Anne-Marie Creamer is a British artist based in London whose work experiments with cinematic and theatrical forms using digital film, fiction, drawing, written films, filmed staged scenarios, and live voice over. For Anne-Marie, narrative is complexly entangled in place – always underpinned by her interest in the relationship between representation and presence. Her work develops from a tenacious attitude towards research, which coupled with chance, she develops into highly scripted narratives featuring occluded histories that are melancholic but wry, corporeal, often intense.

Anne-Marie’s work will feature in a forthcoming solo exhibition at the new Foyle Project space, at the Sir John Soane’s Museum, London in 2018. Her work has been regularly exhibited internationally at galleries and museums such as: Sogn og Fjordane Kunstmuseum (Norway), Palm Springs Art Museum, Kunstvereniging Diepenheim (The Netherlands), The Sir John Soane’s Museum (London), Apex Art (New York), Communication Space Školská 28 (Prague, Czech Republic), Sagacho bis (Tokyo), Galerie der Künstler (Munich), and Spacex Gallery (Exeter).

Publications that feature her work include The Drawing Book, edited by Tania Kovats (Black Dog Publishing, 2006). She received the Derek Hill Scholarship in Drawing at British School at Rome, 2012. She has done several residencies and collaborative projects in Soviet Union, Czech Republic, and Romania, including an International Artist in Residence award with the Centre for Contemporary Art Prague (2004-5). During the 1990’s she was one of a number of a group of artists responsible for the London based artist-run Cubitt Gallery. Anne-Marie still occasionally curates exhibitions and projects, most recently in Norway, with Lars Sture & Kjetil Berge for the Sogn og Fjordane Kunstmuseum in western Norway. She was educated at Middlesex University & the Royal College of Art and lives in London, where she is a Lecturer on the MFA course at Wimbledon College of Art, University of the Arts, London.

Radio Interview with Brainard Carey, Yale Radio Series on Artists, Curators and More, 2016

In February 2016 Anne-Marie took part in an interview with Brainard Carey for Yale Radio, for his series on “Lives of the most Excellent Artists, Architects, Curators, Critics, Theorists and more, like Vasari’s book updated. (Interviews with artists and others about practice and lifestyle from Yale University radio WYBCX)”. A link to the series, which features Anne-Marie, can be reached here.
Treatment for Six Characters

For the last 10 years of his life Italian writer Luigi Pirandello wished to make a film that could act as a precursor to his seminal 1921 meta-play Six Characters in Search of an Author. This was to feature his encounters with a Roman family who unwittingly became catalysts for the development of the famous play; the film was to represent the early creative development of Six Characters. Had the film been realised it would also have marked Pirandello’s acting debut, better allowing him to frame his interest in the ambiguous ethics of the creative process within which a successful author’s projective imagination has a disastrous effect on the life of a family, ending in tragedy.

Pirandello tried, without success, to get Treatment for Six Characters made thirty-nine times. His texts for the film, a series of descriptive prose paragraphs, was found by chance in the archives of Austrian theatre director Max Rheinhardt in the 1980s. During a Scholarship at the British School at Rome in 2012 Anne-Marie adapted Pirandello’s original 1935 treatment, now narrated by veteran Italian actor Norman Mozzato (who was also Andrei Tarkovsky’s Assistant Director on the film “Nostalgia”), and indeed set the final quarter of the film at Teatro Valle. This has been underpinned by the fact that this influential 1724 theatre is currently under occupation, now run by Fondazione Teatro Valle Occupato, considered an important occupied experiment in Europe (and the focus of increasing media interest). Teatro Valle Occupato, collaborated with Anne-Marie, giving her on-going access to the theatre as well as supporting work with actors and lighting technicians. Pirandello’s film is then not just largely set in the locations he wished but also within a newly intense social and political space whose urgencies add new dimensions to the underlying risks of Pirandello’s unrealized project. Apart from a single crucial sequence featuring the actress Simona Senzacqua as the bereft Mother the locations of this Pirandello film (which also features Pirandello’s home in Rome, Studio di Luigi Pirandello, Rome and iconic Italian fashion atelier Fondazione Micol Fontana) has been lit and filmed without actors. This is part of Anne-Marie’s deliberately oblique approach to Pirandello’s text, exploring what can be called a ‘cinema of the mind’. She has considered Pirandello’s film as kind of ruin and from its fragments she sought not to make the film in its entirety but instead to construct one film around the paradoxical lures and failures of another, absent film.

