INTRODUCTION

The perceived character and use of Ambika P3 inevitably changes from year to year – some changes are sudden and some creep up on you without warning.

Ambika P3 is not only an exhibition venue, however we do regularly hold one or two major exhibitions a year. NOW was shown at the Venice Biennale and also at the Marian Goodman Gallery in Paris.

We also saw Fab Fest for the first time originating from the University’s new Digital Fabrication Workshops, and a fabulous alumna returned to Westminster in London Fashion Week – Dame Vivien Westwood – complete with an anti-fracking demo. In our commercial bookings we noted a new focus on Men’s Fashion. During this time we broaden the range of exhibits in Architecture and performances in Music, and with substantial international engagement.

Potential Architecture was guest curated by David Tharp, and in his essay he says the selected artists/architects saw ‘architecture as shaping life’ – its nicely put and allows all aspects to be revealed in this impressive group of Europeans, Russian and Nordic multi-disciplined artists, architects, sociologists, provocateurs, urbanists and nomadic. This was the very opposite of the World Architecture Festival event which focused on current international architecture world-wide. The Alien Sex Club exhibition accompanied a PhD presentation by artist John Walter in which he made clear that the architectural space of the sex club increased the risk of gay alienation. A major exhibition known as ADAPTr with seven European partners and 42 research fellows mostly architects, was one of two defining exhibitions in which the outcomes of substantial research funding could be disseminated by exhibition and to the public.

Musical performances included two performances by the Royal Academy of Music who built a stage and installed raked seating for the performances. Non-classical performed two events engaged with schools as the musicians. London Contemporary Music Festival ran an exceptional 7 day Festival with different performances on each day – inventive, lively and with a very simple changes that suited Ambika P3.

Continuing our regular but infrequent major exhibitions, NOW was an exceptional installation of work by Chantal Akerman and was named one of the best ten exhibitions of 2015 by Adrian Searle in the Guardian. Ambika P3 provided a perfect location to install these challenging, poignant and beautiful works with an unprecedented number of visitors and great critical acclaim.

The six artists were selected to make new work in relation to the extraordinary research into the work of two Physicians of sixteenth-seventeenth century, known as Casebooks. The resultant exhibition of an international standing, and provided great insight into the research work through our partnership with the University of Cambridge, supported by the Wellcome Trust.

Increasingly the student organised and students supported events are moving beyond the degree shows, and into new areas of student engagement. Student Pride is a regular event, and student helpers are employed as invigilators. The Fab Fest has run for two years, and much enjoyed with lively engagement with students from overseas. The Action Space inflatable was built with student helpers. A notable new move has been the MArch Design Studio 15 with a one-day exhibition and crit. One student later described this one-day event was his best day in a university ever.

On every occasion, the use of our extraordinary space is itself the driver of that event whatever it is. Whenever someone visits the space, whatever their background or discipline, whether there is a current activity or not, the spectacle of the space impresses and releases a new creative energy. All events use the space for the rawness of its architecture, potential for installation in any medium, the sense of theatre or spectacle, the lack of daylight and an acoustic to be used. These challenges become the inspiration to them to respond. The constant is that this is a laboratory for experimentation and discovery.

Ambika P3 is a unique and hidden secret of the University of Westminster, and as we plan our second decade of events with confidence and creative imagination, we intend that Ambika P3 continue to positively raise the profile of the university as part of the Cultural Scene of London and with impact on the industries we embrace.

This volume is dedicated with gratitude to Angad Paul for his imagination and insight.

Katharine Heron
Director, Ambika P3
Between 2007 and 2017 we commissioned and exhibited a series of exhibitions that aimed to bring the distinctive elements of film and video installation to Ambika P3's project space in order to explore their form. Ambika P3 as a space has been central to these exhibitions, conceived to be neither a gallery nor a cinema but an experimental project space, a laboratory in which both the practice of curation and the resultant conclusions could be tested and manifested. In physical terms, the constituent parts of artists' film and video installation are the screen, time, image, projection and audience which added to the architectural elements of the space such as walls, height, scale and floor, provide the basic building blocks of these projects. Each project manipulated these elements in an experimental yet rigorous approach to produce original artists' commissions.

These curated exhibitions involved either commissioning new site-specific work for the space or adapting and developing existing artists' film and video projects. In separate exhibitions by Ward (Rink, 2009), and McCall (Vertical Works, 2011) the cinematic apparatus of projection is scrutinised through its displacement to a specific experimental site. The manner in which Rink displaced the geometry of the cinematic apparatus by using the floor as a screen subverted the traditional architecture of the cinema and opened both a conceptual and physical immersive space within which audiences could experience the work. This developed the critical issues at play, namely the construct of perspective, the illusion of identification and the lyrical possibilities of a non-linear abstract set of compositions. In Vertical Works, the only space defined is that of the projection beam, luring the viewer to engage with the work as pure material light. The works created a poetic world out of light photons and transform the industrial space into a site of contemplation. Both works were experiential and provided a variety of forms of engagement for the audience – from visual pleasure and contemplation to more specific understanding of projection and its effect.

In Hall’s End Piece (2012) the different facets of site are explored through the sculptural aspects of video installation and the participatory context of broadcast television as social phenomenon. The commission was a contemporary reworking of Hall’s early work 101 TV sets and formed the centrepiece of the exhibition featuring 1001 cathode ray tube TV sets of all ages and conditions. The TVs were tuned to the five analogue stations playing randomly which gradually ceased broadcasting between the 4 and 18 of April 2012, as the analogue signals broadcast from London’s Crystal Palace were finally closed down. As the broadcasts ended we were left with only the white noise of a past order, now replaced with the dizzying and multiplatform, pay as you go, consumption of contemporary moving image.

