



MITRA TABRIZIAN
GHOLAM, FILM STILLS

AWARDS AND HIGHLIGHTS

CREAM is delighted to announce several major funding application successes. We have won £600,000 from the AHRC for a three-year project 'Documentary of the Imagination', with **Joshua Oppenheimer** as Principal Investigator and **Rosie Thomas** as Co-Investigator. This practice-led project will examine how the working methods that Joshua developed in Indonesia may be transferred to and adapted in new cultural and political contexts, exploring the different forms a 'documentary of the imagination' might take and what kinds of histories can be narrated through this method. There will be three key outputs: a monograph, an interactive documentary (i-doc) and a web portal, as well as an edited volume of essays and two public symposia.

May Adadol Ingawanij received the British Academy Mid-Career Fellowship (£120,000) for her project 'Contemporary Art and Animistic Cinematic Practices in Southeast Asia.' The project, for which there will be curatorial and publication outputs, juxtaposes two moments of aesthetic

practice in the region: itinerant film performances addressed to the spirits in Thailand during the Cold War; and moving image practices since the 1990s by contemporary artists such as Apichatpong Weerasethakul, Lav Diaz, and Araya Rasdjarmrearnsook. **Julian Ross** will be research assistant on this project.

Congratulations to **Sandra Gaudenzi** for winning the British Academy's Newton Mobility Grant in partnership with Prof Andre Paz (Federal University of the State of Rio de Janeiro) for their project 'IF BUG LAB: an experimental methodology for developing interactive documentary projects in the Brazilian context.' The award (£10,000) enables Prof Paz to travel to Europe to learn from the LAB pedagogical approach of the disLAB MA and to participate in IF Lab (Interactive Factual Lab). The research collaboration will produce several articles and the co-creation of an interactive workshop in Rio de Janeiro this September.

The Moving Image Review & Art Journal (MIRAJ) had its official launch as a CREAM-associated journal under the editorship of **Lucy Reynolds** and **Michael Mazière** at Ambika P3 on 27 March. MIRAJ issues 6:1&2 and 7:1 were launched and a panel discussion on Writing the Moving Image, chaired by Catherine Elwes and Michael Mazière, took place with participants including Sean Cubitt, Erika Balsom and Maria Walsh. Lucy Reynolds guest co-edited the special issue of MIRAJ: Moving Image Review & Art Journal on 50 Years of British Artists' Moving Image with Ben Cook.

Mitra Tabrizian's debut feature film *Gholam* screened to a full house at Regent Street Cinema on 6 April, followed by a screentalk between Mitra and **Rosie Thomas**. It was featured as Film of the Week by Mark Kermode, The Observer's chief film critic. Alongside its UK-wide distribution, *Gholam* was picked up for streaming by the global VoD platform MUBI.



DAVID CAMPANY
DETAIL FROM 'RICH AND
STRANGE', 2018

EXHIBITIONS

David Moore had a solo exhibition 'Lisa and John' at London Gallery West, 9 March - 22 April, curated by **Michael Mazière**, which traveled to Belfast Exposed, 4 May - 16 June. Reviewed by The Observer, it included the performance The Lisa and John Slideshow at Regent Street Cinema, 20 April, and at MAC Theatre. His work The Velvet Arena (1994) was exhibited as part of the group exhibition London Nights, Museum of London, 11 May - 11 November.

Uriel Orlow had three solo exhibitions: Plant Echoes at Galleria Laveronica, Modica, March - July; Theatrum Botanicum at Kunst Halle Sankt Gallen, St. Gallen, April - June; Imbizo Ka Mafavuke/Mafavuke's Tribunal at The Edge, University of Bath, April - June. He also participated in the following group exhibitions: Colours and Sounds at Worcester Art Gallery, January - February; There will come soft rains at Basis, Frankfurt, February - April; Healing at Czech Centre, Berlin, February - April, curated by Tereza Jindrová; Geometries at Agricultural University of Athens, March - June, curated by Locus Athens; Kunst & Kohle: The Battle of Coal, Skulpturenmuseum Glaskasten Marl, Germany, May - September; Infected Landscapes at M1, Hohenlockstedt, May - June; The London Open at Whitechapel Gallery, London, June - August; Yinchuan Biennale: Starting from the Desert at MOCA, Yinchuan, China, June - September; Subcontracted Nations at Qattan Foundation, Ramallah, Palestine, June - September; The Planetary Garden, Manifesta Biennial 12 in Palermo, June - November.

