

# HAWKWOOD

## Artist Residency Programme 2018

Supported by The Francis W Reckitt Arts Trust



*“Engaging for the heart and soul – loved it. Phenomenal harmonies, touching stories beautifully conveyed, and a powerful message for today.”*

*Audience member on the show Truth, created at Hawkwood*

**Artists Residencies 2018  
Impact Report**

The 2018 residency programme at Hawkwood, supported by The Francis W Reckitt Arts Trust has had an incredible impact on the artists we have supported and has enhanced Hawkwood's reputation as a place to come and create work.

This report gives an overview of the artists and projects which have been developed in 2018, supported by The Francis W Reckitt Arts Trust and Hawkwood.

In the last year, we have worked with individual artists as well as groups of artists who have come together. We have welcomed a broad range of creative people from diverse backgrounds working on extraordinary projects and have partnered with regional and national organisations.

### **109 artists supported**

**41 musicians**

**49 devised theatre practitioners**

**4 dancers**

**6 writers**

**2 costume designers**

**3 puppeteers**

**2 visual artists**

**1 rapper**

**1 cross disciplinary artist**

**14 new works created**

**4 national tours**

In addition to the artists mentioned in this report, we also welcomed five former Mount Pleasant artists.

We delivered the programme by working with excellent organisations known for supporting new work including Strike A Light, Bristol Old Vic, The Royal Court Theatre and The London Theatre Consortium.

Approximately 14 new works were created with many groups coming together for the first time. Some works were at a more advanced stage and four of these went on to be performed nationally including performances at The Cheltenham Music festival, Strike A Light and performances in London via English Touring Opera amongst many others. In addition several other projects will be touring in 2019, sharing work which was initiated at Hawkwood.

### **Further impact**

The impact of this programme has also encouraged other organisations such as Complicite Theatre Company, Battersea Arts Centre and Julie's Bicycle to join us at Hawkwood on a paid basis as they now value Hawkwood as a place to create work.

At the end of some of the residencies we encouraged local audiences to see the works in progress and to offer feedback – this received a good response from artists and audience and is something we'd like to develop further next year.

In addition, in recognition of the residency programme work, Dame Emma Kirkby, DBE and Simon McBurney, OBE have joined us as patrons of the programme endorsing our work.

## **Digital sharing of work**

The works created have also been shared digitally and you can view the outcomes on the works on YouTube and Vimeo. A few of the short films / showcases can be seen here:

Thomas Hewitt-Jones - orchestrated this work at Hawkwood

<https://www.youtube.com/watch?v=X9JxmgzHbQI&feature=youtu.be>

Sally Dean and Charlotte Ostergaard - created several short showcase films at Hawkwood

<https://vimeo.com/257249444>

Helen Chadwick - composed Truth at Hawkwood

<https://vimeo.com/275601836>

Eddie Parker - talking on what it meant to be at Hawkwood creating work

[https://www.youtube.com/watch?v=0Kdq\\_Bq0KLC](https://www.youtube.com/watch?v=0Kdq_Bq0KLC)

## **Challenges of the 2018 Artist Residency Programme**

The residency programme has brought innumerable benefits to the artists which have been supported and to Hawkwood's reputation.

However, there have been some challenges this year which is mainly down to staff capacity. It takes an enormous amount of time to manage all the applications and the administration around the application process, look after the artists while they are here and follow up with the artists after their visit.

We are therefore seeking further funding to be able to support a post to manage this programme. We are applying to the Arts Council and hope to have submitted the application early in January 2019.

We are also hoping to be able to seek support for PA equipment to enable the artists to work with amplified sound.

## **Finances**

The total programme costs were £70,950. This year the Reckitt Arts Trust generously supported us with £39,300 of funding and Hawkwood provided £19,650 towards the residencies plus £12,000 administration costs.

During the year and due to additional demand, Hawkwood crowd funded to raise additional funds for the residency programme. This was a challenging and time consuming exercise but brought further recognition to the programme of work and launched a fund for social entrepreneurs as well as artists. To see the campaign please click here: <https://chuffed.org/project/hawkwood>

## **Residency Project Highlights**

### **Helen Chadwick: Truth**

Helen spent 5 days at Hawkwood working intensively on her new work Truth, which was commissioned by Birmingham Rep and Arts Council. Helen's residency enabled her to spend time writing the commission and working with other artists she invited to try the work. The piece then toured nationally to Birmingham, Salisbury and The South Bank.

### **Food Bank: Hungry Nation**

Wiltshire Creative and Strike A Light worked on a new touring show about food banks, food poverty and stories of the 10,000's of people who regularly use foodbanks in the UK. Their residency involved research and development whilst working with a creative team including a director/writer/musical director and three actors with the ambition for the show to tour nationally in 2020.

### **Early Music residency with Emma Kirkby**

Emma brought together 12 young singers and lutenists for a two and a half day residential to work on repertoire for concerts. The residency included the young professional singers being coached by Emma and David Miller (paid for by Hawkwood), resulting in a show case performance attended by 50 members of our local community. The residency was invaluable for working on repertoire and honing technique.

These are just a few examples.... The rest of this report showcases the artist in more detail.

**Hawkwood like to extend its grateful thanks to The Francis W Reckitt Arts Trust for all that it has enabled this year and for the wonderful working relationship. It is a pleasure to work with David Stoll and the Reckitt board of trustees.**

## Artist Profiles and Project Details 2018

### Thomas Hewitt Jones

08/01/18 - 13/01/18

<http://www.thomashewittjones.com/>

@thewittjones



Thomas Hewitt Jones is an award-winning composer of contemporary classical and commercial music. Winner of the 2003 BBC Young Composer Competition, his music has been published by Boosey & Hawkes, Oxford University Press, Banks Music, the RSCM, Encore Publications, Universal Music, and is frequently heard on radio, TV and the cinema in the UK and abroad.

Thomas has written three ballets which toured the UK in 2008–2011 with Ballet Cymru, most notably a dance setting of Dylan Thomas' masterpiece *Under Milk Wood*. His choral and instrumental music is frequently performed worldwide. He has also written numerous Christmas carols, including *What Child is This?* (OUP, 2012). Recent large-scale works include *Wildflower Meadows*, a song cycle commemorating the First World War, and the Christmas cantata *Incarnation*, released on Regent Records, both with words by regular collaborator Paul Williamson.

### Feedback

I just wanted to write to say a huge thank you to you both for having me at Hawkwood this week. I have managed to orchestrate a huge amount of my new ballet, and it has been a very musically fruitful and satisfying time!

Here is the work that was orchestrated at Hawkwood:

<https://www.youtube.com/watch?v=X9JxmgzHbQI&feature=youtu.be>

Thanks again for having me this week. If I may, I would really love to come again sometime and write a Hawkwood-inspired piece for publishing, perhaps with Hawkwood in the title...

## English Touring Opera

15/01/18 - 19/01/18

<http://englishtouringopera.org.uk/>

@ETOpera



*Alex Groves, Rebecca Handbury and the team creating a new show at Hawkwood*

[Rebecca Hanbury](#) and composer [Alex Groves](#) have been working together since meeting in Bristol in 2010. They were united by a love of theatre and live music so started exploring new and exciting ways to combine them.

They spent the first couple of years experimenting with real-life stories, electronic sound and vocal music, searching for ways to incorporate the music we loved into stories that needed to be told. This time of exploration is the bedrock of our collaboration and underpins everything we make today - check out our [short works](#) to find out more.

They now create everything from installations to theatre shows and songbooks to immersive performances, and have worked with a bunch of brilliant partner organisations including Sky Arts, Ovalhouse, Spitalfields Music and Bristol Old Vic.

Their future projects are being developed at Snape Maltings, where they are resident artists on their Open Space scheme thanks to the Esmée Fairbairn Foundation.

### **Alex Groves, Composer**

Alex is a London-based composer working across both acoustic and electronic music, often combining live instrumentalists and singers with richly textured electronics to create hypnotic and all-enveloping soundworlds.

His music has been commissioned by the Union Chapel, V&A, Royal Opera House and East London Dance, and supported by Bristol Old Vic, Ovalhouse, Spitalfields Music and Snape Maltings. He is currently Composer-in-Residence at Handel & Hendrix in London and also an Associate of the LSO Soundhub scheme. His recent work has included pieces for organist James McVinnie, violinist Daniel Piro & viola da gamba player Liam Byrne through his concert series SOLO and larger scale works for the London Contemporary Orchestra and Crash Ensemble.

In theatre, Alex works with a variety of companies to create sound design and original music. His

work on *Remnants* by Erratica was nominated for the Best Sound Design award at the 2017 Off West End Theatre Awards and *Sister*.

Alex's music has been presented at the Royal Opera House, V&A, Union Chapel, Rich Mix, Ovalhouse, National Theatre Studio, Stratford Circus, VAULT Festival, Soho Theatre, Battersea Arts Centre, Somerset House, King's Place, The Cockpit and Nonclassical, broadcast on NTS Radio, Resonance FM and BBC Radio 6 Music, and released on influential Icelandic label Bedroom Community.

### **Rebecca Hanbury, Director/Librettist**

Rebecca is a stage director working across devised theatre, new writing, classics and opera. Recent work has been presented at Snape Maltings, Ovalhouse, Rich Mix, the National Theatre Studio and Kings Place. Her work as a devised theatre-maker has been supported by Snape Maltings (where she is a resident artist on their Open Space Scheme with composer Alex Groves) as well as at Ovalhouse, Bristol Old Vic, Spitalfields Music and at Theatre Delicatessen.

She has worked widely as an assistant director including *The Marriage of Figaro* at Scottish Opera, *Orlando* at Welsh National Opera, *Twelfth Night* at Regents Park Open Air Theatre, *Così fan tutte* at English Touring Opera, *Pearl Fishers* at Opera Holland Park, *Most of the Boys* at Linbury Studio Theatre (Royal Opera House) and *Xerxes & Rinaldo* at Longborough Festival Opera.

Current projects involve writing and directing a new music theatre work about false memory, and a Sky Arts commission to write lyrics for a mass choirs songbook about post-Brexit national identity.

### **Rebecca Jane Wood, Designer**

Rebecca is a freelance designer for performance; she is Cornish born, living in Bristol but enjoys working around the country.

After designing and collaborating on many student shows Rebecca graduated from University of Bristol BA Drama in 2012 went on to work as a freelancer. Co-founding member and associate designer of theatre company Bucket Club designing their award winning show *Lorraine & Alan* and their festival show *The Beasts*.

Rebecca went on to have a year of training at Royal Welsh College of Music and Drama for an MA Performance Design in 2015 where she designed and collaborated with director Harry Fehr on a radical adaptation of Janacek's *Cunning Little Vixen* at Sherman Cymru.

She was a Linbury Finalist for 2015 for this she designed a conceptual set and costume scheme for the Nuffield Theatre and exhibited at the National Theatre. Rebecca was also part of Tom Bailey's team who came Runner Up for the JMK Award where she designed a conceptual for the Young Vic in 2016.

As a designer, she has worked with exciting new writing; Fringe First winning *Dumbstruck* by Fine Chisel, Sabrina Mahfouz' *The Love I Feel is Red*, Silva Semerciyan's *The Window* at Bristol Old Vic and David Lane's *Epiphany* at Theatre Royal Plymouth. As a maker she has worked for companies including Punchdrunk and Bristol Old Vic.

### **Emily Phillips**

Emily is a classical singer and physical performer based in Edinburgh & London. She is a company member of Glasgow-based laboratory theatre group, Company of Wolves. She trained in Voice at The Royal Welsh College of Music & Drama. She runs a private embodied singing teaching practice in Edinburgh. Emily is resident singing teacher at Edinburgh's Steiner School. In January 2019, Emily joins Magnetic North in Edinburgh for a theatre project exploring teenagers, music and identity.

### **Guy Withers**

**Guy** is a light-lyric tenor and theatre-maker studying an MA at The Royal Academy of Music with a scholarship. A Cardiff University Music Graduate, Guy has worked with major national companies including Opera Holland Park, English Touring Opera, Iford Arts, Mahogany Opera Group, Complicite & Theatre Royal Bath. He is Artistic Director of Indomitable and is Festival Director of The Waterperry Opera Festival. An experienced oratorio soloist, Guy is supported by The Josephine Baker Trusts and is the recipient of The 2018 English Song Prize at The Royal Academy of Music.