Further contextual information on the film specifically, some stills, & a 5-minute extract are here: Treatment for Six Characters http://www.amcreamer.net/treatment-for-six-characters/

If you would like to see the whole work please get in touch.
Made with the kind support of: British School at Rome, Derek Hill Scholarship; Fondazione Micol Fontana, Rome; Fondazione Teatro Valle Occupato, Rome; Istituto di Studi Pirandelliani e sul Teatro Contemporaneo - Studio di Luigi Pirandello, Rome
Production support from: Tony Alotta, Jacopo Benci, Francesco Buonerba, Elisa Giovannetti, Maria Cristina Giusti, Dina Saponaro & Lucia Torsello
"Six Characters in Search of an Author"

And when the Mother discovers Pirandello is present she walks towards him and says...

Who are you on the catwalk?

Published Interviews and articles: You can read an interview about the work with the Pirandello Society of America Journal, at this link: PSA AMCREAMER INTERVIEW
Treatment for Six Characters, stills

The characters continue to haunt a melancholy, guilty Pirandello...
Treatment for Six Characters, still
PERFORMER 1: “Thank-you for being here. My name is Anne-Marie Creamer and I have come here to introduce my film ‘Treatment for Six Characters’. - Thank-you, thank-you!”

This image is from Fictional Introduction version 2 with masks and is part of a rolling series that also acts as a prologue to Treatment for Six Characters.
Fictional Introduction, rolling series

Performance, here enacted for camera.
4K single channel video,
approx 6 minutes duration, (in production)
from 2016 onwards

"Fictional Introduction" is a rolling series of connected works that re-works an introduction Anne-Marie gave ahead of a screening of 'Treatment for Six Characters' at The Drawing Room Gallery/ The Tannery London, but here the introduction has been turned into a script.

The first version was enacted by British performance artist Jordan McKenzie. McKenzie presented himself as being Anne-Marie, reciting her words about the evolution of the work. The event acted as a meta-prologue to her film and drawing on both her own and Luigi Pirandello’s ideas seeks to heighten the line between author-actor-character.

This second version was filmed at Hotel Elephant artist studios and Gallery in April 2016 and extends the ideas of the series by using theatre masks.

Anne-Marie is currently developing a further iterations of this work with a team of actors - a 'swarm of Anne-Marie’s' - all competitively, absurdly insisting they are the author of Treatment for Six Characters.
The inaugural version of this will be presented on February 14th, 2016, at NETWRK, presented by FLAC collective, The Exhibit, London, with London based the performance artist Jordan McKenzie.

This version of the Introduction is written for one voice (McKenzie) but other versions in development are for several voices. Ideally, I would like to have a group of individuals presenting themselves, absurdly, competitively, ‘as me’.
The Passing of the Keepers of Salento: a memorial to obsolescence

at the opening of Moving Landscape project, at the MUSEO FERROVIARIO DELLA PUGLIA, September 25, 2015

11 min video. Part of publication ‘Moving Landscape2’ project, published by Progetto GAP (Italy) in 2015.
The Passing of the Keepers of Salento: a memorial to obsolescence


‘The Passing of the Keepers of Salento’ is a filmed declaration by the train keepers of Salento, Italy in the occasion of their historical role falling into obsolescence at the end of 2014. Made as part of the ‘Moving Landscape’ project in southern Italy the film was part of a wider effort to explore the ‘dramaturgy of landscape’ within the Salento, Puglia Italy, a region known for decades of migration and constant movement. Creamer carried out a series of audio interviews with the train Keepers, developing from this a speech, a form of public collective declaration. This was to be directed at the passing trains and passengers and was intended as a form of temporary monument to the role of the Keepers as it fell into obsolescence. Of course a futile, absurd gesture but also a poetic one in which the Keepers role would be publicly acknowledged and the intensity and complexity of the Keepers response to their situation would be given space. Final filming took place on Friday November 28th 2014 mainly at Noveli station, Puglia, with the declaration read over the public address system. This event was documented to make a short film.