Shezad Dawood had three solo exhibitions: Leviathan Cycle: Episode 1: Ben at New Adelphi Exhibition Gallery,

University of Salford, Manchester, December 2017 - March; A Lost Future: Shezad Dawood at Rubin Museum of Art, New York, 23 February - 21 May, where he was in conversation with neuroscientist Leah Kelly; and Leviathan at MOSTYN, Llandudno, Wales, 3 March - 17 June. He participated in the following group exhibitions: Ideal Types at HE.RO Gallery, Amsterdam, 23 January - 18 March; Projections at Art Rotterdam, 8-11 February; Rendez-vous with Frans Hals at Frans Hals Museum, Haarlem, the Netherlands, 30 March - 16 September; and Lahore Biennale 01, 18-31 March.

Mitra Tabrizian was a finalist for the Rise Art Prize 2018. Two pieces from Leicestershire series were on view as part of the exhibition at the House of Vans London, 9-25 February.

Phoebe Cummings' Model for a Common Room was on view at the University of Liverpool Victoria Gallery and Museum, January - June. Phoebe also created an environment as part of the group exhibition Material Environments, The Tetley, Leeds, 3 May - 8 July. In a collaboration with TOAST, Phoebe presented the installation Season at Protein Studios, London, in March.

Emerita Professor **Christie Brown** presented Ludus Est (2017) for the four-person exhibition Dream On at V&A Museum of Childhood, London, 10 February - 20 January 2019. She did a gallery talk on 12 May. She also exhibited in the group exhibitions Material Earth II: Material, Metamorphoses and Myth at Mussums Wiltshire, 10 February - 2 April, and The Shoe Box Show, International Ceramics Research Centre, Guldagergaard, Denmark, which opened 14 April.

Thomson & Craighead, including **Alison Craighead**, had their solo exhibition The Academy of Saturn at Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, February - April, as part of their Ostrow Distinguished Visitors Award. They also participated in the following group exhibitions: Life Time at MU Eindhoven, the Netherlands, December 2017 - February; Perpetual Uncertainty: Art and Radioactivity at Malmo Kunstmuseum, Sweden, February - August; Electronic Superhighway at MAAT, Lisbon, November 2017 - March; School of Time, organised by Z33 House of Contemporary Art at Milan Design Week in April; Anytime Now at TENT, Rotterdam, April - June; I Was Raised on the Internet at Museum of Contemporary Art Chicago, June - October, for which they also wrote a text for the exhibition catalogue.

Shirley J. Thompson featured in the exhibition Black Sound at Bernie Grant Arts Centre, which opened on 28 March.

Sarah Pucill participated in the group exhibition THREESOME: An Exhibition of three women painters and nine women photographers at New Art Projects, London, 11 January - 4 March.

David Campany's solo photo-video exhibition Rich and Strange was presented at Istanbul Photobook Festival in May, and his photographic collaboration with Polly Braden, Adventures in the Lea Valley, was presented at Fondation A Stichting, Brussels, April - June. He curated Yesterday's News, a city-wide public art billboards, for Vancouver's Capture Photo Festival, April - May. His exhibition The Open Road: Photography and the American Road Trip, co-curated with Denise Wolff, traveled to Milwaukee Art Museum, January - April, and Telfair Museum, Savannah, May - September.



LUCY REYNOLDS
REFRAIN FEMINISTE/A FEMINIST CHORUS

SCREENINGS+PERFORMANCES

John Wyver produced the dance film *Winged Bull in the Elephant Case* with Studio Wayne McGregor, which was broadcast on BBC Two, 17 March, and the Almeida Theatre presentation of *Hamlet* with Andrew Scott, broadcast on BBC Two, 31 March. He also produced the cinema broadcast of *Twelfth Night* and *Macbeth* for the RSC Live from Stratford-upon-Avon series.

Michael Mazière was the subject of a two-part retrospective screening organised by Cineinfinito at Filmoteca de Canabria, Santander, Spain, 5 May.

The 47th International Film Festival Rotterdam took place on 24 January - 4 February. At the festival **May Adadol Ingawanij** was in conversation with Apichatpong Weerasethakul and Mont Tesprateep, and CREAM PhD **Matthias Kispert** performed as part of the performance series *sound//vision*. As a programmer of the festival, **Julian Ross** programmed the artist profile screening of artist Zhou Tao, co-programmed the Ammodo Tiger Short Competition and selected features from Japan and the Philippines. Julian, May and CREAM PhD **George Clark** taught on-site classes to UoW students on the MA Film, Television and Moving Image who attended the festival as part of their field trip.

