

REF BOXES AND FILES

## HIGHLIGHTS

### CRÈME DE LA CRÈME

In the 2014 Research Excellence Framework (REF), CREAM was rated the number one centre in the country for research in visual and media art and design, with 91% of our research assessed as either 'world leading' (4\*) or 'internationally excellent' (3\*). According to the Times Higher Education league tables, the overall rankings place CREAM within the top three departments in the country. This is an especially exceptional performance for CREAM because this time, unlike in 2008, our panel included all the Russell Group universities' art history departments, all of which but one scored lower than CREAM. This time our research was also judged on its impact outside academia to account for its measurable effects on culture, civic society, policy and the economy. The 2014 REF gave CREAM an impact rating of 100% of submitted research as either 'world leading' or 'internationally excellent' placing us 8th in terms of research impact nationally. The impact case studies we submitted were

Josh Oppenheimer and Joram ten Brink's film project on the Indonesian genocide, John Wyver's adaptations of Shakespeare on TV and Jane Thorburn's films on sickle cell disease. Our research environment was similarly rated as 100% being either 'world leading' or 'internationally excellent'.

Congratulations to all CREAM researchers! It is a phenomenal achievement, which confirms the excellence and dynamism of our department and places MAD research as the most outstanding in the university. Thanks are due to all those who submitted their research outputs and impact case studies, as well as to CREAM's core REF team—Rosie Thomas, Tom Corby, May Ingawanij, Mirko Nikolic, Philip Lee—and also Jane Ure-Smith and Ray Watkins who designed and helped to edit the final portfolios.

## CONGRATULATIONS

Joshua Oppenheimer whose latest film, *The Look of Silence*, a companion piece to the Award winning and Oscar-nominated *The Act of Killing*, has won a staggering 34 awards. Federica Chiocchetti who received the Kraszna-Krausz Foundation Best Photography Book 2015 award for her co-edited book *Amore e Piombo: The Photography of Extremes in 1970s Italy*. Michael Maziere and Kate Heron from FABE, who raised £41K from the Arts Council for the *Ambika P3* exhibition *Potential Architecture*. David Campany who has won the *Deutscher Fotobuch Preis* for his book *Walker Evans: the magazine work*. Loraine Leeson who has raised nearly £25K from the *Western Riverside Environmental Fund*, supporting biodiversity in the River Thames. Tom Corby who was awarded £7,5K by the *Natural Environment Research Council* to collaborate with the *British Antarctic Survey* on animating the Arctic. Ruth Novaczek who was awarded her PhD.



MITRA TABRIZIAN  
LOOKING BACK (LEFT)

SHEZAD DAWOOD  
TOWARDS THE CENTRE ONCE  
MORE

## EXHIBITIONS

[Mitra Tabrizian's](#) photographs are on show in a group exhibition *The Great Game* at the Venice Biennale in the Iranian Pavilion (9th May- 22nd November 2015). Her work is also on show at the Los Angeles County Museum of Art in *Islamic Art Now: Contemporary Art of the Middle East* running from 1st Feb 2015 to January 2016.

[Uriel Orlow](#) is presenting his work in a major solo exhibition at the Castello di Rivoli in Turin from 25th June, while his other solo exhibition *Uriel Orlow: Unmade Film* was at the John Hansard Gallery in Southampton from February to April.

[Uriel Orlow](#) also co-curated a series of events and an exhibition, *The Poetics of Relation* held at Live InYourHead, Geneva. Uriel has also shown work in several notable international group exhibitions this year including *Riddle of the Burial Grounds* at Project Arts Centre Dublin, *Sources Go Dark* at Futura in Prague, *Past Imperfect/ Future Present* at the FADA Gallery in Johannesburg, *Say What?* at Galeri Zilberman in Istanbul, *Ce qui ne sert pas s'oublie* at the Musée D'Art Contemporain in Bordeaux and *Spectrographies* at Depo in Istanbul.

[Shezad Dawood's](#) animation *The Room*, alongside new painting and accompanying woodcuts, was the focal point of his week-long showing as part of *Fig-2*, curated by Fatos Ustek at the ICA, London: 30th March - 5th April 2015,

[Shezad Dawood's](#) Tate Visual Art Commission, the nine-panel installation entitled *Towards The Centre. Once More* was shown at Sadler's Wells, London from 9 October 2014 - 26 April 2015. Curated by Leyla Fakhr, this multi-layered composition, suggestive of movement within an abstract landscape draws on elements of a ballet set designed by Graham Sutherland for Sadler's Wells in 1941.

