediately sold out,

and journalists from BBC Radio 1 and The Times were in attendance. In March Mykaell convened a panel for South by South West, the largest international music and arts conference in the world held in Austin, Texas. Panelists included Robo Ranks (leading DJ on BBC 1 Xtra) and the director of AEI media (the most successful music channel on YouTube).

Welcome to **Shai Heredia**, who is a Visiting Research Fellow with CREAM this summer. Shai is a filmmaker and curator from Bangalore, who is here for research in the BFI archives. Founder and director of India's most influential experimental film festival, *Experimenta India*, Shai curated two programmes of shorts at Tate Modern in June, funded by the Arts Council England as part of the London Indian Film Festival. Shai also made a presentation to CREAM colleagues of her own new film, *I am Micro*, as part of the CREAM summer symposium on experimental film and media from beyond the global north.

In a unique collaboration between CREAM and CAMRI, **Rosie Thomas** and Jean Seaton won the prestigious commission to run the Chevening South Asia Journalism Programme 2012 for the Foreign and Commonwealth Office. Their groundbreaking programme brought fourteen senior journalists – seven each from India and Pakistan – together for an intensive two-month course on media, politics and accountability. The programme ranged from top politicians and policymakers, thinktanks and NGOs, journalists and broadcasters to theatre and gallery visits, including an artist's talk by Shezad Dawood at his Modern Art Oxford solo show and a presentation by Joram ten Brink on the use of reenactment in experimental political documentary. The programme culminated in May with a one-day symposium at the Institute for

Government on Reporting South Asia: Challenges and Responsibilities. Daisy Hasan was the project coordinator.

As part of its Delhi launch in April, the university signed an MOU with Jamia Millia Islamia, home of one of India's leading film and media research departments. The first collaboration has been agreed between CREAM director, **Rosie Thomas**, and AJK Mass Communication Research Centre director, Obaid Siddiqui, who will host a joint workshop on practice-based PhD research later this year.

There is Nothing Wrong with my Uncle, a film edited and co-produced in Nigeria by **Sylvie Bringas**, won a nomination in the African Movie Academy Awards 2012 best documentary category.



EXHIBITING VIDEO CONFERENCE  
UNIVERSITY OF WESTMINSTER,  
2012

## CONFERENCE ROUND-UP

**Michael Mazière** convened Exhibiting Video, a three-day international conference at the University of Westminster (23-25 March), which brought together artists, curators and writers to consider issues central to the display of video art. Keynote speakers included Irit Batsry (winner of the Whitney Biennial Bucksbaum Award), Amanda Beech (University of Kent), Sean Cubitt (Winchester School of Art), Solange Oliveira Farkas (Videobrasil), Stephen Partridge (Duncan of Jordanstone College of Art), Stuart Comer (Tate) and Lori Zippay (Electronic Arts Intermix). Participants included CREAM's Marquard Smith, David Company, Shezad Dawood and Margherita Sprio.

In April **David Bate** was the keynote speaker at the international PhotoMedia conference, Images in Circulation, held in Helsinki. His lecture was entitled The Distribution of the Face. In Stockholm the following month David participated in the Representational Machines workshop, and gave a conference paper The Social Network Meme at the Beyond Representation conference, South Bank University.

**Marquard Smith** is just back from New York University where he co-hosted the second biennial conference of the International Association for Visual Culture, of which he is the Director. Over 60 speakers from 20 countries contributed to a thoroughly stimulating three days, and Marq himself chaired sessions on the Association, the future of academic/arts publishing, and the closing plenary with Giuliana Bruno and W.J.T. Mitchell.

In June **Margherita Sprio** was invited to give a presentation at the conference Digital Crossroads - Media, Migration and Diaspora in a Transnational Perspective, Utrecht University, The Netherlands.

Her paper was called Identity and Performativity Amongst the Italian Diaspora in the UK.

**May Ingawanij** was at the Performing New Media conference, organised by the international early cinema association Domitor and held in Brighton in June. She gave a paper entitled A Late 'Early' Cinema: Orality and Siam's 16mm Era. At the LUX/ICA Biennial of Moving Images, held in London in May, she chaired a discussion on the globalisation of moving images with Ros Gray (RCA, Goldsmiths), Shanay Jhaveri (RCA) and Omar Kholeif (FACT).

**Frank Watson** presented a paper at the Londonicity conference, held in June at the Institute of Education, University of London. Frank's paper was entitled Mummy Dust, Dry Atoms and Camels' Footprints, and considers descriptions of the Thames by Conrad as well as the river's importance to his photographic work.

**Steve Beresford** was a speaker and solo pianist at the Copenhagen Symposium on Contemporary Music at the Rhythmic Music Conservatory in March, along with Joan As Police Woman and Dieter Moebius.

**Mitra Tabrizian** gave artist's talks at Photoworks in Brighton (March), and the Contemporary Middle Eastern Art seminar series at the Khalili Research Centre, Oxford University (May).

In June **Joram Ten Brink** presented a paper at the conference Reframing History at the Queens University, Belfast. At Aberystwyth University the previous month he was invited to run a staff workshop on PhD by practice in the moving image, and a postgraduate seminar on enactment in documentary film.

In March **Shezad Dawood** gave a talk

called The Medium of the Media at the Global Art Forum, Mathaf Arab Museum of Modern Art, Doha.

Also in March, **Clare Twomey** was invited by Louisiana State to speak at its Distinguished Lecture Series. Clare's lecture was entitled Manufactured Not Made: A Survey of Craft in a Contemporary Context.

In June **Rosie Thomas** ran a masterclass at BFI Southbank on Bhumika (The Role, 1977) in conversation with multi award-winning, veteran Indian film director, Shyam Benegal.

In April **Uriel Orlow** presented versions of his ongoing lecture-performance Aide-Mémoire at Cooper Union/Vera List Center for Art and Politics, New York; Prefix ICA Toronto and at the Museum of Contemporary Photography in Chicago.