In a final work for the book in December 2014 one of the three remaining Train Keepers will be asked to write me a letter describing something of their final day as a Keepers. It will begin “Dear Anne-Marie” and will be a descriptive record of the final moments of the Keepers role.
The Passing of the Keepers of Salento: a memorial to obsolescence, stills

Can you hear? - It is time!

We are here waiting. Waiting!

At this very moment the last keepers are at work, watching, waiting for the next train...
The Passing of the Keepers of Salento: a memorial to obsolescence, still

...going down into the earth - rooted to the earth - as you passed by...
The Passing of the Keepers of Salento: a memorial to obsolescence, stills

Often we hated this place. It became our world...

Did you know we hardly saw our families?
This version of the video work, *The Passing of the Keepers of Salento*, for the Moving Landscape project commissioned by Projeto GAP in Italy 2014-15, also appeared in the book of the same name.

This features a text based version of the film. As well as including the dialogue spoken in the film it includes reference to all the sound effects & action - claiming then to be another version of the film in text based form & part of Anne-Marie's on-going exploration of 'cinema by other means'.
Dear Anne-Marie... The Last Keeper

Single channel 2/4K video, stereo sound.
14 minutes 22 seconds . 2016.

The Keeper: Eleonora Gusmano
Anne-Marie: Anne-Marie Creamer
Camera and lighting: John Griffin
Colour grading: John Griffin & Anne-Marie Creamer
Script and author: Anne-Marie Creamer
Translation, Francesco Buonerba

Conceived as a companion piece to the work “The Passing of the Keepers of Salento’ (2014-5), made for the Moving Landscape Project for Progetto GAP and PepeNero (Italy),

“Dear Anne-Marie... The Last Keeper” proposes that on Anne-Marie’s request the last train Keeper of Salento, (a fictional construction by the artist), writes Anne-Marie a letter describing what she sees and experiences in the last two hours of her role as Keeper. It is stipulated the letter must begin, “Dear Anne-Marie”. These two hours also mark the actual historical event of the passing of the role of the Keepers into historical obsolescence in this region of Italy. The fictional Keeper never receives an acknowledgment from Anne-Marie for her efforts and in two versions of the work she either bursts into the book launch and exhibition events for the book developed for the Moving Landscape project (planned for Autumn 2015 in Italy) demanding she is heard. Or, as in this version specially made for camera, she enters a white room looking for the artist and directs her anger and sadness directly towards the eye of the camera and audience, reacting to light changes and edits in the film as ruses to evict her. All the while she is heard by a woman, her back always to the camera, who stands in the midst of an ambiguous theatre space, the site of production for a fiction.

Please click on this link to see this video:
https://vimeo.com/181308334
Dear Anne-Marie...The Last Keeper
The death notice, above, appeared in 1st edition of a meta newspaper for Sogn og Fjordane, in western Norway, called ‘Kome til deg i Tidende’. The old man is a fictional character, an invention by Anne-Marie Creamer. I proposed he was about 110 years old when his body was found & that he was born & lived on Måløy, Vågsøy. I made two versions, one using text & photographs, & a later one using high definition video. I recorded the material for the time-based version during a visit to Måløy, in May, 2012, with the intension that a collective telling of the life of this old man become a kind of cumulative portrait of Måløy, Vågsøy, speaking also of the history and experience of the wider region. Please see www.gettingtoyoutidende.wordpress.com for more details on this project.
Part 2. The life and Times of the Oldest Man in Sogn og Fjordane

The Oldest man in Sogn og Fjordane

(TOMIS)

Part 2. The life and Times of the Oldest Man in Sogn og Fjordane

The Life & Times of the Oldest Man in Sogn & Fjordane

In many cases, the life of the oldest man in Sogn og Fjordane is shrouded in mystery. Though he was not always the oldest, his name became synonymous with the area. His story is one of resilience, survival, and the simple pleasures of rural life.

Part 2. Printed text and image.