Sarah Pucill screened her films *Confessions To The Mirror* (2016), *Phantom Rhapsody* (2010) and *You Be Mother* (1990) at the event BEEF Bristol Experimental and Expanded Film on 20 February. *Confessions To The Mirror* also screened at the 21st La Printemps Lesbien, Toulouse, France, 12 April, and UCL Art Museum, London, 22 May, where she was in conversation with art historian Maria Walsh.

To accompany his exhibition opening at Galleria Lavenoica, **Uriel Orlow** screened his films *The Crown Against Mafavuke*, *Muthi*, and *Imbizo Ka Mafavuke* at the Cinema Aurora, Modica, 31 March, followed by a conversation with art historian Gabi Scardi. He also screened his film *Imbizo Ka Mafavuke* at the Czech Centre, Berlin, 12 April, and Whitechapel Gallery, London, 21 June, where he was in conversation with Emily Pethick and Shela Sheikh. He screened *The Visitor* in the programme *Fragments as a Tool*, Le Narcissio, Nice, 26 January, and at Centre Pompidou, Paris, 31 May. *Crown Against Mafavuke* also screened at Le Narcissio, Nice, 15 February. His film *Remnants of the Future* screened at NTU, Singapore, 8 June.

Jini Rawlings screened her archive documentary *The Peckham Experiment: Pool of Information* (1993) at South London Gallery, 27 March, followed by a conversation with Shuo Zhang, as part of a series of events exploring the legacy of *The Peckham Experiment*, an innovative healthcare system that preceded the NHS.

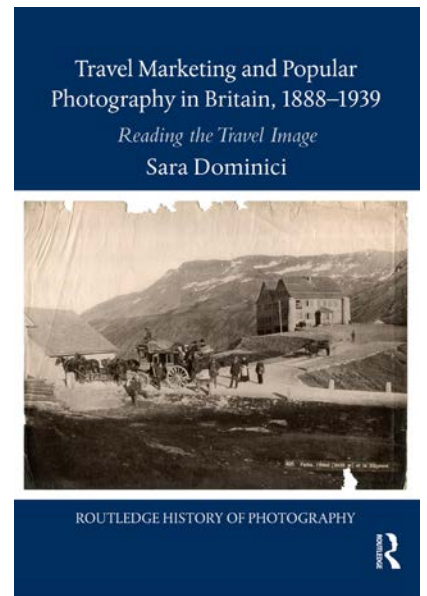
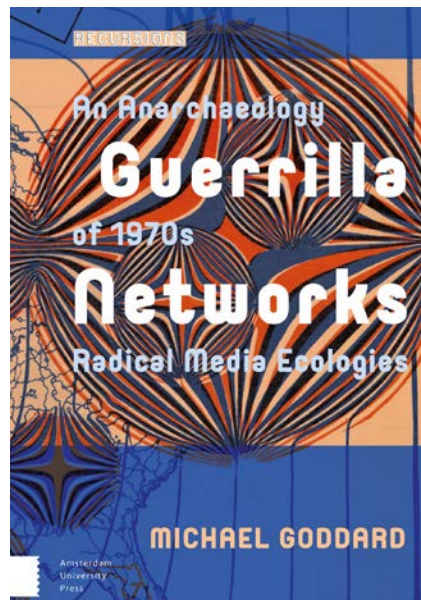
Julian Ross was a guest programmer at the Yebisu International Festival for Art & Alternative Visions at the Tokyo Photographic Art Museum, 9-25 February. Responding to the festival's theme on invisibility, he curated the two-part programme *See Through*. He also co-curated the performance programme *Expanded Cinema Performance: Beyond the Frame*, 24 February.

Shirley Thompson's opera *Dido Belle* was performed by the International Women's Day Orchestra at the National Theatre of Kenya, presented by Wandiri Karimi, 8 March. Her *Forgotten Women Composers* project was performed by BBC Concert Orchestra, conducted by Jane

Glover, which was live broadcast on BBC Radio 3 with an introduction by Shirley. She was commissioned to compose a new work, *PSALM TO WINDRUSH* for the Brave & Ingenious, to commemorate the 75th anniversary of the SS Windrush, which was performed at Westminster Abbey, 22 June. Shirley J. Thompson Ensemble performed new works for a service at Westminster Central Mission, 30 June, to commemorate the 175th year anniversary of the Jamaica National Bank.

Lucy Reynolds presented her three-part feminist chorus *Un Refrain Féministe/A Feminist Chorus* at Le Grand Action Cinema, Paris, 7 April, as part of the event series *Féminisme, énigmes, cinéphilie : trois journées avec Laura Mulvey*.