Ambika P3 is an inspiring site for the development of installation works in film and video specifically because of its physical qualities as a giant underground black box. This area of work has been my field of practice for over 30 years and one of the major strands of the curated programme at Ambika P3. This curation has interrogated artists’ film and video and its relationship with installation art, experimental film, video art, expanded & narrative cinema, television and traditional fine art practices.
The curation of film and video alongside other art practices is examined in From Fiber to Sky (2010) and in Casebooks (2017), questioning both its specificity and its ability to be curated alongside other media. These exhibitions confirmed that while artists’ film and video was previously a distinct practice it is now firmly part of the ecology of contemporary art practice.

Burgin’s solo retrospective exhibition A Sense of Place (2013) enabled an examination of the relations between photography and video with particular emphasis on curating a trajectory through the body of his work. Through the building of nine separate gallery spaces, the exhibition mapped out a series of physical propositions for the interpretation of his work. Amati’s Under (2014) provided design strategies on how to develop and transform a single screen work through the architecture of installation. Under’s layout created distinct spaces for the projection of art, studio and documentation material, guiding the audience through the distinct contexts of the project.

NOW by Chantal Akerman (2015) focused on how curation can be used to configure the spatial manifestation of personal and political identity. In the mezzanine entrance was her earliest work In the Mirror (1971/2007), a portrait of a woman looking at herself naked in the mirror. In the lower side of the space we fitted 5 works and in the main space the new piece NOW became the centrepiece of the exhibition and would be accessed last.

This layout had the advantage of allowing the audience to have a beginning and end point as well as a more open territory they could navigate in a non-hierarchical manner. The architecture of the exhibition, designed in close consultation with Akerman, reflected her nomadic life experience and art strategies.

These works together represent a sustained curatorial engagement with the raw elements of film, video and installation (screen, projection, audience, light, object) as changes in technology are fragmenting our notions and definitions of what individual media histories and practices are. In film and video installation, the operations of site, projection, immersion, movement, subject, identification and context were explored. They remain the operatives which guide our relationship with the both the artist and their work.

Dr Michael Mazière
Curator Ambika P3

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The interdisciplinary exchange between artists and architects has become an increasingly important area of debate and practice. Contemporary artists consider the territory of the built environment as a site redolent with possibility for the exploration of identity, local – global politics and what is sometimes referred to as the poetics of space. A concern about the relationship between art and society has experienced a resurgence of interest from artists, prompting an examination of contemporary art in a new light as mainstream contemporary art practice has expanded to include social engagement. Potential Architecture is not an exhibition about the design and construction of buildings but considers architecture more as the shaping of life; with the organisation of complex systems, aspects of living environments, that are manifested in contemporary art as part of an approach that includes both disciplines. It highlights the growing discourse surrounding the blurring of disciplines between art and architecture and shows what can happen when artists locate themselves at the interface between the two, opening up a new kind of terrain – less navigated and with a limited exposure to the wider public – where the object still has a function but not as a commodity. It brings together artists from sites around the world, each addressing this issue from a perspective located within the specific conditions of their own immediate environment.

Potential Architecture was planned for two art spaces: Ambika P3, London where it took place in the spring of 2015 and, in the summer of 2016, the Tromsø Kunstforening in Norway. Its inception is the outcome of a visit to Tromsø in May 2012 and initial conversations with Joar Nango about the different meanings of architecture and, subsequently, a series of discussions between the artists, Alexander Brodsky (Russia), Sean Griffiths (UK), Joar Nango (Norway) and Apolonija Šušteršič (Croatia) that took place at a symposium ‘Potential Architecture’ at the University of Westminster in April 2014. These four artists were joined by the Norwegian artist Edvine Larssen for the second iteration of the project in Tromsø.

The specific conditions in northern Norway have influenced the work of Joar Nango and connect with Alexander Brodsky’s ideas of a DIY low tech aesthetic and recognition of vernacular building as an expression of cultural identity. Nango studied architecture and works as an artist producing site specific installations inspired by the creative simplicity that exists within rural environments in Northern Norway. Alexander Brodsky’s work is characterised by a concern with traditional building, using local materials to produce an architecture that celebrates Russian heritage whilst at the same time acting as a critique of the unregulated and corrupt building industry manifested in a huge metropolis. Apolonija Šušteršič makes work simultaneously as a sociologist, designer and city planner in order to reactivate physical and cultural space, a characteristic of Joar Nango’s practice too. Sean Griffiths critically explores key notions such as space, authenticity, taste and representation, assumptions about which often remain uncontested in normative architectural practice. For Griffiths, such issues are important elements in the production of social and political, as well as, aesthetic meanings in architecture. Edvine Larssen’s work is concerned with inseparable conditions of space, structure and human experience. These she combines to create site-specific installations that explore the relationship between people, place and scale. Larssen has expressed her approach as “Theatrical, but not theatre; architectonic, but not architecture; sculptural, but not sculpture”. A description that fits the overarching premise of Potential Architecture as a whole.