Tom is 92 years old and lives in the small village of Hjørund, Sogn og Fjordane. Born in the early 1930s, he has witnessed a lifetime of changes, from the days when he milked cows and gathered eggs to the present day when he runs a small farm.

Tom's life has been marked by hard work and dedication. He is a man of few words, but his story is one of resilience and survival.

The Oldest Man in Sogn og Fjordane

(TOMIS)

Part 2. Printed text and image.

Tom is 92 years old and lives in the small village of Hjørund, Sogn og Fjordane. Born in the early 1930s, he has witnessed a lifetime of changes, from the days when he milked cows and gathered eggs to the present day when he runs a small farm.

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The Oldest Man in Sogn og Fjordane

(TOMIS)

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Tom's life has been marked by hard work and dedication. He is a man of few words, but his story is one of resilience and survival.
Part 3: The Oldest man in Sogn og Fjordane (TOMIS)

TRAILER - The life and Times of the Oldest Man in Sogn og Fjordane Part 2
high definition video with stereo sound, 2013
3 MINUTES, 2015

Please click on this link to see the video:
https://vimeo.com/116305962
“The Tragedy of a Character” forms a sequel in the afterlife of a fictionalised self-aware, character Anne-Marie previously developed for the project “Kom til deg i Tidende” (2012) the character being “the oldest man in Sogn og Fjordane”, a region in western Norway. Creamer creates a new work that develops the cinematic capacities of writing to describe her enigmatic encounter with the old man who makes a forlorn but angry return to a peninsula in Norway in order to meet with her. Creamer uses this as a way to extend her use of form & her interpretation of cinema: various elements of this new ‘film’ are held apart & are instead extended into the physical space of a gallery, performed live in front of an audience. Specifically, the human voice is simultaneously a performed event as well as precisely timed, out of frame Voice-Over tightly synchronized to edited footage together with an atmospheric use of sound effects & music. The work makes use of spectacle & storytelling, making strategic use of Anne-Marie’s presence in the film as well as the physical presence of the audience. “The Tragedy of a Character” forms part of an on-going exploration of...
Part 4: (Sequel 2: TOMIS), The Tragedy of a Character, live
Script extract:

.../...

v.o.

You sit in the little cottage beneath pictures of your family but you are now smaller and your head does not reach above the sides of the chair. You are tired and dirty and have been walking for days. You are old, very old, and seem to move without a sound. You hear me move by the side of the house and you know you too must get ready. You stand. As you put your face you cannot help feeling you have become shrunk, you feel lost inside your clothes. You see me making my way towards to woods. You follow.

At first I see what I think is a form. Or not even that. Maybe a little thickening in the air as if something had fallen past the sun. I see it coming, walking slowly towards me, a small woman or maybe a womanish old man. It stands facing in my direction. He has a timid smile, and his hands are clasped on his chest in an attitude of begging, or deep painful prayer.

You say: If I may.. if it isn’t any trouble.. It is me!"
Meeting the Pied Piper in Brasov, a paper prologue

Duration: 6 minutes 52 seconds.
Please note in an exhibition context this video is a loop.
High definition video
48 khz stereo sound. 2011

"Meeting the Pied Piper in Brasov, a paper prologue" (2011) uses fifty-four new drawings by Creamer to tell the tale of her journey to the Romanian city of Brasov in 2005, where by chance she encountered a group of dancing Skzekely children in the town square. This encounter led to her earlier film ‘Meeting the Pied Piper in Brasov’ (2006). There is no film footage or photographs of this journey or the moments leading up-to this encounter. Instead, with reference to silent movies, Creamer has told this tale by her black and white drawings which have become the film she can no longer make. As well as narrative images she had also painted the film’s opening and closing title sequences, film directions to fade up or down, and a wipe transition between two of the film’s sequences.

Creamer reveals the un-made film as a single female hand opens a black box and lifts out one drawing at a time: a sort of anti-animation each movement is also the next frame of the absent film. The moving female hand constantly throws resonant shadows across the drawings while the rhythm between each drawing is precisely timed with an accompanying soundtrack that references 1920’s films.