Fotofest 2018 Biennial: INDIA Contemporary Photographic and New Media Art, featuring the works of **Roshini Kempadoo** and curated by CREAM PhD **Sunil Gupta**, took place in Houston, Texas, 10 March - 22 April. Roshini participated in its accompanying symposium at the Museum of Fine Arts, Houston, and her work was featured in *The New York Times*.



PUBLICATIONS

Sara Dominici published her book *Travel Marketing and Popular Photography in Britain, 1888-1939: Reading the Travel Image* (Routledge). She also published her article 'Cyclo-Photographers', *Visual Modernity, and the Development of Camera Technologies, 1880s-1890s* in the journal *History of Photography*.

Michael Goddard published his book *Guerrilla Networks: An Anarchaeology of 1970s Radical Media Ecologies* (Amsterdam University Press).

Neil Matheson published his book *Surrealism and Gothic: Castles of the Interior* (Routledge).

Nicola Triscott, together with Fiona Crisp, edited *The Live Creature and Ethereal Things* (Arts Catalyst), a collection of essays, image and short texts that present fundamental physics and the physics of the universe as human activities and cultural endeavours.

Uriel Orlow published *Theatrum Botanicum* (Sternberg Press), co-edited with Shela Sheikh and supported by the SRF. The book emerged out of his project *Theatrum Botanicum* (2015-18). The first book launches were held in June Palermo as part of *Manifesta* and at Whitechapel Gallery London.

David Company published his book *So Present, So Invisible – Conversations with Photographers* (Contrasto) in three languages. He published the following articles: 'Physical Space, Image Space, Psychological Space' in *The Pulse of the Body: Uses and Representations of Space* (Bomba Gens Centre d'Art, Valencia) edited by Nuria Enguita; 'Dayanita Singh and Mona Ahmed' in *Another King of Life: Photography on the Margins* (Barbican Art Gallery/Prestel); 'After Images: David Company in conversation with John Stezaker' in *John Stezaker - Lost World*

(Ridinghouse); 'Photography and Sculpture: Esther Teichmann, Jason Evans, John Stezaker' in *IMA magazine*, vol. 23; and 'Kodachrome Red' in *RVM magazine*.

Lucy Reynolds published her chapter 'Circulations and Cooperations: Art, Feminism, and Film in 1960s and 1970s London' in *London Art Worlds: Mobile Contingent and Ephemeral Networks, 1960-1980* (Penn State University Press), edited by Jo Applin, Catherine Spencer and Amy Tobin. She published an exhibition review of 'Women Look at Women', Richard Saltoun Gallery, for *Art Agenda* and she and she contributed to *MIRAJ* issue 7:1

Allan Parker published *Silvertown* (Pure Land Press), which explores the psychogeography of an extensive and spectacular ruin which once occupied over 500 acres of the North Bank of the River Thames with his text and images.

Lucy Soutter's book *Why Art Photography?* (Routledge) was published in a revised second edition.

Christopher Hogg published the edited collection *Exploring Television Acting* (Bloomsbury), co-edited with Tom Cantrell (University of York). At the double launch of this book, together with their recent publication *Acting in British Television* (Palgrave MacMillan), Chris was in conversation with Julie Hesmondhalgh, a former Coronation Street star.

Julian Ross guest co-edited the fourth issue of *NANG*, a magazine for Asian cinema, with filmmaker Maryam Tafakory. The issue was themed around the topic *In & Out* and focuses on cinema and artist filmmaking in the Asian diaspora. To coincide with the publication, he curated and presented the screening *Other Tongue* at Light Industry, Brooklyn, 14 June, and six films were made available to view

for a month on the online platform MUBI to coincide with the publication.

May Adadol Ingawanij's article 'Itinerant Cinematic Practices In and Around Thailand During the Cold War' was published in *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, 2:1, 2018.

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

Hena Ali published her article 'Lollywood billboard advertising: Constructing gender interpretations through fashion tropes,' *International Journal of Fashion Studies*, issue 5.2, and the exhibition review 'Can Graphic Design Save Your Life?', *Communication Design Interdisciplinary and Graphic Design Research* (5.1).

David Bate published his essay 'Camera Phones and New Intimacies' in *The Evolution of the Image: Political Action and the Digital Self* (Routledge), edited by Marco Bohr and Basic Sliwiska.

Neil Matheson published his essay 'Hiroshima-Nagasaki remembered through the body: haptic visuality and the skin of the photograph', *Photographies* (11.1).