David Thorp. Guest curator
Apolonija Susteric presenting to her invited Underground Discussion Club in the space she made for that purpose, with a panel chaired by Ekow Eshun.
above. Apolonija Susteric installation in Edinburgh.

opposite. Alexander Brodsky installation with felts from Tibet by Joar Nango.
above. Joar Nango.
opposite. Sean Griffiths.
WORLD ARCHITECTURE FESTIVAL 2015

The World Architecture Festival held a special three day event in London of presentations, discussions and debate about architecture world wide, presented and organised by Jeremy Melvin and Paul Finch. WAF was a three-day event for architects and interior design professionals. WAF is the place where the world architecture community meets to celebrate learn, exchange and be inspired. It is a global architecture festival that combines: Awards, live judging, conferences, networking, parties, city tours, exhibition, and more.

worldarchitecturefestival.com
An inflatable cinema was built at Ambika P3 as part of a film and installation project about the radical group ‘Action Space’ and their ideas surrounding play, education and the arts. The inflatable toured around the UK during the filmmaking process; but before the structure left the gallery we celebrated its creation.

The film project explored the history and contemporary relevance of ‘Action Space’, a radical collective who were ground-breaking pioneers of art in public, laying the foundations for arts in the community during the 1970s. Founding members of Action Space and volunteers spent 7 days building a new air structure which will both featured in, and was used as a venue for, the resulting artists’ film.

Students from the Department of Architecture worked to build this inflatable as part of a one-day workshop with Will McLean. The event was sponsored by the Mike Davis Trust.

The film Action Space, directed by Huw Wahl, was shown at the Regents Street Cinema.
Alien Sex Club is a major multimedia project by British artist John Walter, which explored the relationship between visual culture and HIV today. Alien Sex Club used the spatial device of the cruise maze to bring together works that address the complex subject of contemporary sexual health. The exhibition consisted of a large-scale installation based on the shapes of cruise mazes, found in sex clubs and gay saunas. It comprised sculpture, painting, video, performance and installation. Visitors were immersed in a multisensory world in which they watched videos and live performances, whilst lost in the maze and having food and drink in the performance bar.

Alien Sex Club used popular forms including hospitality, fortune-telling, comedy and the aesthetic of carnivals and festivals to introduce issues to a wide audience and make the subject palatable, interesting and fun, while grounding it in cross-disciplinary research. The project was part of Walter’s AHRC-funded PhD at the University of Westminster. His research in epidemiology is grounded in a collaboration between Walter and Dr Alison Rodger, Senior Lecturer and Honorary Consultant in Infectious Diseases and HIV at University College London, supported by a Small Arts Award from the Wellcome Trust.

Alien Sex Club involved artists, activists and HIV specialists, clinical academics and scientists in collaborations for a public programme of talks and performances that will provide audiences with a new vocabulary for understanding and talking about HIV and the factors contributing to its transmission. The public programme will be free to visitors. The architectural installation also offered visitors free rapid HIV testing facilitated by Terence Higgins Trust.

Curated by Ellen Mara De Wachter

Supported by The Wellcome Trust, Arts Council England, Ambika P3, University of Westminster, Homotopia, Sabir House, Dean Street Wellbeing Programme, MAKE Aberdeen, Terrence Higgins Trust, Pasante, i-Base.
The Pensive Image was the 2015 University of Westminster MA Photographic Studies exhibition. The show was an opportunity to view the work of the eleven visual artists who had completed a period of intensive study on one of the leading photography courses in the UK. The course has established itself as a launch pad for many successful photographers, artists and curators and is proud of its well-structured yet open framework incorporating both academic study and photographic practice.

The participating students, who originated from backgrounds as diverse as Japan, Greece, Switzerland, China and the UK applied different perspectives and modes of expression in their exploration of a range of subtle yet vital themes. These themes from beneath the surface of contemporary society raise questions around body and space, wellbeing, illness and feeling, possession and capitalism.

The Pensive Image has been adopted as the title of the show in order to promote further discussion in this area. The notion of ‘The Pensive Image’ has been addressed by a number of leading theorists including French thinkers such as Roland Barthes, Jacques Ranciere and the British film theorist Laura Mulvey. Dedicated essays written by scholars from the field of photography were included in the show’s catalogue.
20.09.15

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FRACKING IS A CRIME
In her film Under, artist and BAFTA award-winning filmmaker Martina Amati (born 1969) returned to her artistic roots and expressed her lifelong passion for freediving: the act of swimming underwater on a single breath of air without artificial aid. A mesmerizing multi-screen installation that immersed the audience in her vision, Under brought the experience of freediving into an urban landscape and gave viewers the sensation of being submerged beneath the water as they gazed up at a massive screen hovering just above their heads.

Amati combines her fascination for the water with her art and film background in Under, capturing herself performing beneath the water’s surface. Inspired by the relationship between the physical and the spiritual that is at the core of freediving, Amati pushed her personal limits to hold her breath underwater for longer and dive deeper to discover new ‘depths’. With a team of freediving cameramen, she filmed each of her underwater performances on one breath of air. In Under these were projected onto large-scale screens across vast expanses of space, emphasizing the infinite and gravity-free essence of water, and evoked the experience of being suspended in time and space, submerged beneath the surface.

In 2012 Amati was awarded a Wellcome Trust Large Arts Award, giving her the opportunity to realize Under (detailed information about the installation is below.) This grant also enabled Amati to work with the masters of freediving and the scientists who research its effects on the human body. She teamed up with Professor Kevin Fong, co-director of the Centre for Altitude, Space and Extreme Environment medicine and an honorary senior lecturer in physiology at University College London, who has worked with Amati on a documentary to explore the physiological effects of freediving which was shown in the installation.

