

HAWKWOOD

centre for future thinking



2019 Artist Residency Report

Generously supported by
The Francis W Reckitt Arts Trust

2019 A Year in Review.....

This report gives an overview of the artists and projects which have been developed in 2019, 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.

88 artists supported

22 musicians

23 devised theatre practitioners

23 writers

17 poets

3 visual artists

5 community sharing of work at the end of the residencies

In addition to the artists mentioned in this report, we also welcomed 6 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, The Roundhouse and The London Theatre Consortium.

Approximately 70 new works were created with many groups coming together for the first time.

Further impact

The impact of this programme has also encouraged other organisations such as Complicite Theatre Company, The Lyric Hammersmith 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.

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: [Les Gloriables](#) and [Tom Marshman – A Haunted Existence](#)

Monitoring Information

Gender: 30 described themselves as female, 22 as male, 7 did not respond, and we are still waiting for information from 16

Ethnicity: 18 described themselves as White British, with another 32 described themselves as from a non-White British background, 9 did not disclose this information, and we are still waiting for information from 16.

Age: 13 artists were aged 16-24, 23 artists were aged 25-34, 8 artists were aged 35-44, 10 artists were aged 45-54, 1 artist was aged 55-64, and 1 artist was aged 65+. 2 artists did not disclose this information and we are still waiting to hear from 16 artists.

Challenges of the 2019 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 applied to the Arts Council to support a post to help manage this programme and ensure we were reaching a diverse community of artists. Unfortunately this application was not supported with funding and we will be reapplying in 2020.

Finances

The total programme costs were £60,960. This year the Reckitt Arts Trust generously supported us with £32,000 of funding and Hawkwood provided £ 16,960 towards the residencies plus £12,000 administration costs.

Artist Profiles and Project Details 2019

Cairi Jacks

Cairi works with the natural environment to offer audiences a sensory experience of nature. Her work is an invitation to take part in an embodied relationship with the natural world – from the weeds between paving slabs to deep mossy woodland. Through her work she seeks to rekindle our feeling of belonging by bringing us back into intimate contact with our surroundings, and the creatures and plants which inhabit it. She aims to be part of a new story, one that works towards changing our relationship from a disconnected, hierarchical one, to one of connectedness. After her January residency, Cairi wrote:

“I had a wonderful time at Hawkwood! The tranquillity of the place provided the perfect space for concentration and focus on my work. My work responds directly to place, I believe in the importance of taking time and paying attention and letting your surroundings dictate the process and the outcome, and what better place to do that than in the beautiful Stroud Valley. The food was exquisite and it was such a rare treat to be catered for, giving space for the mind to focus on other things, knowing that you are being looked after, body and soul.



I spent my time walking around the beautiful grounds and surrounding area, wondering what it would look like to make work in response to nature in January. And I was offered so many gifts to work with! My residency became like a kind of ritual, walking, noticing things, gleaning and then drawing and painting what I found. I sat on the floor to work and my small observational drawings began to spread out around me like a strange mandala.

Nothing was demanded of me, there was no requirement to be 'productive'. This opens up space for so many possibilities, for big questions to surface. What do artists do all day? If this is my job, what does it look like to show up for work? And the rhythm of the day at Hawkwood facilitated me to find my own rhythms and rituals with my practice. Working in the studio became like a kind of meditation. It reminded me of the importance of practice, in all senses of its meaning.

It was a very positive way to start the year. Good use of some of the darkest days, in introspection and ritual practice, which in fact turned out to be very productive after all!”

Alana Bloom

Alana Bloom is a professional artist working in the realms of performance, with skills in Physical Theatre & Circus. She has trained extensively across a number of years and has been developing her own practices which centre on embodiment ecology, & also include, myth, archetype, ritual theatre and various movement practices. She is curious regarding the possibility of telling stories with the body & voice, especially stories that are relevant to our current mythopoetic narrative, climate change and environmentalism. She regularly produces and facilitates creative retreats that explore the same themes.

She used her January residency at Hawkwood to work on *Artemis*, a cross-disciplinary performance incorporating physical theatre, circus and movement. The piece uses soundscape and draws on inspiration from Greek mythology, Butoh and ritual theatre to create a backdrop to a dystopian exploration of environmentalism & climate change. The show was performed in the epicentre of London at the Waterloo Vaults and seen by over 500 as part of the Vaults festival. The show is aimed at both those aware and unaware of climate change and aims to inspire, educate and motivate audiences to research how we can create changes in our attitudes and choices, and hold space for the grief felt of the destruction we have already caused our natural environment.

Alana was particularly keen to use her time at Hawkwood to dive deep into the storytelling element of *Artemis*, connecting with the mythology, and spending time in nature to create the ritual contained within the show.

The Linarol Consort of Viols



A renaissance viol consort specializing in 16th century music from Northern Europe formed by David Hatcher with Alison Kinder, Asako Morikawa and Claire Horáček. The Linarol Consort visited Hawkwood in January, and used the time for intensive rehearsal, something they find difficult to do in their day-to-day lives as they are based across Herefordshire, Worcestershire, Buckinghamshire and London. Claire wrote after their residency:

Asako Morikawa was born Japan. After studying viol with Tetsuya Nakano at the Toho Gakuen School of Music in Tokyo she moved to Netherlands to further her studies with Wieland Kuijken at the Royal Conservatorium in The Hague. Later Asako studied baroque violin with Thomas Albert at the Hochschule für Künste Bremen, and as a baroque violinist she has performed and recorded with Bremen Baroque Orchestra, Musicalische Company and Musica Fiata. Asako Morikawa has been a member of Fretwork since 2004 (Gramophone Award 2009, Royal Philharmonic Society

Award 2017), but has also played with many other leading groups including Simon Standage's Collegium Musicum 90, Amsterdam Baroque Orchestra and the Amsterdam Concertgebouw Orchestra. She is in demand as viol soloist and continuo player throughout Europe, Japan, Russia, Australia, the USA, Canada and South America. She teaches regularly at Dartington International Summer School, Easter Early Music Course at Ascot and for the Japanese Viola da Gamba Society.

Claire Horáček studied at Southampton completing a MMus, playing in Purcell's Dido and Aeneas and Handel's Acis and Galatea, and developing solo performance skills. She also worked alongside King's Worcester and Worcester Early Music to deliver an extensive music educational project. Alongside the Linarol Consort of Viols, Claire also plays with London Handel Singers and Viols, Intrepid Academy Cambridge Early Music and the Royal Birmingham Conservatoire. As well as being a self-employed musician, Claire also teaches music.

David Hatcher studied viola da gamba with Charles Medlam and recorder with Philip Thorby at Trinity College of Music, London. He began his career based in England, touring to America, Israel, France, Germany and the Netherlands. He has broadcast for both the BBC and independent radio and television. In 1987 he moved to Japan where he was to remain for the next nine years, taking an active part in that country's flourishing early music scene. David has appeared with Fretwork, The Royal Shakespeare Theatre, The Globe Theatre, The Consort of Musicke, Musica Antiqua of London, The Corelli Orchestra, The Harp Consort, Glyndebourne Opera and many other period orchestras and ensembles. He performed in the inaugural season of the Sam Wanamaker Playhouse in 2014 and in the highly acclaimed production of *The Knight of the Burning Pestle* in 2014 & 2015. He is a founder member of The Linarol Consort of Viols, Philomel and The Intrepid Academy, which, under the direction of Philip Thorby, explores early 16th century Venetian music.

Alison Kinder, along with the Linarol Consort of Viols, is also a member of the Chelys Consort of Viols and Musica Secreta. Her discography includes *A Pleasing Melancholy* with Emma Kirkby and James Akers (2017), *Lucrezia Borgias's Daughter* (2017) and *A Cavalier Christmas* (2017). Performances in 2019 include at the Wigmore Hall, Kings Place and Worcester Early Music Festival.

"It was such a privilege to have five uninterrupted days, well, apart from eating the superb food of course, at Hawkwood College to just play the collection of renaissance viols in a variety of combinations and tunings.

We took the chance to really get to grips with the skills required to read from early 16th century notation, accustoming ourselves to reading unusual clefs and to a number of transpositions that were commonly used by viol players of the time. Twelve hours a day of facsimile reading was rather brain frazzling at times but it was wonderful to have unpressurised time for exploration and be rewarded with a G&T at the end of the day.

We had fun working with James Gilchrist on German songs from the manuscript that David has recently edited and published. Being able to have a day of uninterrupted work together was a fantastic experience, and will certainly be invaluable in our new project: to record the songs along with a selection of instrumental music from the manuscript.

In preparation for the upcoming Leominster Early Music weekend concert on 17th March we had an exciting day with Evelyn Tubb rehearsing wonderful madrigals, by Wert, Willaert and Gesualdo for the *Vivat Hercules!* programme with Border Voices in Leominster Priory. Please do have a look at the brochure as there are lots of tempting events over the weekend including David and Vivabiancaluna Biffi giving a ravishing a voice and viol recital *Ecco La Primavera!* on Saturday 16th in the Lion Ballroom.