Other major solo showings by [Shezad Dawood](#) include *The Anthropology of Chance*, OCAT, Xi'an, China, 1 November 2014 - 26 February 2015 and *Towards the Possible Film*, Leeds Art Gallery, Leeds, 3 October 2014 - 11 January 2015. His work also featured in several group shows including *The Vienna Biennial*, *Future Light*, 11 June to 4 October 2015 and *The Great Acceleration - Taipei Biennial 2014* curated by Nicolas Bourriaud in Taiwan, 13 September 2014 - 4 January 2015.

Alongside [Clare Twomey's](#) projects with HMDT and York Art Gallery, she has featured in two group exhibitions: *Fragile*, at the National Museum of Wales, Cardiff, (April - October 2015) addressing diversity and beauty in ceramic practice and *Flora*, celebrating the power of flowers in contemporary art at Oriel Davies Cardiff, (May to September), funded to the sum of £6,500 by the Arts Council of Wales.

[Clare Twomey](#) also contributed to *Acts of Making*, a two-week festival that celebrated contemporary craft through performances, live installations and workshops which took place at Bilston Craft Gallery from 14 - 28 February and Shipley Art Gallery in Gateshead from 7 - 21 March.

[David Bate's](#) photographic work was exhibited in the show *Quiet Moments* at Freemantle Arts, Perth, Australia, June-July 2015.

[David Campany's](#) exhibition of Walker Evans's work, taken from his prize-winning book *Walker Evans: the magazine work*, was shown at Galerie Photographique, Pôle Image Haute-Normandie, Rouen, France 13th March to 9th May.

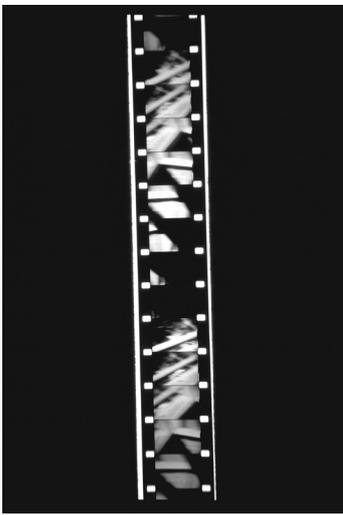
[Michael Mazière](#) presented *Potential Architecture* (11 March - 19 April 2015), in *Ambika P3*, a collaboration between *Ambika P3* and guest curator David Thorp which

fused contemporary art with architecture in four site-specific commissions by artists Alexander Brodsky, Joar Nango and Apolonija Šušteršič, and the architect Sean Griffiths from the Faculty of Architecture.

From 13 March to 3 May 2015, [Michael Mazière](#) also presented *Zoetrope* a series of site-specific works by experimental filmmaker Nicky Hamlyn, working with guest curator Carmen Billows for London Gallery West. *Zoetrope* features previously unseen works from the last decade of Hamlyn's rich artistic practice.

Following on from the showing at the International Symposium of Electronic Arts in Dubai last winter, [Tom Corby's](#) work *Terra Incognita* was exhibited at The Athens Digital Arts Festival, Greece, in May 21 - 24, 2015.

The single screen version of [Jini Rawlings'](#) site specific video and glass installation *Amy, Emily Emma and the Four Times of Day*, originally shown May-Nov 2014 at the National Trust's Uppark House as part of the Unravelling exhibition, was shown in *Leaving Home* at Contemporary Applied Arts, Southwark Street, London 17 April - 31 May 2015, which explored changes that occur when site-specific installations are moved to a new setting,



MICHAEL MAZIÈRE  
SILENT FILM



STEVE BERESFORD  
SET-UP FOR GREEN SLIPPER AT WHITE  
CUBE

## SCREENINGS+PERFORMANCES

[John Wyver's](#) work as a producer of screen adaptations of stage productions continued with broadcasts to around six hundred cinemas worldwide of the Royal Shakespeare Company presentations of *Love's Labour's Lost* in February and *Love's Labour's Won* (aka *Much Ado About Nothing*) in March, screened direct from the theatre in Stratford-upon-Avon.