“Meeting the Pied Piper in Brasov, a paper prologue” is a way to tell a story using a form of paper cinema that alludes to silent film: cinema without film in the traditional sense. It is a story-within-a-story, a mis-en-abyme, referencing both Creamer’s own earlier film as well as the German legend ‘Die Kinder zu Hameln’ by Die Brüder Grimm.
“Meeting the Pied Piper in Brasov, a paper prologue” at the Diepenheim Kunstvereniging, Holland, in the new Diepenheim Drawing Centre that launches on October 14th 2011. The exhibition features Hans de Wit, Een Keuze, Peter Morrens, Anne-Marie Creamer, Jochem van der Spek, Hans Op de Beeck, and Ben Kruisdijk. The exhibition has been curated by Arno Kramer and feature current forms of important experimental approaches to drawing, and will run from 14 October to 7 December 2011.
Anne-Marie and Tania get the train from Budapest to Transylvania. They change trains at Brasov and while they wait they drink a coffee in the town square during which they encounter a group of dancing Skzekely children. Tania tells Anne-marie this is the very same square where the Pied Piper was said to have brought the children of Hamelin 730 years ago, after they were said to have disappeared into a void in a cave in Poppenburg just outside Hamelin in Germany. They continue their travels deeper into Transylvania. Anne-Marie decides to search for the cave in the Mereisti mountain gorge which is said to be the exact spot, with a similar void, where the Hamelin children entered Romania. As she does so she thinks about a street in Hamelin called Bungeloss, or soundless street, which to this day in homage to the 130 lost children of the town all conversation and music playing must fall silent if people should find them-selves walking there.

Exhibition History: Anne-Marie premiered "Meeting the Pied Piper in Brasov, a paper prologue" at the Diepenheim Kunstvereniging, Holland, in the Diepenheim Drawing Centre in October 14th 2011. The exhibition features Hans de Wit, Een Keuze, Peter Morrens, Anne-Marie Creamer, Jochem van der Spek, Hans Op de Beeck, and Ben Kruisdijk. The exhibition has been curated by Arno Kramer and feature current forms of important experimental approaches to drawing.
Meeting the Pied Piper in Brasov

SINGLE CHANNEL
PROJECTED COLOUR DIGITAL
Video PAL, 48 mHZ stereo
sound. 7 min duration. 2006

Meeting The Pied Piper in Brasov' in the exhibition ‘Territorien’, curated by Pavel Zelechovsky, in March and April 2007 at the BBK Galerie de Kunstler, Munich, Germany

To see the video click on this link: Meeting the Pied Piper in Brasov
Meeting the Pied Piper in Brasov

Nearly everyone knows the story of the Pied Piper. The children, who in a state of mesmerism followed the Pied Piper of Hamlin, and were said to have disappeared into a cave within a hill just outside the town. In total one hundred thirty children were lost. The mountain near Hamelin where the children disappeared really exists and is called Poppenberg. Local legend in Transylvania has it that the children emerged near the site of the old town square town of Brasov.

In September 2005 on my way to the city of Czikzederea in Transylvania to do an artist residency, I found I had to pass an hour in the small city of Brasov between changing trains, and so I made my way to this same town square only to find it full of dancing children. Struck by the strange parallel between these dancing children and the lost children of Hamlin, who were also said to have ended their days there in a sort of fantastic terrible exile, I recorded the dance to make this film.

Brasov is actually in the heart of Hungarian Székey Land, a principality of ethnic Hungarians who until the end of WW1, when the Romanians forced many out, they had lived for hundreds of years. Surrounded by Ceausescu’s communist Romania, the Székey’s found ways to remember who they were by preserving old forms of dress, song and dance, such that now Hungarians in Budapest sometimes travel there so that they bear witness to an older form of ‘Hungarian-ness’ that they themselves have long forgotten.

Both this self-conscious act of self preservation through dress, dance and song, and the fictional children of the Pied Piper, themselves forever bereft of their home, signal a kind of impossible return to an place of origin that is always a kind of fiction.