It wasn't all work though! We did manage to get out and have a few walks around the grounds and enjoy the final day when we awoke to the most magical Narnia-esque landscape. Sadly the week came to an end, and despite the snow and a flat tyre we managed to drag ourselves away. Thank you to Alicia Carey and the fantastic team at Hawkwood for making us so welcome."

Les Gloriables

Theatre company Spitz & Co. used their February Hawkwood residency to work on *Les Gloriables*, the final show of their trilogy featuring legendary French actress Gloria Delaneuf and her hopeless assistant Josephine Cunningham. *Les Gloriables* is a revolutionary piece of theatre based on Victor Hugo's classic novel *Les Misérables* and will, they say, reunite Europe.

Rina Vergano is a Bristol-based playwright, dramaturg and translator of Dutch, Flemish and Italian plays, and has a background in European theatre. Her Anglo-French project *Harold: The Game* inspired by the Bayeux Tapestry is being developed by The Egg children's theatre in partnership with leading French object theatre companies Bob Théâtre (Rennes) and Le Velo Théâtre (Apt). Her work has been developed/produced by companies including Wassail Theatre, Theatre Orchard, Bristol Old Vic Ferment, Grid Iron, Trestle Theatre (Unmasked), Tobacco Factory Theatres, TFT Prototype, Polka Theatre, Vitrage, Company of Angels and The Holland Festival. As co-writer and dramaturg she's worked with Fellswoop, Spitz & Co, bert&nasi, New International Encounters and Desperate Men.

Lise Boucon is a French Theatre and Live Art performer with about 20 years experience. She is trained in both dance and theatre. After a 3 years courses at the *Conservatoire National Supérieur de Montpellier* – high drama school in France – she have worked with a wide variety of French companies, mostly in text based theatre contexts, as well performing in works with strong emphasis of movement. Trained in ballet and contemporary dances with many international teachers/choreographers, she is a highly skilled physical performer. She creates her own work for 10 years, having since then composing 8 pieces, mostly solo

forms, performed in many different events in France and UK. She composes her work in improvising, creating and writing the full scores.

Jessie Dawson has worked as a performer for 20 years, dancing, acting, clowning and puppeteering. Companies with which she has worked include Two Hoots, Blah Blah Blah, West Yorkshire Playhouse and Jadey Theatre Productions. She also has a BA in Theatre and Visual Performance from Dartington College of Arts.

Susie Donkin is a comedy writer/performer with over 15 years experience. She began her career as one half of female double-act McDougall & Donkin, and went on to become a member of the sketch group Bearded Ladies (Radio 4, BBC2, Channel 4). She has been involved in all five series of the BAFTA winning "Horrible Histories" (CBBC) as both a writer and a performer. She is currently be seen on Cbeebies in "Waffle the Wonderdog".

After their residency, Susie Donkin wrote this:

"Our Hawkwood residency in February 2019 was absolutely key in the creation of a new rural touring show "Les Gloriables". We had spent 2 weeks doing R & D in a small studio in Randwick, and it gave us our first chance to actually put things on the floor and measure out set ideas etc. We achieved a huge amount, working late every night and it was a real luxury to be able to leave set and props up ready to rehearse promptly the next day. That week at Hawkwood we laid the foundations of the show, and the sharing at the end of the week - our first in front of an audience - was invaluable in getting an idea of what was and wasn't working, and how to develop the show so that it was ready for its premiere in March as part of GL4 Festival in Matson, Gloucester.

Since March we have toured the show regularly - both as an indoor rural touring show - and outdoors as a street show with Without Walls Consortium - taking it from Great Yarmouth to Salisbury and beyond. This Christmas we are thrilled to be returning to the Plymouth Theatre Royal where "Les Gloriables" will run for a month as the Christmas show in the Drum theatre, and have rural touring bookings well into 2020. None of this would have been possible without the initial week at Hawkwood where we were able to 'give birth' (or that's what it felt like!) to the show in a safe and secure birthing unit (have I taken the analogy too far?!) by providing food, and accommodation as well as moral and artistic support from those working at Hawkwood as well as fellow residency artists who shared ideas and feedback.

We are hugely grateful to Alicia Carey, and everyone at Hawkwood who made it possible."





Talia Randall



[Talia Randall](#) makes and curates riotous cabaret, bold poetry and joyous theatre. An artist and writer with a growing following, her work has been called “*sublime*” ([dig.com](#)), “*distinctive*” (The Upcoming) and “*fascinating*” (Sabotage Reviews). She has performed across the UK at the Roundhouse, The Southbank Centre, Wales Millennium Centre, Bristol Old Vic, Glastonbury and The

Edinburgh Fringe.

A dyslexic who was raised in a house where puns, cheap witticisms and double entendre were art forms of the highest rank, Talia found a home in spoken word and developed her voice at the revered Roundhouse Poetry Collective in 2010. Having grown up in such youth projects, social engagement is at the heart of Talia’s practice. This community work is at the core of what she does and not just the ‘bread and butter’.

Talia’s current shows include [What Words Are Ours?](#) a BSL interpreted joyous poetry-cabaret showcasing D/deaf and hearing artists.

Talia visited Hawkwood in February 2019 to work on her poetry practice. Having spent 2017-2019 working more on her cabaret shows, Talia's time at Hawkwood allowed her time to re-focus on her writing. Since visiting, she is now taking more time to focus on this aspect of her work.

Talia wrote ‘Nature Poem’ while at Hawkwood; this poem is due to be published in a Children's Poetry anthology called 'Poems for a Green and Blue Planet', due out in the autumn. The poem deals with class and how rarely we see working class voices talk about nature in literature.

She wrote to us after her residency:

"I found the residency unbelievably helpful - I didn't quite realise how much it would benefit my poetry practice. A residency like this isn't something I can afford without funding so I'm deeply grateful for the opportunity."

Tom Green

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.

After his residency in February 2019, Tom said:

"Hawkwood is one of the most inspiring places I have ever been to and benefited from; a rare space where you can truly concentrate just on your art and creativity without the pressures of everyday life. During my residencies I have been lucky enough to compose pieces of music that have gone on to win awards and be featured on well reviewed albums by a number of different projects. My next solo album, due out in April 2020, features two pieces that were written during my time at Hawkwood."

Lewis Barfoot



Anglo-Irish singer songwriter Lewis Barfoot works with an uncomplicated loveliness of sound, combining her ethereal, evocative vocals with original compositions and reinventions of trad songs from Ireland and the UK. A gifted storyteller transporting the listener to strange, magical, otherworldly places. There's a timelessness about her work, and as a bearer of the old songs she keeps the legacy of trad music alive in her unique creations.

Frequently compared to the likes of Lisa Hannigan, Ane Brun and Joni Mitchell. Her first recording "Catch Me" as heard on Johnny Coppin's BBC Radio 2 Folk show was described by Irish Radio International as "Delicious music: A massage of the heart, a whisper to the soul". Her debut album will be released in 2020 which she recorded at Soup Studios with Giles Barrett in collaboration with musicians Essa Flett and Hannah Thomas, Ansuman Biswas, Johnny Helm and Matt Dibble.

After her residency in February, Lewis wrote:

"The focus of my residency at Hawkwood was on my debut album: a folk prayer to the ancestors combining original songs with traditional songs and tunes from Ireland, England

and Scotland. I finalised the choice of songs, completed the arrangements, fine tuned lyrics, worked out a cohesive journey through the album and to my delight, wrote a totally new song that will also feature on the album.

The time at Hawkwood was a creative and spiritual blessing. The dedicated space to work and create in such beautiful surroundings away from the machinations of home life was a deep inspiration and a gift to my creative practise. Also, being a part of a community of other artists actively creating at the same time was a huge bonus. We met each morning and afternoon over delicious biscuits and tea; sharing ideas, giving progress reports, witnessing each other's journeys and generally bolstering each other along.

The food - oh the food! It was stunning, so carefully created and of real service to the creative process. Blessings on the chefs. And the grounds offered support in abundance, both as inspiration for the creative process but also as a space to step away from the work and ground.

My intention for the residency was to be in a position to go into the studio and record the album. I have done this and we are now mixing it with a plan to realise it in 2020 followed by a UK and Ireland tour. I was very kindly invited to play at the SEED festival this summer and that was a great honour to be part of. On top of completing the album and playing at Seed, I feel the residency and the support I received especially from Alicia and Katie has really nurtured me as an artist; feeling their encouragement, their belief in the work has deepened my confidence, courage and maturity as a creative self-producing artist. And for this I am deeply grateful."

Lewis returned to perform her new songs she composed during her residency at our Seed Festival in July.