[Joshua Oppenheimer's](#) *The Look of Silence* is being shown in UK cinemas from 12 June 2015, and will play as part of a double bill with *The Act of Killing* at University of Westminster's Regent Street Cinema throughout the latter part of June.

[Shezad Dawood](#) has screened his film, *Piercing Brightness*, in several high profile venues this year including the Museum of Modern Art, New York (20 April 2015), the Rhode Island School of Design Museum, (14 May 2015) and the Yarat Contemporary Art Space in Azerbaijan (16 May 2015).

[Michael Mazière's](#) work *Silent Film* was exhibited for a one-day symposium and screening event *Now that's what I call Pluralism!* part of Central St Martins Moving Image Festival *Strangelove* (16-20 March 2015) including works by George Barber, the Duvet Brothers and Marty St James:

[Sarah Pucill's](#) film *Magic Mirror*, which illuminates the work of Claude Cahun, was shown by Bows Arts Trust at the Nunnery Gallery alongside original Cahun works from 17th April to 14th June. The film has been published on DVD by LUX, with support from UoW and the Arts Council. The DVD includes a video interview with Sarah Pucill and Marcia Farquhar and new essays by Helena Reckitt and Sarah Ibrahim.

[Tereza Stehlikova's](#) film *The Perpetual* inspired by René Daumal's unfinished book *Mount Analogue*, was shown at the Whitechapel Gallery on 21st February 2015, as part of the *Filming Abstraction* programme.

Tereza was also invited to present her research and moving image work at the *Haptic Narratives – Textural exploration in film event*, over 3 evenings in May as part of an extended session at the University of Greenwich.

As part of Christian Marclay's major exhibition at White Cube, Bermondsey, [Steve Beresford](#) was commissioned by Marclay to write a new piece for a quartet of violin, cello, clarinets and percussion, drawn from the London Sinfonietta. The piece - *Green Slipper* - was performed twice, on March 1 and 15, in two different versions, with Steve playing electronics and all five musicians playing small additional instruments. On March 7 Steve also convened a nine-piece ensemble of improvising percussion and glass players, including Beibei Wang, Mark Sanders, Andie Brown and Ansuman Biswas. The performances are issued on limited-edition twelve-inch vinyl, pressed in the gallery, with silkscreen sleeves by Marclay.

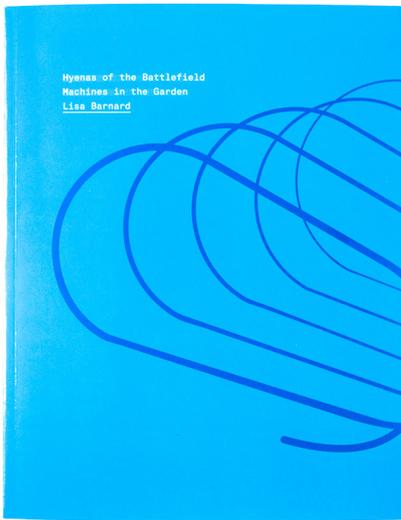
*Will It Float?* is a new LP on the Norwegian Va Fongool label by the quartet of [Steve Beresford](#) (objects & electronics), Ståle Liavik Solberg (percussion), John Russell (guitar), and John Edwards (double bass).

In January 2015 [Shirley J. Thompson](#) took up residency with the legendary Ballet Rambert working with esteemed choreographer Dane Hurst and the virtuosic Fidelio Trio. They performed Shirley's *Sunbeam*, with choreography by Hurst for the Rambert dancers, which premiered in the new Rambert Studio Theatre on 29 January 2015.

In February 2015, leading British composers & top scientists, including [Shirley J. Thompson](#), joined forces to produce intriguing compositions in *Minerva Scientifica: The Franklin Effect* an evening of music and debate at the Anatomy Museum, King's College Cultural Institute in London. The event was mentored by composer Judith Weir and featured Shirley's new work *Random Sequences*, performed by The Electric Voice Theatre.

[Shirley J Thompson](#) was also one of three distinguished composers to join with dancers and choreographers for *1898: Contemporary Dance Festival*, a six-day festival of dance at the Coronet Theatre in Notting Hill Gate, to celebrate the diverse histories of the famous landmark theatre.

