

HAWKWOOD

centre for future thinking



Artist Residency Report

2023

Generously supported by

The Francis W Reckitt Arts Trust

&

Patrons

Dame Emma Kirkby, Simon McBurney &
Madeleine Bunting

A Year in Review

2023 has marked a significant year for Hawkwood's Artist Residency programme, welcoming more Artists than ever before and seeing some exceptional work created. A new strand to the programme has also been developed at The Gatehouse Lodge for individual artists and writers. The Francis W Reckitt Arts Trust has provided vital grants without which none of the work achieved this year would have been possible. We have welcomed a broad range of creative people from diverse backgrounds working on extraordinary projects while partnering with regional and national organisations.

28 poets and writers
5 visual artists
59 composers and musicians
29 devised theatre and other performing artists
19 multi disciplinary artists

We delivered the programme by working with excellent organisations who are creating inspiring, wonderful works such as *Saffron Music*, *Soumik Datta Arts* and *The Seida Ensemble*. Approximately 150 new works have been created with many groups coming together for the first time. Hawkwood now has a growing national significance as a place to create work. We have welcomed organisations such as *Counterpoint Arts* who have supported Hawkwood by paying for their development time and residencies. The relationship with *Soumik Datta* and his incredible cohort of creatives has resulted in his charity being moved to Hawkwood; we are delighted that the charity has been granted NPO status with the Arts Council and is launching some incredible flagship projects such as *The Green Room* working with displaced musicians.

2023 also saw an exciting British Council Project working with artists from the Philippines and the UK on creativity and climate narratives "Re-storying Landscapes in a Changing Climate" which resulted in a 6 month digital learning journey, an onsite residency in February beginning the cohort together and a toolkit.. You can view a film about the project here:

<https://www.hawkwoodcollege.co.uk/restorying/>

Digital sharing of work

Outcomes of our residency programme have also been shared digitally and you can view the works on YouTube and Vimeo. Many of our artists in residence have contributed blogs to our website.

Finances

The Hawkwood Artist Residency Programme is in a large part supported by The Francis W Reckitt Arts Trust who support with board and lodging., The total support from the Trust in 2023 totalled £90,000. Hawkwood covered the administration costs and some artist residencies pro bono

Artist Profiles

Emma Williams

Emma is a writer and theatre director with over twenty years' experience creating performances in Wales and the South West of England. Her passion is performance with heart and intellect that uncovers hidden stories. She has worked with a wide range of theatre makers including acclaimed puppet companies' Opposable Thumb Theatre and Green Ginger. She has written performances responding to sites and locations for Dorset Wildlife Trust, Dorset AONB, Royal Welsh College of Music and Drama and Strike a Light. She adapted the story of Pinocchio for a largescale production at The Guildhall in Gloucester. During lockdown Popelie Theatre selected her monologue The Kings as part of their woman in Lockdown commission.



Creativity is an energy, it can blast through life's disappointments and deliver immense pleasure. Not bad for something we can all do. But sometimes I find the obstacles overwhelming. Where is the time and space for this and can I even do it?

I found Hawkwood centre an antidote to those feelings. It was a place of calmness and generosity where time and space were provided.

I am a theatre director and writer. My residency took place in Jan 2023. My project was to start transforming a podcast I had made for Bristol Museums into a piece of theatre. The subject matter was seven girls sent to the first ever reformatory school in England in the 1850's. These girls led brutal and tragic lives. One girl was sentenced to four years at the reformatory school for stealing tulips from a garden. A year for each stem she stole. During my residency I would immerse myself into the research, then surface feeling shell shocked and battered. But I was at Hawkwood. Someone I didn't now would make me lunch, prepare breakfast, leave out a biscuit and a cake. Or I would talk to a musician, a script writer, a performer, and we would share the success and failure of the day. Or I would just walk through an empty wood and let my brain be quiet. I was thankful and inspired so kept unpicking the complicated lives of seven girls forgotten by history.

I look forward to the script being developed. I want to see McNally, Ayckroyd and Crawford run wildly around the stage. If it does happen, this creative energy will have been kick started by the atmosphere and ethos at Hawkwood. The centres existence, the space it opens out for creativity, and the support it offers to artists is invaluable

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

Rosie Mason

Rosie trained at Birmingham University, she has worked in many areas concentrating on Youth theatre, particularly for those from disadvantaged backgrounds. She has experience as artistic director for several youth organisations plus gaining training specifically in the clown and fairground areas of entertainment. She also uses dance pilates and yoga as part of her holistic fitness classes. .



Day one.

Just arrived, slightly later than planned (nothing like a post-Christmas flat battery to slow things down a little...). Exciting and surreal to be here. It feels so welcoming and peaceful here after the noise of family Christmas. There are strains of incredible singing coming from a room along the corridor. Everything feels calm and cared for and it makes me feel cared for too. I can feel a mild panic in my belly – hope I'm up to the job. I remind myself not to panic, that no one is expecting a full new show in four days. I start by moving my body. After weeks of flu and Christmas-indulging I feel pretty 'out of my body' and fuggy of my mind, so I'll go slow, give myself time to stretch and 'land' and then I'm hoping to write.

Day two.

Feels like so much time and space has opened up around me. The process of writing without interruption was so good for me yesterday - cathartic. It makes me realise how 'homesick' I've been feeling for space like this. I'm finding the rhythm of collective meals so helpful – the structure and the stimulating company and chats after the peaceful working times are much appreciated.

Day three.

First Day with Fi Ross visiting me as an outside eye / director. I seem to have 70 new scribbly pages to read through with her. It's so useful to have a listening ear, to start to get a sense of what bits will work, what bits will inevitably get binned. I've promised her a walk in the beautiful grounds, but we're on such a roll that we just work and eat delicious meals.

Day four.

Last day. Wishing it wasn't, I'd love to be keeping the momentum going. It's going to be harder to stay focussed on this piece once I'm home and back to the reality of the multi task between children, teaching, domesticity, so many distractions...

Today goes really well. I'm up on my feet playing with props, music and physical ideas. We end the day feeling positive and confident that there is a show brewing. It needs editing and shaping of course, but I'm confident that with a funding bid to finance a proper rehearsal process I will have a show to be proud of.

Thank you Hawkwood for a brilliant opportunity. I'm so grateful.

Wild Three Sisters

We (Lu, Mica and Hannah) are three professional storytellers who bring a diverse range of experience to our artistic collaboration. We met on Storytelling Beyond Words, the School of Storytelling's professional training programme, in 2021. Since graduating, all of us have placed storytelling at the centre of our working lives, complimenting and deepening our existing work as artists and facilitators. This project is our first opportunity to collaborate since training together. In our independent artistic careers we are developing different aspects of our creative practice that will feed this collaboration. Here is a summary of our individual work:

Artist biographies

Hannah Moore

My creative practice is multidisciplinary and is about creating connections between people and opportunities for people to connect with themselves. Starting out in dance-theatre, I directed shows at theatres such as Oxford Playhouse & Pegasus Theatre. After university, I studied Contemporary Circus at Circomedia and in 2015 I did a BBC PAF Fellowship in folk dance with the National Centre for Folk Arts. I have worked as a creative producer, theatre maker and arts practitioner in a wide variety of community and professional contexts including Cheltenham Festivals, Strike A Light, Ashmoleon Museum & arts centres nationwide. I am a dance artist and run creative dance experiences for a variety of festivals and community spaces around the South West. 2018-2021 I was the Creative Placemaking & Public Programmes Manager at the Royal Shakespeare Company, organising large scale multidisciplinary community arts experiences. In 2021 I completed Storytelling Beyond Words - the School of Storytelling's 3 month full time training in traditional storytelling. I am now developing and delivering new strands of work including: ● The Loving Wolf - story workshops for reconciliation and conflict resolution, ● The Fairytale Ceilidh - a storytelling and ceilidh dancing extravaganza ● Horses and Apples - a full length storytelling show exploring the Greek myths that surround the Trojan War. ● Fate, Faith and Fortune - a storytelling show in collaboration with Fiona Eadie