### **James Halliday**

James grew up in Paris and read Music at Cambridge University. After a spell in the music library at Glyndebourne he was musical assistant to conductor Emmanuelle Haïm in France. When not with Monteverdi, James now works as a freelance musicologist, vocal coach and musical director. He is currently joint artistic director of the baroque collective Solomon's Knot, with whom he has taken different productions to the Aldeburgh Festival. Within the Monteverdi team James takes care of the music library, and organises casting for certain projects.

### **Kate Symonds**

The English mezzo-soprano, Kate Symonds-Joy, was educated at Cambridge University, where she graduated with a First Class Music degree from Gonville and Caius College. She then studied on the Royal Academy Opera course with Lillian Watson and Audrey Hyland, graduating with a DipRAM and the Charles Norman Prize. She was the winner of the 2011 Thelma King Vocal Award and was awarded the Basil A Turner Prize for her role Bianca in Benjamin Britten's *The Rape of Lucretia* for BYO.

Future projects include Tippett's *A Child of our Time* in Bath Abbey, Flora in *La Traviata* in Bermuda, an audio visual operatic installation in the Metropolitan Museum in New York with ERRATICA and W.A. Mozart's *Requiem* with Sir John Eliot Gardiner.

### **Richard Court**

Richard had an early training in dance, theatre and music. Initially choosing to focus on dance he graduated from the London Contemporary Dance School. Since that time he has worked as a multi-disciplined performing artist touring nationally and internationally in varied works ranging from contemporary dance to live art, theatre and music theatre. Amongst the directors, choreographers and companies he has worked with are Mark Baldwin, Kim Brandstrup, Michael Clark, Sarah Fahie, Richard Jones, Duncan Macfarland, Wayne McGregor, Hanbury & Groves and Gestalt Arts. Future plans include new work with Hanbury & Groves and further productions with Gestalt Arts. In 2019, Richard will be acting the role of Percy Lifar, in Marcus Reichert's feature film, *Percy Lifar*.



## Gloucester Theatre Company

15/01/18 - 19/01/18

<http://www.thegloucestertheatrecompany.co.uk/>



### Pacifists and Protesters

To mark the centenary of World War One, the residency at Hawkwood helped us to create an original piece of theatre, exploring the lives and points of view of those that protested against the conflict. The piece included a new play, *A Dangerous Woman* (shortlisted for The Adrian Pagan new Writing Award) and a specially devised movement piece, inspired by the words of war-objectors. The production toured venues around the south west, receiving ecstatic audience and critical responses.

*"It was wonderful for us to be able to work in such a peaceful, inspirational environment and we felt truly looked after by the staff and catering team. We performed in venues in Stroud, Bristol and Cheltenham under the title "Pacifists and Protesters" and received very positive reviews from audience-members and critics. " Alexander Gifford*

### Alexander Gifford

Alexander Gifford is an English theatre director and former model and film actor. He was one of the three leads in [Kaizad Gustad's](#) cult comedy *Bombay Boys* (1998) alongside [Naveen Andrews](#) and [Rahul Bose](#).<sup>[1]</sup> He played the role of Xerxes Mistry, a confused young [British Asian](#) of [Parsi](#) origin who comes to Bombay in search of his artistic and sexual identity. This was Gifford's only film. He had also worked as a model. In 2009, he was appointed joint managing director of the Picturedrome Theatre (formerly the New Olympus) in [Gloucester](#).

### Amy Vickers

I have just finished working as a storyteller for Hammerpuzzle Theatre Company visiting Gloucestershire libraries with an interactive version of their Christmas show - *The Tales of Hans Christian Anderson*. I have been a regular performer with The Natural Theatre Company since 2016 and my work with them is ongoing. As well as acting I assist and facilitate drama workshops with young people, including groups with additional needs. I have worked for the past two summers with

international students from Target English (in association with ParkBench Theatre) and more recently was appointed as a support facilitator at The Tobacco Factory, Bristol.

### **Matt Duckett**

Matthew Duckett trained in Classical Acting at the Royal Central School of Speech and Drama. He has worked extensively throughout the UK, and is excited to be working on Birds of Paradise's current venture.

### **Michael Skellern**

Studied at the Royal Central School of Speech and Drama. Experienced actor since 2007.

### **Luca Thompson**

Graduated from Webber Douglas in 2006 and currently working with the National Theatre Company.

### **Gerard Cooke**

Gerard Cooke is an actor, known for The Sisters Brothers(2018), Skins (2007) and Games Night (2014).

### **Mackenzie Scott**

Mackenzie is an actor, known for The Watcher Self(2016), Dark Matters: Twisted But True (2011) and Victoria Cross Heroes (2006).

### **Charlotte Salkind**

A recent LAMDA graduate has played lead roles for the Southwark Playhouse, King's Head and Arcola Theatre,

### **Stephanie Hazel**

Stephanie Hazel is a British born actress known for 'How to Talk to Girls at Parties' (2017), 'Home Free' (2013) and 'Groupie' (2014). A cellist mother & artistic father meant performing was encouraged & nurtured. She performed and sang from an early age, most notably at Edinburgh festival (where she won the Fordham Whittiker Award for 'most moving performance', Hansel & Gretel duet), The prestigious Purcell rooms (London South Bank) numerous times, Music & drama festivals across Sussex and choir performances for radio 3 with the BBC concert orchestra.

### **Penelope Wildgoose**

Penelope Wildgoose is an actress and writer, known for Where Did You Go? (2016), An Inspector Calls (2018) and Hello Au Revoir (2018).

### **Gabriel Cagan**

LAMDA, Foundation Degree in Professional Acting, 2 years, 2015-2017. Has been in many stage performances since 2012.

**Drew Elston**

Trained in acting at Drama Studio London and Classical Acting and Shakespeare at Guildhall London. He has been working professionally in film, TV and stage since 2010.

**Henry McGrath**

Henry McGrath is a UK based actor and Performer. He trained at the Royal Academy of Dramatic Art (RADA: MA Theatre LAB) and received a First Class Honours for his BA in Drama at Manchester Metropolitan University. He is an actor and associate artist at the internationally acclaimed Polish company, Song of the Goat Theatre, where he is involved with all projects and has toured internationally, including: UK, Poland, Chile and China.

## Sally Dean and Charlotte Ostergaard

22/01/18 - 26/01/18

[www.charlotteostergaardcopenhagen.dk](http://www.charlotteostergaardcopenhagen.dk)

[www.sallyedean.com](http://www.sallyedean.com)

Sally and Charlotte came to Hawkwood to create new work. A collaboration between a somatic dance/theatre artist Sally E. Dean and visual artist/costume designer Charlotte Ostergaard. Visual artist/costume designer Charlotte Østergaard (Denmark) and somatic dance/theatre artist Sally E. Dean (USA/UK) is behind the international interdisciplinary collaborative project called Betwixt. Together they are looking to create an innovative choreographic work where the costume and choreographic material co-create both the movement and the costume itself.



### Feedback

Thank you so much for an incredible 5 days in artistic heaven in Hawkwood. It has been such a productive and creative time that will continue to build and grow even after the residency. There are very few places that artists can come to and receive support for the beginning stages of artistic work - and Hawkwood is truly special in this way. Also, the Hawkwood environment (to include the generosity of the people, its beautiful location and the historic cosy house/studio) allowed us as artists to dig deeper into our work/process that we would not have been able to do at home or in our traditional contexts.

We will keep you posted on the next stages of the Betwixt project - to include our upcoming artistic research project at Charlotte's university: The Danish National School of Performing Arts. If we can support in any other way please let us know.

Sally and Charlotte - 'Betwixt Project'

<https://vimeo.com/254125473>

<https://vimeo.com/256099556>

## Neil Haigh – Studio 6

Neil came to Hawkwood for development time of a new devised/collaboratively written theatre production - *Studio6*.

In 2016 *Studio6*, with Neil as creative lead, received a seed commission from Bristol Old Vic Ferment programme alongside an Arts Council grant for 4 weeks R&D culminating in an invited public sharing of sections of material. The result of this is a strong interest for a finished theatre production at Bristol Old Vic Studio in 2018/19 & the key appointment of Adele Thomas as director & Charlie Parker as Producer

*“Part Hunger-Games, part Waiting For Godot” (audience member at R&D sharing)*

A Writer, Actor and mime artist are trapped in a disused television studio, in an undisclosed dystopian near-future, forced to perform random bits of their acts each time the red “On Air” light comes on. With time on their hands, the three embark on a series of fantasies, replaying memories and an attempt to escape their predicament through the power of the imagination.

A meditation on time and memory, fantasy versus reality & where performance and storytelling begin and end - this is a dark, funny ambitious and original theatre piece combining new scripted material, improvisation, mime, live music, in a first time collaboration of exciting and experienced Bristol based artists

### The Residency

The Hawkwood residency offered the core artistic team a crucial opportunity to come together in a focused environment to continue the exciting process begun in 2016

Specifically the team:

- Consolidated the existing scenes sculpted from devised, improvised and scripted material from the R&D stage and wrote new scenes for a first draft of a whole production
- Questioned and completed the skeleton structure of the whole piece using the proven dramaturgical expertise and knowledge of Neil and the team
- Interrogated the strength of the concept, structure and chosen theatrical conventions in a safe environment
- The outcomes of the week enabled the team to draft a full proposal for South West regional venues and national partners to send alongside the Trailer of the R&D process and letters of support from BOV Ferment to attract and strengthen interest in a finished production.

### The Team

The core artistic team combines: **Neil Haigh** (former CoAD of acclaimed Cartoon de Salvo Company), **Stewart Wright** (Swallows & Amazons BOV, Smack The Pony, Ali G In Da House, I Want My Wife Back, Doc Martin) & legendary mime artist **Les Bubb** (Tin Drum - Knee-high, World Cup 66 BOV, Hubbub TV, Room 101, Paul Daniels Magic Show). The three form a unique, experienced and exciting team of performers, improvisers & writers for this project. Adele Thomas (NT Connections, The Passion Welsh NT, Globe Theatre, BOV,) is likely as Director of the project for 2018

### Feedback

*Just wanted to say a huge thank you for hosting us last week. It was hugely valuable to us and we achieved more work than we thought we possibly could in the time. It was lovely to meet you all, I will stay in touch and I hope very much to come back soon.*

## Helen Chadwick

19/2/18 - 23/2/18

<http://helenchadwick.com/>



Singer, songwriter, composer, performance creator and recording artist, with a background in theatre, Helen writes unaccompanied songs for voices and create solo and group performances with Helen Chadwick Song Theatre.

Helen Chadwick's composing credits include: song theatre commissions for the Royal Opera House, English Touring Opera, Greenwich and Salisbury Festivals, a BBC, the RSC and the National Theatre. With Steven Hoggett she has also created *War Correspondents*, and *Dalston Songs*. At heart a song writer, she also records and performs solo and group concerts. She has recorded ten albums including a track that featured on Desert Island Discs. She sang on the film TROY.

<https://vimeo.com/275601836>

The outcome of the week enabled 'Truth' to come into being. TRUTH is a spellbinding fusion of song and choreography, using testimonies collected from all over the world – some brutal, some hilarious. A beautiful and thought-provoking song theatre show, which explores the once-simple notion of Truth in our messy modern age of fake news.

### Feedback

My composing residency last week was very productive and hugely enjoyable and restorative. Thank you all for all the support you have me of all kinds. You are so friendly and kind.

I worked on several new songs for the new song theatre show TRUTH, rearranged existing songs, added new sections, sorted through the stories I had been sent and decided which ones to work more on to turn them into songs, worked on the structure and tried out songs on local singers and then rearranged them again. The project took a leap forward which is wonderful. I was amazed at how productive one can be when there are no distractions. So huge thanks.

We will do 30 or more performances this year (and hopefully many more eventually) and so Hawkwood's and the Reckitt Art Trusts' name as a residency supporter will be travelling to audiences around the country.

## Tom Green



26/02/18 - 28/02/18

<http://www.tomgreenmusic.com/>

Tom Green is a London-based trombonist, composer, arranger and improviser working primarily in the fields of jazz and contemporary music.