This spring [Uriel Orlow](#) performed *Unmade Film: The Proposal* at the Bluecoat Centre in Liverpool and at Les Laboratoires d'Aubervilliers in Paris. Uriel's films were also being screened at the Singapore Open Media Art Festival at the Centre Pompidou-Metz in a programme curated by *le peuple qui manque*.



## PUBLICATIONS

[Rosie Thomas's](#) monograph *Bombay Before Bollywood: Film City Fantasies*, first published by Orient Blackswan in 2013, was republished in an American edition in March by SUNY (State University of New York) Press. Rosie's essay *Still Magic: An Aladdin's Cave of 1950s B-Movie Fantasy* has been published in *Visual Homes, Image Worlds: Essays from Tasveer Ghar, the House of Pictures* by Yoda Press, edited by Christiane Brosius, Sumathi Ramaswamy and Yousuf Saeed.

[Loraine Leeson](#) has been featured in two international publications: the inaugural issue of *FIELD Journal of Socially Engaged Art Criticism* from the University of California, San Diego in the article *Delirium and Resistance after the Social Turn*, (Spring 2015) and in the Spanish translation of Claire Bishop's book *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Taller de Ediciones Económicas, Mexico).

[Uriel Orlow's](#) work is featured in *Artistic Research: A Manual* edited by Jens Badura and published by Diaphanes, and an interview with Uriel by Omar Kholeif is featured on the *Ibraaz Platform 8* Online project around the productive mapping of relationships between the Middle East, North Africa and the Global South.

[David Campany's](#) many recent published writings include *Photography of Rehearsal / Rehearsal of Photography* in Christopher Stewart & Esther Teichmann eds. *Staging Disorder*, published by Black Dog Books; *Victor Burgin* in *Victor Burgin: Projective*, MAMCO, Geneva, 2014; *Into the Light*, in William Klein: *Black + Light*, Imprint/Hackelbury Gallery; *Photography, Encore*, in *Time Present – Photography from the Deutsche Bank Collection*, 2014; *Lewis Baltz* in *AA Files* n. 69; and *William Klein*, in *HotShoe International*.

[David Bate's](#) essay *The Geocultural Image* is published in Yan Wang Preston's major photographic book, *Mother River*, which follows the trajectory of the Yangtze River from source to outlet.

[Eugenie Shinkle](#) contributed a catalogue essay to Lisa Barnard's monograph *Hyenas of the Battlefield, Machines in the Garden*, published by Gost Books.

In April 2015 an interview with [Mitra Tabrizian](#) was published in the Korean Photography magazine, *PhotoDOT* featuring news of her various projects.



CLARE TWOMEY  
SLIP-CASTING IN THE FORUM

## CREAM EVENTS

March saw the launch of FD-Zone London, a partnership between the Films Division of the Government of India and CREAM. Established in 1948, Films Division India is one of the largest documentary, experimental and short film-producing units in the world. FD-Zone will bring its 8000-title archive, which chronicles the story of independent India, into conversation with contemporary independent films through a programme of regular screenings and discussions curated by film scholars across London.

At the launch event on 16th March Visiting Scholar [Shai Heredia](#) introduced Kamal Swaroop's experimental feature film *Rangbhoomi*, followed by a discussion with Dr Stephen Hughes (SOAS), [Ranita Chatterjee](#) and [Rosie Thomas](#). In April, Visiting Scholar, [Shweta Kishore](#), curated and introduced a programme of six FD films from the 1950s on the theme of Screening Modernity, followed by a discussion led by Dr Dibyesh Anand, Head of Politics and International Relations and in May, [May Ingawanij](#) curated an evening on artists' use of the archive, including S.N.S Shastri's renowned *And I Make Short Films*. The project has been initiated and organized by [Fathima Nizaruddin](#) and [Rosie Thomas](#) and builds on an MOU signed in January between [Kerstin Mey](#) and VS Kundu, the Director of Films Division in Mumbai.

Visiting scholar [Clare Wilkinson-Weber](#), Associate Professor in the Department of Anthropology at Washington State University, here to research her project *Culture by Design: creating the worlds of contemporary Hindi film*, gave a work-in-progress presentation with VS documentary filmmaker [Shweta Kishore](#) (Monash University, Melbourne), to a seminar group of CREAM researchers specializing in South

Asian cinema. A third VS, filmmaker and curator [Shai Heredia](#) from Srishti Institute of Art and Design in Bengaluru, came through the British Academy Network set up by [May Ingawanij](#) on experimental cinemas.