Lu Orza

My storytelling work centres on making connection, finding voice, and building community at the fireside, bedside, and alongside. In 2021 I enrolled in Storytelling Beyond Words - a full time course in the art and craft of oral storytelling with a lens on how storytelling can be applied in the world to facilitate connection with each other, ourselves and the wider world. I came to this programme as a feminist writer and advocate for women's and gender-diverse people's health and rights. Listening to stories, facilitating safe spaces in which people can tell their stories and be heard, and creating and expanding platforms for those stories to be curated into a shared voice, vision and agenda for social change were - and remain - core parts of my work. Since training as a storyteller, my work focus has shifted to encompass both performance and applied aspects of storytelling, as well as holding space for listening to enable others to find their voice and build solidarity and resilience. I use storytelling in my work at an international level convening a fortnightly peer support and mentorship space with and for women human rights defenders. In my local community, I host a regular fireside storytelling circle in the community orchard, facilitate well-being sessions with a local

autism group, and lead in-school story-making and creative writing workshops. I am currently training to develop a practice of spiritual care for people at end of life, to which 'at the bedside' storytelling is integral. Longer term projects that I'm currently developing and delivering include: ● Songs of Reparation - storytelling workshops for healing and repair, especially towards end of life ● School of Wild - a co-created woodland-based art, music and storytelling initiative aimed at rebuilding connection with nature and each other, recognising the isolation and separation wrought by covid-19 ● Valemon - a performance of The White Bear King accompanied by original and improvised guitar music

Mica Sinclair

I am a musician and storyteller who has been working with theatre and devising for the past 10 years. My work is fuelled by a passion for working with stories of lived experience and facilitating young people to creatively explore their struggles and triumphs. Examples of my work include: ● Devising and performing plays for Contact Young Company, including co-writing Climate Of Fear at the Contact Theatre in Manchester. ● Working as a creative facilitator for Royal Exchange Theatre running youth workshops and performing plays including Nothing at Royal Exchange Stage. ● Teaching drama at Stretford Theatre. ● Running workshops at festivals and in the community that use storytelling and movement to help participants explore their inner landscape. I am a musician and have just released my first album. I'm often to be found on tour, performing my music at diverse venues and arts festivals. Weaving together my work as a musician and a storyteller, I created a one-woman show Sandy Lands in 2021 - a biographical story of how I built bridges back to myself from a lost adolescence. Sandy Lands touches upon issues around addiction and loneliness. Woven with guitar and song, I tell this tale from a place of coming through to the other side and am now touring this show, taking it to youth groups and alternative performance spaces across the UK

Exploring wondertales in the Hawkwood wonderland.

In the first week of January 2023 me, Hannah and Lu were lucky enough to be welcomed into the heart of Hawkwood for a four day residency. We couldn't have been more excited as we gathered together in our studio space for the week. A room with wooden floors, a piano, comfy chairs, and a generally welcoming and work-inviting vibe.



This was to be our creative lab for the 4 days. If you too were there, you would have been able to smell the anticipation in the air of what we were to create in the coming days.

Me, Hannah and Lu have not too long ago graduated from The School Of Storytelling's 3 month intensive course Storytelling Beyond Words learning the craft of the oral storytelling tradition. There we all dropped deeper into seeing how impactful traditional stories can be to inspire change in the world. Since then we have been brewing this project and this was the first time we had come together as the ensemble "The Wild Third Sisters".



Together we are working on a storytelling show weaving together three wondertales: 'Vasilisa The Fair', 'The White Bear King Valemon', and 'Finist the Bright Falcon'. Each story is unique in its own way. Each is full of insight and magic, and has inspired questions inside of each one of us.

In the morning we would light a candle and set an intention and a wish for the day. We spent the morning warming up, doing yoga, dancing, and singing. It felt like we were a part of a community during these days. Then we spent the day doing different exercises that brought us closer to our stories. Lots of character building, storyboarding and mapping their landscapes - feeling out the edges of the stories. And asking the stories and each other questions about what it all means. The layers of meaning and metaphor in these stories just go deeper and deeper the more you look



Each day we went for a walk in the beautiful grounds of Harkwood. Wow, what an astounding place to be. With such huge trees, so full of life and nature. I feel very blessed to have walked those grounds. We were so well looked after by the staff and the food was delicious. We were nourished with so many homemade treats to fuel our creativity. As much tea and barley cup as one could handle.



Being there with other groups/people in residency too was really heartwarming. We became a little family, eating together and sharing our life stories and projects.



Thank you so much to Hawkwood and the Reckitt Arts Trust. It was the best way we could have envisioned going into 2023. It was nourishing for our hearts and souls and we have the beginnings of a really powerful piece of art.

May this energy carry us forward and may many other people get to receive your kindness.

All my love

Mica

Mica Sinclair - The Wild Third Sisters

Alexandra Brodski

I am a London-based writer-director. I graduated in 2018 from the Directing Fiction MA at the National Film And Television School. Since then my short films have been screened at many international film festivals. Last year I directed 4 episodes of the Channel 4 drama SOMEWHERE BOY which is going to be released this autumn. It took me many years to financially sustain myself from my writing/directing work. However, I have decided to take a step back from the financial security of TV and focus on writing my feature film KISA which is very important to me. In KISA I am exploring the growing rift between a mother and her son as he begins to understand his mother's involvement with a fascist government.



I had a great experience in Hawkwood! I loved the chance to focus on my debut feature film 'KISA' (working title) away from London and my regular duties. It's so easy to get distracted by live admin and other work, so it was great to find the time and mental space to write my treatment.

I am sure I'm not the first one to say this but the 19th-century country house and the rooms we were staying in are incredibly beautiful as are the surrounding gardens and woodlands. I found going for winter walks in the fields and forest nearby as inspiring and useful as the actual writing!

I also loved the meals with the other residents - not just because of the incredible food :) but also because I really enjoyed the creative exchange with other artists. I am normally 'just' surrounded by filmmakers and find it very inspiring to get to talk more to other kinds of creatives - like musicians, writers and theatre directors. In general, I felt that the residency provided a perfect mixture of 'alone time' and socialising.

The timing of the residency was ideal as I had the chance to stay in Hawkwood in the first week of January 2023. It was a great way to start the year and prioritise my writing goals. My directing work in TV is often very demanding and time-consuming and it can be difficult to carve out time for my own writing. I used the time in Hawkwood mostly to re-edit my 15-page treatment for 'KISA', a film I am currently writing for Film4. The residency gave me the chance to finalise the treatment so that I could finally send it to my producer after the residency.

I am very grateful to have gotten the chance to go to Hawkwood and would love to come back again in the future!

Spinacino Consort

The Spinacino Consort is a Scottish based early music ensemble dedicated to the reimagining of music from the sixteenth and seventeenth centuries in passionate and engaging performances. Our programmes are grounded in the latest musicological research, uncovering lost works, providing new contexts, and centering historically underrepresented communities in our performances. Having graduated from specialist early music postgraduate courses at universities and conservatories from across the UK, our members are leading early career performers in Scotland, performing with the finest ensembles in the UK including the Ancient Academy of Music, Dunedin Consort, Concerto Caledonia, RSNO, and the Linarol Consort of Viols.

Artist biographies

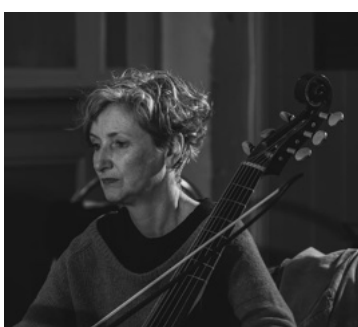
Ondřej Hanuš



Ondřej Hanuš, originally from the Czech Republic, is a recorder player and shakuhachi flute player. After high school studies at the Janáček Conservatory and grammar school in Ostrava (CZ), he was admitted to the Bachelor of Early Music at the Conservatoire National Supérieur de Musique et Danse in Lyon in the class of the internationally renowned Pierre Hamon. After successfully completing his bachelor's studies, he also completed his master degree studies at this prestigious educational institution. While studying in France, he co-founded the ensemble La Quinta Pars, dedicated to creative and authentic interpretation of Renaissance music, which is currently studying for a

Master's degree in Chamber Music in Lyon under the artistic direction of Rolf Lislevand and Pierre Hamon. Together with the other four musicians of this ensemble, they have successfully participated in concerts and competitions in France and beyond, and are currently preparing the release of their first studio album. In addition to Renaissance music, which is the pillar of his musical-performance activities, he is also involved in contemporary and alternative music, traditional Japanese music and the shakuhachi bamboo flute, also an instrument of spiritual knowledge (Zen). His musicological activities focus on Renaissance music of the Czech lands and its instrumental performance. He regularly deepens his knowledge and skills by participating in masterclasses and seminars (Peter Holtslag, Joris van Goethem, Ashley Solomon, Alan Davis, Jostein Gundersen, Emmanuel Bonnardot, Anne Delafosse, Jean Tubéry, etc.). As a musician, he has performed under the direction of Rafaël Pichon, Sébastien Daucé and Simon-Pierre Bestion in the Lyon Opera's production of Trauernacht.