Martina Amati, born in Milan, Italy in 1969, is a British-Italian BAFTA winning filmmaker. She lives and works in London with her husband and son. Amati studied in Milan at the Accademia di Belle Arti di Brera, graduating with Honours. She was one of the artists selected for the first Salon Primo Di Brera. Her short-films won the BAFTA/LA, the UNICEF AWARD (A’mare), the BAFTA in 2010 (I Do Airl and another BAFTA nomination in 2012 for Chalk, which also won the BIFA, among other international Awards. Amati’s ongoing collaboration with fashion designer Bella Freud, gave life to Submission and Je t’Ecoute. With Under, Amati returns to her artistic roots. Supported by the Welcome Trust
CHANTAL AKERMAN

NOW
Ambika P3, A Nos Amours and Marian Goodman Gallery presented a major exhibition of work by the internationally celebrated filmmaker and artist, Chantal Akerman. Entitled NOW, this was the first large scale exhibition in the English-speaking world of Akerman’s installation work and coincided with the UK premiere of her new film, No Home Movie (2015) at the University of Westminster’s Regent Street Cinema, London.

Comparable in force and originality to Godard or Fassbinder, Chantal Akerman is arguably the most important European director of her generation’ J. Hoberman

Chantal Akerman was widely considered to be one of the most unpredictable, indefinable, rigorous and playful film artists of her generation. While showing the troublesome complexity of human existence, Akerman’s works are filled with beautiful imagery, music, magic of chance, yearning and hope, yet she also investigates hot-button themes such as racism in the American South, illegal immigration, and terrorism in the Middle East.

There were seven works at Ambika P3: the centrepiece was NOW (2015), a powerful seven-channel video installation with surround sound originally commissioned for the Venice Biennale 2015. For this work, Akerman collected images from desert regions, specifically violently contested regions in the Middle East, her aim to present the current condition of violence and conflict as lived experience. The stillness of much of her work, often concerned with interiority, domestic spaces, and forgotten and erased histories, is here replaced by the clamour of war and amplified noise.

Other works in the exhibition spanned from 1995 and investigate a variety of emotive themes such as issues around the border of Mexico and America (A Voice in the Desert, 2002), the atom bomb and Hiroshima (Maniac Summer 2009), woman reclaiming images of herself (In The Mirror), the dichotomous relationship between presence and absence (Maniac Shadows 2013), the Eastern bloc countries before the fall of Communism (D’Est 1995) and the sublime (Tombée de nuit sur Shanghaï 2007).

Chantal Akerman: NOW was jointly curated by Ambika P3 (Michael Mazière) and (Joanna Hogg and Adam Roberts) and presented in association with A Nos Amours and Marian Goodman Gallery. It was supported by Arts Council England, The Centre for Research and Education in Arts and Media (CREAM) and Marian Goodman Gallery.

Chantal Akerman
Chantal Akerman (born 6 June 1950, Brussels, died 6 October 2015, Paris) was a filmmaker, writer, actor, producer and composer, and one of the most important European directors of her generation. Akerman made more than 40 works – from 35mm features to video essays to experimental documentaries, including Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles; No Home Movie; Les Rendez-vous d’Hana; Je, tu, il, elle. She is represented by Marian Goodman Gallery.


“The capital’s most adventurous and ambitious festival of new music” (The Guardian) returned for its third year. In association with COS, LCMF 2015 offered a week of multi-disciplinary events exploring the best new music and performance from around the world in the epic surroundings of Ambika P3.

One major thread weaving its way throughout LCMF 2015 was a celebration of the American West Coast. They welcomed three legends of the Californian scene — Pauline Oliveros, Otis O’Solomon and Morton Subotnick — in a night dedicated to the experiments of this musically fertile state. Elsewhere, they presented the work of Los Angeles and San Francisco-based artists and musicians, Ryan Trecartin, Ellen Fullman and James Ferraro.

From their opening focus on London’s collectives to the UK premiere of Stockhausen’s Pieta to their exploration of Post-Internet Music, from their excavation of a forgotten modernist opera by Ezra Pound to the live set from Cairo’s electro-chaabi virtuoso Islam Chipsy, LCMF 2015 was a bold and broad look at the musical state of play.
An exhibition by Gavin Baily and Tom Corby which consisted of 3 screen-based projects and an installation set within Ambika P3’s underground galleries. The northern Polar Studies (2015) and Minima, Maxima (2015) were premiered, while the Southern Ocean Studies (in collaboration with Dr Jonathan Mackenzie 2010), and Cyclone (2005 – 2015) were shown together for the first time. All 4 works employed various forms of climate or meteorological data to visually and physically condense the aleatory, hidden and the systemic aspects of sites and landscapes as large-scale data animation or installation.

Art has long found ways to make tangible the Earth’s exhalation of atmospheres and climates. This exhibition could have been seen as part of this tradition, but broke from it by bringing contemporary scientific technologies, data and institutions to bear showing how universal concepts of human relations with landscape are still pertinent in a contemporary context of accelerating climate change.

Additionally, the complex entanglements of the social, material, atmospheric and geographic explored throughout these works, extended a feel for landscape and also a sense of how time functions in it. Landscape through its laminations, layering and morphologies, was conceived in this work as a recording device that tracks the Earth’s changing energy signatures. This movement of time and matter reimagined environmental terrains as extended temporal forms resultant from long-term changes, which were proposed of as ‘deep time landscapes’.