Winner of the 2013 Dankworth Prize for Jazz Composition, he performs regularly around the UK as well as writing for his own projects and other ensembles, and has performed at prestigious venues and festivals including Wigmore Hall and the Montreal Jazz Festival.

Tom's residency was spent composing new music for his Septet.

*"Just to say thanks again for having me over the last 3 days - it was brilliant as always and I'm sorry to have had to cut it short. Artistically it worked out, as I managed to sketch out most of a new piece during the residency, so would have been moving on to other things today anyway - hopefully to be continued at a future date."*

His residency was cut short by the snow but he returned to complete his work later in 2018.

## **Rhys & Evie**

26/02/18 - 2/03/2018

### **Rhys – Performance Maker**

### **Evie - Creative Collaborator**

#### **Rhys Slade-Jones**

I am a performance maker who enjoys making art that's fun, silly and messy and engages with issues that affect me as a Welsh, working class artist. Currently I'm interested in stories from my family and where I'm from, and how these stories engage with a wider political landscape.

I was part of a male voice choir as a kid and I like to sing in my performances. I grew up in a place where singing is not just part of the community, but it builds the community. I try to emulate this in my work, but instead of hymns, I sing silly jingles that everyone can get involved in, connect with and feel a part of something - even if that means just being a part of a lovely fun audience for an evening.

I co-produce The Shift, a queer cabaret in a theatre on a council estate down in Portsmouth. The Shift creates performances that are accessible to queer people and their families, puts on information days for queer children and supports cabaret performers from London to perform to lovely Mam's and Aunties in Pompey.

I have worked as a cabaret performer and actor performing with Figs in Wigs, Urban Foxes, Gruff Theatre and Jayde Adams.

#### **Residency**

Rhys and Evie came together to create a show using traditional Welsh folk performance of the Mari Lwyd to tell the tale of my parents falling in love. The Mari Lwyd is a costume of a dead horse that is paraded from pub to pub singing songs that celebrate the heritage of that local area. By dancing to Donna Summer dressed as a horse I hope to teach the audience about the people and the history of Treherbert Rugby Club.

This show uses extracts from my Mam's diary to create a world where Treherbert Rugby Club is the birth place of modern humanity. Using an overhead projector, I teach the audience on the significance of the rugby club in the local community; It's the place where my parents met, but also where my families wedding receptions and wakes happen. I'm interested in the idea of queer nostalgia, a process of queering history to create an empowering sense of legacy as a process to legitimise my identity in the present. This show is a comedic fantasy made from dragon emblazed clothing and the inflatables you take to rugby matches. It's a campy, one-man cabaret that moves the audience with its playful charm.

I use mythic imagery to create a world where two working class people can be the heroes for everyone, where a small South Welsh town becomes the setting of an epic story. This show is a historical re-enactment of a diary which might not be accurate, but it's the history that I know.



## **KRUMP Macbeth**

**26/02/18 - 2/03/2019**

### **Residency**

Krump is a street dance form growing in popularity in the UK. It is characterised by free expressive, exaggerated and highly energetic movement, mainly performed in an underground battle context. There is yet to be any professional krump theatre work in the UK or internationally. Earlier this year, artist-led hip hop network Artists 4 Artists, invited Theo to develop a scratch piece of work that was presented at the Rich Mix theatre and at Breakin' Convention. Following this he was part of their Artists 4 Growth week, supported by Greenwich Dance and theatre specialists including dramaturg Maxwell Golden (Fagin's Twist) and composer Michael 'Mikey J' Asante (Boy Blue Ent), where the notion of a Krump version of Macbeth was unearthed. Theo would like to develop Macbeth into a full length work that has potential to tour and include wrap around activity. Theo's adaptation of Macbeth is centred in 21st century London using street dance, especially the growing form Krump, to give this Shakespeare tragedy, a modern day relevance.

The residency at Hawkwood enabled the artist to create this work and develop their style and was performed in London.

<http://writingaboutdance.com/performance/theo-godson-oloyade-krump-macbeth-trinity-laban/>

### **Review**

**Tyrone Isaac-Stuart - Creative Collaborator**

**Amanda Pefkou - Creative Collaborator**

**Theo Oloyade - Dancer**

Born & bred East Londoner, Theo 'Godson' Oloyade has been centred in the street dance & theatre sector in the UK since 2008. He is renowned for being immersed in all street dance styles and one of the pioneers for krump in the UK, mentored by the styles founding American dance artist Mijo. Theo is a reputable dance artist who is regularly teaching internationally as well as his own hip hop school in the Redbridge borough. He is a highly recognised dancer, as finalist on Sky One's Got To Dance, who is also a forefronting member of the Olivier Award winning company Boy Blue Entertainment, led by Kenrick 'H2O' Sandy MBE and Michael 'Mikey J' Asante. Theo performed as part of Boy Blue Ent. Two most recent Barbican productions The Pirana and the Prophecy of Piraña and Blak Whyte Gray. Theo as well as being a core member of the recent National Portfolio Organisation Boy Blue Ent, he has also debuted his own choreographic work as part of Breakin' Convention at Sadler's Wells. "Theo 'Godson' Oloyade infused some hardcore krumping and classical music with a mix of body types on stage, creating a tear jerking piece." Jessica Andrade 2017 has seen Theo join hip hop theatre network, Artists 4 Artists, participating on their Artists 4 Growth development course & presenting work at Rich Mix Theatre. Alongside working with forefronting hip hop choreographer, Ivan Blackstock, collaborating on Ivan's Traplord of the Flyz for their first international performance at Théâtre Paris-Villette.

## Reaction Theatre Makers

05/03/18-11/03/18

<https://www.reactiontheatremakers.com/>

**Writer/Director** – Tiffany Hosking

Jemma Lewis,

Vey Straker,

Callan Durrant,

Jenni Lea-Jones

The artists came together at Hawkwood to work on a new show “Honey” – which describes a patchwork of life in the welsh mountains . The artists have an association with The Courtyard theatre Hereford and the show they created at Hawkwood resulted in rave reviews of their work.

*“This is a small tale, lyrically told and beautifully performed, with a big message” Hereford Times*

At Hawkwood we developed our choreography, working on areas of the piece that had not been ‘scripted’. Alongside working with script, the actors explored the physical space, they brought their very simple set and large patchwork quilt and found innovative ways of working with it. We worked with the voice and soundscapes. We explored the movement quality of the character with autism. We took inspiration from the location, as this piece is set in rural Wales.

Our work has a filmic style, combining abstract architecture with emotional realism and a tendency to move forwards and backwards in time. Our work identifies strongly with the changing landscape, nature and the human mind. Ensemble is at the heart of our work, a highly visual collision of text, dance and intimacy that is always underscored with an incredible soundtrack. Practicing artists and facilitators alike, the reaction team are inspired by the link between health and creativity.

**“The residency was absolutely amazing. A real privilege. Thank you for all your support, help and encouragement” Tiffany Hoskins**

## **She's A Good Boy**

5/3/2018 - 8/3/2018

### **Elise Heaven**

Theatre Maker - Actor - Puppeteer - Facilitator.

Elise is a Gloucestershire based theatre maker. They are an associate artist of Strike a Light Festival and a previous SPARK supported artist with Pegasus Theatre.

Elise is an experienced puppeteer, co-devising and puppeteering Raised Eyebrow's The Little Bookshop Boy, which toured in 2015 as part of Theatre Fest West and Battersea Arts Centre's collaborative touring network. Elise is an experienced youth theatre facilitator and theatre practitioner with eight years' experience working with young people aged 4-25. Elise directed *Hood* for the National Theatre's Connections in 2015, which was then performed in London, on The Dorfman Stage.

### **Emma Williams**

As a theatre director I collaborate with writers, designers and performers to create work that I hope reflects the tragic and hysterical world we inhabit.

My passion is live performance that has heart and intellect. It can involve actors, puppeteers, new writing, devising. It can be performed on a stage, in a park or on the street.

I want challenging theatre to be seen and celebrated by as many people as possible - whoever it is made by. <https://www.emmawilliamsdirector.com/>

### **Residency**

She's A Good Boy

Elise and Emma came to Hawkwood to develop a show. "It will be for the writing time for the production and a bit of exploration of the work in progress with the director." Elise is called "pretty" the same amount of times as being called sir in an average week. If Elise had £1 for every time someone has asked 'Are you the best man?' then Elise would have £2. Elise is often asked, 'Are you a boy or a girl?' the answer to this question is: No. *She's A Good Boy* is a solo show exploring non-binary gender using Elise's real everyday life experiences.

<https://www.eliseheaven.com/>

### **Feedback**

Elise's solo show *She's A Good Boy* is touring Spring 2019 onwards, supported by Strike A Light festival, Battersea Arts Centre, Pegasus Theatre, Hawkwood College and the Reckitt Arts Trust. The show previewed in 2018 at Strike A Light, Pegasus and Camden Fringe Festival, making Time Out and Evening Standards top picks for the fringe.

*'Brilliant performance, my 14 year old loved it. Thank you for voicing all the stuff they feel.'*

*'An immensely powerful piece of work with truth and emotional punch.'*

## Tom Marshman

18/03/18 - 23/03/18



I am an artist based within Pervasive Media Studio at The Watershed, a writer on attachment at Bristol Old Vic and trustee and Trinity Arts, Bristol.

My shows include Kings Cross (REMIX), Legs11, We need to talk about Bambi and A Place in the Sun, which have all toured nationally in venues including Marlborough Theatre Brighton, Norwich Arts Centre, Colchester Arts Centre, Arnolfini Bristol, Reading South Street, Camden Peoples Theatre, Chelsea Theatre, Battersea Arts Centre,

I often make bespoke work for museums and I was selected as one of National Trusts Prejudice and Pride artist exploring LGBTQ stories within their properties.

I am keen to develop my piece about the life of Kenneth Williams, an entertainer who is a big inspiration for me personally due to his unique way with words and his ability as a master teller of stories. With this piece I aim for modern-day audience get a sense of this great yet complicated national treasure who once dominated prime time TV and radio but in private was often haunted and terrorized by his own internal demons. The show will be put together from diary accounts, letters and interviews.

I have already made 15 minutes of material, it has been very well received and the original short piece has been remade into a performance for camera, which is due to be exhibited in the V&A. But my ambition is to make a whole hour long show over the next 6 months but I currently lack the resources I need to do this.

The video I mentioned in the proposal can be viewed here,

<https://www.youtube.com/watch?v=t2pWFzCnE1s&feature=youtu.be>

Working primarily in performance and film as a writer and performer.

## **The Plasticine Men**

18/03/18- 23/03/18

**S Day**

**G Rose**

**R Aggarwal**

**M Bonger/ S Ravi / A Ghosh/ E Robinson**

The Plasticine Men are South West based theatre-makers, Simon Day and Martin Bonger. Working closely with brilliant artists from a range of disciplines, they search for stories together that beg to be told onstage, crafting shows of heart and consequence that get under the skin. Their latest and second show, *There Shall Be Fireworks* (“vivid, bold and engaging... an intense and vibrant piece of modern theatre” *Stagetalk Magazine* ★★★★★) was developed with funding from the Peggy Ramsay Foundation, and was selected to perform at both PULSE and A Younger Theatre's INCOMING festivals, and will tour again in 2018/19. The company's first piece, *Keepers* (“a beautifully crafted piece of no frills physical theatre” *The Guardian*), was nominated for the Total Theatre and The Stage Acting Awards. Simon has directed and written/devised both of The Plasticine Men's shows. He also works as a dramaturg, director and facilitator with other artists and companies; recent collaborations include with Verity Standen Projects, Fine Chisel, Phillppa Hambly, Pangottic and Little Soldier. Simon was co-director of *Mufti Games*, touring outdoor game based theatre installations, *Massive Battleships* and *L\_ve Hangman* to festivals across the country.