Claire Horacek



Claire met Eric Thomas, founder of the Spinacino Consort, whilst studying for her Master of Music degree in performance on the viola da gamba at Southampton University, and was taught by Elizabeth Kenny and Jonathan Manson. She did her first degree in Fine Art at Oxford University but spent a good deal of time there playing the 'cello and furthering her love of

early music and interest in historical performance practice. After 20 years teaching art and bringing up her family, she now combines working as a freelance performer on both baroque and renaissance viols, as well as, when time allows, painting. She is a member of the Linarol Consort of Renaissance Viols, founded by David Hatcher, which specialises in the repertoire of 16th century middle Europe, Ensemble Échos, a baroque chamber group formed by postgraduate students from the Royal Birmingham Conservatoire and the Spinacino Consort.

Elizabeth Wilson



Elizabeth Wilson is a Scottish mezzo-soprano with a masters degree in Historical Performance from the Guildhall School of Music and Drama where she studied with Sarah Pring. She has performed with a number of London-based chamber groups, including Dowland Works with Dame Emma Kirkby and sings with the Spinacino Consort, based in Scotland, who recently performed the concert, *Away Vain World* as part of the Edinburgh Fringe festival. She spent this past summer in Saluzzo in the north of Italy with the Saluzzo opera academy, singing *Arnalta*, *Nutrice* and *Famigliare III* in Monteverdi's *L'incoronazione di Poppea* having won the Elizabeth Luxton memorial scholarship. During her studies she performed in many projects, including the Baroque opera scenes, in which she played *Amor* in Monteverdi's *L'Incoronazione*

Di Poppea, *Oenone* in Rameau's *Hippolyte et Aricie*, *Tito* in Cesti's *Il Tito* and *Arsemene* in Handel's *Serse*. She has performed as part of the chorus of *Gabriel* with Alison Balsam in Saffron Hall and the Barbican Centre, in the Hampstead Chamber Choir's Christmas concert as a soprano and alto soloist in Britten's *Ceremony of Carols* and as a soprano soloist in Finzi's *In Terra Pax*. She has enjoyed singing as the alto choral scholar with the Hampstead chamber choir and as the alto in the Schola Cantorum of All Hallows' church in Gospel Oak, where she performed as the solo cantor for the majority of services during the national lockdowns, caused by the pandemic. She is currently teaching singing privately and in Albyn School in Aberdeen.

Eric Thomas



Eric Thomas is a lutenist based in Edinburgh, and plays with leading ensembles including the Dunedin Consort, Concerto Caledonia, RSNO, New Trinity Baroque, and Dowland Works with Dame Emma Kirkby. He studied jointly at The University of Glasgow and the Royal Conservatoire of Scotland, under the supervision of John Butt and receiving lute tuition from Jamie Akers. Eric continued his studies at the Conservatorium van Amsterdam, studying lute and theorbo with Fred Jacobs, and also attended the Urbino Early Music Festival to study with Paul O'Dette and Dartington International Summer School for lessons with David Miller. Eric is currently a Phd candidate at the University of Huddersfield, under the supervision of Elizabeth

Kenny and Laurie Stras, researching the role of improvisation in early 16th century Italian lute music.

Heloise Barnard



Héloïse Bernard is a French-American singer based in Glasgow, freshly graduated from the Royal Conservatoire of Scotland. She holds a Bachelor in Music from the Estonian National Academy of Music and Theatre and a Masters in French Literature from the University of Paris. Her operatic roles have included Missia in the *Merry Widow*, by Lehàr, Eurydice in *Orphée aux Enfers*, by Offenbach, both at the Festival d'Opera Bouffe d'Etriché, in France. She has sung Mélisande in Auri Jurna's creation of *Pelleas/Mélisande* at the Theatre Von Glehni in Tallinn and at the International Student Drama Festival in Tartu, Susanna in Mozart's *Figaro* with the Opera de Catelló, Amore, in *L'incoronazione di Poppea* by Monteverdi with the ensemble OrQuesta, or Lucy, in *The Telephone*, by Menotti. An actress since her childhood, she completed a degree in Drama at the Ecole Nationale de Créteil. Once in the the UK, she played the roles of Chorus, Boy and Catherine in Leo Graham's staging of *Henry V*, by Shakespeare, in November 2017.

Very fond of baroque music, she has performed profane and sacred repertoire with various ensembles in France, the Netherlands and Estonia, where she has been Dido in *Dido and Aeneas* with the Young Baroque Ensemble, or more recently, Iris, in *Eccles' Semele* with the Academy of Ancient music, directed by Julian Perkins. She collaborates with Estonian lutenist Kristiina Watt in the Ensemble Cordes en Ciel, offering recitals of baroque monody and duets.

A keen chamber musician, Héloïse sings in a duo with pianist José Javier Ucendo. They were awarded the third prize in the Lied Duo competition in Tallinn in April 2016. Their collaboration has led them to the Oxford Lieder Festival where they participated in the Oxford lieder masterclasses for promising young duos.

She also nourishes a deep interest in contemporary music, involving herself in projects with young poets and composers such as Electra Perivolaris.

Blog

The Spinacino Consort were incredibly lucky to begin 2023 as artist in residents at Hawkwood college. This gave us four days of uninterrupted rehearsing and an amazing way to begin the new year!

While the train strikes made travel challenging, once we had arrived (and had our first of the delicious many coffees, teas, and cakes!), the inspirational environment fostered at Hawkwood provided the perfect space to immerse ourselves in the music.

We spent this valuable time building and rehearsing a new programme from late fifteenth and early sixteenth century Italy. The music is found in what are called 'textless chansonniers', Italian manuscripts collections that contain secular music originally of Franco-Flemish origin, but the texts were lost or corrupted in its transmission to Italy. Found along with these chansons are *frottola*, a style of song originating out of an Italian tradition of sung improvised poetry and was a precursor to the more commonly known form of the madrigal.

The absence of texts has produced many debates on how this music was performed, were they played instrumentally or vocally, and with or without texts? Our combination of instruments and singers reflected the electiveness of this repertoire, consisting of three separate instruments, lute (Eric Thomas), viol (Claire Horacek), and recorders (Ondrej Hanus), and two singers (Elizabeth Wilson and Heloise Bernard). This allowed us to experiment with different combination of instruments and singers and vocalisation (singing a vowel instead of text), opening an extra dimension to the music.

Michael Hamilton from real world videos visited us on Thursday afternoon to film three short promotional videos, where we performed *Adieu mes amours* and *La Bernardina* by Josquin des Prez, and *Dal Lecto Levava* by Michale Pesanti. Michael professionalism was greatly appreciated, with his creativity, technical ability and skill creating three videos which will greatly help us in promoting this programme.

On the Thursday evening (after an amazing dinner!) we performed a short concert for our fellow artists in residence, who with their company and generosity of spirit greatly enhanced the residency! Thank you to all the staff at Hawkwood, who without their hard work this would not be possible, and for making us so welcome.

Howl

HOWL are a vocal collective who formed in 2021. We perform our own compositions along with folk arrangements and pieces by experimental composers such as Meredith Monk,



weaving in soundscapes and field recordings. We performed two sell out shows towards the end of last year - one opening for Cosmo Sheldrake at the Brunel Goods Shed run by Stroud Valley Arts and the other headlining our own show at the Old Church in Stoke Newington. We just finished recording an EP produced by Cosmo Sheldrake to be released in June on Tardigrade Records (for a preview go to this secret link of the unmastered EP): While we are a new group, the core members of HOWL are each established artists in their own right. So here is a summary of our work.

Artist biographies

Lydia Samuels

Lydia is a singer and composer/arranger with an interest in traditional folk music, 20th century contemporary classical music and experimental improvisation. She began her career touring throughout Europe and the United States with the British folk band The Melodic, signed to the American label ANTI records. In 2018 in Mexico, where she was then

based, she started the project Gone Under Sea, a band who breathe new life into traditional British folk songs through eclectic arrangements. As a singer, arranger and instrumentalist she toured across 11 Mexican cities with Gone Under Sea and in 2020 was due to come to the UK to play Cambridge Folk Festival, FIMU festival in France, and various Nest Collective events; this was all canceled due to the pandemic. Since then Lydia has returned to the UK and focused on composition and arranging. <https://www.lydiasamuels.com/>

Elly Condron



Elly Condron is a founding member of HOWL as well as a professional actor and singer. Her work as an stage actor has seen her perform with at the National Theatre, the RSC and, most recently, Lady Macbeth at the Globe. Since lockdown, Elly has changed focus to screen work and can be seen on tv in shows like I Hate Suzie (Sky), Bloodlands (BBC) and Funny Woman (Sky). She has a background in opera, having trained at a music college in Paris and subsequently founded her own opera company in 2011, GO OPERA, which made high quality, immersive opera affordable to everyone. Now, alongside acting, she pursues a career in working as a session singer, backing vocalist and, of course, her choral work with Howl.