Through the Chevening India Journalism Programme fourteen senior journalists from top Indian newspapers and television channels spent two months in our Faculty on a programme devised and run by Jean Seaton and [Rosie Thomas](#). Funded by the Foreign and Commonwealth Office, these prestigious scholarships offer India's most talented journalists an enviable introduction to academic, political, media and cultural life in the UK at the highest levels. The programme included visits to art exhibitions and theatres, and concluded with a one-day symposium at the Institute For Government on the challenges facing the Indian media today, as well as a much-appreciated chance to discuss his films with [Joshua Oppenheimer](#).

When York Art Gallery reopens in summer 2015 following its capital redevelopment project, they will launch a new resource, the Centre of Ceramic Art which aims to raise the profile of British studio ceramics and York's extensive collection. To celebrate the opening, York Art Gallery has commissioned [Clare Twomey](#) to make a new work in response to the collections entitled *Manifest: ten thousand hours*, which reflects the time it is reputed to take to master a skill. *Manifest* will be made of 10,000 handmade slip-cast ceramic bowls created by Clare with the help of hundreds of people around the country in public workshops, including a week-long session in the Forum at the Harrow site in May 2015.

[Clare Twomey](#) joined Stephen Fry and fellow British artists to share the powerful stories of Holocaust survivors to mark Holocaust Memorial Day. This major new art project

commissioned by the HMD Trust has paired seven artists with survivors of genocide who are living in the UK and their stories will be interpreted and explored through writing, poetry, film, ceramics, illustration and collage. Clare's contribution *Memory Makers* invites the public to give her their thoughts on the subject of humanity, which will be placed on thousands of porcelain objects to be handed out as gifts on HMD in January 2016.



## CONFERENCES AND SYMPOSIA

[John Wyver](#) co-organised, with CAMRI colleague Amanda Wrigley, the second AHRC-funded Screen Plays conference held at Alexandra Palace in February, at which he also gave a paper on theatre plays on British TV between 1936 and 1939. John also gave a talk about the arts in the era of black-and-white television at a conference at Concordia University, Montreal at which he gave a master-class about Kenneth Clark. At the Forgotten Television conference at Royal Holloway, University of London John presented a paper on the pioneering TV drama producer Fred O'Donovan who worked for BBC television between 1938 and 1952.

CREAM collaborated with Birkbeck Institute of Moving Image on its inaugural BIMl Essay Film Festival in March 2015. [May Adadol Ingawanij](#) curated a programme featuring works by outstanding Southeast Asia-based artists Charles Lim, Nguyen Trinh Thi, Khvay Samnang and Nget Rady, and Taiki Sakpisit. PhD student [Tresa O'Brien](#) was on the programming team.

In March [Rosie Thomas](#) was in Montreal to present a paper at the Society for Cinema and Media Studies conference on the panel Transnational and Transmedial: Storytelling and Stylistic Crossings.

[Tom Corby](#) presented a paper, Beyond Analytics: Data as Art Medium, at the Cambridge Digital Humanities Network, University of Cambridge, May 18th, 2015

In March 2015 [Loraine Leeson](#) co-organised and chaired the virtual symposium Art and Social Practice: the politics of engagement, a video conferencing event connecting five universities offering courses in social engagement through art and design.

On May 6th [Clare Twomey](#) presented a paper entitled Making Making at the ICA, in Post-

Craft: Towards New Economies of Making, a seminar which explored the notion of the handmade. Clare also introduced her work-in-progress with the Holocaust Memorial Day Trust in a paper Making Meaning, at a one-day conference in March 2015 at the Goethe Institute, London entitled Sculptors at War. Organised by the Public Monuments and Sculpture Association, the conference addressed the effects of war on sculptors and sculpture, particularly in a contemporary context.

[Jane Barnwell](#) was invited to speak at the symposium Teaching Production Design held by the National Film School, Dun Laoghaire Institute of Art, Design and Technology in March which brought together film production designers and staff from international film schools. Organised by the European Grouping of Film and Television Schools, the symposium explored how production design, art direction or décor is taught in European film schools in the digital era.

[Eugenie Shinkle](#) gave 2 public lectures recently, one in March at the Fashion and the Senses symposium at the London College of Fashion, and one in May on The Feminine Awkward at the Courtauld Institute, London.