Images of previous work at [www.theplasticinemen.co.uk](http://www.theplasticinemen.co.uk)

### **Residency**

#### **The Engine Break**

The devised show will be about India and England: local identity in a global world; the rise and fall and rise of manufacturing in different places; and narratives of progress and development. It will be researched and developed with an Indian and English creative team. We will explore from the following jumping-off points and inspirations:

- The common refrain that ‘we don’t make anything here anymore’
- A long-standing love-hate relationship with cars and advertising
- The motor manufacturing industry in the West Midlands (UK) and the burgeoning corporate culture in New Delhi (India)
- The discovery that the flagship luxury British car marques, Jaguar and Land-Rover, are now owned by India's Tata
- The Dark Mountain Manifesto: civilization’s stories are redundant and need re-imagining as we enter the Anthropocene age

The piece will combine performance from two actors (a middle-aged, white English male and a younger female performer of Indian heritage) with original music drawing from Western and Indian traditions, and projection developed in partnership with a professional illustrator. Form of text and storytelling will draw heavily on interviews conducted with leading advertising professionals working in India.

## Developing artists in collaboration with the Bristol Old Vic

16/04/18 - 20/04/18

<https://bristololdvic.org.uk/>

Working with Producer Emma Betteridge, we identified young artists who would benefit from development time on their projects. The artists that came were part of the Leverhulme Scholars – awarded for their exceptional artistic talent but also recognising their need for development. They came to Hawkwood to work individually on their own practise but also support one another with feedback on developing projects.

### LEVERHULME SCHOLARS 2018-19

#### Emma Callander



Emma is an award-winning director, Associate Artist for the Traverse Theatre, Co-Artistic Director of Theatre Uncut and Creative Director of the Birth Debate for the Royal Exchange Theatre, Manchester. Her work for the Traverse includes *Cuckooed* by Mark Thomas (winner of Fringe First and Amnesty International Freedom of Expression Award).

Emma has commissioned and directed Theatre Uncut's work by writers including Mark Ravenhill, Tanika Gupta, David Greig and Sabrina Mahfouz at the Young Vic, Bristol Old Vic and Traverse Theatre winning two Fringe Firsts, the Herald Angel and Spirit of the Fringe Award.

In Bristol Emma has directed *Banksy: The Room in the Elephant* and *Digits* for the Tobacco Factory Theatre and the *Truth About Youth* Princes Trust project with Travelling Light.

She trained at the National Theatre of Scotland under the Regional Theatre Young Directors Scheme assisting Vicky Featherstone and John Tiffany. Emma also co-directed the Arcadia Spectacular show at Glastonbury Festival in 2011.

#### Laila Diallo



Laila is a Canadian-born dance maker based in Bristol. A recipient of a Rayne Fellowship for Choreographers in 2006, Laila also was an Associate Artist at ROH2, Royal Opera House, between

2009 and 2012. Recent works include *Edge and Shore*, a collaboration with visual artist Helen Carnac commissioned by Siobhan Davies Dance; *Countless Yellow Chairs* with composer/songwriter Jules Maxwell and *Something About Wilderness* and *Several Attempts at Taming Beauty*, co-created with Mélanie Demers for Skanes Dansteater, Sweden.

Alongside independently and collaboratively devising work for live performance, Laila works as a movement director in theatre and opera. Credits include, amongst others: *Aïda* and *War and Peace* (Canadian Opera Company); *Thérèse Raquin* and *All's Well That Ends Well* (National Theatre); *The Prince of Homburg* (Donmar); *Tis Pity She's a Whore* (West Yorkshire Playhouse); *Otello* and *Unballo in maschera* (Opera North). Laila also frequently works within the university and vocational sectors, with children, youth and community groups as well as with emerging artists and peers, through commissioned work and the delivery of workshops, classes, public talks and mentoring.

### **Jo Hellier**



Jo is a performance-maker working with choreography, installation and voice. At the moment, her areas of interest are ceremony, magic and symbolism, in particular the power of practicing creativity together and what happens when people share intentions and make something happen. For the last four years she has been making work about climate change - trying to find different ways of thinking and talking about the future. This work stems from a fascination and love of the natural world and our ability to change how we relate to it. She studied theatre and choreography at Dartington College of Arts, graduating in 2010 and her work has been shown nationally and internationally and has been supported by Arts Council England and commissioned by Arts Admin, Bristol Biennial, IBT, Spill and The Yard.

### **Julia Head**



Julia is a Bristol-based theatre maker and director who works extensively with Bristol Old Vic's Engagement department. She is part of the Bristol Old Vic Young Directors scheme, an Associate Artist of Fen, Propolis, Twisted Theatre and Sharp Teeth Theatre and recently received The Henry Augustine Forse Award for her exceptional contribution to Engagement. She was the Assistant Director on Bristol Old Vic Young Company's summer show *T\*\*\*k you* and is currently working as a director in collaboration with Headlong Theatre.

## Ed Patrick (Kid Carpet)



Many moons ago Ed visited a local car boot sale and returned with a plastic guitar, a child's keyboard and a toy tape deck. He put his name into an online anagram generating machine and Kid Carpet was born.

He began making music with old keyboards, toys, computers, a sellotaped up broken electric guitar and a punk rock DIY attitude. Over the last 15 years he has picked up an international reputation as a pioneer of catchy, lo-fi electro-pop music. In that time he also went on to have a family, watching "family shows" and mostly finding them to be twee, sweet, wholesome and safe, not reflective of the creative chaos of family life. So he began making theatre gigs for young audiences and families. Part storytelling, part gig, these performances keep the same punk DIY attitude at the heart of them.

Since 2011 he has successfully made and repeatedly toured numerous family theatre shows, (*Kid Carpet & The Noisy Animals*, *Blast Off!*, *Noisy Neighbours*, *Noisy Nativity*, *Super Mega Rockin' Rock Show*, *Snow Globe* and *Noisy Holiday*). He has also collaborated with actor Vic Llewellyn, to create *The Castle Builder*, a show about Outsider Art, madness and the urge to create things. This ran at Edinburgh Fringe in 2016 and they continue to perform the show.



## Nigel Westaway

23/04/18 - 27/04/18



Self portrait and a work created at Hawkwood which was exhibited in Stroud

In 2010 I began a four year education in fine art and have practised as a professional artist since 2014.

My main focus is now on painting in oils and my subject matter includes portraiture, still life, landscape and abstraction. I have sold a number of pieces but this, fortunately, is not a necessity - which leaves me free to focus on the development of my own practice regardless (in a commercial sense) of what anyone else thinks of it. Nevertheless, this has turned out to be a good deal more protracted and difficult a process than expected.

In 2016 I set up a group for artists who did not want to work in isolation; this currently has five members and meets weekly in a hired studio space. I also do a small amount of art teaching.

I exhibit my work fairly regularly (see the exhibition list below): although sales may not matter much, getting my work seen does.

Nigel writes: "At the moment I am painting (and drawing) rather than sculpting and I'm attaching some examples of recent work. As you'll see, my approach tends to vary from one piece to another; I'm not sure myself if this is a good thing, but it's what keeps happening, and I'm slowly learning to live with it. "

During his residency Nigel painted in preparation for his well-received exhibition at Lansdown Gallery.

## **Eddie Parker - Debussy Mirrored Ensemble**

30/04/18 - 03/05/18

In 2017, Hawkwood entered a conversation with Cheltenham Music Festival regarding the support of a new commission inspired by Debussy working with Eddie Parker.

The then CEO of the music festival, Meurig Bowen, approached Hawkwood as the work couldn't be commissioned without rehearsal space and support for the project. Without the support of Hawkwood and The Francis W Reckitt Arts Trust this piece probably wouldn't have come to fruition.

Feedback from Eddie Parker:

The residency enabled a new work to be created which has since premiered at Cheltenham Music Festival and performed at the South Bank, and recorded for BBC Radio 3.

In collaboration with Cheltenham Music Festival who commissioned a new work the residency at Hawkwood was to create a response to Debussy's work – the resulting piece has since toured nationally this year,

Without the support of the Reckitt Arts Trust and Hawkwood, the new work would not have been possible.

Please see the YouTube Channel to see the results of the work:

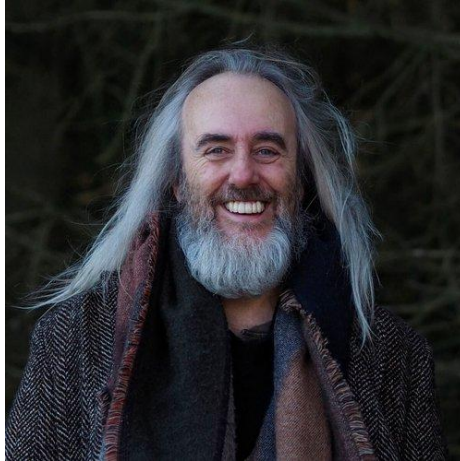
[https://www.youtube.com/watch?v=0Kdq\\_Bq0KLC](https://www.youtube.com/watch?v=0Kdq_Bq0KLC)

Please see information on the resulting project on the following website:

<https://www.debussymirroredensemble.org/>

2018 is the centenary of the death of the French composer Claude Debussy. Eddie Parker's Debussy Mirrored Ensemble is both a celebration of and a creative response to Debussy's legacy.

Eddie Parker has spent his life immersed in music - absorbing, creating, teaching, inspiring, and building trust and respect in a wide range of musical genres as a musician and composer. Eddie has handpicked this 12 piece ensemble to turn his creative vision into reality. These musicians, from classical, jazz and improvisation disciplines, collaborate to transform a dozen of Debussy's pieces into something incredibly unique, powerful and contemporary whilst capturing the revolutionary spirit of Debussy.



## **Eddie Parker**

Composer, Flutes

I am best known as a jazz flautist, pianist and composer. Since 1984 I have been a major writing and performing member of the legendary jazz big band Loose Tubes. I performed and recorded with the legendary South African jazz pianist Bheki Mseleku in the 1990s and I continue to play with major SA jazz artists Afrika Mkhize and Nduduzo Makathini. I also compose and perform on keyboards for the Will Gregory Moog Ensemble. My writing also embraces contemporary classical areas with commissions for Apollo Saxophone Quartet, Ensemble Bash, and others.

For many of us, jazz and classical musicians alike, Debussy has been there since childhood. My Dad played pieces like “La Cathedrale Engloutie”, “Jardins Sous La Pluie”, and my Mum’s favourite “Valse: Le Plus Que Lente”; my music teacher in school played “Voiles”, “Les Tierce Alternees”, “Feux D’Artifice”.

Debussy’s influence on improvisers is quite hard to pin down. Certainly as a young musician, playing around with the great, deep, chasm-like resonances of “La Cathedral Engloutie” was like a gateway into improvising; my Dad showed me some chord voicings from “Danse Profane” which also appealed to my emerging jazz piano sensibilities.

In my work as a creative musician over the last 35 years or so, the influence of Debussy has never been far away. It’s in the harmony and textures of my music, even when the character of the music may be apparently distant from Debussy – referring to the music of another culture or tradition. Over the years my understanding of Debussy’s music has also deepened as I put it alongside my experiences of playing other kinds of music. I believe I’ve now reached a moment as a creative artist where a synthesis is happening.

There is a sense in which this project could not have happened before now: as I have encountered other musics, embraced and explored them, and periodically come back to Debussy, a synthesis has emerged. My orbit around his music has been an elliptical one.

## **Alcyona Mick**

Pianist



Alcyona is a pianist and composer working at the forefront of the London jazz scene. She studied at the Royal Academy of music and has been performing internationally for many years. She is a member of the London Jazz Orchestra, has a co-led duo with saxophonist/flautist Tori Freestone, trio with Paul Clarvis and Stuart Hall, and plays with the John Warren Nonet and Noel Langley's Edentide ensemble. She has released four critically acclaimed albums, the most recent '*Criss Cross*', a duo album with Tori Freestone released on the trans-Atlantic label, Whirlwind Recordings.

As a composer, she studied at the National Film and Television School, composing music for film. She has written and produced music for independent short films, documentaries, animation, silent cinema and won an award for best soundtrack at the Anima Mundi International Festival, Brazil.

## **Gareth Lockrane**



Gareth Lockrane started playing at the age of 10 and after raiding his dad's record collection discovered jazz at 14. In 1994 he enrolled on the jazz course at the Royal Academy of Music in London where teachers included Stan Sulzmann, Martin Speake, John Thomas and Eddie Parker and where he struck up musical relationships with fellow students the Fishwick brothers, Tom Cawley, Osian Roberts, Orlando le Fleming and many others. In 1997, his band "The Jazz System" formed with Osian Roberts was a finalist in the Vienna Jazz Festival Grande Concours de Jazz. In 1998, he studied on the Lake Placid Jazz Course in New York with Joe Lovano, Dick Oatts and Jim McNeely and in 2000 was a finalist in the Young Jazz Musician of the Year competition.