Helen Potter



Helen Potter is an actor-musician who combines music and singing with theatricality through a variety of different mediums. She originally studied at East 15 Acting School and achieved a 1:1 in Acting and Contemporary Theatre, with an emphasis on musicianship. Helen recently finished working as the Musical Director for the UK tour of 'The Hippie Shakes' <https://www.sweatypalmsproductions.com/hippie-shakes>, incorporating instruments and vocals as characters and accompanists to the story. She also works as a contemporary singer, and has recently begun releasing music through her own band 'Alpine Town of the Year'. Helen is currently writing her third play 'Vile', co-producing and hosting a female/non-binary led variety night 'Aunt Flow's Fight Club' and working on new vocal arrangements in her spare time using loop pedalling. Her performance credits include: Ophelia in 'Hamlet' for The Phil Willmott Company, Philippa in 'Not for Broadcast' produced by NotGames, Assistant Director/Ambrogio/Coro in 'Il Barbiere Di Siviglia' for Devon Opera, Mary/Violinist in 'After Dark' at The Finborough Theatre, Amanda in the U.S and UK tour of 'Stoned, Stupid & Stuck', and NewsRevue at The Canal Café Theatre. Additional skills include violin to a high standard, folk/classical/contemporary singing and physical theatre.

Heloise Tunstall-Behrens



Heloise Tunstall-Behrens is a composer, producer and performer of both electronic and acoustic music as well as a vocalist. Recent performances include 'Picea 433', a solo piano commission for Riot Ensemble at Huddersfield Contemporary Music Festival (HCMF) in 2020 and 2021 and multi-speaker piece, 'Petroglyph', which was premiered at HCMF 2019 on Huddersfield Immersive Sound System. She is also working alongside percussionist Lindsey Eastham on tape pieces inspired by a recent residency at Snape Maltings. In 2016, she received Arts Council England funding to write 'The Swarm' with Auclair, a choral work about swarming honey bees. This was performed in Brunel Museum in 2016 and VAULT Festival in 2017, choreographed by Roswitha Gerlitz; and was released on Amorphous Sounds in September 2020. In June 2021, she collaborated with choreographer Hannah Wallace to create a site-specific movement/sound performance responding to Sydenham Woods. She is currently working alongside dancer Fernanda Munoz-Newsome on a commission from The Roberts Institute of Arts. <http://www.heloisetb.com/>

Kate Huggett

Kate Huggett is a singer, performer and emerging composer specialising in contemporary and folk music, and experimental performance. As a vocalist and improviser, her collaborators include Melanie Wilson, Katarina Glowicka, Mira Calix, Melanie Pappenheim and Josephine Stephenson. She is a founding member of vocal group Shards [Erased Tapes], and her recording credits include Nils Frahm, Carly Paradis, Luke Howard, Hatis Noit, Atli Örvarsson and Masayoshi Fujita. She will be one of three soloists premiering Josephine Stephenson's new opera 'three lunar seas' at the Grand Opera Avignon in Summer 2023. As a composer, Kate has held residencies at Cecil Sharpe House, Britten Pears Arts and Camden People's theatre and has performed and devised work with visual artists and theatre makers across the UK and Europe. Last year, she was commissioned to write a radio piece for voice with support from the ICA and NTS as part of the BBC New Creatives scheme. She is currently developing a piece for dance and voice, in collaboration with academic and artist Rosa Van Hensbergen (Yale) and dancer Molly Scott-Danter, which has been supported by Britten Pears Arts in its initial stages. Kate is a founder member of Howl, a female vocal ensemble based in London and coartistic director of Down Is Up, an experimental group playing new music and the works of Moondog. She was a choral scholar at Jesus College Cambridge (2008-2012) and then went on to study Sean Nós singing in southern Ireland for a year. She has worked professionally as a singer for the last ten years and has begun to explore composition professionally in the last two years.

Natalie Pela

Natalie Pela is a singer, voiceover artist, composer and yoga teacher. She studied Music and Italian at the University of Bristol, with voice as her main instrument, whilst learning drum kit and percussion. She now combines her love of breath, voice and movement across her artistic work. She performed in the experimental opera work The Swarm, about swarming honey bees, composed by Tanya Auclair and Howl's own Heloise Tunstall-Behrens. They

performed at the Brunel museum in London in 2016, and the London VAULT festival in 2017. She sang on the recording of The Swarm which came out on Amorphous Sounds label in 2020. Natalie performs with the all female and non-binary vocal a capella group Howl. She performs, records with another all female and non-binary choir/band Deep Throat Choir, and sang on their second studio album In Order To Know You and recent EP 3 am, both released on Bella Union Records in 2021 and 2022 respectively. Natalie also composed a track on the aforementioned EP with choir leader Luisa Guerstein. With Deep Throat Choir, she has performed many gigs over the last 6 years, most recently at Greenman Festival (2021) and Glastonbury Festival (2022). The group have also performed at some of London's most prestigious music venues, including The Barbican, The Southbank Centre and Hammersmith Apollo. Alongside performing and recording with Deep Throat Choir, Natalie has recorded backing vocals in various live shows and studio recordings. Among them, with artists such as Alabaster Deplume (for his latest release Gold this year, and for his BBC session for BBC6 Music this October); recordings for band Hejira featuring Vernon Spring's Sam Beste, and a performance during their residency at Laylow in London in 2019; and for the musical collaboration between Heloise Tunstall-Behrens and Hayden Thorpe (previously of Wild Beasts) in 2020. Most recently, Natalie toured in the UK with the duo Jessie Buckley and Bernard Butler doing backing vocals with some of her fellow Howl singers for tracks of their Mercury Prize nominated album The Eagle and The Dove, as well as performing with them on TV on the BBC's Later...with Jools Holland, and this October at the Hammersmith Apollo for the Mercury Prize Awards. She continues to perform regularly with both Howl and Deep Throat Choir, alongside voiceover work and looks forward to collaborating more on the writing and composition side with both groups.

Rosa Slade



Rosa is a founding member of the band Peggy Sue; since 2007 they have released four albums on Wichita Recordings, culminating in the critically acclaimed Choir Of Echoes, and toured with the likes of Jack White, Local Natives and First Aid Kit. In February 2020 they released their fourth studio album Vices, accompanied by a UK tour in 2021. With Peggy Sue Rosa performs, composes and produces and has toured both in the UK and internationally. She also performs and

composers in Deep Throat Choir, an all-female and Non-Binary collective who released their second album In Order To Know you in 2021 on Bella Union. As a composer Rosa's music has featured on TV series The Maid, House of Cards and Shameless (USA) amongst others.

Rose Stachniewska



Rose Stachniewska is a singer of opera, folk and contemporary music. She is a Samling artist and Britten Pears Young Artist. She studied on the opera course at The Royal Conservatoire of Scotland and graduated with distinction in vocal studies from The Royal College of Music. Recent opera projects include singing the role of Firebird in The Firebird (a collaboration with The Little Angel Theatre

and English Touring Opera) Alcina in The Enchanted Island (The Royal Opera House Clore Room) Caterina in L'amico Fritz (Opera Holland Park) Tytania (cover) A Midsummer Night's Dream (The Grange Festival) Nun in Prokofiev's The Fiery Angel (Scottish Opera). Rose also sings and acts as musical director with Down Is Up who recently performed a sell out show at Kings Place. She works as a singing facilitator with English National Opera Baylis, Opera Holland Park Inspire, Core Arts, Streetwise Opera, Studio 2909 and Pram Jam. <http://rosetachniewska.com/>

Blog

Wow, what a wonderful five days we had at Hawkwood! The residency was truly invaluable to HOWL, cementing us as a vocal ensemble and encouraging us to find our compositional voice as a group. We arrived at the residency with a clear agenda - we wanted to improvise together as a group, create songs from lyrics given us by two poets and develop pieces that we already had in our repertoire. In the beautiful surroundings of Hawkwood we were able to achieve all of these goals.