The Roundhouse

In February, the Roundhouse brought their Poetry Collective of young artists to develop their practice. This was a welcome retreat for a group of artists used to living in London, and after their residency group coordinator Daisy Dockrill wrote:

I just wanted to say a big THANK YOU to the team at Hawkwood for having us with you last week. It was such an incredible week and really gave our group time and space to create and grow as individuals, and as a group. We've had such lovely feedback from everyone saying how much it has helped them all as artists and they've all really challenged themselves and their writing. Also we've had lots of comments about how beautiful and inspiring the house and its surroundings were."

Thembe Mvula is a South African born writer and performance poet currently based in London. Her work has been described as "having a profound ability to allow readers and listeners to exist in different places at the same time" (Bridget Minamore). Thembe has

headlined nationally and internationally, including at the Tate Modern, Oslo Afro Arts festival and has featured at Latitude festival. Her TEDx talk has been translated into different languages including Mandarin and Cantonese. In 2017 Thembe was a finalist in The Roundhouse poetry slam competition and was a member of The Roundhouse poetry collective in 2018-2019. Her prize shortlisted debut poetry pamphlet, *We that Wither Beneath*, was self-published in March 2019.

Amelia Brown is a queer writer, poet and theatre maker. She is a member of the 2018-19 Roundhouse Poetry Collective with whom she has performed at Hay Festival, Last Word Festival, Brainchild Festival and UniSlam. Her work is particularly concerned with queer female experience, identity and loss. She is also the co-founder of Pink Freud Theatre who create devised theatre on the themes of queerness, sexual violence and kindness. She is currently writing her first novel which was shortlisted for Penguin's WriteNow mentorship programme, and has had short stories and articles published in zines and online.

Gboyega Odubanjo is a British-Nigerian poet born and raised in East London. He completed an MA in Creative Writing (Poetry) at the University of East Anglia in 2018. His debut pamphlet, *While I Yet Live*, was published by Bad Betty Press in 2019. He is a Roundhouse Resident Artist and has been published in online and print journals such as *Ambit*, *Brittle Paper* and *White Review*.

Rae Leviné formerly known as Rae Poet is a bona fide storyteller, spoken-word artist and writer. As a performer, her unique ability to craft songs and spoken word pieces that speak about the human condition captivates audiences every time. Rae began her journey at age 13, where she discovered her musical interests through performing at the renowned Unicorn Theatre. She's previously worked with MOBOs, BBC, received an award with Capital XTRA plus caught the ears of some of the UK's most influential artists over the years. In Early 2018, she released her long-awaited debut project 'Tears Fall, Passion Swims' speaking on the experiences of mental health, rediscovery and self-love. Rae recently finished a year-long programme with Roundhouse as part of the 2018/19 Poetry Collective where she learned and discovered new techniques to elevate her writing. She is currently focused on continuing to create soundscapes tailored to tell her newly written unique stories, it's all coming together nicely as she readies her return to the poetry scene

Jess Rahman-González is a non-binary, interdisciplinary poet and theatre-maker. Their poetry searches for new ways to talk about trauma; and looks at the history of psychiatry and the history of their family to look at what we endure, inherit, and pass down. Jess' poetry has been published in *Nascent*, a new anthology by Out-Spoken press. They have performed their poetry across the UK, including Hay Festival, Last Word, Brainchild, and Latitude.

Oli Isaac Smith is a queer, non-binary poet, theatre-maker, and creative producer. Oli co-leads Clumsy Bodies, a trans and disabled-led art collective. They are an alumni of the Roundhouse Poetry Collective, and Apples and Snakes Writing Room and currently part of the Soho Theatre's Writers Lab. Oli has recently performed at Roundhouse's Last Word Festival, Latitude, Brainchild, VAULTS, and Hay Festival

Fathima Zahra is an Indian poet based in Essex. She is a Barbican Young Poet and a Roundhouse Poetry Collective alumna. Her work has featured across BBC World News, The New Indian Network and Young Poet's Network. She has also won the Bridport Prize 2019 and has been short listed for the Wells Festival of Literature Young Poets Prize. She is currently working on her debut pamphlet 'Datepalm Ghazals' (Burning Eye Books, 2020).

Honey Birch's work explores love, sexuality, and her relationship with heritage; often navigating the relationship between being adopted from China, whilst growing up in metropolitan London. She was part of the 2019 Roundhouse Poetry Collective, semi-finalist in the 2018 Roundhouse Slam, 2017 winner of the Poetry Society's Cold Fire award, and recently commissioned to write and perform poetry for the Bloomberg/Vanity Fair Climate Exchange. Currently, Honey is exploring the relationship between writing and music, forming collaborations with other poets, and producing music herself.

Victoria Vickers is an Actor and Poet. Victoria is a current member of the National Youth Theatre, Roundhouse Poetry Collective and an Almeida Young Artist. Victoria's recent work includes writing poetry for the 'Return of Ulysses' at the Roundhouse and performing at the Please Tick One event at The Cockpit. Victoria is currently working on her first poetry collection.

Reece Lyons is a Transgender Writer and Performance Poet based in London. She graduated in Theatre & English Literature from The Brit School for Performing Arts and Technology in 2017, since then she went on to become a Roundhouse Poetry Slam Finalist in 2018, where her poem went viral online and has been viewed over 3.5 million times. Through writing and performing, she seeks to challenge audience's perceptions around women, gender, sex and sexuality and deconstruct oppressive narratives around marginalised groups in society. She is currently an artist in residence at the Roundhouse, where she is developing her first one woman spoken word/theatre Show.

BAAST



BAAST are a queer performance and DJ duo based in Bristol and Sheffield, made up of Grove and Diessa. They make experimental music in a wide array of genres, and perform around the UK.

Diessa is a producer and DJ based in Sheffield, who promotes queer events in the North and Midlands as Queer Noise Club with multidisciplinary noise artist AJA. They have a regular radio show on Threads radio in London exploring the heritage and culture of queer DJs in the UK, as well as playing forward thinking and experimental club sounds from around the world. They are currently working on their second EP, as well as producing for various

artists in the DIY scene. They are strongly committed to DIY spaces, and striving toward a creative scene built on mutual aid and shared, safe spaces.

Grove is a vocalist, producer, DJ and performing artist, who has recently released their debut single "Lights" with Saffron Records. They have played for many amazing queer collectives around the UK. They have also been performing with BAC on the highly acclaimed "Frankenstein" show in London and at the Edinburgh Fringe. They have also created a collective called "hot lolipop" with other queer performers in the South-West to showcase fringe queer artists from the area in a DIY fashion.

After their residency, BAAST wrote to us saying:

" Having worked at Hawkwood on a week long residency, we had the space to experiment away from the bustle of day to day life. It was a great way to re-centre our priorities, make new music and explore new avenues. From this, we have worked on a new mixtape that we are releasing imminently, as well as playing events in London, Bristol and more. We have a radio show on 1020 radio, which we applied for whilst at Hawkwood, and have a residency there once a month.

Music will be up and available on baast.uk as soon as its released. "

Daniel Berkson



Chicago-born Dan Berkson has been a professional musician since his mid teens. He spent his early years as a piano player, playing six nights a week in Chicago theatre shows by the age of 16. He entered the New England Conservatory of Music after High School and quickly immersed himself in the world of jazz. While at NEC, he studied with jazz greats such as Danilo Perez, Cecil Mcbee and George Russell. Dan then turned his hand to electronic music and production, relocating to London and spending 10 years releasing records and performing live electronic sets around the world, from Sonar Music

Festival in Barcelona to Tel-Aviv and Peru. Dan has now returned to his roots, reconnecting with Jazz piano and making a name for himself in London's thriving jazz scene. He has recently completed an MFA from Trinity Laban Conservatoire in South London, and is working on an album with his trio. It was for this project that Dan used his residency, spending his time on focused composition work.

After his residency, Dan wrote:

"I recently completed an MFA in Jazz Piano at Trinity Laban Conservatoire. My final project involved composing music for jazz piano trio and string quartet. After finishing my degree,

the balance of life and work was making it challenging to devote time to composition and I was lucky enough to use this time at Hawkwood to spend some days in this amazing setting to focus solely on writing more new music. I'm preparing to record a new album which will feature some music that I wrote during my time at Trinity as well as several new pieces which were conceived during my Hawkwood Residency. Some of the most productive moments during the residency came from recordings I made of myself improvising freely- I have a wealth of material that has made its way into several new composition that will feature on the album. Recording will start in mid-November, so I'll be sure to forward more info and sounds when they come!"

Tom Marshman

Tom is a performance artist, whose work actively encourage dialogues with audiences and participants, aiming to create a safe space to share thoughts and experiences. The results give very evocative and authentic glimpses into the everyday. He has a fascination for uncovering extraordinary stories from ordinary lives. He develops art works that are cross-generational and which resonate with people that may be unfamiliar with contemporary performance. His practice incorporates visual images employing video, movement, sound, and text.