## **Rowland Sutherland**



Flautist Rowland Sutherland enjoys an international career in many different fields of music. He regularly performs and guests in new music ensembles, jazz groups, symphony orchestras, various non-Western groups, pop outfits and as a soloist. Many of Rowland's solo contemporary flute performances have been broadcast on BBC Radio. He has composed and arranged music for bands, large ensembles and the BBC. He made his BBC Proms debut as soloist during the 2006 season performing Steve Reich, for his 70th birthday celebrations at the Royal Albert Hall led by percussion soloist Colin Currie.

Rowland has performed at the Carnegie Hall, Lincoln Centre, North Sea Jazz Festival, The Royal Concertgebouw, Amsterdam, Chatelet Les Halles and Tokyo Opera City Concert Hall.

## **James Gilchrist**

Voice



James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket and the late Richard Hickox.

## **Martin France**

Drums



Throughout a career spanning over thirty five years Martin France has performed and recorded with some of the world's finest and creative musicians. He has performed in all five continents including concerts and tours in over forty countries worldwide. He is currently Professor of Jazz - Drums/Percussion at the Royal Academy of Music in London.

[martinfrance@gmx.com](mailto:martinfrance@gmx.com)

[www.martinfrance.co.uk](http://www.martinfrance.co.uk)

tw: [@Martin\\_France](https://twitter.com/Martin_France)

fb: [@MartinFranceMusic](https://www.facebook.com/MartinFranceMusic)

## **Jan Hendrickse**

Flute (nay)



Jan Hendrickse is a composer and performer. His work crosses the boundaries of performance, installation and composition and commissions include works for Töne festival, Deptford -X, Soundwaves, CHROMA ensemble. He has worked in a wide variety of contexts, having developed participatory projects for the Barbican Centre, the Philharmonia Orchestra, BBC Concert Orchestra and BBC Proms, amongst others. Internationally, projects have included work in Europe as well as Tanzania, Gambia, Thailand and Palestine. As a performer, he has appeared with a wide range of artists and ensembles including Howard Shore, Ornette Coleman, Nitin Sawhney, David Toop, Mark Fell, The London Philharmonic Orchestra, The Ulster Orchestra, Britten Sinfonia, BBC Concert Orchestra, and the Bournemouth Symphony Orchestra.

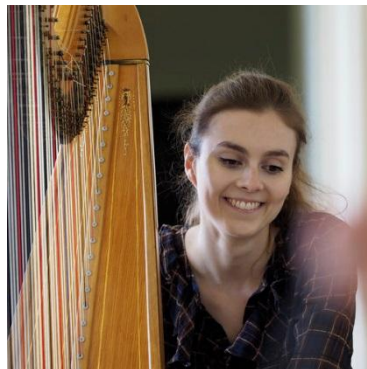
## **Brigitte Beraha**

Voice



Improvising vocalist and composer Brigitte Beraha is one of the leading talents on the UK Jazz scene. She teaches jazz vocals at the Guildhall School of Music, Trinity Laban Conservatoire of Music and the Royal Welsh College of Music, has recorded a number of critically acclaimed albums and toured extensively in the UK and beyond.

## **Imogen Ridge**



Imogen, 21, studies harp with Ieuan Jones at The Royal College of Music and is an RCM Foundation Scholar supported by a Douglas and Hilda Simmonds Award. Prior to this Imogen studied with Miriam Keogh, Head of harp at JRAM. She is an Aldeburgh Young Musician alumna, member of AYM's Exchanging World's Ensemble, a Concordia young artist and founding member of Britten Sinfonia Academy. She was awarded a prestigious Ganzoni Bursary by Aldeburgh Music in recognition of her outstanding contribution to their AYM Programme.

## Steve Watts

Bass

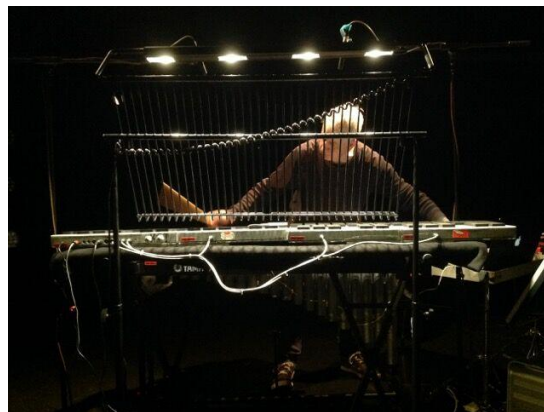


Steve has been working on the European Jazz scene for over 25 years and has played and recorded with many musicians of international stature, including Django Bates, Iain Ballamy, Kenny Wheeler, Norma Winstone, Julian Arguelles, Mike Walker, Joe Lovano, Peter Erskine, Kirk Lightsey, Adam Nussbaum, Sir Richard Rodney Bennett and many more.

He was a member of the influential big band Loose Tubes and has remained closely associated with many of its leading figures. <https://www.youtube.com/watch?v=fZx8B2ve0H4>

## Simon Limbrick

Vibes & Percussion



**“The lynchpin of the group [Apartment House] was percussionist Simon Limbrick, who over the next seventy minutes played the same little dancing rhythmic two-note phrase repeatedly without missing a beat, a heroic feat in itself.” Ivan Hewett , *The Telegraph*, 2016**

Simon Limbrick's involvement in music embraces performance, composing and education. He was a member of the systems orchestra The Lost Jockey and Man Jumping, recording for EG Edition, Virgin Records and creating scores for leading dance companies. He has premiered many new pieces and commissions, many composed for him, including works by Javier Alvarez, Brian Elias, Vic Hoyland, Philip Cashian, Andrew Poppy, Howard Skempton, James Dillon, Frederic Rzewski, Claude Vivier, Thea Musgrave, Harry de Wit, Michael Wolters and Ed Kelly.

<https://www.youtube.com/watch?v=M9SakZ8W5SQ>



## James Allsopp

*Clarinet, bass clarinet*



James Allsopp is a multi-instrumentalist and composer. He first came to public attention leading a band called "Fraud" which made an album shortlisted for the 2007 BBC Jazz Award for best record. This brought him some critical acclaim, the 2008 BBC Jazz Award for Innovation, and the Ronnie Scott Award for Best New Act.

He now focuses on leading his quintet "The Golden Age of Steam" which has made two albums the first one as a trio and the second in the new quintet format. It is an exciting circus of the psychedelic which can do just about anything, veering between delicate ambient textures, stomping punk freak outs and intricately woven contrapuntal textures.

[www.jamesallsopp.co.uk](http://www.jamesallsopp.co.uk)

## **Young Artist Residency with Dame Emma Kirkby**

08/05/2018-11/05/18

<http://www.emmakirkby.com/>



### **Purpose of Residency**

The residency with Emma Kirkby and Dai Miler supports young artists at the beginning of their careers with training as well as preparing for concert performances as a group. As part of their residency they work on technique and repertoire for concert performance.

### **Artists**

#### **Hannah Ely**

Hannah read Music as an undergraduate at the University of Manchester before studying piano as a postgraduate at Trinity Laban Conservatoire of Music and Dance. Hannah is a founding member, soprano and manager of the Fieri Consort. She sings with a range of ensembles including Invocare, Siglo de Oro, and Musica Secreta.

Hannah lives in London, studying voice with Yvonne Kenny, and recently completed a Masters of Advanced Studies in Advanced Vocal Ensemble Studies at the Schola Cantorum Basiliensis in Basel, Switzerland, where she was coached by Anthony Rooley and Evelyn Tubb. As a soloist, Hannah specialises in 16th-18th century solo and consort singing and made her opera debut at the Brighton Early Music Festival in 2015 as Sirena in 'La Liberazione di Ruggiero' by Francesca Caccini, which was broadcast on BBC Radio 3. She is looking forward to appearing again in the same festival in November 2018, in a double bill production of Venus and Adonis (Blow) and Il Ballo delle Ingrate (Monteverdi).

#### **Penelope Appleyard**

Penelope graduated with distinction from the Birmingham Conservatoire and is now busy as a soloist and consort singer, particularly in the field of early music. She performs with several leading ensembles, appearing as a step out soloist on many recordings. She sings regularly as a soloist in oratorio and early opera, engagements having taken her to venues from Mexico to Istanbul. She particularly loves chamber music and sings regularly with lutenist Hector Sequera, with whom she has performed many times for the National Lute Society and the Medieval and Renaissance Society. She co-founded historical ensemble Florisma, and the Medieval and Renaissance Society. She co-

founded historical ensemble Florisma, with whom she has recorded her first solo commercial disc, Handel's *Neun Deutsche Arien*.

### **Vicente Chavarría**

A versatile musician Vicente has performed with the Boston Camerata, Bach-Collegium San Diego, LASchola, and Park Collegium (Belgium) and has guest conducted the Chamber Opera of USC (among others). He founded and led the ensembles Flos Campi and La Monarca in Los Angeles and Fra Angelico Chamber Choir and the Sibelius Camerata in Miami (with whom he gave the Miami premiere of Monteverdi's *L'Orfeo*). He made his international début in 2008, conducting the Sinfonia Bucharest in Romania. He has performed in masterclasses for Trudy Kane, Paul O'Dette, Andreas Scholl, Xavier Díaz-Latorre, Anne Azéma, and the Hilliard Ensemble, as a baritone and on flute, harpsichord, continuo organ, recorder, and Baroque guitar. Vicente is currently a postgraduate student in Orchestral Conducting at the Royal College of Music, where he works regularly with the RCM Philharmonic and Conductors Orchestras, Opera, and New Perspectives Ensemble. He is a Leverhulme Arts Scholar supported by a Reintamm Award.

### **Eric Thomas**

Eric studied music performance, composition and musicology at The University of Edinburgh and then took an MMus in Historically Informed Performance Practice, with the aid of a Carnegie-Cameron postgraduate bursary, jointly at The University of Glasgow and the Royal Conservatoire of Scotland, receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium van Amsterdam, studying with Fred Jacobs, and also attended the Urbino Early Music Festival and Darlington International Summer School. Eric is currently a doctoral candidate at the University of Southampton researching the role of improvisation in early 16th century Italian lute music, where he is supervised by Elizabeth Kenny and Laurie Stras.

### **Catherine Carter**

Catherine enjoys working regularly with Opera Erratica; TROUPE and The Langham Research Centre creating new music theatre. She has also worked with Birmingham Opera Company; Merce Cunningham Dance Company and London Voices mainly on 20th Century repertoire. Dowland Works has been a delightful foray into the world of John Dowland and the lute song. Catherine also set up and runs the charity Fairbeats! Music, for young refugees and their families in South London.

### **Lindsay Richardson**

Lindsay's first ever foray into solo singing was with lute song repertoire at Dartington International Summer School, but after training at Trinity College of Music her performing career has taken her much further afield - into medieval music, contemporary opera, musical-theatre, jazz and acting on stage and screen. This return to the world of the lute - and of voices in consort - gives her enormous pleasure!

### **Sam Brown**

Sam took up music through a chance encounter on his 13th birthday, and is still surprised to be studying lute and guitar at the Royal College of Music, nine years on. A popular and "highly intellectual" performer, he combines his time there with a fledgling career and mild coffee addiction.

### **Toby Carr**

Toby is a guitarist and lutenist from Hertfordshire who is based in London. Currently studying with Robert Brightmore for a postgraduate degree in classical guitar performance at Guildhall School of Music and Drama he is active as a soloist and chamber musician around London and the South-East. A specialist in Renaissance and Baroque repertoire, Toby performs as a continuo player and accompanist for projects ranging from intimate Elizabethan Lute song to Baroque Opera.

**Harry Buckoke**

Harry studied at China Conservatory before attending the University of Cambridge (Holding a place as a cellist on their Instrumental Award Scheme). He completed his MA in Aesthetics at NYU receiving their “student performer award”. As a cellist and viola da gamba player, Harry maintains a varied and exciting schedule, performing in festivals and with groups such as Kontrapunkt, New York Theatre Workshop, the Vincas Grybas Festival (Jurbarkas, Lithuania), Latitude Festival, Wilderness Festival, St George’s Hanover Square, Cadogan Hall (for the RCM Rising Stars series), the Stroud Green Festival and Birmingham Opera Company. In June 2017 he performed Telemann’s concerto TWV 51:A5 in the Telemann Festival at St Mary at Hill.