The pace of life of eight musicians working in London means we normally only have short rehearsals just before a gig or a recording session. At Hawkwood we were given the time and space we really needed to lock in with each other and develop our creative practice. We began each day by embodying our voices with warm-ups and games which led onto structured improvisation activities. These activities included using our bodies to conduct the group, drawing graphic scores inspired by the natural landscape of the Hawkwood grounds, and using "Deep Listening" exercises developed by the composer Pauline Oliveros. The improvising process proved very fruitful. Through play and experimentation we arrived at a shared, improvisational language. Several of the improvisations were clearly the beginnings of new pieces, which we began to score and define during our time at the residency.

We arrived at the residency with lyrics which HOWL had been given to set by poet Erin Robinsong and author and academic Robert Macfarlane. We began to weave their words into our improvising process, which resulted in the beginnings of several new compositions. Previously all of our compositions had been written by individuals in the group and then workshopped together; through our residency at Hawkwood we were able to find a way to compose as a group, an exciting new development. As Erin is local to Stroud we were lucky to have her attend the residency in the middle of the week. We showed her our new pieces and ideas based on her poetry which we had been developing. She was able to give feedback and provided further insight into her work, which was incredibly useful.

As well as working on new material It was fantastic for us to have time to work on pieces which we already had in our repertoire, focusing on dynamics, expression and pacing, in time for our concert at Kings Place London, that takes place 1 month after the residency. At the end of the residency we discussed how we would take forward everything we had created over the five days. We made plans to work on any unfinished pieces, we decided which pieces would be ready in time for our upcoming show at Kings Place and we began making plans to record our new work later in the year. The residency has been a springboard for lots of exciting new developments for us; we are so grateful to Hawkwood for the time we spent there.

YouTube video: <https://www.youtube.com/watch?v=LsS8RG6tOfQ>

Spindle Ensemble

Since their formation in Bristol in 2016 Spindle Ensemble led by composer and pianist [Daniel Inzani](#) (Yola, Alabaster dePlume, Tezeta) also featuring tuned percussionist [Harriet Riley](#) (Charles Hazlewood's Paraorchestra, Bristol Symphony Orchestra), cellist Jo Silverston (Mesadorm) and violinist Caelia Lunniss (Edward Penfold) have garnered much praise for their innovative take on contemporary classical music, rooted in spontaneity and improvisation performed with deft musicianship and unique instrumental pairing all resulting in truly captivating sonic soundscapes.

Live performances are often accompanied by stunning visuals from various visual artists. The quartet are equally at home performing in concert halls such as the Union Chapel, the Southbank Centre, Bristol Beacon, St Georges Bristol and festivals including Shambala and Hidden Notes to churches, art centres, record shops and independent venues across the UK they continue to bring their music to a diverse and ever growing audience.



Daniel Inzani, Caelia Lunniss, Harriet Riley, Jo Silverston

Artist biographies

Caelia Lunniss



Although classically trained I have always enjoyed playing a variety of styles. I have a long standing duo which specialises in regional folk music, predominantly Welsh and Breton. Most recently my newly formed project Cirenne received funding to record a live album of Klezmer influenced new music for trumpet and violin. I have been playing with Spindle Ensemble for the last 6 years, and having spent the first few years of living in Bristol playing with numerous different bands but struggling to

find something which was truly creatively fulfilling, joining Spindle Ensemble was like a

musical homecoming for me. I have a deep affinity with chamber music having spent many years in early music groups and string quartets, and for me Spindle Ensemble encompasses all that I love about interplay and communication in musicianship.

Gregory Sterland



Saxophonist Greg Sterland is a graduate of the Royal Welsh College and performs as a band leader and as part of the free improv group 'Duski', Jonny Bruce Organ Quartet, Daniel Inzani band and Tezeta. He cites a wide range of influences including Lester Young, Lars Gullin, Warne Marsh and Joe Lovano and is renowned for his adventurous but melodic style of improvisation. Greg also works as a producer, hosts improv nights around Bristol and teaches.

Piers Tamplin



Piers Tamplin studied Jazz & Classical music at Wells Cathedral School. In college he trained in sound-engineering, music production, synthesis and acoustics, and around the same time began working as a professional musician; playing tours and recording sessions. Since 2014 he has been teaching woodwinds, music-theory and general musicianship to students of all ages, while continuing to record, perform & compose. Outside of Jazz and western music, Piers has explored Folk & Classical traditions from many cultures. He has performed in a large range of groups, playing styles from Gypsy music & Celtic Folk, to Afro-Brazilian & West African music. He is currently studying the Karnatic rhythm techniques of Southern India, the Quarter-Tonal scales of Arabic & Turkish Makam and Indian Raga, the polyrhythms & metric

structures of African drumming, and the Close-Harmony techniques of Bulgarian Folk Choirs. His casual interest in mechanical engineering has also led him to learn various skills related to instrument design, repair & construction, reed making and acoustics. In 2016 he began studying Jazz with Dr. Barry Harris in Europe. Dr. Harris' approach left a lasting impression & vastly expanded his understanding of Jazz music and western 12-note harmony. The way Dr. Harris approached the teaching of Jazz was something Piers felt was missing from much of the formal music education he had experienced before. After Dr. Harris passed away he felt all the more motivated to start a similar class.

Pete Gibbs



Pete Gibbs began learning the piano as a child and then in early teenage years started learning the bass guitar and double bass. Throughout his school life he played in concerts and swing bands and in 6th Form joined a jazz quintet and began playing gigs in bars and restaurants. He then worked in Sounds International music shop in Bath from the age of 19 to 24, teaching bass guitar lessons in the evenings and performing regularly in a funk band and a soul & motown wedding band. He decided to move on from working in the shop at 25 to concentrate on teaching bass guitar students, both privately and as a peripatetic music teacher at Beechen Cliff School in Bath, and also to dedicate more time to his various bands

My artist residency at Hawkwood was immensely enjoyable and extremely productive for the development of my practice of a composer who works with different live ensembles. The opportunity was flexible enough for me to work on two different projects over the course week. During the first 2 ½ days I was joined by different members of the band I'd put together for my next solo album (which was recorded the following week). The residency was perfectly timed, we developed parts that hadn't yet felt right, experimented with alternative directions, improvised and created some additional material.

We performed a few times in 2022 and the focus of our rehearsals was always preparing for an upcoming gig. Due to the limited availability of the in demand players, rehearsals were only 4 (very rushed) hours long taking place weeks, if not months, apart. The atmosphere and freedom that the Hawkwood residency enables is another world, relaxed and creativity inducing. We would loosely plan our day around the routine of the regular and delicious meals, but allowing flexibility in case we found ourselves in the mood to just improvise or if the sun came out and we felt like a walk around the beautiful grounds.

The recording session we did the next week went so smoothly and was weirdly unstressful. And I'm certain that the creative flow of the residency continued into the session, not just because we we're more prepared, but we had also bonded further as a group and found a more balanced way to interact musically.

The final 2 ½ days of the residency were with my contemporary chamber quartet Spindle Ensemble. This group is way more established, we're familiar with our strengths, the blends of our instruments and essentially what we want to achieve musically. We had some sketches and partly worked on pieces which we we're (finally) able to focus on, develop and get to a performable standard.

There are big advantages to a prolonged period of time together. Sometimes you face a

challenging section of a piece, which requires individual practice before it can be perfected by the whole ensemble. Knowing we can just work on something else, find time to practice individually and come back to anything whenever it suits the ensemble is so refreshing. The nature of our music requires a lot of preparation to get concert standard, even with our familiar pieces. So normally when we practice we can only briefly work on one new thing whilst simultaneously rehearsing the set for the next concert. Spindle Ensemble have needed new material for over a year and having 4 new pieces as a result of this residency which gives us extra motivation to book a new string of performances and we have over half the material we need to record our third album.

On the final day, Spindle Ensemble and the other artists in residence at the time 'Howl', a versatile vocal ensemble, shared what we'd both been working on. It was a beautiful end to the week and we are currently discussing the possibility of collaborating together. Overall the residency was a great way to focus my energy into a period of development, rather than a project with a professional outcome and the pressures that come with that. It was a great way for both these projects to prepare for their next eras of work and a great bonding experience for the musicians.