After his April residency, Tom wrote:

"I had such an amazing time at Hawkwood and felt truly nourished after. I seriously didn't want to leave!



While I was there I focused some of my pressing projects, Kings Cross (REMIX) which shortly after my residency at Hawkwood had a tour of three cities with a week run in London.

I also did some structured visioning for future goals for my work and projects and this gives me the opportunity to be more sustainable as an artist working project to project.

I am now touring A Haunted Existence which I started to make at Hawkwood last year, so when I came I was right at the beginning of that project and now it has a big tour.

The main thing I think about being an artist is it is so rare to feel looked after in the way that Hawkwood has looked after me. I am always running out of times and trying to deliver multiple projects at the same time, so having a Hawkwood moment of calm and nourishment is a rare but much needed."

Watch the trailer for A Haunted Existence here:

<https://vimeo.com/350074651>

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

Tim Redfern

Tim is a performance artist, whose work mostly manifests itself through his alter ego, Timberlina, the world's number one bearded drag lady. Despite this public persona, a lot of his performance is about nuance and spontaneous thoughts that arrive in the moment in front of the audience. He uses a combination of ad lib and repetition through conversational chit chat and songs in a variety of settings, and says that he sees Timberlina's character as a living testimony to the absurd and paradoxical challenges we endure in the day to day of so-called civilisation.

After his April 2019 residency, Tim wrote:

"My thoughts and feelings come out of written and illustrative work I create privately as a result of personal reflection as a distraction from what I find to be a exasperating world but often also find hard to articulate. I have learnt recently that much of my creative life has been spent being distracted by a compelling and inescapable desire to help others which as a consequence has led me to feel lost in myself.

So the opportunity to come to a place and focus solely on personal reflection without having to consider these distractions has been an astonishing revelation. What I found profound was the focus I had in the moment. In the process of my few days I actually got a lot of admin done, which is hard to admit, but I very quickly and easily slipped into my very own routine (hard not to when everything is so beautifully catered as soon as I arrived). Consequently, the fuss of doing and moreover the excuses for not doing suddenly dissipated.

I spent two days with a desk and two days in a studio with a piano, as well as a library to ponder in and grounds to meander around. I did some watercolour sketching, wrote my diary and morning thoughts and spent hours playing scales and new cadences which I look forward to developing into a new piece.

This was my first artist retreat and I was unsure what to expect. I wasn't entirely sure of what my intention would be but I had a list of ideas that I wanted to explore. What transpired was recognising the disappearance of distraction and an embrace of creating in the moment without any sense of expectation or anticipation. This time away and in the incredible setting of Hawkwood allowed be to reconnect with my true spirit and in turn remind myself that there is no urgency, it's not the product but the process that makes me an artist.

This residency led to a terrific sense of self enlightenment- I think because performance as an artform is so caught up in expectation- especially in terms of what constitutes success, it was absolutely brilliant to be removed from this and work in a space with myself that had no judgement, no preconceived ideas or assumptions. I think this will become an annual event for me, a space and time to reflect in order to spring forward.

Thank you Hawkwood, both for this astonishing and humbling opportunity but also for the extraordinary unfussy care and support you bring to your hospitality."

La JohnJoseph

La JohnJoseph is a British born, American educated artist, who works at the intersection of artist film and live performance, investigating the convergence of social class, gender identity, and religious faith in the matrices of social power. A maker of contemporary relics, La JJ explores materiality as a conduit for the immaterial, they use personae to dismantle notions of fixity, and camp to usurp the natural. For the past five years, La JJ has also performed in the guise of their own "identical twin brother," Alexander Geist.

La JJ has presented performance work across the UK including the Royal Opera House, The Bristol Old Vic, HOME, and the Southbank Centre, as well as internationally, at MoMA (SF), Dixon Place (NY), Deutsche Oper and Martin-Gropius-Bau (Berlin), Fancy Him (Tokyo), La Java (Paris) and the Museu de Arte Contemporânea de Niterói (Rio). They have contributed to group shows in Berlin, London and Manchester, and to literary anthologies in the UK and US.

After their April residency, La JJ wrote this:



"I spent a week this Spring at Hawkwood, editing play texts, tidying them up for publication in September. It was a surprisingly arduous process, less creative than writing usually is, almost administrative really. Some of the texts are now ten years old, so it was also a quiet and reflective period of time, and one which required a context of almost total isolation, or else my mind would've started to wander..."

At Hawkwood I had everything I needed, a desk space, a beautiful view and endless cups of coffee, in order to get the task at hand tidied up. The rural setting was both calming and charming, and provided plenty of opportunity for a scenic escapade when the tedium of the desk chair proved too much. The company of the other artists in residence at meal times provided a

wonderful counterpoint to the hours I spent in solitary confinement, biting my finger nails at my keyboard, and cursing myself for the litany of bad choices I've made in my life.

Conversation was always convivial and stimulating; once or twice it even veered into territory you might call "enjoyable", yet for the majority of the work day we left each other to our own devices. I found this balance of peaceful focus, and gentle sociability to be very conducive to ploughing ahead with my edits. Of course, the three punctual meals a day also helped oil the wheels of my machinations, it was quite marvellous not to have to worry about boiling a cabbage or marinating a block of tofu for a full five days — a miniature liberation from the daily toils that muck up a person's schedule.

One afternoon I was so bold as to barrel down the country lanes into Stroud, which was quite a thrill, as the route is choc-a-bloc with blind corners and hair pin bends, and I spent the twenty minute descent alternately startling mercifully sluggish drivers, and diving into hedgerows. In Stroud I found a lovely picture of three pigs on a bicycle race, and a 3 for 2 special on Korean ginseng, which I'd say is a successful haul in anyone's book. On the way back I chose to walk across the fields, and was really quite dazzled by the beautiful expanse of countryside rolling away beneath me as I staggered up the undulating terrain. Luckily I made it back in time for lunch, and so was able to soothe myself with a Lentil casserole.

Looking back on the experience now, through the mystifying screen of the two weeks which have passed, I think only very fondly of Hawkwood, and all the people I encountered there. I would most expressly recommend spending time at the house, especially if you need to break the back of a task which has thus far proven too strong for you to master. I had been trying for months to get these plays ship shape, but somehow everything else had gotten in the way, as is so often the case. I guess I had been waiting for the ideal situation to present itself, in spite of the proclamation of my dear friend, and former lover Doris Lessing, who told me in no uncertain terms, "Whatever you're meant to do, do it now. The conditions are always impossible." I suppose I had resigned myself to the impossibility of every getting anything done, until I sat down to work at Hawkwood, where if not perfect, the conditions come really quite close to being so.

I have since been awarded a Jerwood New Work Fund grant, and the volume of plays I edited whilst on residency has been published by Oberon."

Helen Moore

Helen Moore is an award-winning British ecopoet and socially engaged artist based in Sydney. She has published two poetry collections, *Hedge Fund, And Other Living Margins* (Shearsman Books, 2012) and *ECOZOA* (Permanent Publications, 2015), acclaimed as "a milestone in the journey of ecopoetics". She spent 2019 touring the UK with her recently released third collection, *The Mother Country*, exploring British colonial history and themes of personal, social and ecological dispossession, which is available from Awen Publications.

Helen spent a week at Hawkwood in May 2019. After her residency she wrote:

"I am deeply grateful to Hawkwood College and the Reckitt Trust for the week's residency I have just experienced. This was not only my first stay at Hawkwood but also the first time I've ever benefitted from this kind of funded retreat. Despite my newness to the experience, I quickly felt at home, and found it immensely nourishing to be freed from day-to-day tasks and responsibilities, which thus granted me complete freedom to enjoy the peaceful surroundings, with abundant opportunity for reading, thinking, meditating, and writing.

My accommodation as a sole occupant of a spacious bedroom with stunning views of the garden and surrounding countryside, as well as private use of the pleasant Garden Room, met all my needs for conducive workspaces, and regular walks in Hawkwood's gardens and adjacent woodland offered me further opportunities for relaxation and were a source of tranquil delight. The superb cuisine, catering for my vegan diet, was served courteously and attentively every day, and only added to this nourishment of body, mind and spirit.

The rich creative time I was thus afforded here has given me the long-awaited focus to review a body of work that I've been growing over the past couple of years around the theme of 'home'. I have been exploring this theme from a personal and also from social and deep ecological perspectives, and during the week I found additional time and inspiration to write new material to shape what will become my fourth collection. It was also immensely stimulating to dialogue with people attending the 'Transforming Our World' programme, coinciding with part of my week at Hawkwood, and to engage some in a group dialogue about decolonisation and the climate crisis, an intersection with which my poetry has engaged.