Eugenie Shinkle published her essay 'The Complex Business of Living: Photography, Modernism, and the Landscape of Overspill' in *London Overspill* (Relief Press), edited by James Smith. She also has an image/text piece titled 'The Collector' published in *Pylot*, issue 8.

Shirley J. Thompson published an article on the composer **Florence B. Price** for *BBC Cultural Music Magazine*.



CONFERENCES AND TALKS

Mykaell Riley co-organised the conference Bass Culture 70/50 at Goldsmiths University, 26 May. He also worked with City Hall on Windrush Day activities, 30 June, which was opened by the London mayor, followed by a talk and six hours of music in the Scoop.

Nicola Triscott convened and chaired Assembly: Planetary Perspectives at University of Westminster, Regent campus, 28 April, funded by the Wellcome Trust and organised in collaboration between Arts Catalyst and CREAM. Participants included **Neal White** and Ruth Levene, whose exhibition Test Sites: Assembly was held at Arts Catalyst, 22 March - 12 May. Nicola was an invited speaker at the following events: TRANS // BORDER at Mucem, Marseilles, 16 March; Goldsmith University's new research group Critical Ecologies, 19 March; the symposium Human Resources: Whither the Human, UCL, 20 April; the panel 'Novel scenarios for art and science encounters' at Ecsite Annual Conference, Geneva, 9 June; the workshop Rethinking Usufruct in the Global Economy: States, Strategies & Ethics, Department of Anthropology, UCL, 11 June; and Curating Machines, Royal Holloway, 13 June, where she gave a lecture and workshop Curating the Co-Inquiry: Working across Disciplines.

Rosie Thomas gave a talk at the Lahore Literature and Film Festival. She co-ran the Chevening South Asia Journalism Programme, now in its sixth year, where 17 journalists from Bangladesh, India, Pakistan, Sri Lanka and the Maldives spent April and May at the university, which included meetings with **Joshua Oppenheimer**, **Sandra Gaudenti** and **Massimiliano Fusari**. The programme concluded with a symposium at the Institute for Government, 16 May.

Margherita Sprio organised the conference Research and Visibility - Broadening Your Research, 20 June, for which she received UoW's strategic research fund. She gave a keynote lecture at the conference Contemporary European Cinema and Migration Through a Feminist Lens at La Cattolica University, Milan, 14 March, and the conference Contemporary European Cinema and its Migratory Spaces, also at La Cattolica University, 16 May. She was an invited speaker at the conference Zones of Contact - Space, Interactions and Transformations at University of Innsbruck, 3-6 January.

Alexa Wright co-organised The Heart Project Workshop at Winchester Gallery, Hampshire, 26-27 April, accompanying the exhibition Hybrid Bodies: Chiasma, which included a work-in-progress work by Alexa. **Nicola Triscott** gave a presentation. She presented this project at the conference Art, Materiality and Representation at Royal Anthropological Society, British Museum, 3 June.

Sandra Gaudenti, together with Judith Aston and Mandy Rose, co-convened the i-DOCS symposium at Watershed, Bristol, 21-23 March. As part of the symposium, Sandra co-curated Immerse Yourself, a VR showcase by i-Docs presenters, Arnolfini, 22 March, and presented at the symposium. She participated in the Riga Forum, Aristida Briana, 8 May, where she also hosted an IF Lab workshop, 8-12 May. She was invited to a workshop at Shenkar College of Engineering, Design and Art, Israel, 3-8 June.

Roshini Kempadoo was the keynote speaker at the Sonic Scenes symposium at MIT, Boston, 21 April. She was the co-organiser of the symposium the Visual Life of Social Affliction, A Small Axe Project, at Lowe Art Museum, University of Miami, 3-4 May.

David Bate was an invited speaker at Texas State University as part of their Art and Design Lecture Series, 7 March, and in the School of Arts at the Catholic University of Portugal, 19 April. He was a keynote speaker of the conference After Post-Photography at European University in St Petersburg, Russia, 16-18 May, and at the conference Photography, Migration and Cultural Encounters in America at Institute of Art, Design & Technology, Dun Laoghaire, 20-22 June.

May Adadol Ingawanij presented a keynote lecture at the symposium Archive, Activism, Aesthetics in Southeast Asian Cinema, 16-17 March. She presented her talk 'Itinerant Cinema In Thailand During the Cold War' for the workshop Constructing Decolonial Art Histories of Southeast Asia at Rumah Attap Library and Collective, Kuala Lumpur, 12 February.