Chewboy Productions

ChewBoy Productions are a multi-award-winning multi-arts company, dedicated to creating multi-disciplinary work which aims to support the development of early-career artists. Established in 2018, the company has produced 14 projects to date on varying scales, ranging from a multi-arts festival in 2022 to three trilogies of short films, alongside their theatre projects which have all respectively received critical acclaim and awards. The company is comprised of its two co-founders, Georgie Bailey and Hal Darling, two artists, writers and producers with a passion for curating surreal work which blends genre and form and breaks down barriers between art and audience. Alongside them, they have a Resident, OFFIE-winning Director, Lucy Betts and their technical manager Chloe StallyGibson. Since inception, the company has collaborated with over 250 artists from a variety of backgrounds and disciplines, including animators, performers, musicians, videographers, poets and visual artists

Artist biographies

George Bailey



George is a playwright, poet and screenwriter. He is an alumnus of Soho Theatre's Writers Lab, HighTide Theatre's Writers Group and Papatango's South East Development scheme. He is currently the Literary Projects Manager for London Playwrights Blog, as well as co-founder and Artistic Director of the award-winning multi-arts company ChewBoy Productions, who are one of the Lion and Unicorn Theatre's 2020 Associate Companies. Alongside writing, he also works freelance in script consultancy and developing new work, as well as leading creative writing

projects with young people at venues such as Chichester Festival Theatre, where Georgie also worked in Digital Marketing for several years.

Previous credits include: EUAN (Tristan Bates Theatre, UK Tour), The Process Trilogy (Whirled Cinema), Drag Me Out (Hen and Chickens), The Universe, Ladies and Gentleman (Theatre N16), Rash, The Art of Trouble (both Chichester Festival Theatre), Feel More (Lion and Unicorn Theatre).

Hal Darling



Hal is an actor, film maker, editor and artist. Hal has been involved in 7 productions with Chichester festival theatre, with both the youth theatre and a season show. Sadly, the happiest he has ever been is when he received a review in which it stated that Hal had 'a voice so sexy it could seduce anyone'.

Hal, with Georgie co-founded the company in 2018. He works a film maker/graphic designer, Focusing on cinematography and editing. He recently co-directed The Process Trilogy with Georgie, As well as shooting and editing the films. Hal Darling hates birds, believes whole heartedly that horses are from out of space, and really loves it when rap songs use a choir.

Blog

We had the most refreshing experience with our time at Hawkwood. Kicking off the week, we did some preliminary planning around the company, how we can make our film services more accessible at lower costs, as well as beginning to map out a business plan for the coming years. The time away from everyday life, and the hustle and bustle of London and our general business day to day allowed us the space to properly explore what we're doing, why we're doing it and how we can do it better. Without Hawkwood, we wouldn't have had the capacity to think as freely as we did.

With our second day, we decided to utilise the beautiful surroundings of Hawkwood to experiment with our camera equipment fully. In our work, we're used to shooting in black box theatres, studio venues and indoor locations with minimal light. As a result, we wanted to test our shooting capabilities, develop new techniques and explore the outside world further, and how we go about curating visual narrative through our work.

Through this process, we decided to take different areas of the natural landscape, and alternated with differing lenses, researched new techniques to try out and experimented with new ways of shooting with handheld, tripod and gimbal. Ultimately, we were provided with a wonderful habitat to develop our skills and thinking around how we shoot certain scenes and images, and how we tell story with minimal central focusses of people or character. This was invaluable to us, to have the time to be able to explore and consider new ways of looking at certain shots, asking questions about the decisions we make and contemplating the opposite avenues.

For the remainder of the week, we decided to set ourselves a challenge of creating a short film utilising a mixture of the beautiful natural grounds of Hawkwood, plus the interior of the house. All in 72 hours. This would be a monumental feat for us, but one we were incredibly driven to achieve, given the free time and space we had to feel the most creative we have in a very long time.

We didn't approach the week with an idea in mind, rather a selection of smaller ideas, and one large-scale idea which we also took some time to develop and plan for as our first feature. As a result, we spent the end of our second day on the residency playing around with ideas, generating new ones and discussing stories. We also took the time to curate a series of reference points for camera techniques to experiment with, watched an amalgamation of short films, animations, horrors, thrillers, comedy sketches and other source materials which would feed into our creative process.

After a lot of whiteboard, notebook and laptop work, we finally decided on an idea with a coherent narrative, a beat sheet and visual moments. From here, we took the time to storyboard on day three, which we've never had the opportunity to properly do. This provided us with an opportunity to utilise our skills learned from day two of considering new options for shots, and allowed us the space for trial and error, before we decided on the routes to travel down, and entered the third day with a full plan for filming.

Days three and four saw us shoot the film, following the plan and deviating through experimentation if it wasn't going as expected. Having a stress free environment with no commissioning pressure was a valued experience for us, for the first time in a long time, and showed us that creativity without external pressure is a truly innovative, fun and rewarding experience to be part of.

Despite the lovely crisp weather, we spent the remainder of day four and the most part of our final day inside, developing our editing skills with narrative in mind. Again drawing from reference points and experimenting with colour grading, sound mixing and visual design, we finished the 72 hour challenge with a much better final product than we anticipated.

Now we're home, we're finishing off the film with some original score (which we're also looking to collaborate with a fellow Hawkwood resident on) and are looking at the project's next steps, potentially with a premiere and a film festival circuit looking likely. We're so grateful to the full team at Hawkwood for creating such a friendly, warm, creative, positive, fulfilling and refreshing atmosphere. There really is no creative opportunity like it in England at the moment, and it's such a breath of fresh air for makers from any speciality to really consider what they're doing and how they're doing it. Even just down to not having to think about what you're going to eat, but eating incredibly well really does make a difference in mental and creative clarity. Ultimately, we miss it already, and we're so incredibly lucky to have had the opportunity to consider, experiment and create.

Saffron Music

Founded in Bristol, UK in 2015 by Laura Lewis-Paul, Saffron operates as a non-profit organisation that primarily offers training in music production, sound engineering and DJing, as well as running an artist development programme and record label.

Saffron's aim is to advance gender equality in the music tech sector by creating a safe space for women, non-binary people and other minority genders to learn and build confidence. We want to inhabit traditionally male-dominated music tech spaces and become visible role models for others.



Artist biographies

Monnie Pyne



Since very young I have been creating poetry, but family circumstances meant I was pursuing science in education etc. In 2017 I started to experiment with illustration and painting which unlocked a passion for the arts and began my journey into pursuing this as a full-time passion. In early 2018, my work as an artist led to me commissioning prints, and running an online store for custom homemade works, and selling my work at art fairs. This led to an interest in smithing, where I then completed a Diploma in Silver Smithing at The Holts Academy, which I completed in late 2018. I then began experimenting with

homemade cosmetics - and eventually perfumes. This now comes full circle into why I'm partaking in the Saffron Records Artist Development course and therefore the residential retreat at Hawkwood College. I wish to create a multisensory live musical experience which utilises aromatherapy.

Beth Griffin



Beth is a freelance actor and performance artist. She started acting with small scratch performances in her hometown, now progressed to performing in 'Frankenstein: How to make a monster' marked 'pick of the fringe' for both Edinburgh Fringe 2019 and Adelaide Fringe 2020. Set to tour the UK as well as Brazil, Peru, China and USA. Also appeared in Ravers Fanatic, Jingle Bell Ballroom and Frankenstein, BBC documentary. She has also worked as a freelance musician plus a teacher

and mentor for the Music Works.

Josette Joseph

I am a London-based, sound engineer and music producer working within cross-genre British music.

Through sound and music, my work pushes the boundaries of music production, using genres such as jazz, dub, soul and electronic, using cultural techniques to pioneer new sounds and connect artists and audiences through sonic diasporic experiences.

In 2019, I won a Spitfire Audio Scholarship to complete a Masters in Music Production and worked on FKA Twigs' performance of 'Cellophane' at the Wallace Collection Gallery.

I have worked with artists such as Ego Ella May (Best Jazz Act MOBO Awards 2020), Lex Amor and recently assisted producer Swindle at Real World Studios (Peter Gabriel) with his forthcoming album, working with artists such as Maverick Sabre, Kojey Radical, Greentea Peng and more.

I recently the in-house engineering role at XL Recordings, London. where I have recorded artists such as Lapsley, Ibeyi and Sampha and more.

Taylor Hilton



Tayylo Made is a multifaceted artist born in Washington, DC. Over the past few years, Tayylo has made a name for herself within the industry through her penchant for curating multi-genre DJ sets specialising in Rap and emerging club sounds including Drill, Jersey Club, Baile Funk, Miami Bass, DNB and more. With London hotspot VIBRATE - and back home stateside, Tayylo has become a go-to name for a whole host of internationally recognised brands and festivals such as Nike, Boiler Room, Wireless Festival, Lovebox Festival and Fabric. Alongside her work as a

DJ, Tayylor has also found momentum with a spate of her own releases, as well as growing demand for studio production and songwriting work with artists such as RAYE, Toddla T, Fred Again, Kano, Yxng Bane, and more. The recent excitement around Tayylor's music releases have also attracted her first live performance bookings as a recording artist.