One immediate and unusually rapid outcome for a poem written during my Hawkwood residency, inspired by the youth climate activist, Greta Thunberg's phrase 'The House is on Fire', has been acceptance for publication in the journal *Critical Muslim*, the next issue of which is themed around climate change. As a writer it's important to continue to develop one's audience and with this being my first submission to them, I'm pleased by this modest yet significant success.

I'd also like to extend my deep thanks to Alicia Carey and Katie Lloyd-Nunn for hosting a launch event for my most recently published poetry collection, *The Mother Country* (Awen Publications, 2019). The library at Hawkwood provided the perfect space for the evening event, and I was thrilled to encounter an exceptional quality of listening that the invited audience, staff and visitors to Hawkwood as well as the local public, extended to my poems.

It remains to say that I very much hope to return to Hawkwood in future, not only for further creative retreats, but also to lead creative writing programmes. I would love to continue to explore new ways to collaborate with Hawkwood's Centre for Future Thinking, as I see it as both a source of inspiration and a natural home for my work."

<https://www.awenpublications.co.uk/product-page/the-mother-country>

www.helenmoorepoet.com

Matthew Barley & Friends



Renowned cellist Matthew Barley led a residency at Hawkwood in June 2019 with an international cohort of eleven musicians preparing a repertoire of Brazilian inspired music. Their residency concluded

with an informal sharing of work, enjoyed by over 50 members of our local community. The musicians told us that this opportunity to play in front of an audience was excellent preparation for the concert they gave later on that week at Kings Place in London.

Matthew later emailed us to say:

“Just a small note to say a HUGE thanks for last week! We all had an amazing time and the concert last night in London was a really big success - I was quite taken aback by just how well it all went and the foundation for the whole thing was our residency at Hawkwood. The blend of location, atmosphere, ethics, food, warm and lovely staff is quite brilliant!”

The concert was described:

“Matthew Barley and ensemble chart a roller-coaster journey through diverse and sumptuous musical landscapes. Instantly lovable jazz by Brazilian greats Jobim, Nascimento, Regina, next to Bach’s celestial chorales, linked with adventurous improvisations. And could this be the first time *The Girl From Ipanema* strolls by Barber’s ecstatic Adagio for Strings?”

Matthew Barley has created a unique international career full of improvisation, new music, cutting-edge computer technology, collaboration with jazz and Indian musicians, education, and arranging – but always with cello playing at the heart. He has played with some of the finest orchestras (Frankfurt Radio Symphony, BBC Philharmonic/Scottish, Czech Philharmonic), in some of the greatest concert halls, given premieres by major composers (MacMillan, Dusapin, Larcher) and appeared on tv and radio worldwide. He counts himself blessed to be able to dream up unusual projects and (usually) make them happen, and also pursue his own personal dreams of spending time with family and in nature. He lives in London with his wife, violinist Viktoria Mullova.

Zara Benyounes is the first violinist and founding member of the prize-winning Benyounes Quartet with whom she is currently celebrating a 10th anniversary season. She has toured with the quartet throughout Europe, won numerous prizes at international competitions, and recorded to critical acclaim. Zara has co-lead the Philharmonia Orchestra under acclaimed maestros Ashkenazy and Terminanov and regularly guests as co-leader with other leading UK ensembles including Royal Northern Sinfonia, BBCNOW, London Contemporary Orchestra, Scottish Chamber Orchestra and Aurora Orchestra. She has performed with internationally renowned artists such as Julian Bliss, Nicky Spence, Matthew Barley and Gareth Hulse and at major venues and festivals including Vienna Konzerthaus, Wigmore Hall, Queen Elizabeth Hall, Verbier, Aix-en-Provence, Aldeburgh and West Cork.

Born in Rome, **Mayah Kadish** grew up in London where she attended the Junior Royal Academy of Music, learning with Susan Collier. She studied philosophy at King’s College London and worked for several years as a translator, after which she returned to the violin. She obtained her Master's degree as a violinist from London's Royal Academy of Music, and began her studies on the baroque violin with Enrico Onofri in Sicily. Mayah plays internationally mainly with baroque and contemporary repertoire, equally at home in both

worlds. She has played as soloist and chamber musician in halls such as the Barbican, Royal Albert Hall, Wigmore Hall, LSO St Luke's, Lisbon's Centro Cultural de Belem, Paris Philharmonie and the Köln Philharmonie amongst others. She is principle violinist of the Berlin-based genre-fluid contemporary ensemble *stargaze* directed by André de Ridder, principle violinist of London-based contemporary group Ensemble x.y, and has worked as soloist and Concertmaster with the European Union Baroque Orchestra.

Michael Jones grew up in Birmingham and took undergraduate studies at The University of Manchester where he was awarded the Proctor-Gregg prize for outstanding recital in his final year. Whilst studying at the Royal Northern College of Music for his masters, he was the recipient of the Norman George violin scholarship and was a finalist in the Paganini Prize. With the Solem Quartet he was the winner of the 2014 Royal Overseas League Ensemble competition. Now living in London, Michael enjoys playing with many different orchestras and ensembles and cycles around teaching violin and piano in Hackney.

Agnieszka Opiola was born in Rzeszow, Poland. She started playing the violin at the age of seven. In 2004 she graduated from the F. Chopin Academy of Music in Warsaw and came to Scotland for the first time. In 2009 she gained a PgDip at the RSAMD (today's Royal Conservatoire of Scotland) and a distinction in violin performance. Since graduating she has been living in Glasgow, ever-curious about various kinds of music-making in her site-specific projects: from solo Bach performances at the 'Old Hairdressers', 'Stereo' (with visual artist Craig Hausman) in Glasgow and St. Giles Cathedral in Edinburgh; through the contemporary music scene (with 'Said Ensemble') to the violin and piano recital series with Graeme McNaught at the Glasgow City Halls (the most recent one being 'Of foreign lands and people' and 'Clara'). Agnieszka has also been involved with the New Opera in Scotland Events ('the Sloans Project' and 'Navigate the blood').

Ciaran McCabe enjoys a varied musical life as soloist, chamber and orchestral musician. Recent solo engagements include the concerti of Bruch, Dvorak, Mendelssohn and Barber with ensembles such as the Ulster Orchestra and Orpheus Sinfonia. He was a recipient of the Milton Violin Award and the Young Artists' Platform Award from the Arts Council of N.Ireland, which included a BBC studio recording of virtuoso violin works. He was a founding member of the Cavaleri Quartet (2008-16), performing in major venues such as the Musikverein, Vienna, Rachmaninov Hall, Moscow, Auditorio Nacional, Madrid, Wigmore Hall, London and throughout New Zealand and Australia. Ciaran has appeared as guest leader of the RTE Concert Orchestra, the Symphony Orchestra of India and English Touring Opera and as co-leader or principal with the Royal Philharmonic Concert Orchestra, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra and the John Wilson Orchestra. He is also a member of the London Chamber Orchestra and has performed with ensembles such as the Academy of St. Martin-in-the-Fields, English Chamber Orchestra, Irish Chamber Orchestra, Camerata Nordica, Sweden and the Rasumovsky Ensemble.

Mandhira De Saram is a versatile artist performing as a soloist and chamber musician. She is a founding member and the leader of the Ligeti Quartet, a string quartet which has established a reputation as a dynamic and imaginative force in contemporary and modern

music. Mandhira has collaborated with a variety of musicians such as Jason Singh, Wadada Leo Smith, Trish Clowes, Ethan Iverson and Shabaka Hutchings, performs in duos with Benoît Delbecq and Steve Beresford, and is a member of TableMusic and Riot Ensemble. She has performed at prestigious venues such as Wigmore Hall, Barbican Centre, Southbank Centre and St John's Smith Square in London, and Carnegie Hall in New York. She has featured on the BBC Radio 3 programmes In Tune, Music Matters, Jazz on 3, Hear and Now, and Late Junction. This year she was commissioned by the Barbican Centre to write a piece for Musicity x Culture Mile as part of Sound Unbound 2019.

Jennifer Ames is a British violist based in London. Recently graduated from the Royal Academy, Jennifer enjoys a rich and varied musical life. She has worked extensively with the New London Orchestra, Bath Philharmonia, Brandenburg Sinfonia, Orchestra of the Swan and the London Contemporary Orchestra, with whom she recently premiered a new work by Martin Suckling. She is also a member of the newly formed string chamber orchestra the 12 Ensemble, and has performed with them at St James Church, Piccadilly. She is also a member of the Pythagoras Ensemble, a virtuosic string chamber orchestra, with whom she recently had a residency at the Vault Festival in Waterloo. Recent performances include playing the solo viola part of the film score for 'Under the Skin', in a concert at the Royal Festival Hall for the Meltdown Festival. She is also a member of the Deviation String Quartet and an active member of the Re:Sound collective, a group of contemporary music curators and performers.