He has also written plays. He was the recipient of the RSC and Marlowe Society’s Other Prize for Playwriting 2013. His dramatic work has been performed, among other places, at the Edinburgh fringe, and FringeNYC. He has studied viol with Richard Tunnicliffe and Margaret Panofsky and is grateful for the support received by the Leverhulme trust, Dartington Summer School trust, the Robinson scholarship, and the Joy Dodson memorial fund, to participate courses and masterclasses across Europe.

**Gareth Thomas**

Freelance Baritone regularly singing with some of London's top consort groups and church choirs. NYCGB Fellowship programme 2015-16.

Gareth Thomas regularly sings with some of London’s leading church choirs, including St Peter’s, Eaton Square, St Mary’s, Bourne Street, St Bartholomew the Great and Southwark Cathedral. He studied at Jesus College, Cambridge where he was also a choral scholar under Mark Williams. Prior to this he was a Music scholar at Harrow School and chorister of St George’s Chapel, Windsor Castle. At Windsor he took part in many Royal events including the Queen’s Golden Jubilee celebrations and the funeral of Princess Margaret.

## Louis Gulliver King “RAT” Project

28/05/18-01/06/18

<https://www.louisgulliverking.com/>

Louis Gulliver King is a musician and theatre maker based in the South West of England. He has played in bands, accompanied theatre shows and toured extensively across the UK and internationally. Theatre work includes touring as an accordionist for Bash Street Theatre, performing with the Kneehigh Rambles, touring internationally with Sally Cookson's 'We're Going On A Bear Hunt' and working alongside community choirs with Canvas Theatre.

In January of 2018 he started The Rat Affair and brought together a band of musicians, theatre makers and visual artists. Louis applied for a residency to develop his show further in an intensive setting. He brought in technical equipment and built a set. The week resulted in an exceptional sharing of work with producers from The Tobacco Factory, Strike a Light and the artist Simon McBurney were invited to give feedback.

In residence at Hawkwood:



### Louis Gulliver King

I am a theatre maker and musician based in West Cornwall. Alongside an exciting team of artists I wish to explore the story and themes present in the Pied Piper of Hamelin. RAT is a political allegory for an adult audience, part gig, part theatre the narrative will be conveyed through live music and imagery. The performance will explore themes of responsibility, migration, deceit and political corruption. The central concept of the “rat” will be explored literally through the narrative, conceptually and symbolically. The aim with this R&D is to explore an engaging live performance using music and elements of theatre for both a gig going audience and traditional theatre going audience.

Since graduating from Goldsmiths University in 2014 I have been working as a freelance musician and performer. This is the first time that I have taken the artistic lead on a project, up until now I have supported and facilitated other artists work. The residency at Hawkwood would not only allow the development of RAT, but also the development of my artistic practice. I am a great believer in forming a close company of people, and having the opportunity to work, sleep and eat under one roof would allow the company to grow organically in a way that working in a traditional studio would not.

### Mae Voogd - Puppet Director

Mae is a puppet maker, designer and illustrator. Mae studied animation at UWE and at the Curious School of puppetry.

**Ailsa Dalling** - Puppeteer

Puppeteer/Actor/Musician and Puppet Maker, trained at Curious School of Puppetry in 2016.

**Nix Wood** – Puppeteer and Producer

Studied at the University of Birmingham, Drama and Theatre Arts and the Curious School of Puppetry.

**James Hurst**

James is a British film and theatre actor. He portrays Manheim in 2018 horror-thriller film Lords of Chaos.

**Annabel Lainchbury**

I have been working as a freelance violinist and composer post studies at The European Film College in Denmark. Annabel is currently writing a solo album,

**Feedback**

*I want to say the biggest thank you to you and to Hawkwood. From me and from all the RAT company! From the very bottom of our hearts, to all the staff and volunteers that make it possible to run Hawkwood the way you do. So thank you.*

*Your support with giving us a space to develop this phase of the project has helped immensely. Hawkwood not only allowed an environment in which we could "just get on with the work" but also as a platform to showcase the project to industry professionals such as Sarah, Simon and Kerrie - who fingers crossed can all contribute to getting the project up on its feet and in front of an audience.*

*As you saw from the sharing, we had a massively productive week. The style and aesthetic of RAT really developed while we were at Hawkwood. Over the weekend the residency and sharing have been very busy in my mind. It feels like it's slowly starting to land and I'm now able to properly reflect upon it all.*

*Which now when I think about it makes sense. It's swaying more towards gig than theatre at the moment, and so to fulfil my original idea, the theatre side of it needs to be lifted. I can see and understand that now. Simon was making the same observation, but in that moment, I wasn't able to take it in and really digest what it meant.*

*The next stage is exciting, and I'm confident that this project will have a life beyond an idea in a bewildered accordionist's head!*

*Hawkwood has contributed to the project's life, and we will take that with us as RAT develops into the future.*

*Do share our thanks with your staff! And we apologise for the relentless noise.*

**Richard Pelletier**

18/06/2018 - 22/06/18

[www.lucidcontent.com](http://www.lucidcontent.com)

Richard wrote and requested a residency to work on completing his novel *The Writer of Eulogies*: In his words. "It's been a little over 10 years in the making. What I would love to do is to have a week away from my everyday life to continue to bring this work to completion. That's why I'm asking for the residency. To be in a beautiful, inspiring place where I can just work without the distractions of daily life".

**Feedback**

*I am tempted to say words fail but I'm not allowed that one. What a glorious visit I had at Hawkwood. I cannot thank you enough for your generosity. The artists residency was wondrous. Truly helpful and inspiring. Plus, new friends!*

*The food! The grounds! The staff! The people! The walk to Slad!*

*As I prep for my flight home tomorrow, I leave with a heart full of memories and affection. What a thing you have there. Tremendous achievement. I'll be adding to the crowdfunding pot when I land.*

**MANY, MANY THANKS.**

*Please give two thumbs up to the chef for me. He is, you all are, amazing.*

*Richard*



**Richard with former Mount Pleasant (The Francis W Reckitt Arts Trust) guests Naomi, John, Hugh in Hawkwood grounds**

## London Theatre Consortium

10/9/2014 - 15/09/2014

<http://www.londontheatreconsortium.com/>

[@LTC Theatres](#)

The London Theatre Consortium is so excited to be working with Hawkwood College on the Artists Climate Lab. LTC theatres are sending artists, of diverse practices, on a week together to learn how climate justice, environmental activism and sustainability (in its widest definition) can inform and shape their future work and partnerships in the arts. There will be visiting practitioners and artists, as well as international colleagues skyping in.

The residency was to develop the artists' work, create

<https://www.juliesbicycle.com/News/consultancy-ltc2017>

### Results:

Through working in partnership with Julie's Bicycle, LTC have been able to enliven the conversations with their audiences and bring environmental sustainability into their artistic program. Through a joint ambition for green energy procurement this network has been able to scale their actions successfully and display a working leadership model for bringing about a transition to a sustainable future.

*"Just a quick note to say a huge THANK YOU to you and your brilliant team for your generosity, kindness, diligence and hospitality during the LTC artists climate lab. We would absolutely love to make it a regular event!" Dan de la Motte*

### Artists Climate Lab – The Artists

#### Deborah Pearson

*The Royal Court*



Photo: Zsofi Heisler

Deborah Pearson is a multi-award winning writer and theatre-maker. She is interested in challenging and exploring our preoccupations with narrative, particularly representation and conflict. Her work has been staged all over the world - in 18 countries and 5 continents. She founded and co-directs Forest Fringe, and holds a PhD from Royal Holloway where she was a Reid Scholar.  
[www.deborahpearson.com](http://www.deborahpearson.com) // [@shysecretagent](#)

#### Isley Lynn

*Donmar Warehouse*





Isley's play *Skin A Cat* was awarded Pick Of The Year at Vault Festival 2016 and nominated for four Off West End Awards, including Most Promising New Playwright (shortlist) and Best New Play, for its transfer to The Bunker, 2016. Her writing has been staged at The Royal Court Jerwood Theatre Upstairs, Bush Theatre, Theatre503, Arcola theatre, Gate theatre, Southwark Playhouse, Park theatre, Orange Tree Theatre, Old Red Lion Theatre, Tricycle Theatre, Theatre Royal Stratford East, Tristan Bates Theatre, Underbelly Edinburgh, Ovalhouse, Criterion Theatre, National Theatre Studio and Cottesloe Theatre, and Kew Gardens. She is a HighTide First Commissions writer 2017-18.  
isleylynn.com // @isleylynn

**Tassos Stevens**

*Battersea Arts Centre*



Tassos Stevens is a play-maker - primarily as director and artist frequently representing Coney – making theatre, games and adventures where people can choose to take a meaningful part. Projects include *A Game Of Legacy* with jedi of play Bernie De Koven, *Adventure One*, and the BAFTA-winning *Nightmare High*. He is increasingly engaged in designing play for positive impact, in projects including *A Lovely Intervention* for individuals from offenders to CEOs, *We The People* for communities nationwide, and some discreet work for interesting organisations. His useful hats include writer, interactive dramaturg, director, game designer, producer, wrangler, chef, and secret agent trainer.

www.coneyhq.org // @tassosstevens

**Abigail Graham**

*Unicorn Theatre*



Photo: Manuel Harlan

Abigail is Artistic Director of OpenWorks Theatre, a company which creates a holistic approach to art, outreach and audience development.

Work as a director includes: *Carmen The Gypsy* (Arcola), *31 Hours*, (Bunker Theatre) *Death of A Salesman* (Royal and Densgate and tour), *And Now: The World!* (UK Tour), *Debris* (Southwark Playhouse), *Timmy Failure: Mistakes Were Made* (Assembly Rooms, Edinburgh). *Molly Sweeney* (Print Room, Lyric Belfast, Northern Irish tour), *The Censor* (JMK Award Runner Up, Young Vic), *Blue Heaven - Three Short Plays* by Tennessee Williams (Finborough), *Jack's Quest* (Company of Angels Theatre Maker Award), *The Boy and The Dog Who Walked to the Moon* (Pleasance Edinburgh)

### **Moi Tran**

*The Gate Theatre*



Sculptor: James Barnhill

I am a Visual Artist, Researcher and Designer. My work investigates an ever-evolving negotiation I call the '*Eternal detour of identity*', to explore identity as a transient form yielding to the imprint of experience. My work explores relationships within the domain of immediacy and experiences of visibility in spaces of appearance as alternative ideas of protest, a type of soft activism that celebrates the accumulative power contemplative of protest. I compose 'narrative scenarios' to explore acts that shape our spaces of appearance and discuss the social geography of individual and relational identity.

**Holly Race Roughan**

*Lyric Hammersmith*

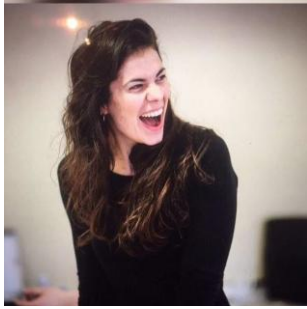


Photo: Jack Sain

Holly Race Roughan is a professional new writing theatre director. She is also Associate Director for Kestrel Theatre Company, a charity that works with people in prison making original plays and films. Holly's main focus in activism over the past five years has been organising around feminist issues. [www.casarotto.co.uk/clients/holly-race-roughan](http://www.casarotto.co.uk/clients/holly-race-roughan)

**Eleanor Sikorski**

*Yard Theatre*



Eleanor is a dancer and choreographer. She currently works as part of Nora and tours her solo work. She studied contemporary dance (LCDS 2006-10). Her solo choreography spans performance, comedy, music and film and is made for both theatres and social spaces. Favouring communication with her audience over loyalty to form, her work has taken many shapes, often drawing on the narrative of her own life and the wider social commentary which is brought to light.