This work was made in collaboration with the British Antarctic Survey, with special thanks to Nathan Cunningham, Dr Clare Tancell, Professor David Walton, Dr Beatrice Schlabr- Ridley, Professor Mike Meredith, and Pete Bucktrout. Funding for this work was from Arts Council England, the Arts and Humanities Research Council and the Natural Environment Research Council, and the Centre for Research in Education, Art and Media at the University of Westminster.

Tom Corby and Gavin Baily
Tom Corby and Gavin Baily have been working together for nearly 20 years exploring intersections of data, geographies and environmental systems, their work has been exhibited in over 20 countries and has been the recipient of numerous awards. Reviews include Art Review, La Repubblica, Art Monthly and El Pais amongst others.

TOM CORBY & GAVIN BAILY
FLOATING POINTS
Sunday Art Fair
28.06 – 02.06.16

National Student Pride 2016
06.02.16

Royal Academy of Music: Mainly New: Gavin Bryars’s The Sinking of the Titanic
01.03.16

Royal Academy of Music: May Night
07 – 11.03.16

Nonclassical presents: Rise of the Machines // Schools’ Performance
15.04.16

L’Oreal
04.16

#TwitterLive
25.04 – 04.05.16

Degree Shows
05.16

London Fashion Week Men’s: Topman Design SS17
06.16

London Fashion Week Men’s: Tiger of Sweden SS17
06.16

Fab Fest
28.06 – 02.06.16

London Fashion Week: Versus Versace SS17. New Stories
02 – 06.09.16

The Beano Experience
09.16

Sunday Art Fair
06 – 09.10.16

Fabrication Workshop & Exhibition
13.10.16

Buffet d’art
04 – 06.11.16

Adapt-r
26.11 – 18.12.16
National Student Pride, in its 11th year, returned to London. Once again focused around its daytime festival at Ambika P3, part of the University of Westminster's Marylebone campus, over 1500 LGBT students from across the UK took part in a weekend of festivities.

This year the focus was the difficult, but vital discussion of mental health, which disproportionately affects LGBT people.

www.studentpride.co.uk
Rimsky-Korsakov’s first folk-opera is a lyrical combination of the farcical, the romantic and the supernatural. Based on a story by Gogol, set in Little Russia in Whitsun-week, Levko and Ganna fall in love to a background of small-town politics and village traditions, with the ambivalent help of the restless spirits of the Unclean World. Royal Academy Opera continued its year ‘on the road’ in a venue a world apart from its traditional home, in spite of being only minutes away from the Academy. Ambika P3, was the dramatic location for Christopher Cowell’s welcome directorial return to Royal Academy Opera, following his production of Cendrillon in 2013.

Gavin Bryars’ The Sinking of the Titanic has a unique place in British music of the late twentieth century. Music broadcaster and writer Paul Morley curated an evening of sound and film installations around his interpretation of Bryars’s iconic work.
Schools' Performance

Nonclassical hosted a schools’ performance at Ambika P3 as part of its Rise of the Machines series. The centrepiece of the concert was the Fifth Movement of Gabriel Prokofiev’s Concerto for Turntables and Orchestra, which is one of the BBC Ten Pieces, written to explore the use of electronics in classical music on a large scale. The other pieces in the concert displayed the use of machines (such as turntables) in classical music.

Evening Performance

Nonclassical paired up with Southbank Sinfonia for a mini-series which explored the use of machines and mechanical influences on music. The highlight of the event was the UK premiere of Gabriel Prokofiev’s Concerto for Trumpet, Percussion, Turntables and Orchestra with soloists Daniel de Gruchy-Lambert, Joby Burgess and DJ Mr Switch. Other works included the Fifth Movement of Gabriel Prokofiev’s Concerto for Turntables and Orchestra, Alexander Mosolov’s Iron Foundry and the Alarm Will Sound arrangements of electronic wizard Aphex Twin’s Cock Ver. 1.0 and Blue Calx.
BA Fashion
BA Mixed Media Fine Art
BA Graphic Communication Design
BA Contemporary Media Practice

DEGREE SHOWS

26.05.16
FASHION WEEK

TIGER OF SWEDEN
The event was a celebration of design and making and generated an urban festival to start the summer, with family-friendly events. FAB FEST included live performances from bands including performers from the University’s Westminster School of Media, Arts and Design. It also featured a variety of making activities including cardboard robot-making, mask-making and sketching, with drop-in workshops for the public to enjoy. The afternoon finished with the presentation of the publically voted Festival Prize for the best pavilion.

The challenge for participants was to design and fabricate pavilions to facilitate this festival, making a mini ‘Glastonbury-in-the-City’. The pavilions were made from cardboard and a range of other lightweight, cheap, recyclable materials, provided by our Fabrication Laboratory Westminster. Teams used hand tools or the Lab’s digital fabrication machines to make the pavilions.

The festival closed with live music from Emmanuel Nwamadi, a University of Westminster student and finalist of BBC’s The Voice 2015, a drinks reception and film screenings.

FAB FEST is a summer festival, celebrating design and making, with live music and entertainment. It was hosted this summer by the Faculty of Architecture and the Built Environment and the Fabrication Laboratory at the University of Westminster.