Sara Dominici presented at the conference Material Practices of Visual Histories at Photographic History Research Centre, De Montfort University, Leicester, 18-19 June.

Eugenie Shinkle presented at the symposium The Past is Present: Virtuality, Archaeology, and the Future of History at the Berkeley Center for New Media, Berkeley University of California, 5 April, and the event Visualising the Chinese Megacity at University of Central Lancashire, 26 April.

Chris Christodoulou presented at the Radiophonic: a tribute to the BBC Radiophonic Workshop at Down Lane Studios, London, 21 April.

Phoebe Cummings, **Eva Masterman**, **Tessa Peters**, CREAM PhD **Catherine Roche** and Emerita Professor **Christie Brown** participated in the conference Restating Clay in Centre for Ceramic Art, York Art Gallery, 19-20 March.



CONFERENCES AND TALKS

Ozlem Koksal presented at the conference *Art Is Dead Long Live Live Art* at The Tomlinson Centre, London, 20-21 April, and the *Frames of Representation Symposium: Imaginaries of the Desert* at ICA, London, 28 April.

David Campany co-presented a lecture with Denise Wolff at Milwaukee Art Museum, 25 January. He also gave presentation at the following venues: MAST, Bologna, 21 February; Capture Photography Festival, Vancouver, 3 April; Istanbul Photobook Festival, 4-6 May, where he was also on the FUAM Dummy Book Award 2018 jury; and at the *Killed Negatives: Study Day* at The Whitechapel Gallery, 23 June. He also participated in in-conversation events: with Sabina Jaskot-Gill and Jon Tonks for the Taylor Wessing Photographic Portrait Prize, National Portrait Gallery, 11 January; with Ralph Rugoff and Doreen Mende at Hayward Gallery, 12 February; and with Esther Teichmann at Somerset House, as part of Photo London, 19 May.

Jane Barnwell presented at the symposium *Interiors: Screen and Stage* at Dorich House Museum, Kingston University, 24 January.

Tereza Stehlikova organised the symposium *Ecstatic Truth: Making Sense Between Fantasy and Fact* in Universidade Lusófona, Lisbon, 27 June. She also gave a talk as part of the Focus Inside Festival, London, 20 April.

Emeritus Professor **Nigel Wood** gave a lecture at the British Museum, London, 12 February.

Carl Jones presented a paper at the conference *Semiosis in Communication Differences and Similarities in National University of Political Studies and Public Administration*, Bucharest, 14-16 June.

Michael Mazière participated in the

conference *Sohrab Shahid Saless - Exile, Displacement and the Stateless Moving Image* at Goethe-Institut London, 19 January.

Michael Goddard gave talks at the following venues: Falmouth University, 21 March; University of Southampton, 1 May; the symposium *Machines will Watch us Die*, Manchester Metropolitan University, 11 May.

Michael Goddard, Julian Ross and CREAM PhD **Guilherme Carréra** presented at NECS conference, University of Amsterdam, 27-29 June.

Lucy Soutter presented her paper 'Notes on Photography and Cultural Translation' at the symposium *Translaboration: Unleashing the Conceptual Potential of a New Investigative Category*, University of Westminster, 18 May. She also chaired the panel *Beyond Photography* at Photo London, 19 May. She was in conversation with photographer Cristina de Middel at Barbican Gallery, London, 14 June, and with photographer Alex Prager at Regent Street Cinema, 15 June, to coincide with her exhibition at The Photographer's Gallery.

Julian Ross presented at the conference *Copy-Past: Reevaluating History, Memory and Archive in Cinema, Performing Arts and Visual Culture* at Babe-Bolyai University in Cluj, Romania, 18-19 May. He gave a public talk at Rikumo, Philadelphia, 13 June, organised by Collaborative Cataloging Japan.

Lucy Reynolds was in conversation with the following filmmakers and artists: Andrew Kötting and photographer Ingrid Pollard at the ICA, London, as part of the London Short Film Festival, 21 January; Daniel Cockburn at Queen Mary University of London, 21 March; and with Anthony McCall and Guy Sherwin at Hepworth

Wakefield, 19 May.

Sarah Pucill was in conversation with Çağlar Tahiroğlu for a Lunchtime Talk at Lethaby Gallery, Central St Martins, 7 March, and was also in conversation with Emmanuel Wackerei as part of the Lectures Series on Writing Photographs, London College of Communication (UAL), 2 May.

Tereza Stehlikova moderated a Q&A for the screening *Jiří Brdečka: Master of Czech Animation* at Regent Street Cinema, organised in collaboration with Czech Centre London and Limonádový Joe s.r.o, 30 April.