She works as a dancer for Eva Recacha, Igor and Moreno, Karl Jay-Lewin, Dog Kennel Hill Project, William Hunt, Jenny Moore, Seke Chimutengwende, Alex Reubens, Alexandre Achour and Gillie Kleiman/Sara Lindström.

@eleanorsikorski // [www.eleanorsikorski.com](http://www.eleanorsikorski.com)

**Joshua Parr**

*The Young Vic*



Photo: Slav Kirichok

Josh is from a small mining town in the West Midlands called Rugeley. He has recently completed the Introduction to Directing phase 1 & 2 under the tutelage of Sacha Wares and Gbolahan Obisesan, Josh has since gone on to work as an assistant director at the Young Vic. His most recent work was as the Associate Director for the Jumper Factory written by Luke Barnes & the prisoners of Wandsworth Prison. The show premiered in Wandsworth Prison, directed by Justin Audibert, Josh then remounted the production and cast 6 young men to take the show to the European Youth Arts Festival.

@joshhparr

### **Shane Shambhu**

*Crying in the Wilderness Productions, an Associate Company of the Young Vic*



Photo: Deniz Soezen

Shane Shambhu is an actor, dancer, director and choreographer. He is a Complicite Associate, Associate of Crying In The Wilderness Productions and an Associate Lecturer at East 15 Acting School. He initially trained in the Indian Performing Art of bharatanatyam. He has performed with Complicite (A Disappearing Number, NT Live and BBC Radio 3), Shobana Jeyasingh Dance Company, Icon Theatre, Menagerie Theatre and in short films, Letters from afar and Boat. He was movement director for Tara Arts' Game of Love and Chai, writer Nigel Planer and is currently touring his new production, Confessions Of A Cockney Temple Dancer.

[www.shaneshambhu.com](http://www.shaneshambhu.com) // @shaneshambhu

### **Ruth Sutcliffe**

*Theatre Royal Stratford East*

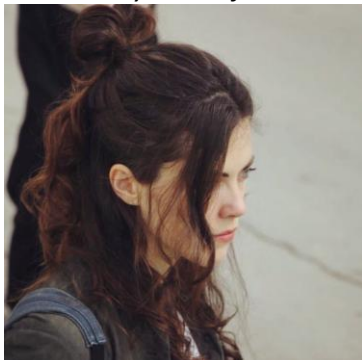


Photo: Ibrahim Moqbel

Design work includes: The Southbank Centre / The National Theatre / The Bush / Arcola / RSC / The Gate / The Print Room / Southwark Playhouse / Royal & Derngate / Nottingham Playhouse / Opera North

AWARDS: Linbury Prize for Stage Design, OffWestEnd Best Design for: Kingdom of Earth

I love creating 3D living worlds; in collaboration with sound and light designers, directors, musicians, performers, writers; for live performances, theatre, dance, opera, film...

[www.ruthsutcliffe.com](http://www.ruthsutcliffe.com) // @ruth\_sutcliffe

### **Theresa Ikoko**

### *The Royal Court*



Theresa Ikoko was born and raised in Hackney, London. In August 2013, she completed her first full-length play, *Normal*, which debuted at Talawa Firsts' 2014 season. *Normal* was also chosen for Tricycle Theatre's young writers' programme, received a reading at the HighTide Theatre Festival 2015, and was selected for Critical Mass at the Belgrade Theatre, Coventry. Her play *Visiting Hours* was chosen for Belgrade Theatre's *The New Black Showcase* in 2014. Her first professionally produced play, *Girls*, was shortlisted for the Verity Bargate Award 2015 and won the Alfred Fagon Award 2015.

### **Artists Climate Lab – Visiting Artists and Practitioners**

#### **Gayle Chong Kwan**



Photo: Georgia Kuhn

Gayle Chong Kwan is a British artist whose photographs, sculptures, events, and installations, are exhibited internationally in galleries and in the public realm. Chong Kwan explores simulacra and the sublime through installations, ritual experiences, and sensory registers. She is currently undertaking a PhD in Fine Art at the Royal College of Art and is a BBC BAME Expert in Fine Art. *The People's Forest*, William Morris Gallery (2018); *The Fairlop Oak*, Barbican; *Anthropo-scene*, Bloomberg Space (2015); *Wastescape*, Southbank Centre (2012); *The Obsidian Isle*, New Forest Pavilion, Venice Biennale (2011); *Cockaigne*, Tales from the New World, Havana Biennial, Cuba (2009).

@Gayle\_ChongKwan // [www.gaylechongkwan.com](http://www.gaylechongkwan.com)

#### **Chiara Badiali**

Photo: James Allan



Julie's Bicycle is a leading global charity supporting the creative community to act on climate change and environmental sustainability. Chiara has worked across JB's programmes since 2012, including:

co-designing the Creative Europe co-funded Creative Climate Leadership course; organising events and training as part of JB's work with Arts Council England and *EE MUSIC: energy efficient music culture*; contributing to publications including the *Creative Climate Survey* and 'The Show Must Go On' report on UK music festival environmental impacts; and working on consultancy projects with the BRIT Awards, Royal Albert Hall, and the Greater London Authority.

Chiara holds a degree in Natural Sciences/History and Philosophy of Science from the University of Cambridge and has previously worked in cultural PR and for music and arts festivals.

@juliesbicycle // [www.juliesbicycle.com](http://www.juliesbicycle.com)

### **Toby Peach**



Photo: Richard Davenport

Toby Peach is a Theatre Maker who was on the BBC Performance Arts Fund's 'Ones to Watch' list 2015 having completed his BBC Community Theatre fellowship at The Old Vic.

His award-winning theatre show *The Eulogy of Toby Peach* has reached over 5000 people, reaching audiences both nationally and internationally.

Toby is a Creative Climate Leader and JB Fellow, having been selected by Julie's Bicycle in 2017 to undertake their course aimed at maximising action on climate change within the creative and cultural sector. He is an Associate Artist with interactive theatre-makers Coney and KIT Theatre.

[www.tobypeach.co.uk](http://www.tobypeach.co.uk) // @tobypeach

### **Abhishek Majumdar**



Photo: Gowri Dattu

Abhishek Majumdar is a playwright and theatre director. He is Artistic Director of Basha Centre, Bangalore, and is Visiting Associate Professor, NYU Abu Dhabi.

### **Pete Phillips and Jodie Hawkes (Search Party)**



Search Party is the collaboration of artists Jodie Hawkes and Pete Phillips. Formed in 2005 our work has encompassed theatre, live art, durational performance, participatory art, home video and performative writing. We have made performances for theatres, galleries, public squares, 24-hour parties, high streets, village fetes, parks, shopping centres, across rivers, between bridges and along seafronts. Our work has been performed in venues and festivals in the UK and Internationally. We are both senior lecturers in Theatre at the University of Chichester and Search Party's work is supported by The Point, Eastleigh.

[www.searchpartyperformance.org.uk](http://www.searchpartyperformance.org.uk) // @search\_party

### Zoe Svendsen



Zoë Svendsen makes participatory theatre performances exploring contemporary political subjects, including (forthcoming) the Artsadmin Green Commission, *WE KNOW NOT WHAT WE MAY BE* (Barbican Centre 2018), an installation imagining living under alternative economic conditions; *World Factory*, exploring consumer capitalism through the lens of the global textile industry (UK tour; shortlisted for the Berlin Theatertreffen Stückemarkt 2016); *3rd Ring Out*, an emergency-planning-style 'rehearsal' for climate crisis (TippingPoint Commission Award; UK tour). Zoë also works as dramaturg to collaborate on the theatrical rethinking of classic texts for productions at the Young Vic, the National Theatre and the Royal Shakespeare Company.

[www.metisarts.co.uk](http://www.metisarts.co.uk) // @metisprojects

### Nii Obidai



Born in Accra, Ghana and has lived in England, Nigeria and Ghana, Francis Nii Obodai Provencal is at ease with the vast and diverse world of his continent. His work mainly explores the urban and rural, not with a detached eye, but with an artist's careful watching, with a strong interest in history and a love of the stories that abound in his world. Nii Obodai's photographs are a conduit into a vibrant space. In his travels he discovers and explores the meaning of Farafina. Here we merge into the zone between tradition, improvisation and modernity. We begin to feel the spirit of Farafina, with its adeptness where religions come together, traditions remain in contemporary living, faces of the Diaspora returned home and spiritual stories are told, from within a landscape of beauty. Nii Obodai is unafraid to challenge the common catch cries of what is accepted to be Africa – war, corruption,

helplessness. We share his positive awareness of the daily lives of millions of normal people across the continent. In the images of Nii Obodai, the land of the Farafina is living poetry. Nii Obodai is presently based in Ghana where he works and lives. He enjoys facilitating inspirational workshops on photography and continues to travel exploring and recording the vibrant essence of life. Nii Obodai has exhibited in Accra, Paris, Bristol, Den Haag, Amsterdam, Bamako.



## **Hungry Nation**

**5/11/18 – 9/11/18**

### **About Hungry Nation.**

**Wiltshire Creative** and **Strike A Light** are working on a new touring show about food banks, food poverty and stories of the 10,000's of people who regularly use foodbanks in the UK. The ambition for the show is to tour it nationally in 2020. The week at Hawkwood was our starting point.

### **Why we want to make this show:**

#### **Here are some things which alarm us:**

-More people than ever are living in poverty and rely on food banks - which, though vital, are only a temporary fix

-another huge impact of food poverty is loneliness and isolation as food is a way of bringing people together, and shared meal times are rarely possible

-there is a rise in global corporations who control the import of food, affecting people on a local level

-we cook less, eat more, waste more

-thousands of people are starving yet there is an obesity epidemic

-we drive miles out of town to big industrial units to fill our trollies full of plastic wrapped food from hundreds of miles away which we take home load into massive chilled units, and by the end of the week we've thrown 50% of it away.....

#### **and on and on and on- we could rant forever**

We want to make a show where food is at the centre, where we eat rice and tinned tomatoes together and work out how we move forward in a hungry world. We want to have fun. We don't want to make something worthy or depressing. We want there to be songs. And music. And stories inspired by real people. We want to know more about UK food poverty and those who are affected. We want to ask big questions. We want to do something.

### **What we did and why it was important to be at Hawkwood?**

We worked for a week with a team of 3 actors, a writer, a musical director, a director, a researcher from a university, an assistant and a producer.

This was a large team and having the space to be at Hawkwood enabled us to bind very quickly as a team. The space around the building proved vital for the project. Some of the stories that we unearthed and facts that we found out about global food poverty meant giving the team literally time to breathe and take in the information was very important.

There was a slight irony in the amazing food and hospitality that we recived at Hawkwood as we were researching food poverty. Part of our project is looking at the provenance of food and how we eat as a nation. We are very much hoping that Hawkwood will be an ongoing partner in this project as we prepare to make a large scale touring show for 2020.

Thank you Hawkwood for your delicious generosity.

**Sarah Blowers. Producer. 9/11/18.**

The team:

#### **Samuel Bailey- writer**

Samuel is a writer from the West Midlands, now living in London. Samuel moved to Bristol in 2013 after being chosen as one of Bristol Old Vic's 'Open Sessions 5' and had a rehearsed reading of his

winning play, *Double Bred*, staged in their studio. Over the course of 2013/14 he also took part in their 'Made in Bristol' initiative – a development scheme for theatre makers aged 18 – 25. After working with new writing company Theatre West on his play *Islanders*, Samuel was selected as one of the inaugural Old Vic 12 in 2015/16, receiving a seed commission and staging a rehearsed reading of *Prince of the River* at the Criterion Theatre, which was long listed for the 2017 Papatango prize. Since then, Samuel has written the script for award-winning short film *Kin*, returned to Bristol for a sold out run of *Champ with Tobacco Factory Theatres* and begun developing new play, *Shook*, with the support MGC Futures.

### **Quinta- Musical Director**

Quinta is a London-based multi-instrumentalist performer, improviser and experimental composer. Her dad, a Greek and Latin scholar, gave her this name when she was a baby as she was the fifth of five children and a girl. Independent-minded and experimental, Quinta makes work at the intersection of art music, electronics, the DIY, visual/video art, and pop.

Quinta's interests also include non-conventional scoring, electronic interfacing and new instruments. She works with improvisation as a compositional tool as well as live and enjoys the bridge between live and studio settings that electronics provide (synthesis, field recording, musique concrète, trigger technologies).