Somerset born, **Joseph Fisher** attended Wells Cathedral School and then completed his studies at the Royal Academy of Music and the Royal Northern College of Music respectively. After his studies he took up the position of Students Union President at the Academy, where he was presented to Her Majesty the Queen to receive a Diamond Jubilee Award on behalf of the Royal Academy of Music. Now freelancing in London, he has appeared as principal viola with the Bournemouth Symphony Orchestra and the Ulster Orchestra in Belfast. He also plays regularly with the Philharmonia Orchestra, the Royal Philharmonic Orchestra and the Britten Sinfonia. Joseph has appeared at Glastonbury Festival, recorded David Bowie tracks for BBC radio 2 and in his spare time enjoys a game of tennis or a long walk in the countryside.

Gregor Riddell plays the cello and writes music. Gregor writes and plays in ensembles BirdWorld and Tre Voci having also been a founder member of Solstice String Quartet, Living Room in London and Odysseus Piano Trio. Gregor has written for the London Contemporary Orchestra with whom he is a regular principle player having collaborated with artists including Radiohead, Qasim Naqvi, Sarah Davachi, Actress, among many others. Having originally met during a Banff Residency, BirdWorld has gone on to perform across Europe with highlights including a Union Chapel concert filmed and recorded by NTS Radio, an electronic film score commissioned by London Contemporary Orchestra and collaborating with Streifenjunko, Harpreet Bansal, Sanskriti Shrestha, Alex Stuart, James Kitchman and more. Birdworld's track 'After Rain' was included in the August '18 edition of The Wire Tapper and they recently performed at LSO St Luke's 'Open Ear' recorded live on BBC Radio 3. On the 2019 Vernal Equinox, BirdWorld released their debut EP TING TAR

TID and will release their album UNDA on Focused Silence on the 2019 autumn Equinox accompanied by a UK tour.

Colin Alexander studied at the Guildhall School of Music and Drama, achieving his BMus in both 'cello and composition. Since leaving the Guildhall, Colin has completed a Masters in Composition at the Royal College of Music, with Jonathan Cole, on a full scholarship whilst establishing himself as a freelance 'cellist. Having recently finished commissions for Mark Simpson, the Mercury Quartet and Tre Voci, Colin has also written pieces for the London Contemporary Orchestra, London Philharmonic Orchestra and the Marryat Players String Orchestra whilst also transcribing music for Montserrat Caballé's final concert and arranging music for the English Chamber Orchestra.

Jordi Carrasco Hjelm is a Swedish Double Bass player focusing on chamber music and free improvisation. He lives in Amsterdam where he was a Bachelor student in the class of Olivier Thiery and Rick Stotijn at the Conservatorium van Amsterdam where he finished his Masters degree in Cross-Over music making with the jazz violinist Tim Kliphuis. He performs regularly as a member of the O/Modernt Chamber Orchestra, the Swedish contemporary folk music band Garizim and with the Dutch improvising violist and singer Yanna Pelser. Together with young musicians from all over Europe Jordi is a founding member of the C/o Chamber Orchestra that combines orchestral playing with principles of non-hierarchical collaboration. In 2019/2020 Jordi looks especially forward to playing Schönbergs Verklärte Nacht in Kings Place with the O/Modernt Chamber Orchestra, improvising with Gareth Lubbe in the Sylt Chamber Music Festival in Germany and to playing Hindemith duets in the alps with Matthew Hunt.

Jammz



Jammz is a London based grime artist, videographer, music producer and now playwright. He is currently under commission at the Royal Court theatre for his first piece of theatre writing. He spent a week at Hawkwood in June 2019 to work on his commissioned piece.

Royal Court International Writers Residency

The Royal Court are working with nine playwrights as part of their International Writers Residency, and visited Hawkwood in order to provide the writers with some space to work, to relax, and to see some of the UK outside of London.



The nine playwrights from across Europe spent the weekend at Hawkwood, after a hugely busy first week at the theatre in London. They found the peace and quiet the

perfect antidote to the hustle and bustle of the city. All the writers were blown away by Hawkwood's beautiful setting, many had never experienced the English countryside before and they could not believe how beautiful it was.

Many of the writers spent Saturday morning writing and commented on how easy it had been to get into the slower pace of the countryside and how the environment had helped them to really focus on their plays. A small group walked to Slad on Saturday afternoon over fields and through the long grass.

Sunday was another day for writing with most of the Residency group working in one of the house's sitting rooms, overlooking the gardens, writing their plays.

The entire group was sad to leave on Sunday evening, they all felt that staying for longer would have been perfect and very productive.

One of the writers commented:

"The days in Hawkwood were the longest: full of things to see, fresh air to breathe, time to reflect on writing. The food was delicious, you can walk around for hours, and the silence really helps you concentrate on your work."

The writers were all working on a play that they had written a first draft of before arriving in London. This had been submitted to us in May, then translated for their arrival at the end of June. During the time on the Residency they had had several meetings with dramaturgs at the theatre in London and the time they had at Hawkwood enabled them to continue to write a further draft of their play. The subject matter of the plays varied for each one, but ranged from the murder of Meredith Kercher in Italy (and this as a metaphor for the end of a free and open Europe), to the story of two teenage girls who spend a lot of time in a stable, looking at the complex relationships between young women.

The writers taking part in this project include

Almudena Ramírez-Pantanello is a playwright, screenwriter and director. She is an alumna of the Lycée Français de Madrid French international school. She has a degree in audiovisual communication and cinematography from the Universidad Francisco de Vitoria, and in 2016 she completed her Masters in Theatre Creation, led by playwright Juan Mayorga, graduating with a Distinction. Her first play premiered in 2014 at the Teatro Lara in Madrid and in 2015 she won the Calderón de la Barca Spanish National Theatre Prize for the play 'Los amos del mundo', which, in addition to dramatized readings at the National Drama Centre in Spain and at Cervantes Theatre in London for Out Of The Wings 2018's Festival, has been produced professionally in Madrid, Barcelona and Buenos Aires, and has been selected for reading at the AENY-Spanish Artists in New York.

She is currently working as a screenwriter for Netflix show 'Money heist', preparing the direction of her first screenplay, based on her theatre play 'La gran máquina' (that will be produced by Canacosmi production company), as well as rehearsing her play 'Quirófano' at

National Drama Centre in Spain and writing a new project 'Regreso a la sabana', commissioned by Madrid's Autonomous Region's Institute.

Anna Nygren, born 1990, currently lives in Gothenburg, Sweden. She attended the Biskops-Arnö writing school in Stockholm 2010-2012, earned a MA in literature at Stockholm University 2015 and a MFA in literary composition at Linneaus University 2014. Since 2010 she has been a in-house playwright at Kvartersteatern in Norrköping. She has attended several international exchange programmes arranged by Assitej International – in South Africa, Austria, Serbia and the US. In 2015 her play Råger-Akilles och hennes vänner was played at Barnteaterakademien in Gothenburg. 2018 her two plays Fuck Your Marsvin And Dö and Witch Bitch was staged by Teater Athena in Malmö. The greek translation of her play Jag Dör Om Du Dör, premiered in Athens in 2017.

Dino Pešut, graduated with a degree in dramaturgy, playwriting and screenwriting from the Academy of Drama Arts in Zagreb. He has worked as a dramaturge in different theatres in Croatia, Slovenia and Serbia. He debuted in 2012 with The Pressures of My Generation, which was selected for the Forum of Young European Playwrights within the Theatre Wiesbaden New plays from Europe. The play premiered at the Croatian National Theatre in Split. His play "(Pen)Ultimate Panda or Static " ((Pret)Posljednja panda ili statika) won the 1st prize Marin Držić, by the Ministry of Culture and was premiered in ZKM Zagreb, 2015. The play was invited to be performed in Stueckemarkt at the Theatertreffen in 2016. They play was awarded with Deutschen Jugendtheaterpreis in 2018. Dino's book of plays „Penultimate panda and other plays” was published in 2017. (Pretposljednja panda i druge drame, Aura Sisak, 2017), and in 2018. he published his debut novel „Stretched knees “(Poderana koljena, Fraktura, Zaprešić 2018).

Léonie Casthel is a writer from France. She began taking acting classes at the age of 4. Meanwhile, as soon as she was able to hold a pen, she started writing tales, comics, fake evidences of the existence of microscopic wolf-headed aliens, poetry, then short stories, scenarios, and finally plays. In September 2014, she began a Master in dramaturgic writing at École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT) and graduated in 2018. Through her plays *Fugue en L Mineure* (staged by Chloé Simoneau in 2014 at Théâtre 13 and at Théâtre de Belleville, Paris), *Adelphes – nous étions mutants* (prix InédiThéâtre 2014 and published by Lansman Éditeur), *Miléna*, *Quartette internet* and *Quintette internet* (played by high school students at the CDN Le Préau, at the Festival Ctrl-J and at the Lycée Belmont in 2015), *Traverse* (staged in a farm in Normandy by the collective team of artists La Maison Brûle in 2016), *Étape* (in *Désaffectés*, staged by Catherine Hargreaves at ENSATT and at Théâtre de Die in 2017) and *Les antennes et les branches* (part of her end of studies memoir about being an autistic artist), she explores questions such as identity, differences, gender, neurodiversity, social justice, trying to invent other visions and other ways of life.