FAB FEST featured over 50 innovative cardboard pavilions designed and built by students from Westminster as well as by guest teams from India, China, USA, Italy and Turkey. Each team of five students was mentored by either an academic or a practicing professional from the field of architecture and the built environment.
New Stories was the 2016 University of Westminster MA Photographic Studies exhibition. The show was an opportunity to view the work of the fifteen visual artists who have completed a period of intensive study on one of the leading photography courses in the UK. The course has established itself as a launch pad for many successful photographers, artists and curators and is proud of its well-structured yet open framework incorporating both academic study and photographic practice.

The graduating students exhibiting work were:
- Olga Borkovich
- Richard Collins
- Jorge Luis Dieguez
- Reiya Healy
- Letitia Kamayi
- Roka Komoli
- Katie Longley
- Rebecca McDelland
- Thomas Nicolau
- Anthony Prevost
- Blerim Racaj
- Catherine Sanderson
- Jennifer Wang
- Lei Huang Yu
- Ren Zhao
FICTION AND NON-FICTION; A DISCUSSION ON NEW DEVELOPMENTS IN NARRATIVE

with Lisa Barnard, Federica Chiocchetti and Tom Seymour, Chaired by Rebecca McClelland
THE BEANO EXPERIENCE
The Fabrication Workshop brought together over 250 Westminster students, and tutors from across the Faculty. It gave students the opportunity to design, build and in a short period of time, exhibit a 1-to-1 installation in Ambika P3. The workshop developed skills in design through making and team working, while offering a rapid introduction to the Fabrication Lab and valuable practical experience on our analogue machine tools.

Students participated from first year BA Interior Architecture, first year BA Architecture, and second year BSc Architectural Technology, Construction Management and Building Engineering. The groups followed briefs developed by their tutors, culminating in a variety of built installations presented in a public exhibition in P3. The event was followed the next day by the documentation of the installation through photographs and sketches, as well as Crits and presentations.
BUFFET D’ART

Buffet d’Art showcased an array of artists, all of whom have been invited to bring along a buffet size piece of work, to be perused on a plinth.

The show was a mêlée of mismatched yet aspiring works, some with delusions of grandeur, others grubby with spillage and monotonous repetition, set to a medley of smooth and relaxing music, designed to whet the senses and heighten the experience of these buffet-inspired memories.

Participating artists
Gustavo Ferro, Veronika Seifert, Rachel Lowther, Jo Addison, Doug Fishbone, Marcia Fanquhar, Edwina Ashton, Keith Bowler, Gayle Chong Kean, David Cotterrell, Lucy Joyce, Stuart Cumberland, Judith Dean, Dolanbay, David Donald, Kitty Finer, Adam Gillam, Louise Ashcroft, Luke Gottelier, Georgina Starr, Peggy Atherton, Eric Bandbridge, Maria Bartolo, Phil Allen, Kate Cuddon, Holly Hendry, Ian Klaer, Renata Bandeira, Sharnie Lifchitz, Justin Fitzpatrick, Mark Wilsher, Brendan Lynch, R J Hinrichsen, Annie Davey, Peter McDonald, Pete Owen, Des Hughes, Keith Wilson, Flora Parrott, Fabian Peake, Ben Joiner, Robert Rush, Raine Smith, Sarah Pucill, Kerry Stewart, Pip Thompson, Francis Upritchard, Demelza Watts, David Mabb

Curated by Ben Joiner, Peggy Atherton and Maria Bartolo
(Westminster School of Media, Arts & Design)
ADAPT-r

What do architects, artists, and designers actually do? What inspires them? How do they make the leaps of imagination they need to break new ground? Where do they find their ideas? How do they develop, test and share them with each other? How do they know when something’s going right?
ADAPT-r, was a major exhibition exploring research processes of working artists, architects and designers – revealing the diverse approaches and how they do what they do. From digital designers to landscape architects, brand designers to design activists, painters to performance artists, and many different types of architects,

The exhibition concluded an EU funded research initiative and provides rare insights through 35 international practitioners from around the globe - John Brown, Koen Broucke, Alice Casey, Michael Corr, Cuan Deagan, Federico Del Vecchio, Mari Franch Battioli, Dermot Foley, Eric Guibert, Karin Helms, Tom Holbrook, Chris Johnstone, Gitte Juul, Thierry Kandjée, Sam Aebbell, Ana Kre, CJ Lim, Hseng Tai Lintner, Petra Marguc, Colm Moore, Sichhän Ni Éanaigh, Steve Larkin, Kari Luik, Claudia Pasquare, Sibastien Perffins, Anna Pla-Catalá, Marco Polatto, Irene Prieler, Deborah Saunt, Siv Helen Stangland, Johannes Torpe, Alicia Velázquez, Michael Wildmann

ADAPT-r offered a rich terrain of work to explore. It is divided into distinct areas charting the different stages of discovery within the creative process. Individual exhibits in the Studio show work in progress and completion by 35 practitioners, whereas Rooms reveals cross views of working together. The Library includes books and discoveries, while the Garden will be the site of a daily programme of events, including discussions, performances and screenings.