[Jane Thorburn](#) presented her REF Impact case study The Family Legacy at the CHEAD Annual Conference Communicating Insights in Brighton on the 18th March 2015.

[Neil Matheson](#) gave a paper in May entitled The Mirror of Magic: Occultism in Postwar Surrealism at the Association of Art Historians' Annual Conference at the University of Norwich.

At the ICA [David Company](#) was joined by Michael Bracewell, Sarah Dobai, Tom McCarthy and Jo Melvin for a one-day symposium on 20th March 2015, held in

association with UAL, entitled The Copyists, which explored recent acts of re-publication such as photography, re-enactment and the literary figure of the copyist. David's other recent public lectures include The Courtauld Institute of Art, PhotoLondon, Format/QUAD, Derby, Le Musée des Beaux Arts, Rouen, HackelBury Gallery Lonson, and Institute National d'Histoire de l'Art, Paris.

[Margherita Sprio](#) gave a talk and chaired a discussion panel Women, Film, Censorship: The Consequences of Suppression in Cinema following the screening of a 1934 pre-code film Merrily We Go To Hell (Dorothy Arzner, 1932) shown at the Cob Gallery on 22nd February. Other participants included Hamish McAlpine (Tartan Films) and the artist Nina Fowler. Margherita also gave a lecture in April 2015 at the Feminist Library, London, entitled Regarding the Gaze - 40th Anniversary Of Laura Mulvey's Classic essay, Visual Pleasure and Narrative Cinema.

[Sara Marino](#) published a journal article entitled Surviving Mechanisms of Power in Immigration Strategies: Embracing Otherness and Pluralisms (2015), in the Journal of International Political Theory vol. 11 no. 2. Sara also gave the conference paper Performances, Belongings, and Displacements: How Italians use New Media to Narrate their Diasporic Experience at the Social Media and Affect Research Seminar, 27 February 2015, held in the Emotion UX Lab, at the University of East London.

## AWARDS

On 23rd June [Shirley J. Thompson's](#) lecture entitled *Heroines of Opera* was presented at the Victoria and Albert Museum, as part of their Art and Existence Series.

[Tereza Stehlikova](#) co-organised a one-day symposium and workshop, *Eating Well: Experience and Value in Meals* hosted by the Centre for Research in Philosophy, Literature and the Arts at Warwick University on 27th March 2015. Tereza presented a paper entitled *A Journey of Unsettling Perception: Film, Food and Embodiment* around her current research exploring aesthetics, cross-modal research and the future of food.

The Symposium *Creative Practitioners: A Look at the Medium of their Practice*, took place with [Ambika P3](#) Curator, [Michael Mazière](#), guest curator, David Thorp, [Ambika P3](#) Director, Katharine Heron and visiting Professor Leon van Schaik on 30 March 2015.

[David Bate](#) gave talks at the Photography and Migration conference held at Colby College in Maine, USA, in April 2015; at the Rovinj Photo Festival in Croatia in May, where he was also the lead judge; and at the Vilnius Academy of Arts in June 2015.

[Lara Blazic](#) attended the annual Software Sustainability Institute's Collaborations Workshop, Oxford in March 2015 as well as taking part in RIPE Atlas hackathon March 27-30 in Amsterdam. Lara also attended the recent Libre Graphics Meeting in Toronto, which she co-organised, leading 2 discussion groups about FLOSS Manuals and Free Culture Aware Educators in Art and Design Network. Lara will bring the next meeting to our MAD Faculty in April 2016.

After winning five awards at the Venice Film Festival last year, as well as several other awards in 2014, including Best World Documentary at the Busan International

Film Festival and the Grand Prize at the Copenhagen International Documentary Film Festival, [Joshua Oppenheimer's](#) latest film, *The Look of Silence*, a companion piece to the BAFTA winning and Oscar-nominated *The Act of Killing*, continued to be shown around the world, winning a staggering 28 awards in total. Recent 2015 awards include: the Danish Academy Award for Best Documentary, the Peace Film Prize at the Berlin Film Festival, the Dragon Award Best Documentary at the Gothenburg International Film Festival, three awards from the Festival de Cinéma Valenciennes and Best Film at the Prague One World Film Festival, as well as major awards in other film festivals in Vilnius, Tromsø, Uruguay and Calgary to name a few.