Mya Leigh Campbell



My name is Mya and I'm 20 years old. I live in Bristol and have done so all my life. From a young age from around 14 years old, music has been my one passion. I started off producing music from scratch using garageband during my music lessons at school. From there I went onto purchasing my own laptop to be able to make my own music at home. I studied at dBs music college for 2 years where I was taught a more technical way of making music as previously all my skills were self taught. I enjoy experimenting with different genres of music however RnB is my go to vocally and production wise as well as soul and trap soul. I also produce UK drill as well as US trap music. I enjoy learning and exploring every aspect of the music industry such as new instruments and genres, the management side of the industry and how production works. This is why I was

eager to join the Saffron Development programme and am really looking forward to the outcome.

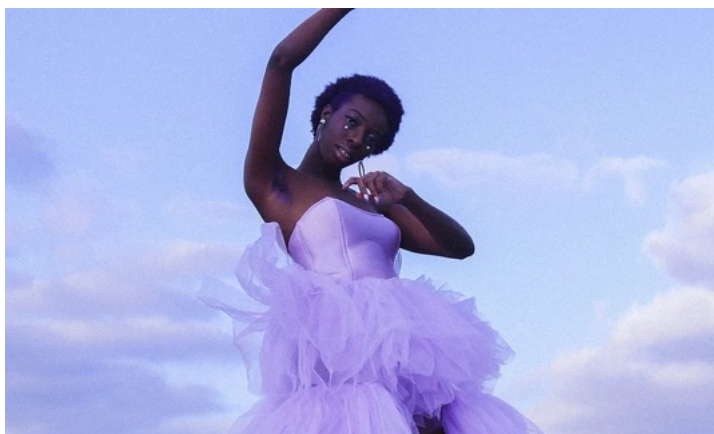
Poppy Roberts



Poppy is a Ableton certified trainer, facilitator, producer, composer and vocalist. - She is a presenter for third party companies and Ableton's own channel, creation and development of workshops/masterclasses/further education courses in Ableton LIVE and related music production. Advisor to third party companies, training for higher education institutions and staff in Ableton Live, private one-to-one tuition and mentoring for DYCP and other clients - Creation and curation of editorial articles in Ableton LIVE - Previous clients: Virtuoso, Hypertribe, Future Music Magazine, Saffron Records, Music Hackspace, and many

more.

Theophina Gabriel



Theophina is a writer, essayist, avid lilaphile and award-winning published poet. His main interests are centred on Black British art and fiction, with a particular focus on narratives from within Black LGBTQ+ communities.

A previous Foyles Young Poet, his writing has appeared in various mediums from BBC digital content commissions to freelance articles in The Bookseller, and radio poetry features. His poetry has been adapted for short films and used for teaching in universities and schools in the UK and US. He has been hosted on industry panels, selected for [poetry residencies](#), delivered creative workshops and given live readings and [performances](#) of his work in Oxford, London and Slough.

Theophina holds a BA in Philosophy & Theology from the University of Oxford, where he [founded](#) the award-winning independent publication for Black creatives, [Onyx Magazine](#). In 2018, he was also the recipient of the [Rare Rising Stars Award](#); an award for [the UK's top 10 outstanding Black students](#). In 2021 he was shortlisted for the Vogue New Talent Competition under the New Writing Category.

Zakia Sewell



I'm a writer and DJ from London with a passion for music, arts, mental health and history. I regularly produce and present radio documentaries and podcasts for platforms including BBC Radio 4, BBC World Service, Tate, and Boiler Room, covering varied topics, from British folk culture, to my mother's experience of schizophrenia, to Sabar drumming in Senegal, and was the recipient of the silver award for 'Best New Voice' at the Audio

Production Awards in 2021.

Alongside my work in audio storytelling, I'm an enthusiastic collector and sharer of music. I spent several years working behind the counter at Honest Jons Records in West London, and whilst working there there I landed myself a weekly show on NTS Radio, called Questing w/ Zakia, which I hosted for 5 years before taking on the NTS Breakfast show, which I now host twice a week. I DJ regularly at clubs and festivals in London and abroad, and have played for esteemed venues and festivals such as Brilliant Corners, Corsica Studios, XOYO, Dimensions and Dekmantel.

I've written articles for publications such as Weird Walk and Resident Advisor, and have an essay published in a forthcoming collection of essays by and about women in music called This Woman's Work. I also regularly lead radio workshops offering advice and support to aspiring radio makers and have worked on creative research projects with archives and arts institutions such as Timespan, the Stuart Hall Library and the George Padmore institute.

When I'm not doing the above, I'm singing, playing guitar, taking long walks in nature and reading esoteric books about pagans.

Josette Joseph

Hari Newland



Hari joins as our new Artist and Label Coordinator to support with the curation of releases on Saffron Records and facilitate the smooth running of our Bristol-based Artist Development programme.

Hari has worked within Bristol's music scene since 2018 and recently co-founded queer collective SNOG in addition to running their own ventures as a producer, DJ, radio host and festival organiser. Their working practice is informed by their background in horizontal grassroots activism and the many pockets of the music industry they've resided in. He is a band leader and songwriter of Wuuad.

Blog

Our time at Hawkwood was a beautiful escape from the usual hustle of the city, giving us time to move slowly and rest, taking the time to connect with each other, listen and create. Our intention for the week was to create a space for said activities, to begin the process of inspiration and direction for three black & black heritage artists, to complete their commission for Saffron Record's 2023 Artist Development Project.

The brief for our commission this year was to create a musical work in response to the topic of human relationships with technology.

Throughout the week we engaged in exercises of Deep Listening, late night collective beat making, reflections and intensive audio production workshops from some wonderful facilitators we brought in such as Grove and Tayylor Made.

The food was incredible, and we felt very looked after, enjoyed many a session on the Grand Piano, and wonders through the woods. Meal times were a lovely opportunity to make connections with the other retreat cohorts, from environmental charities to a film production crew.

Theophina Gabriel, one of our cohort, wrote a lovely poem about our time.

i am grateful for
the sounds that come
with a saffron sun

Artist biographies

Renuka Ramanujam



I am a material/textile designer and artist interested in anthropological phenomena, particularly in breaking cultural tropes, our relationship with our planet, and designing towards a future of conscious materiality. My work aims to bring together traditional craft - used as a vehicle to bring out the multitude of stories and nuance for respective communities, as well as being away of making and documentation that is in line with the pace of our eco systems. - with multi-disciplinary technique, to create contemporary materials and visuals, frmly in touch with humanity.

My multicultural background, wavering between Asia and Europe, has formed a large part of my fascination with heritage, histories and connections between people and planet on a more spiritual level. I fnd textiles to be a natural medium to work with, its versatility in purpose and tactile qualities presenting a diverse yet subtle vocabulary for me to express from.

Having grown up with a strong ethos around sustainability, I have naturally been drawn towards the potential of biodesign and biomimicry. My concepts often focus on the power of nature, and the visuals I build are reminiscent of more primitive aesthetics to keep the focus on form and texture in abstraction as a means of communication.

My approach to work addresses ecology and nature both in concept and medium. In the past this has looked at nature appreciatively if in a rather distanced manner, as a bountiful giver to be respected. Yet as time has passed and as the climate crisis heightened, my approach has shifted from a more anthropocentric tone to looking at ecologies and symbiosis. This can be seen in the bio-design work I have undertaken with mycelium, and the resulting climate 'communicative' print series, Fungal Revolution.

I believe bold creativity is necessary to pave a climate-resilient future; it allows us to create a testing ground where fantastical ideas - no matter how absurd - have a space to be explored. It is from these explorations that we can grab a seed of a new approach that can be implemented or school of thought that provides a framework to shake up our systems. This is particularly where combining storytelling, traditional ecological knowledge and science can be extremely powerful. We also have limited resources; creativity is a call to problem solve with these limited resources in a playful way. Creativity factors in humanity alongside the utilitarian, which is incredibly impactful.