Maryam Zaree was born in Tehran. She grew up in Frankfurt am Main and studied acting at the University for Film in Potsdam-Babelsberg. Her breakthrough as an actor was the lead role in Burhan Qurbani's film *Shahada*. Since then, she has played a dozen lead roles in

Germany and in various European co-productions. For TNT's series 4 Blocks, she received the Grimme- Award 2018 for Best Actress. In 2013/14 she was co-author and dramaturg of the play Niemandsländ by Yael Ronen for Schauspielhaus Graz. Her debut play Kluge Gefühle won the author's prize at the Heidelberger Stückemarkt Festival in 2017, had its premiere at the 2018 Stückemarkt Festival in Heidelberg. Also in 2018, the play received a very successful production in Berlin at the theatre Hebbel am Ufer, co-directed by Niels Bormann and Maryam Zaree. Maryam's first documentary film Born in Evin, will have its world premiere at the Berlinale 2019.

Mihaela Drăgan is an actress and playwright who lives and works in Bucharest and Berlin. In 2014, she founds Giuvlipen Theatre Company, a "revolutionary theater" according to Reuters, with a feminist and anti-gypsism agenda. In 2017 she is acknowledged by Gilder/Coigney International Theatre Award from New York as one of 20 theatre women around the world who is doing exceptional work.

Pier Lorenzo Pisano was born in Naples, Italy. Director and author for cinema and theatre, he graduated as a film director at Centro Sperimentale di Cinematografia (National Film School). His debut short film As it is on earth was selected in competition at the 71st Cannes Film Festival. He then broadened his interest in writing, receiving all the major Italian playwriting and screenwriting awards (Tondelli Award, Solinas Award, Hystrio Award) and was selected in the international project Fabulamundi-Playwriting Europe. His plays are translated into English, French, Romanian, Polish and his work was presented at the 72nd Festival d'Avignon in the Forum des Nouvelles Écritures Dramatiques Européennes program.

Teresa Dopler was born in 1990 in Upper Austria. She is currently living and working in Vienna. She studied „Sprachkunst“ at the University of Fine Arts in Vienna and „Theater, Film and Media“ at the University of Vienna. Her first play Was wir wollen was staged in Landestheater Innsbruck 2017, her second play Unsere blauen Augen was performed in Würzburg, at Mainfranken Theater in 2018. She was awarded various scholarships for playwrights. Her texts have been published in literature magazines and on public radio. She takes part in the course „Forum Text“ 2018-20 and she is represented by G. Kiepenheuer Bühnenvertrieb.

Enis Maci born in 1993, studied Literary Writing and Cultural Sociology in Leipzig and London (London School of Economics and Political Science). Her works include the plays *Lebendfallen*, *Mitwisser* and *AUTOS* as well as the essay collection *Eiscafé Europa* (Suhrkamp, 2018). The plays have been performed, among other venues, at Schauspielhaus Wien and Schauspiel Leipzig. In 2018/19, Enis Maci will be writer-in-residence at Nationaltheater Mannheim.

Victoria Burgher



Victoria Burgher is a multi-disciplinary artist who lives and works in East London. She studied at Goldsmiths College (MA) and her politically engaged practice ranges from sculptural installations and site-specific interventions to collaborative community projects. She is interested in art's ability to challenge histories and a fascination with materials and process inform her approach to making. Current work uses colonial commodities in an attempt to decolonise the nostalgic narrative of Empire. She exhibits regularly in the UK and Europe. Victoria was awarded a residency through the Wool and Water Festival, of which she was part.

She wrote after her August residency:

"The week's residency at Hawkwood turned out to be one of the best things I have ever done as an artist. I was desperately seeking some creative headspace and some peace and quiet away from the hectic juggling of work, practice and personal commitments in London. I arrived frazzled after struggling on tubes and trains with a big painting (which was to be installed at the Material Flow exhibition at the Museum in the Park, in nearby Stroud) and a huge backpack, but almost instantly the tranquil vibe at Hawkwood melted my stress away.

A beautiful, quiet, green room overlooking the garden was my studio for a week and it was perfect – I could sit on the step with the breeze in my hair and the cool grass between my toes watching the birds circling above the trees and meander down to the spring to drink and collect water for painting.

I wanted to use the time to think, read and experiment with materials. Expanding on my current focus of using the commodities of colonialism to decolonise the nostalgic post-Brexit narrative of British imperialism, I took a more abstract approach than usual, letting the materials dictate the form rather than applying a concept to them. With rubber, raw cotton, silk, gold leaf and indigo and cochineal, I created a series of tightly wrapped bundles where the contents appeared to be fighting their way out of their confinement. I also made some watercolour paints with indigo, cochineal, turmeric and green tea and used them to sketch some opium poppies, which I will use for my next sculptural piece when back in my London studio.

I also did a lot of reading and thinking about the impact of my work, particularly in terms of audience and what I am trying to communicate with my practice. It was genuinely exciting to be able to work in such a focused way without any day-to-day distractions. I feel so privileged to have been given this residency opportunity (thanks to David Elford of the Stroud Textile Trust and Wool and Water Festival) and it has left me reinvigorated about the future of my practice."

Nettie Edwards

Nettie's creative practice embraces two photographic processes that could not be further apart in terms of time and technology. Since 2009 she has used just her iPhone to make photographic images and more technically complex, collaged images. Her work has subsequently won awards, been published widely and exhibited internationally. She writes tutorials for print and online publications, runs workshops and gives presentations about Mobile Photography. In recognition of her early contribution to this emerging art form, she is a named source for the current Edexcel A Level Art (photography) examination.



In 2014, she began research into what was, at the time, a rather obscure and almost unknown historical, organic photo printing process. The Anthotype was invented in 1842 by photographic pioneer Sir John Herschel. Prints are made by extracting dye from plant matter such as flowers, leaves, fruit and vegetables, coating paper with the dye, then leaving coated papers in the sun for as long as it takes for UV light to bleach an image onto the paper. In principal, it's easy, in practice, it can be

complicated and time consuming to produce good prints... and here's the catch: they can't be fixed, so they're ephemeral! Over the last 5 years, she has been researching this beautiful process, making journeys far and wide, collecting colour site specifically, making prints, giving presentations and running workshops. She is a regular Artist in Residence and workshop leader at the Fox Talbot Museum of Photography where her photographs have also been exhibited. She has given Anthotype workshop presentations at the Sorbonne University in Paris and in September she will collect colours as she travels by rail, across Europe to give an Anthotype presentation at a Mobile Photography conference in Istanbul. Her work is site specific and she is especially drawn to places that are of special historical importance as much of her creative practice also embraces archival research.

After her residency in August, Nettie wrote:



"I am deeply grateful for being gifted the priceless opportunity of spending time at Hawkwood. During my wonderful week there, I collected colour from the gardens and made a colour record book. This provides a unique, archival document of just a few of the colours of Hawkwood. There wasn't enough time or sunlight for me to make anthotypes but I coated papers to use in the future and experimented painting with plant emulsions and using the wind

and rain to make marks on paper. I was particularly pleased to be able to work with biodynamically grown vegetables as this is something I've wanted to do for a long time. I would like to know if this method of cultivation leads to richer and longer lasting plant emulsions.

Certainly, the beetroot made the deepest pink I've ever collected! I enjoyed talking with Hawkwood's head gardener about biodynamic gardening and he expressed an interest in growing plants at Hawkwood, specifically for colour making. I began working on a series of mobile phone photographic images that explore "colours of the night". The residency also provided much needed time and space to reflect upon my creative practice. I left feeling inspired, refreshed and energised. I hope to return many times."

London Theatre Consortium Artists Climate Lab

In early September, the London Theatre Consortium, a body made up of London's leading Off-West End producing theatres, dispatched theatre writers, directors and performers to the beautiful surroundings of Hawkwood College, for an Artist Climate Lab, a week-long residency for theatre artists to create new work and explore how their work can be informed and shaped by issues concerning climate justice and environmental activism.

The week was made possible through funding from Arts Council England, The Reckitt Arts Trust and Hawkwood.

It's great living in London – in my opinion, the most cosmopolitan and bustling city in the world. But sometimes living in this city can sit on you, wear you down and degenerate you. It is not always a conducive environment to think and make work in. What a fantastic opportunity therefore, to escape temporarily to a place where the concept of time, and taking time is valued for the importance it holds, to a place where the link between the food we eat and where it is sourced from is literally visible, to a place where all are valued for the work they do in contributing to the upkeep of the local ecosystem.