In January, [Joshua Oppenheimer](#) began his tenure as a 2015-2020 MacArthur Fellow, a much-deserved prize for excellence from the MacArthur Foundation. Josh has also recently received development grants for new film projects from the Danish Film Institute and the European Union's MEDIA programme.

[Shezad Dawood](#) was awarded an artist residency at Pioneer Works Center of Arts and Innovation, Brooklyn, New York, USA, from 7 April – 7 May 2015.

[David Company's](#) book *The Open Road* was shortlisted for the Krazsna-Krausz Book Award.

[Loraine Leeson](#) raised nearly £25,000 from the Western Riverside Environmental Fund, for a new art/science collaboration designed to support biodiversity in the River Thames. Loraine is working with bio-physical chemist Dr. Nithin Rai, who is constructing *Lambeth Floating Marsh* a floating reed bed alongside the Tamesis Dock barge opposite Tate Britain on the site of the original Lambeth Marshes.



MIRKO NICOLIC  
WE HEART COPPER  
AND COPPER HEART US

## PHD NEWS

In a book award triumph, [Federica Chiocchetti](#) has received the Kraszna-Krausz Foundation Best Photography Book 2015 award for her co-edited book *Amore e Piombo: The Photography of Extremes in 1970s Italy*, published by the Archive of Modern Conflict (AmcBooks.com) as AMC2 Journal issue 9. This leading UK prize supports excellence in publications in the field of photography and moving image. *Amore and Piombo*, co-edited by Federica with Roger Hargreaves from AMC, collates press photography from the archives of the Rome-based agency Team Editorial Services, which reflect the turbulent so-called Years of Lead in 1970s Italy.

[Sue Fahy's](#) work was shown at the Minnesota Center for Book Arts in Minneapolis in an exhibition entitled *Readers Art: Concealed, Confined and Collected* which opened in May, a juried exhibition exploring artists' books that use found or custom-made containers to support narrative and content. The show runs until 26th July and will visually inform the symposium attached to the Book Art Biennial held there on July 25-26th.

The Westminster Centre for Commercial Music, organised by [Christian Kennett](#) presented the second annual PhD Symposium for Commercial Music PhD students (Chiltern Suite, Marylebone Campus) on June 24.

From April to June, [Mirko Nikolic](#) was artist-in-residence at Helsinki International Artist Programme as part of the Frontiers in Retreat, an EU-supported residency network operating at the nexus of visual arts and ecology. His research project looks at the unsustainable association of mining and information technologies in the context of the Finnish mining industry.

In April [Valentina Signorelli](#) gave a paper entitled *Adaptation Theories and the relationship between Literature and Cinema - Dante's Inferno and Milano Films Inferno (1911)* at the conference *Rethinking Italian Cinema* held at Sapienza University in Rome. Valentina also wrote the screenplay for the feature film *One More Day*, directed by Andrea Preti, which has just been released in Italy, featuring leading actors Preti and Stefania Rocca. She also wrote, co-produced and co-directed (with Lorenzo Giovenga) the recently released documentary *Anséra - Trace the Future*.

In January 2015 [Kerstin Schroedinger](#) was awarded an international production residency in Toronto with the Liaison of Independent Filmmakers. Kerstin's film *Rainbow's Gravity* (Video w/ M. Bernien, 2014) has been shown at the Punto de Vista Festival Pamplona, the Past Imperfect Research Seminar in UCL London, the Art and (Re)Production Symposium, Volksbuhne, Berlin, and at Cinecycle in Toronto. Kerstin moderated the panel of the symposium *Her Silences* at the House of Electronic Arts Basel, with Terre Thaemlitz, Fender Schrade and Lina Dzuverovic. She ran a workshop entitled *To write performance as an echo*, with Romy Ruegger at the Gender (ver)handeln symposium ZHdK Zurich and gave a paper entitled *The Age of Consent*, at the Kicking Images conference, University of the Arts in Linz, AT.

In May 2015 a selection of recent doctoral graduate [Zahed Taj-Eddin's](#) faience sculptures was acquired and exhibited by the Asian Department of the Victoria and Albert Museum, London.

Another recent doctoral graduate, [Cinzia Cremona](#) has been selected for the role of Associate Artist at Firstsite Gallery (part of Plus Tate) in Colchester to develop new work for an exhibition later in the year.