With a background in third sector activism, Quinta was co-founder of Music in Detention and a long-time collaborator with Music in Prisons.

### **Amy Loughton- Performer**

Amy is a creative and collaborative performer who is equally happy hanging from the ceiling, knee deep in juicy text work or working to pair her acting with her activism through forum theatre. She is currently touring with *Cardboard Citizens*, as they celebrate their 25th year in *Cathy* by Ali Taylor, a modern look at Ken Loach's *Cathy Come Home*. After a sell out run and great reviews at the Pleasance, *Cathy* is now touring to theatres, hostels & prisons around the UK. She will soon hit the screens as female lead Clare Crowhurst in feature film *Crowhurst* directed by Simon Rumley and in *AUX* for Evolutionary Films.

### **Manjeet Mann- Performer**

Manjeet is a writer and an actress. Manjeet is an alumni of The Foundry at The Birmingham Repertory Theatre and Soho Writers Lab.

She is on the inaugural WriteNow mentor program run by Penguin-Random House, where she is writing her first novel with a look to publication in the next year.

Writing Credits include:

Theatre: *Starting Out*, The Birmingham Rep and *Women in Theatre* (The Birmingham Rep and Hackney Showrooms.) *Flying Solo*, (UK Tour) *A Dangerous Woman*, (UK Tour) *Who Run the World*, (Birmingham Rep)

Film: *The Link*, BBC Comedy Short

Manjeet is the recipient of the Norman Beaton BBC Radio Drama Award and has appeared in over 60 radio plays and comedy sketch shows most notably, *The Party Line*, written by Punt and Dennis. *The Charles Paris Mystery* playing opposite Bill Nighy. *The Yellow Plush Papers* and *Flaw in The Motor Dust in the Blood* playing opposite Rory Kinnear. *Play and Record* with Comedian

Doc Brown, Will Smith with Comedian Will Smith and Simon Says with Comedian Reginald D. Hunter. She was also a regular on BBC Radio Soap Opera Silverstreet.

### **Eoin Slattery- Performer**

Eoin is an Irish Actor based in the UK. He trained at Bristol Old Vic Theatre School and has since worked at theatres all over the country including the National Theatre, Manchester Royal Exchange, Tobacco Factory and Hull Truck.

Eoin has worked extensively in developing new writing and devising. He is also an experienced voiceover artist and has worked in television and film.

### **Jo Newman- Director**

Jo Newman. Jo Newman is assistant resident director at Salisbury Playhouse as part of the Regional Theatre Young Director's Scheme. She is co-artistic director of Tin Box Theatre Company and part of the team managing PILOT Nights, Birmingham.

### **Sarah Blowers- Producer**

Sarah Blowers is the co-artistic director at Strike A Light festival.

[www.strikealightfestival.org.uk](http://www.strikealightfestival.org.uk)

### **Molly Shields- Assistant**

Molly Shields is doing a work-based placement, she is a student in her final year at Falmouth University.

**Project: Restless.**

**Restless residency- 19-23 November.**

**About;**

Restless is an arts activism project about community, visibility and voice for survivors of trauma, childhood sexual abuse and gender-based violence. Walking is at the heart of the project - during the research and development process Viv walked a 110-mile Dorset stretch of the SW coast path with her producer Sarah Blowers and other collaborators. You can read about their journey here:

<https://www.vivgordon.com/blog>.

The project uses coastal landscapes and imagery as a metaphor for the erosion of abusive power relationships through continuous collective action. Restless combines walking with choreographic research, text, spoken word, hip hop, film and participatory actions on beaches and cliff tops. We are now beginning to develop a new piece of work which we are thinking of as a Spectacle of Survival.

The weeks residency at Hawkwood sees a team of 7 creatives, dancers, spoken word artists, beat boxers, vocalists, musicians and choreographers researching creative ideas for the work to work out what the next phase of the process will be.

**The impact of being at Hawkwood**

For our team to be at Hawkwood was extraordinary. To be in a nurturing space when thinking about such very sensitive subject material felt very special. The three professional dancers that we all worked with are all survivors of childhood abuse and violence, the work that we made and the process we went through was challenging and to be able to be at Hawkwood made that journey easier for everyone.

The impact of a beautiful quiet space in grounds with incredible food should never be underestimated particularly when working with and around trauma; the ability to walk outside, to smell clean air and to find space was invaluable. Thank you Hawkwood.

Sarah Blowers. Producer.

*"I was really moved to tears during the sharing of work. The team work and respect and appreciation among the whole team really touched me. It is a privilege to host such cutting-edge work here at Hawkwood. Thank you."*

*Katie Lloyd- Nunn.  
Programme manager.  
23.11.18*

**Viv Gordon**

**Project originator and dancer.**

Viv Gordon is a theatre maker & arts and mental health campaigner

She is currently developing new projects that continue to explore the creative articulation of trauma: ORAL explores sexual abuse, dentistry, food and crocodiles.

Restless is an arts activism project developing visibility and voice for survivors

She is also working on a new commission from Life of Breath writing a play about the lived experience of adversity called The Book of Jo

Previous work includes: I am Joan is an autobiographical hopeful comedy about trauma recovery. PreScribed (a life written for me) explores the side effects of being a GP in the 21st Century.

She is an Associate Artist with Strike a Light Festival & a Discovery Artist with Pavilion Dance SW

She has led work with vulnerable adults and families since 2003 as Artistic Director of Mean Feet Dance. Viv campaigns for access and inclusion in the arts for artists and audiences with mental health needs. She was an Agent for Change with Salisbury International Arts Festival 2017

Viv speaks at conferences and events about mental health inclusion in the arts, offers training and consultancy and works with individuals and organisations to develop arts and mental health projects.

**Tom Roden. New Art Club.**

**Director and Choreographer.**

Tom Roden is a director and performer working in dance, theatre and comedy. He directed Air Dance Company from 1994-2000 before forming New Art Club with Pete Shenton in 2001.

As well as his work with New Art Club, Tom created 'The Doodle Dance Show' with Anna Williams. Other recent work includes directing the play 'Prelude To A Coat' a one woman show with Steffi Muller, directing 'I Am Joan' for Mean Feet and choreographing 'The Tide' for postgraduate dance company EDge.

His recent interest in mentoring/dramaturgy and guest directing has lead to work with Talking Birds, Corey Baker Dance, The Mostly Everything People, Pestiferous, Claire Cunningham, Hunt and Darton, Lewys Holt and Moxie Brawl.

He has worked as a movement director at the world's leading Opera Houses including Billy Budd at Glyndebourne, Babette's Feast at The Royal Opera House and Magic Flute at Opera North. His choreography with dance and theatre companies includes work with Scottish Dance Theatre, The Royal Exchange, Ricochet, Bolton Octagon, Reckless Sleepers and Probe.

**Quinta Mann.**

**Composer.**

Quinta- Musical Director

Please see above.

**Sarah Blowers- Producer**

Sarah Blowers is the co-artistic director at Strike A Light festival.

[www.strikealightfestival.org.uk](http://www.strikealightfestival.org.uk)

**Batel Magen- Dancer**

I am a Bristol based Dance Artist and Choreographer I am Artistic Director of a small project based dance theatre company Neshima Dance Company. I seek to devise work that explore emotive thought-provoking themes through body and voice.

I teach advanced contemporary tech and choreographic processes for a mix ages and settings.

I am also a qualified Dance Movement Psychotherapist specialising in Adolescent mental health offering ongoing group and 1-2-1 sessions.

Currently qualified as a Clinical Supervisor, and I offer 1-2-1 sessions for therapists or artists from a range of mediums with the need to reflect and unpick their professional practice.

I form the core lecturing team on the MA in Dance Movement Psychotherapy at Dance Voice Therapy centre & on the Creative Arts Therapies Foundation Course at Bristol City College.

### **Kikz Katika- Dancer**

Kikz is a commercial dancer who has come to this project as a recommendation from Tony Adigun choreographer.

Her credits include:

- Robbie Williams- Royal Variety Performance 2016 (Choreography by: Ashley Wallen): London, UK
- Robbie Williams- 'Love my Life' (Music Video: No Choreography. Filming by myself, other performers & production team): London, UK
- X Factor and Xtra Factor (Series 13)- 5 after Midnight, Bratavio, Gifty Louise (Choreography by: Dean Lee Creative direction by: Brian Friedman & Jerry Reeves): London, UK
- Runway House- Power House Showcase 2016 (Style/Choreographer: Contemporary- Denzel Daniels, Jazz Funk- Jonathan Bishop, Heels- Emer Walsh, Hip Hop-Glenn Hudson, Hip Hop-Kenrick Sandy, Locking- Calvin Francis, Popping- Shawn Aimey, Vogue- Paleta Calm Quality, Waacking- Rhimes Lecointe): London, UK
- The HotStepper UK, 2016- Project G Showcase (Choreography by: Olu Alatise & Kikz Katika): London, UK
- Project G- 'Pose' (Music Video: Choreography by Olu Alatise): London, UK
- World of Dance, UK 2015- Project G Showcase (Choreography by: Olu Alatise): London, Dancers Delight, 2015- Runway House Showcase (Choreography by: Paleta Calm Quality & Shaun Niles): London, UK
- Prodigy- Concept Boy Band Performance (Freestyle by: Kikz Katika): Dundalk, Ireland

### **Grove- Vocalist and Writer**

Grove is a singer/rapper/songwriter/performer from Cheltenham. She is one of Strike A Light's associate artists and an upsurge artist with The Music Works. Beth is currently performing with Battersea Arts Centre smash hit show Frankenstein.

### **JPDL - Rapper and Writer**

JPDL is a rapper and writer from Cheltenham. He is one of Strike A Light's associate artists and we are developing a one man show with him in 2019 using spoken word and illustrations.

### **Debi Shephed - Enabler**

Debi is Viv's enabler. Her presence is funded by the arts council and she enables Viv to feel safe in a working environment and acknowledge that her mental health needs supporting in a creative process.

Elisabeth Hobbs and John Alley

An artistic research residency



As part of the process of developing programming for La Scala Trio (myself, Paul Edmund-Davies, and pianist John Alley), I have been looking beyond the usual repertoire for the combination and have researched various European archives for additional material. As part of this process, I have discovered a large body of “lost” 19<sup>th</sup> century music for two flutes and piano.

In February 2018, I visited Italy and accessed this collection, returning to the UK with digitized copies of more than 750 pages of music, all of which is out of print, out of copyright, and (as far as I can ascertain) unperformed since the 1850s. Our project is to transcribe, edit and republish this music and bring it back into the performing repertoire. John Alley and I have completed work on two of these pieces, and these have already been performed several times internationally. There remains another twenty or so to bring back to life, however, finding an island of time to work on the pieces together is extremely difficult.

A residency at Hawkwood would allow John and I the uninterrupted peace and time to work intensively together on the editing stage of the music. Later work, such as transcription is done on computer and is easier to send back and forward for discussion, however, the editing process requires us to spend extended periods of time together, playing the music and discussing performing detail. As John and I live about three hours apart, this residency would allow us an opportunity to work together intensively which would otherwise be impossible.

Dear Alicia

Looking back on the week at Hawkwood makes me realise what a very special time it was and how much we're indebted to your great kindness in supporting us with a residency. It also makes me ever more aware of the futility of 'rushing around' in London. We achieved so much in those few days and I hope that we may get the opportunity to come and perform (and talk about) some of our efforts one day. I feel quite renewed by the experience. You have a very special place there and I hope that I'll be back there before very long for more peace and calm. With very best wishes to you and everyone at Hawkwood, John Alley

Dear Alicia

I cannot thank you (and everyone at Hawkwood) enough for the wonderful opportunity to spend a week as artist in residence with John. It was quite simply one of the best weeks of my professional life.

The peace, atmosphere, and retreat-like nature of the week meant that we could focus 100% on our creative work. We produced more finished work in one intensive week than we had in several years. It was a fantastic experience.

Arising from the week, we now have finished a volume of arrangements of Bach arias, and another volume of arrangements of opera arias, all for two flutes and piano. We hope to have these actually published before the end of the year, and in due course it might be nice to do a concert launch at Hawkwood!

Thank you once again,

With warmest wishes  
Elisabeth