In February **Uriel Orlow** gave a talk about his work *Raw Material Company*, Dakar as part of *vox artis*. In May he organized a two day symposium at Laboratoires d'Aubervilliers in Paris with speakers including Shela Sheikh and Ros Grey from Goldsmiths, Françoise Vergès, Raphael Grisey and others. In June he was in conversation with pharmacologist Sarah Baily at the Edge, University of Bath and also gave an artist talk at NCTM in Milan.



CREATING INTERFERENCE
CONFERENCE AND SCREENINGS

RESEARCH NEWS AND CREAM EVENTS

Experiments in Art & Science (E.A.S.) has launched. This new research group and independent art organisation is a collaboration between CREAM and Arts Catalyst. The E.A.S. Research Centre, staffed by **Nicola Triscott** and CREAM PhD **Jol Thompson**, is housed at Harrow Campus room JG32. The space has a resource of specialist books and functions as a meeting space for those interested in developing cross-disciplinary, cross-faculty initiatives with a focus on those that include art and science disciplines. The first two Experiments in Art & Science (E.A.S.) lab sessions took place at Arts Catalyst on 18 January and 3 May, where **Neal White** discussed his installation and research project; *Browsea Island: An Imaginary island (Island of the Imaginary)*.

Emerita Professor **Christie Brown**, **Tessa Peters**, **Clare Twomey**, **Eva Masterman** and **Phoebe Cummings** of the Ceramics Research Centre were invited to take part in the exhibition *HUMANISM - Poem of Earth for Human at Clayarch Gimhae Museum, South Korea*, April - September, as part of a cultural exchange between the UK and South Korea. All five presented in the accompanying symposium and Tessa contributed an essay to the accompanying publication.

Roshini Kempadoo organised the network launch of *Creating Interference: making art, developing methods, reimagining histories/memories*, with a screening and symposium at University of Westminster, 18-19 June, supported by **Lucy Reynolds** and CREAM PhDs **Barby Asante** and **Bisan Abu Eiseh**. The network is planning future discussions, events and publications of contemporary artistic responses to questions of histories and memories within a contemporary

decolonial frame.

Recent CREAM PhD alumni **Nina Mangalanayagam** had her photographic work featured in *Financial Times*.

CREAM welcomes **Graiwoot Chulphongsathorn** between June-December 2018 as a recipient of the British Academy's International Visiting Fellowship (£28,000). His project 'Southeast Asian Cinema and the Anthropocene' explores Southeast Asian films and moving images as alternative narratives to the Anthropocene.

CREAM is delighted to be working with acclaimed British artist and Artist Placement Group founder Barbara Steveni and the project *Incidental Futures*, funded by the Arts Council of England. The project has evolved from an event organised by Barbara Steveni, **Neal White** and Tina O'Connell that led to the formation of the Incidental Unit (a group of artists, curators, researchers) who are exploring the ongoing relevance of APG's ways of working to artists today. Funding will cover five public meetings in UK cities, followed by a large-scale public gathering of 100+ artistic practitioners hosted by CREAM. 'Incidental Futures' considers the impact of APG on recent practice while introducing a broader public to the group's ethos of artist 'placements' to explore the role of art in society.

Many congratulations to **Clare Twomey** for her appointment as Professor of Art Practice.

CREAM welcomed **Clare Wilkinson** (Associate Professor in Anthropology at Washington State University) as a Visiting Scholar. Clare is researching a project on design and designers in the Hindi film

industry. She is also developing a project on practice-based research methods with **Rosie Thomas** as her mentor, supported by a grant from Washington State University. Rosie will visit the US in October to workshop this at WSU's Creative Media Digital Culture Centre.

Michael Goddard organised the seminar series *Moving Images, Multiple Screens* in Fyvie Hall, Regent Street campus, April-June: **Julian Ross** and Christina Millare presented in the first session, 12 April; **Michael Goddard** and Michael Witt presented in the second session, 10 May, where Michael also held his book launch; and **Ozlem Koksali** and Gozde Naiboglu presented in the third session, 7 June.

Rosie Thomas organised the UK premiere of *Nostalgia for the Future (2017)* at Regent Street Cinema, 16 March, as part of the UK Asian Film Festival, as a collaboration between CREAM, the festival and Films Division India. She was in conversation with the co-directors Avijit Mukul Kishore and Rohan Shivkumar.