ADAPT-r is a partnership of seven European Universities – Aarhus School of Architecture (Denmark), University of Ljubljana (Slovenia), KU Leuven Faculty of Architecture (Belgium), Estonia Academy of Arts (Estonia), Mackintosh School of Architecture – Glasgow School of Art (UK), RMIT Europe (Spain) & University of Westminster (UK). For more information see: http://adapt-r.eu

Curated and designed by Katharine Heron and Maria Veltcheva; graphic design by Paul Khera. This project has received funding from the European Union’s Seventh Framework Programme for research, technological development and demonstration under grant agreement no 317 325.
This image appears to be a page from a document, possibly related to architecture or design. It includes various elements such as text, images, and a diagram, which together seem to form a complex structure that might be a representation of a community of practice. The text and images are likely to be part of an analysis or exploration of architectural practices and their interconnections.
Sunday Art Fair
London Fashion Week Men’s: Belstaff SS17
Burning Hearts of a Thousand Tiny Matters
National Student Pride 2017
Spaces of Hope by Medhi Ghadyandaloo
Casebooks: Six contemporary artists and an extraordinary medical archive
National Orchestras for All
Adidas Pulse Launch
Viacom MTV European Music Awards
The earth beings in this space have lived through some rough times. There are histories of colonization, of explosions, of abuse, and of financial exploitation. Considering everything, the rocks resting on their yoga mattresses seem rather content. They seem to be in a better place now. As part of the work, the Welsh rocks in question will get to continue their journey to the City of London and London Metals Exchange, while the monkey puzzle plants will get a visit to the ICE Futures Europe, where carbon emissions are being traded. In the end the rocks will travel to Finsbury Square and stay there to observe the happenings of the City. The monkey puzzle seedlings will be planted on Parys Mountain, the home of the rocks.

Mirko’s practice stems from the idea of a posthuman eco-aesthetics, from a poetics of multispecies love and desire, and from a critique of capitalism. Intra-action is a term coined by feminist quantum physicist Karen Barad. By intra-action Barad means the intermingling of the abilities of people, things and matter to act. When bodies intra-act, the ability to act emerges within a relationship to another body or bodies. The space of burning hearts of a thousand tiny matters appears as a space for exactly this process. All of our bodies are passing through this space, coexisting here for a while in order to meet each other, and continue our being in other spaces.

Elina Suoyrjö
Howard Griffin Gallery presented Spaces of Hope, a much anticipated exhibition of new work from Iranian artist Mehdi Ghadyanloo occupying the walls of this epic site with a new body of large-scale paintings alongside an ambitious sculptural installation, opening up the conceptual space of the artist's paintings into the three-dimensional space of the gallery for the first time. Visitors to the exhibition were disoriented by vast, empty landscapes dominated by architectural forms. An empty spiral staircase rises from a dark chasm in the floor through a monumental stone room, falling just short of an oculus with warm light streaming through it. A vast and unending plain was punctured by a void carved into the ground, with groups of people descending down stairs into the abyss. In a dystopian scene, the empty tower blocks of contemporary Tehran are displaced, inhabiting a borderless unending plain. A single cloud hovers above a barren, desert landscape. Figures huddle together and walk towards a light emanating from some unknown source. These are the paintings of Spaces of Hope – beautiful, beguiling and ominous.
CASEBOOKS
Six contemporary artists and an extraordinary medical archive

Jasmina Cibic, Federico Díaz, Lynn Hershman Leeson, Rémy Markowitsch, Lindsay Seers, Tunga

Ambika P3 and the Casebooks Project at the University of Cambridge presented CASEBOOKS, a major exhibition engaging with one of the largest surviving sets of medical records in history.

The Casebooks Project is editing the manuscripts of two seventeenth-century English astrologer-physicians Simon Forman and his protégé Richard Napier. The manuscripts document some 80,000 medical consultations, and are testament to the preoccupations of patients with questions of health, disease, fertility, stability and their place within wider natural and supernatural schemes.

The CASEBOOKS exhibition presented six new commissions spanning sculpture, video and audio installation, live performance, robotics and artificial intelligence. The Casebooks Project worked closely with each artist to establish resonances between the artists’ own work and historically acute questions about the nature of the casebooks, the kind of medical practice they represented and their significance for our understanding of medicine and natural knowledge. Ambika P3 engaged in a curatorial dialogue with each artists to encourage both an encounter with its vast post-industrial space and the use of an original and complementary ecology of media.

Jasmina Cibic’s new work, Unforseen Foreseens, was a site-specific 12m long corridor installation fusing sculpture and performance, and alluding to the relationships between astrology, power and architecture. Federico Díaz presented a trade fair booth of a fictional initiative, Big Light, offering a glimpse into a possible future of merging biological and technological scientific progress with social changes through augmented techno-shamanistic rituals. Lynn Hershman Leeson’s Real-Fiction Bottnik was a 3D holographic Artificial Intelligence bot with a brain shaped by seventeenth-century astrological consultations, who was able to offer on-the-spot personal predictions. The Casebooks Calf by Rémy Markowitsch was a large-scale sculpture of a calf made of the same calfskin as the bindings of the casebooks, and from which emanate readings selected from the original seventeenth-century consultations. Seers’ work Mental Metal considered, through Simon Forman’s writings, how elements of contemporary life have passed beyond causal, materialist/mechanistic, newtonian concepts to quantum speculations that have a hint of the supernatural about them. Following a method of correspondences as Forman did in his astral cosmology Seers’ work was also shaped by affinities and neoplatonic ideals of unification. Me, You and the Moon, a recent work chosen for the exhibition by the late artist Tunga, is a monolithic sculptural constellation of clay, rock and organic materials symbolising alchemy, astrology and the senses.

The CASEBOOKS exhibition curated by Dr Michael Mazière supported by Curatorial Advisory Committee: Alanna Heiss (Chair), Katharine Heron, Natalie Kaouki, Lauren Kassell, Sam Thorne and David Thorp. The exhibition was a collaboration between the University of Westminster and the University of Cambridge. The exhibition was funded by the Wellcome Trust as part of a Provision for Public Engagement for the Casebooks Project. Additional funding was provided by the University of Westminster; Pro Helvetia; Czech Centre London; Pembroke College, Cambridge; Department of History and Philosophy of Science, Cambridge.