Supported by the Hargita Cultural Center, Romania
Made during FREECAMP, organized by Istvan Eross, 2005
Event supported by the Hargita Cultural Center, Czikzederea, Romania
Hargita Megyei Kulturalis Kozpont
Centrul Cultural Județean Harghita, Romania
Meeting The Pied Piper in Brasov in the exhibition 'Territorien', curated by Pavel Zelechovsky, in March and April 2007 at the BBK Galerie de Kunstler, Munich, Germany.
Cinema by Other Means, “By Way of an Introduction”

This section presents works which ponder create, perform and transform “cinema” using the tools, materials, technologies, and techniques that either modify or are entirely different from standard a film apparatus. Several of Anne-Marie’s projects could be framed within this section but here focus is concentrated on those which use performance, scripts, ‘live voice-over’, still plays, or still(ed) imagery.

The image above was from By Way of an Introduction, a performative lecture about Anne-Marie’s work that uses moving image, sound effects, and a series of inter-locking narratives that experiment with time to present a selection of her work to an invited audience at Curators Vacation, an event on the island of Hersvik, Solund Islands, western Norway.
Cinema by Other Means, “By Way of an Introduction”
Inside, the Author is seated in the armchair as at first, bent over a blank pad of white paper, pen in hand, and deeply immersed in thoughts. He concentrates his faculties to the full extent. The tension of his body reveals the intense workings of his spirits. The six specters, larger-than-life and wholly distinct, at this point emerge from the walls into the study. Imperiously, powerfully, they line up at the Author’s back. The Author remains in the same tense position, but his hands now write firmly in large letters the following words on the page before him: SIX CHARACTERS IN SEARCH OF AN AUTHOR. His hand underlines these letters and adds: A THEATRICAL WORK BY LUIGI PIRANDELLO.
This version of the video work, The Passing of the Keepers of Salento, for the Moving Landscape project commissioned by Projeto GAP in Italy 2014-15, also appeared in the book of the same name. This attachment for the book featured a text based version of the film. As well as including the dialogue spoken in the film it include reference to all the sound effects and action - claiming then to be another version of the film in text based form and part of Anne-Marie’s ongoing exploration of ‘cinema by other means’.
Cinema by Other Means, "A still play, A film in another form, told by 50 still images."
A still play. A film in another form, told by 50 still images.
Images & text by Anne-Marie Creamer
11.69 x 16.53 inches
Digital C print.
2006
This is a paper version of the work, 'The Prompter of Krumlov'.
Anne-Marie Creamer - C.V.

**Education**
Royal College of Art. M.A, Fine Art, painting & Middlesex University. B.A. Fine Art

**Awards and Residencies, since 2010**
2014 MOVING LANDSCAPE #2, Puglia, Italy, public art project on Rete dei Caselli Sud Est trainwork, curated by Francesca Marconi, with Francesco Buonerba & Elisabetta Patera on the dramaturgy of territory. Commission & publication, supported by PepeNero, Progetto GAP, Fondazione con il Sud, & European Commission.
2013 EMERGENCY8 “People’s Choice” award, Aspex Gallery
2013 European Regional Development Fund Award - New Creative Markets Programme with Space Studios
2012 British School at Rome, Derek Hill Scholarship, Rome.
2011 CCW Graduate School Staff Fund, awarded by Chelsea, Camberwell & Wimbledon Colleges of Art, University of the Arts London

**Previously**
; European Travel Award, Berlin, The Princes Trust; The Union of Soviet Art Critics Residency, U.S.S.R- Russia, Latvia, Uzbekistan & the Crimea; Walker Art Gallery, Liverpool; The Delfina Studios Trust Award, London; Basil H. Alkazzi Travelling Scholarship, Greece

**Solo/ Duo Exhibitions** (© indicates exhibition catalogue or pamphlet)

**Forthcoming**

**Previous**
2014 Treatment for Six Characters, event presented by Tannery Arts at The Drawing Room Gallery, London
2006 Flying Through Amber: the last wish of Vladimir Šlapeta, with Andrew Grassie. FORMAT festival, Derby, UK
1999 My Dark Places - Anne-Marie Creamer, Gallery Aoyama, Tokyo, Japan
1995 Interference, James Brook & Anne-Marie Creamer, curated by Alex Farquharson, The Spaceex Gallery, Exeter, UK ©