London Gallery West held the exhibition *This Is Now: Film and Video After Punk*, 2 February - 4 March. **Michael Mazière** was in conversation with curator William Fowler and artist George Barber on 1 March.

Arts Catalyst, curated by **Nicola Triscott**, presented the new commission by Fiona Crisp, *Material Sight*, 7 June - 14 July. Together with KOSMICA Institute, Nicola also co-curated the two-day event that included *KOSMICA: Ethereal Things* at IKLECTIK, London, 15 June, as well as *Intimate Physics Encounters* and *Voyage: An Encounter with a Neutrino* at Arts Catalyst, 16 June.



DENIZ SÖZEN
THE ART OF UN-BELONGING
AT LONDON GALLERY WEST

PHD NEWS

Sue Goldschmidt was chosen by Barratt London to be the artist to create a public art work commissioned for the University of Westminster. She will plant a slice of English countryside in the form of a hedgerow in the urban heart of Harrow Square, providing a habitat for many wildlife species and offering an alternative concept of the notion of 'home' to a site primarily concerned with housing provision.

Estéfani Bouza's exhibition *Etcetera* took place at London Gallery West, 14 December 2017 - 21 January. She gave a gallery talk on 9 January.

Deniz Sözen had a solo exhibition *Deniz Sözen: The Art of Un-belonging* at London Gallery West, 21 June - 2 July. She also participated in the group exhibition *ResponseABILITY* at < rotor > center for contemporary art, Graz, 10 March - 26 May.

Jol Thomson participated in the group exhibition *Blind Faith: Between the Visceral and the Cognitive in Contemporary Art* at Haus Der Kunst, Munich, 2 March - 18 August.

Alexa Raisbeck published her essay 'Projection and Domestic Space: A Photo Essay' in the *Journal of British Cinema and Television*, vol. 15, issue 1 (January).

Sarah Niazi presented her paper 'Film journalism and the Urdu public sphere in India (1930- 1947)' at the conference *Publishing the Postcolonial: Politics and Economics of Postcolonial Print Cultures* at Newcastle University, 18-19 January, and at the conference *Doing Women's History and Television History IV: Calling the Shots - Then, Now, Next* at University of Southampton, 23-25 May.

Catherine Roche presented her paper 'Crafting Sculpture: Embodied Perspectives of Sculptural Ceramics' at the Association for Art History's '(Re)Forming Sculpture' symposium for doctoral and early career researchers, held at the University of Leeds and Hepworth, Wakefield, 26-27 June.

Guilherme Carréra presented a paper at the Association of Moving Image Researchers Conference, Aveiro, Portugal, 16-19 May, and NECS conference, University of Amsterdam, 27-29 June.

Bisan Abu Eisheh curated *Once Upon a City* at the Palestinian Art Court - Al Hoash, Jerusalem, 22-31 March. He presented 'Art and Displacement' at SOAS, 22 March. He took part in the group exhibition *Subcontracted Nations* at Qattan Foundation, Ramallah, 28 June - 29 September. He took part in an artist residency at Art OMI, New York, 14 June - 10 July.

Matthias Kispert performed music for D-Fuse & Labmeta's audiovisual live performance *Tekt n* at European Media Art Festival in Osnabrück, Germany, 21 April.

As part of AV Festival, Newcastle, **George Clark** screened his film *Double Ghosts* (2018) at the Star and Shadow Cinema, Newcastle, 16 March, and was on a panel discussion with Aurélien Froment and Leah Millar at Side Cinema, 17 March. His collaborative exhibition project *Living Archive*, made with Jatiwangi Art Factory, was featured in the exhibition *A Tale of Two Cities: Narrative Archive of Memories II* at Yuseul Museum, Gimhae Arts and Sports Center, South Korea, 8-29 March. The video work *Operations* made by the collective Free Cinema Seven, which includes George as a member, was presented in the exhibition *Get Out and Push!* at Focal Point Gallery, 12 May - 19 August. He was in

conversation with Mark Williams for the screening *Protected: Thick Cinema: Moving Image from New Zealand* at Whitechapel Gallery, 3 May, and was in conversation with Mary Helena Clark for the opening of her exhibition in LUX, Waterlow Park Centre, London, 18 May. He also presented the screening and discussion *Tools for Conviviality* at Pavilion, Leeds, 21 May, to launch a British Council funded new collaboration between Pavilion, George, and Jatiwangi Art Factory involving a series of commissioning, exchange and residency opportunities between West Yorkshire and West Java. He was also present for the first meeting of the new initiative *Pavilion Artists' Moving Image Network*, Leeds, 23 May.