The Casebooks Project is based at the University of Cambridge in the Department of History and Philosophy of Science, and led by Dr Lauren Kassell, Director of the Casebooks Project and Dr Natalie Kaouki, Research.
Lynn Hershman Leeson
Venus of the Anthropocene, 2017
Modified programming, modified sculpture, painted body parts, mirror, vanity table.
Tunga

So, You And A Moon/ Me, You And The Moon/ 2015

Approximate area and weight: 700 x 500 x 320cm / 4,500kg
Iron, steel, polished wood, plaster, terracota, parabolic mirrors, leather straps, resin, quartz crystals, amber essence, zinc oxide paste.
Unforseen Foreseens, 2017
Installation with rubber stamps, paint, rollers, exhibition furniture, ladders and live performance. Dimensions variable
opposite: CASEBOOKS manuscript original
Rémy Markowitsch

The Casebooks CALF, 2017

Sculpture: 150x40x105 [cm], styrofoam, epoxy resin covering, covered by printed calf leather, embedded loudspeakers, control module.

Pedestal: 180x70x80 [cm], wood, paint.
Robot performative installation, parametrical programming, augmented and artificial nature, rapid prototyping ceramics, glass, metal, viable pigment, sound, video, animation and projections.
24 HOURS TO PLAN, ASSEMBLE, INSTALL, PERFORM, TEST, RECORD, DEMOLISH AND REMOVE
Taking the opportunity offered by an unexpected cancellation in the P3 exhibition schedule, MArch architecture students from Design Studio 15 seized the last-minute opportunity to take over the whole of P3 for 24 hours to plan, assemble, install, perform, test, record, demolish and remove large scale versions of their work, turning a regular student ‘crit’ day into an astonishing one-day working exhibit of work in progress.

DS15 is a teaching studio led by Professors Kester Rattenbury and Sean Griffiths. For the last five years, the studio has been exploring the role of chance in architectural projects. Based on the random composition methods used by the seminal musician John Cage, the students have been making architectural ‘projects’ – by chance.

Using the I Ching book of ancient Chinese wisdom in the manner used by Cage, the studio set themselves (and each other) random tasks to make, draw, perform or do. This generated remarkable ‘chance’ works, often large scale, which students gradually develop, assemble and test, gradually assembling the work into a more-or-less coherent ‘architectural project’, in what seems to be an X-ray of all architectural teaching projects; exploring how and why we teach architecture in the strange ways we do.

The project develops key architectural skills of improvisation, critical judgement, and the ability to assemble change situations into a coherent whole. It challenges ideas about finished objects, about individual and collective creativity, about the status of drawings as both instructions to build and as things in themselves.

And it explores the crucial role played by chance in all architectural projects, where things never work out as planned, and shows how tutors devise unpredictable challenges to test and develop our own skills to develop, use and understand the world in new ways, using essential skills of improvisation, development, post-rationalisation and critical judgment, working outwards from the randomly made object to their own architectural project.
Owen Pritchard discovers a brave architecture exhibition that tests the limits

This week a new show opened at the Ambika P3 space in the basement of Westminster University. Potential Architecture presents four site-specific works by architects from Russia, Norway, Slovenia and the UK. Alexander Brodsky, Sean Griffiths, Joar Nango and Apolonija Sustersic are presented as architect-artists. Each has created a new piece of work that aims to ‘cultivate new ideas and alternative approaches around the built environment, their commissions indirectly responding to a growing critique of property.’

A number of shows have presented architecture under the auspices of art with success over the past decade. Three in particular spring to mind – Psycho Buildings at the Hayward in 2008, 1:1 Architects Build Small Spaces at the V&A in 2010 and last year’s Sensing Spaces at the Royal Academy. In each case architecture was presented in a gallery as subject, not as facsimile or representation. It was architecture that responded to context but was too easily interpreted and discussed as a piece of art.

The works on show at Ambika P3 are a provocation that, while not as glamorous or as neatly executed as the shows that preceded it at those more established institutions, does not allow the visitor to reduce the complexity of architecture to a decorative art.

While the show has its flaws, it is exactly the kind of exhibition that should thrive in a space like Ambika P3. If architecture can draw in the masses when on show at Exhibition Road or Burlington House, then it is the more nimble and critical institutions which can be brave enough to try to test the limits of what this kind of show can achieve.

Potential Architecture at the Ambika P3 gallery, University of Westminster, London NW1. Runs until 19 April 2015
This is one of four volumes, and in producing each one we have drawn on all material available to us at Ambika P3, and we apologise for those inevitable omissions, none of which was intended. I thank all those within the University who have assisted us both in the production of these volumes - the ongoing phenomenon that is Ambika P3 – and that celebrates the University as a whole. And thank you too, to all those outside the University who have supported us by use of the space for creative commercial purposes, or in partnering the many strands of our curated programme. And our continuous thanks to students and external visitors who come to Ambika P3 for any one of a number of reasons – there are on average 35,000 individual visits per annum. And personal thanks to my colleagues in Ambika P3, Heather, Niall and Michael, and designer Paul Khera, for your imagination, loyalty and work beyond the call that sustains this lasting enterprise.

Edited by Katharine Heron and Michael Mazlère

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