**Selected Group Exhibitions** (© indicates exhibition catalogue or pamphlet)

**Previous, since 2010**
2016 DER DU IKKJE ER, curators vacation, Presenting: ‘By Way of an Introduction’, Solund, Norway
2015 MOVING LANDSCAPE #2, Associazione Italiana di Architettura e Critica, Roma, with publication, supported by Fondazione con il Sud & European Commission.
2015 Moving Landscape, Il Museo Ferroviario della Puglia, Lecce, Italy, curated by Francesca Marconi/ Progetto GAP, with publication. supported by Fondazione con il Sud & European Commission.
2015 Super Salon, curated by Alan Magee, DOLPH projects, London
2013 The world in a box (a bittersweet salon), The Old Cinema, Margate, UK, curated by Peter Fillingham & Francesco Pedraglio
2013 ‘Emergency’, Aspex Arts, UK, selected by Simon Morrissey, Dir WORKS | PROJECTS; Donna Lynos, Director of Wysing Arts Centre; S. Mark Gubb & Joanne Bushnell, Director, Aspex Gallery, UK
2013 Spazi Aperti 2013, Accademia di Romania, Rome, Italy
Selected Group Exhibitions, continued…

2013  The Life & Times of the Oldest Man in Sogn og Fjordane, Maloy Fretag, Norway. Funded by Sogn og Fjordane Fylkeskommune
2012  ‘I Have Lived’, British School at Rome, Italy.
2012  Golden Rain, artist project curated by Michael Petry, Palm Springs Art Museum, USA ©
2011  Drawing exercise, Spinach, London
2010  Vitamin Sandnes, Norway, a city-wide project curated by Kjetil Berge & Bernhard Ostbo. Supported by Rogaland Kunstsenter, Sandnes Kunstforening, and Sandnes Sentrum AS. ©
2010  All Over the Place, The Stanley & Audrey Burton Gallery, Leeds, UK. ©
2010  DRAW - Turning Thoughts into Lines, Royal College of Art, London. ©

Screenings, since 2010

2014  Pirandello and Conflict, Italian Cultural Institute.
2014  Treatment for Six Characters, presented by Tannery Arts at The Drawing Room, London
2010-12  Migrations, Dance Film series, Royal Cambrian Academy, Oriel Mostyn & Venue Cymru Llandudno, Galer Caernarfon, Oriel Pendeitsh, Caernarfon, Rhyl Arts Centre. Screening ‘Meeting the Pied Piper in Brasov’, curated by Karine Décorne.

Publications

Previous, since 2010

2015  Pirandello Society of America journal, comprehensive interview with Michael Subialka & Lesley Sullivan.
2015  MOVING LANDSCAPE #2, PepeNero, Projetto GAP PROJECT, Fondazione con il Sud, and European Commission. Text by Francesca Marconi & Francesco Buonerba.
2015  Pirandello Society of America, comprehensive interview with Michael Subialka & Lesley Sullivan.
2013  British School at Rome ‘fineARTS 2012-13’
2010  All Over the Place; Drawing Place: Drawing Space, University of the West of England Bristol, published by Caseman Press at the University of Lincoln.

Selected Bibliography – Reviews & Citations, since 2010

2015  La Repubblica, L’arte lungo i binari del Salento "Moving landscape”a Lecce, Lorenzo Madaro
2015  Brindisi Sette, News, Moving Landscape, Quattro artisti sui binary delle Ferrovie Sud Est, editorial.
2015  Atribune, Moving Landscape, editorial
2013  Fjordenes Tidende, Norway, ‘Mott med sjenerositet, premieren av The Life & Times of the Oldest Man in Sogn og Fjordane, by Janne Weltzien Listhaug"
Selected Bibliography – Reviews & Citations, since 2010, continued…/….

2012  British School at Rome research journal
2012  Fjordenes Tidende, Norway, ‘Baner vei for nytt museumsbygg’, article on Kome til deg i Tidende project, by Kari Råsberg
2012  Billedkunst, Norway, Kuratoren, curators focus, interview on Kome til deg i Tidende project, by Gustav Svihus Borgersen
2010  måg magazine, Interview with SE Barnet, a comprehensive six-page about Creamer’s work, published by Nabroad

Curatorial/ Exhibition work
1997  Member of Spacex Gallery Committee
1994-6  Member of Exhibition Committee, Cubit Gallery London.