We thank Hawkwood College for providing this sanctuary and for nurturing and incubating such a safe and welcome and creative space for artists.

Throughout the week we were visited by artists and activists who shared their work and ideas on how we can all contribute to a more just and progressive society on both a micro and macro level – be these ideas simple individual actions we can all take, or radical rethinking of political structures.

Friday afternoon saw a sharing of work created during the week and an intense feedback session on how the climate lab would inform future creative work.

It was really fantastic that this was hosted by Hawkwood College and we hope that the Artist Climate Lab can be rolled out again in the years to come as we all continue our work

and campaigning on the hyper-wicked, intersectional, ever-changing issue of climate justice.



Chinonyerem Odimba (*Donmar Warehouse*) is a Nigeria-born, Bristol based playwright. Her work for theatre includes *Joanne* and *Amongst the Reeds* for Clean Break, London /*The Yard*, a modern retelling of *Twist*, and *Medea* at Bristol Old Vic. More recently, a new play '*Princess & The Hustler*' toured across the UK for Eclipse Theatre/Bristol Old Vic/HullTruck. A new community play for Kiln Theatre opens this Autumn. She is the joint winner for the 2018 Sonia Friedman Award for a new play '*How to Walk on the Moon*' written for C4/Talawa Theatre. Chinonyerem also writes for radio and TV.

@chino100percent



Dawn King (*Donmar Warehouse*) is an award-winning writer working in theatre, film, TV, VR and radio. She is currently working on the feature film *PIG CHILD* for Delaval Films and the BFI and is adapting her play *FOXFINDER* for the screen with Elation Pictures and the BFI. Dawn is also writing a youth theatre play for the Duesseldorfer Schauspielhaus and a play for Boundless Theatre, UK. This year, Dawn collaborated with Skepta on the immersive dystopian rave *DYSTOPIA987* and wrote National Theatre Connections play *SALT*. Previous stage work includes; *FOXFINDER*, *BRAVE NEW WORLD* and *CIPHERS*.

@Wiggedy



Playwright **April de Angelis** (*Stratford East*) has worked for many major Theatres in UK and internationally. Plays include *Playhouse Creatures*, *Jumpy*, *The Village*, *A Laughing Matter*, *My Brilliant Friend* - an adaptation is about to open in the Olivier. Also a librettist including *Flight* the opera for Glyndebourne.



Skot Wilson (*Bush Theatre*) is a writer attached to Bristol Old Vic. He recently wrote *Kingdom (Or the Anthropocene)*, performed at Bristol Old Vic's Weston Studio in March 2019. His theatre builds on natural imagery as an opportunity to explore our relationships with each other and our planet – seeking to introduce audiences to a wider Anthropocene aesthetic that avoids 'doom and gloom' narratives. Shortlisted for 2018 Nick Darke Award - *Stallions*. Shortlisted HighTide's 2019 *Disruption* season, *Kraken*; Shortlisted 2018 HighTide First Commission, and 2018 Theatre503 International Playwriting Award, *62*

Sperm Whales. Focus areas: Environment, Anthropocene, Climate Change. Works at Natural History Museum.

@Skot_Wilson



Taio Lawson (*Kiln Theatre*) is an Associate Director at the Kiln Theatre in Kilburn, working with Indhu Rubasingham and Susie McKenna to deliver the artistic programme and to develop work for The Kiln's stage. I was previously the RTYDS Resident Director at The Crucible in Sheffield. I started my career working with new writing in fringe venues/festivals across the country in the late 2000's, and through a long time of assisting, I am finally getting back to leading processes and developing more of my own

work. Recently; 'hang' at Crucible Theatre Studio and 'HOME', an installation for the Young Vic.



Diane Page (*Lyric Hammersmith*) trained in a MFA Theatre Directing Birkbeck University, School of Arts. Theatre as director includes: *Love and Information* (ArtsEd), *Krool Britannia* (Camden Fringe). Theatre as assistant director includes: *Bartholomew Fair* (Shakespeare's Globe), *Ghost Stories*, *Leave to Remain*, *Dick Whittington* (Lyric Hammersmith) *othellomacbeth* (Lyric Hammersmith / HOME) and *Easter* (RADA).



Milli Bhatia (*Royal Court*) is a Theatre Director, Dramaturg and facilitator. She is a Literary Associate at The Royal Court Theatre. Her directorial work includes *seven methods of killing kylie jenner* (Royal Court), *Dismantle This Room* (Royal Court and Bush Theatre), *My White Best Friend and other letters left unsaid* (Bunker), *The Hijabi Monologues* (Bush Theatre).

@chamelibhatia



Ella Road (*Hampstead Theatre*) is a writer and actor from London. Her debut play *The Phlebotomist* went on at the Hampstead Theatre in 2018 and again in 2019. It was nominated for an Olivier Award and was also a finalist for the Susan Smith Blackburn Prize. Ella is now working on new commissions for the Almeida Theatre, Bush Theatre and Hampstead Theatre, and her play *How to Eat An Elephant* will premier in 2020. She is currently developing original TV projects with Drama Republic for Channel 4, and Element Pictures for BBC, and recently wrote short 'Something Will Disappear' for the Almeida for the Artists Climate Action Network. Ella is co-founder of Flux Theatre, which aims to

support new voices in the arts. She is passionate about social and environmental justice, and challenging obstructive power structures in the industry.

@ella_road



Rachel Bagshaw (*Unicorn Theatre*) is Associate Director at the Unicorn Theatre. Theatre includes: *Aesop's Fables* (Unicorn Theatre), *Augmented* (Sophie Woolley/Pulse Festival), *The Shape of the Pain* (Wiltons Music Hall/BAC/Summerhall) , *Icons* (WOW Festival Hull), *Resonance at the Still Point of Change* (Unlimited Festival, South Bank Centre),

The Rhinestone Rollers, Just Me, Bell (Graeae). She has directed multiple community and young people's shows as well as teaching and directing for drama schools. Alongside her directing work, Rachel works as a coach and trainer, including her work as Associate at RADA leading on disability and inclusion within the drama training sector.

@rachel_bagshaw



Jasmine Lee-Jones (*Gate Theatre*) is a black British actor and writer based in North London. Her first full-length play *SEVEN METHODS OF KILLING KYLIE JENNER* opened at The Royal Court in July 2019. Other writing credits include *CURIOUS...* (Guildhall/Brainchild), *DARK MATTER* (Beyond the Court), *SAY HER NAME*, *DRINKING CONCRETE* [co-writer] (Open Court). Training includes Royal Court Supergroup (2018-2019), Guildhall School of Music and Drama (2016-2019), the BBC London Writers' Group (2017), The Andrea Project Writing Group (2017), and Soho Young Writers' Lab (2016). She is currently under commission to the Royal Court Theatre and is developing a short film with Tiata Fahodzi.



Megan Cronin (*Young Vic Theatre*) is Playwright and Theatre Director who creates new work using innovative techniques. Her work explores the often-overlooked lives of real people, the untold stories of science and the under-examined moments from world history. Megan has a keen focus on celebrating working class talent. As a playwright, Megan has written for various fringe theatres including The Kings Head, The Pleasance, and was a member of HighTides writers academy. Megan trained at The University of Kent's Masters Director Program. In 2018 wrote and directed *CARNATION FOR*

A SONG a Young Vic Taking Part Production, which had two sold out runs in 2018 & 2019. Megan works at ETT.

@_MeganCronin



Jaz Woodcock-Stewart (*Yard Theatre*) is a director/maker from the black country and based in London. She runs Antler, who were associates at Bush Theatre in 2018. Jaz was nominated by the NT to make a show at Performance Laboratory Salzburg, a mitos21 project

connecting national theatres throughout Europe. She has been a finalist for several directing awards; Genesis Future Director Award 2019, RTST Sir Peter Hall Director Award 2018, Genesis Future Director Award 2017, JMK Award 2016. She has assisted on 3 of Ivo van Hove's english language productions. Recent credits: Civilisation (Antler/Underbelly) Something New (Performance Laboratory Salzburg/mitos21) Lands (Bush Theatre), Wifmon (R&D, NTStudio), The Bacchae (East 15 Acting School)

@jazzwoodstew



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.

@metisprojects

Strike A Light info to come

Charlene James info to come

And in summary.....

"Just a note to say thank you so much again for a brilliant few days in Hawkwood. The writers are still reflecting on how much they got out of it – I was really surprised by how much of an impact the space and the atmosphere your team have created had on them. I'd never been before so it felt really special to witness first hand.

Very best wishes and congrats again on what you do so brilliantly at Hawkwood!

Jane Fallowfield / Literary Manager

Hawkwood is a registered charity 311767 and supports Artists and Changemakers as part of its Residency programme.