Talks, Events and Conferences

2008-11   Adjunct Education & Events Programmer, Parasol unit foundation for contemporary art, London, programming contemporary art talks, events, interviews & symposiums.
1999  Programmer of Talks, Delfina Studios Trust
1995-9  Head of Talks & Critical Events, Cubitt Gallery, London

Invited speaker, since 2010
2014  ‘Pirandello & Conflict: One Hundred Years from Sarajevo’, Italian Cultural Institute
2013  Uncertain Glances, conference organized by LAND2 research group, Southampton City Art Gallery, UK
2011  Drawing Symposium, Hereford College of Art, UK, Professor Deanna Petherbrigde, Clare Woods & Anne-Marie Creamer
2010  ‘Exposure ’10’, Panel talk, Parasol unit foundation London. Co-moderator with Professor David Rayson, Royal College of Art, with Leah Capaldi, Lea Provenzano & Kate Liston.
2010  Drawing, Memory and Place, A symposium/debate, Brighton University. With Emma Stibbon & Dr. Iain Biggs. Part of ‘Art Practices & Performance Research Institute’, Brighton University, UK
2009  The End of the Line, Bristol City Museum and Art Gallery, Bristol. Panel discussion, with Hayward Gallery Touring exhibitions, Roger Malbert, Emma Stibbon, Anne-Marie Creamer, Roger Conlon, & Philip Walke

Lecturing  Currently: Pathway Leader, Professional Diploma, Ba Fine Art Department, Central Saint Martins, University of the Arts London.
"Over the years I have come to prefer the title 'storyteller', I like the possibility that narrating grounds human life in what is specific to it. Early on, though, I left painting. I wanted to break open the edge of a painting, to enter it, and extending its narrative space outwards I made works which take cinematic form through video, drawing, literary texts, filmed staged scenarios, and recently live voice-over - together proposing a form of theoretical fiction that dramatises the boundary between representation and presence.

For me narrative is always complexly entangled in place. And I reach for this through a tenacious attitude towards research, burrowing with enough intensity into occluded histories I aim to then surrender to chance. This results in highly scripted narratives, featuring a muscular use of sound, which are melancholic but wry, corporeal, often intense. Increasingly, as in a mise en abyme, each work is nested within another as subject-matter undergoes adaption and translation. But BEWARE - even as my projects migrate across mediums and formats I lay claim to the gifts of building work around the event of a haunting; albeit that my work is also carefully constructed around the lingering phantoms of lost artefacts and adrift protagonists, which act as tools or transmitters of failed historical projects.

Recent projects include ‘Treatment for Six Characters’, made with the support of the British School at Rome and Teatro Valle, which is based on an unrealized film Italian writer Luigi Pirandello’s wished to make about a fictionalized, ethically ambivalent, portrayal of the creative process leading to his seminal 1921 play ‘Six Characters in Search of an Author’ – using a recently discovered text I adapted Pirandello’s plans making a film that explores the imaginative possibilities of his absent film. “The Passing of the Keepers of Salento” (2015), made with organizations Progetto GAP and PepeNero (Italy) as part of the ‘Moving Landscape project’, documents and dramatizes a filmed declaration with the the train Keepers of Puglia about the moment their role fell into obsolescence in 2014. Most recently, I have been working on “Dear Anne-Marie, The Last Keeper” and "Fictional Introduction" (2016), both staged scenarios in which fictional characters invade public events.

Currently, I am working towards two solo exhibitions for 2018. One, at the Foyle Project space, the Sir John Soane’s Museum, London, Dear Eliza, the Mourning Room, will develop an animation and sculpture on the subject of the lost bedchamber of Eliza Soane within the museum. It will be produced by Gary Thomas, (co-Director Animate Projects/ British Council) and will made with the support of a team of architectural visualisers, featuring also a collaboration with a composer. The second is a commission from the Borough Road gallery, London, in partnership with London South Bank University, and others, developing three time-based works from the Tate’s David Bomberg archives, as well as audio recordings about Bomberg at the British Library.”

Anne-Marie Creamer, October 2016
Anne-Marie Creamer

Contact details

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