Renuka: I can relate, Hawkwood has given us the place to think, not always do. I've been taking to various people about feeling you have to produce on demand. None of us stop to

think. Reaching into deeper parts of ourselves. Uncomfortable to realise but a really big wake up in terms of how I approach my work and pass onto other students in my work. To see how well all of you bring your whole selves to it. Vulnerability. And I mean that in the highest regard. It's been special to be a part of this group and I really **appreciate it**. <https://www.studiomudra.co.uk/>

Emily Joy



My practice explores empathy and responsibility in the context of ecological change. Themes of connection to places of origin, home and soil are central to my work, which examines land-based nostalgia spanning countries and cultures. Opening individual narratives of loss, my practice recognises the parallels between personal and environmental loss in an attempt to cultivate empathy for the other-than-human. My current (Arts Council funded) research project 'Land Earth Empathy' has enabled me to develop collaborations with mentors (glaciologist Jürg Alean, anthropologist/artist Elizabeth Hodson, and culturemaker/Dark Mountain co-founder Dougald Hine), exploring what role artists can play in the climate crisis. Drawing upon old Swiss legends and current narratives of ecological loss, this work combines the retracing of a personal journey through the Alps, observing glacial melt and its impacts, exploring proposals to slow ice loss, and narratives of disappeared mythological alpine creatures.

My practice focuses on how artists can invite an oblique look at the social and psychological issues of climate change that may be too difficult to look at directly: how ideas can be explored without directly talking about them, and how necessary metaphor, myth and storytelling are to this process and in our responses to the climate crisis. Rather than confronting an audience or participants with an overt message, I create simple participatory actions with basic materials in order to engage people physically. Whilstmaking, conversation flows; we talk around the 'bigger' subjects, but always draw out interrelated themes and stories. These actions have shown that inviting people to talk and be heard, whilst feeling part of a bigger, collaborative project, is vital for personal empowerment and community connections.

Wide-ranging experience of collaborating with other artists - from my work as founder member of Quercus artists' group, working with other artists in residence at Mustarinda ecological research centre, involvement with the Finnish 'Dialogue Academy' during lockdown, and with residencies at universities in the UK - has led me to develop participatory work that overturns the traditional artist/participant hierarchy, acknowledging the importance of learning together. In these entangled, shared spaces (physical or online) - where often many people work on the same piece or with the same materials - there is an implicit request to consider responsibility and care.

Working as half of creative duo 'Periscope' led me to create works that invite the public to explore the transformative potential for collaborative making and storytelling. Participants are invited to gently question accepted hierarchies and social structures, imagine alternative futures through creative actions including making, reading, writing, recording, filming, playing or observing. Bringing together multiple voices allows the dominant narratives (colonial, patriarchal etc) to be questioned. This work explores how art creates possible futures, can gently rewrite past hurt caused by disempowering hierarchies or social narratives.

As Periscope, I have worked across local and national organisations including Stroud town council, Stroud's Museum in the Park and Engage to curate 12 ground-breaking creative events, a symposium exploring collaboration, and an ongoing programme of talks with climate activists, writers, researchers and philosophers. This cross-disciplinary work recognises cultural heritage, with events grounded in local environments, sharing histories and voices whilst exploring relationships with the wild, or what we term 'nature', by drawing out the community's deep - perhaps forgotten or overlooked - local and global ecological knowledge, allowing people to feel connected to their place, land, past and future.

This work has led me to believe that at the core of our current crisis lie issues of empathy and care. I am working towards creative methodologies that cultivate empathy with others, with other-than-human beings, and local and global environments, in order to build respectful and dialogic relationships. Being involved in this project - which draws upon all aspects of my research and work, tying in the personal with the global, the human and the non-human - would allow me to share my experience of working with the local community here in the story-rich Stroud Valleys, to share connections with mentors throughout Europe, and share my research into narratives of empathy and ecological loss. I am hugely motivated to draw lines of connection between people and organisations and to continue learning through collaboration with others. Through my work I have seen how creative collaboration can unsettle empirical, dominant narratives through multiple knowings that do not necessarily propose solutions; these collaborative creative acts allow us to stay with the unknowing, with the liminal states that are open to change and that are truly resilient.

Emily: I've had such lovely reminders from the group to be open, and generous. Thank you. It's taught me a lot about my approach to people especially a couple of conversations. <http://emilyjoyartist.com/>

Billy Head



Artists have a unique ability to snag people's attention and catalyse action on the climate emergency and biodiversity crisis—by making people feel something. With my poet and my poet-as-teacher hats on, this is what I can try to offer.

My poetic practice pays the closest possible attention to the language people use in referring to the world around them, aiming to evoking some of the chaos of interrelated crises, and of interactions between the Global South and North. My writing is, I suppose, full of a sense of loss, impending loss, and violence... but also tenderness and hope. Via site-specific work, I've developed an intimacy with three contrasting ecosystems in Madagascar: the intricately interconnected world of Merina rice farmers, fruit and vegetable growers, brickmakers, etc, in the highlands; far away, that of an Antanosy fishing community; and, inland, that of nomadic Tandroy pastoralists. The latter have been in the news recently because of what Malagasy call the Keré—famine—which may already be exacerbated by climate change. (I first went to Madagascar in 2007 in order to teach myself to write, without really knowing what that might look like. Initially I wrote news stories on cyclones, land rights, vanilla growing and wildlife smuggling, etc. In 2011, I was asked by the University of Antananarivo (Madagascar's main public university) to set up a small creative writing unit: my then dream job. In suddenly having to teach contemporary poetry in English, I found this is also what I was writing.)

My teaching practice has been a lovely chance to try to help others in the way I best can, and to bring interactivity into my writing process. At its best, creative writing teaching is egalitarian and collaborative, so learning is very two-way. In working across a cultural boundary in the way I almost always have, this dynamic is essential... Whether alongside undergrad groups of over 100 (!) or master's groups of 2-10, I've tried to deepen students' closeness to nature (not always a given in sprawling Antananarivo) in order to make writing; and vice versa. Drawing on projects like Lavinia Greenlaw's Audio Obscura, open-air writing using the senses has been at the core of our workshops. Malagasy cultures, especially in the highlands, can be emotionally repressive, and I've tried to work around that, too. A shy student once described her creative writing work as like being freed from a cage!

I enjoy many connections and friendships with Malagasy artists and writers. It's always been beautiful when this leads to working together. I've run workshops with the Faribolana Sandratra, with painter-poet Joey Aresoa, ecopoet Na Hassi; and with a sort of grand wizard of the Malagasy language, the late Henri Rahaingoson. I've tutored individual artists, including the founder of Madagascar's first contemporary art gallery, Is'Art. And in 2015, I had the pleasure of joining a multi-disciplinary residency hosted by the novelist and activist Michèle Rakotoson at her countryside home. In 2014-15, I completed an MA in Creative Writing: Poetry (with Distinction) at the University of East Anglia, in the UK. By far the richest experience that year was the intensely collaborative element... being in a close community of writers, helping each other grow each day. The anthology we created together (published by Eggbox) is something I'm very proud of; likewise, the special chapbook we made as part of the first UEA Poetry Festival that year. My ecopoem, Ilmenite Sands, was published on NewWriting. Also whilst in the UK in 2014-15, I collaborated with a painter (my mother!) at the Stroud Valleys Artspace on a visual poetics project, featuring my documentary photography and a narrative ecopoem, in this spit. This gave rise to another visual poetics

piece, over / Ndjamena, exhibited on a large pane of glass at East Street Arts in Norwich, where I briefly rented a studio.

Since then, I've been working on a larger creative project, partly within a PhD in Creative & Critical Writing at UEA, for which I was awarded full UKRI funding and a monthly stipend from 2015-22, via a CHASE doctoral training studentship. Entitled Towards a whole riverbed of what may or may not be, my thesis interweaves poetry, photography, pedagogy, translation and critical commentary. It will be examined by a field recordist; and a poet-critic working on 'new nature writing'. It also looks at the way that highly rational, Eurocentric frameworks (including in the structure of 'Ethical Clearance') can be naturally hostile to poetic language and, relatedly, to the myriad forms of knowing from the Global South. Sarah Queblatin's point during the online launch about weaving creative work into rational work globally resonated with me hugely. Clear South-North communication in the climate emergency is obviously vital...there's so much work to be done on dialogue between epistemologies. And my experiences, as well as some training did on working with the marginalised communities, certainly underline for me how this needs handling with care.

If it's to work, I feel passionately that mobilising against indifference to the climate emergency will have to be a meaningfully global effort, with effective dialogue across all knowledge systems. So a project like Restorying Landscapes in a Changing Climate can't begin soon enough. It also pops up at literally the perfect moment for me, if I was selected as an artist, as I now move into the art-ecology-pedagogy space post-PhD. I'm also going to be finishing the manuscript of a book-length poetry collection and, in the next month or two, starting to put fragments of it in mainstream UK /Indian Ocean publishing outlets. Meanwhile, I'll be applying to do a part-time Arts & Ecology MFA at Dartington Arts School in the UK as I'm beginning a new book-length poem on climate change in Madagascar. My dream is to set up an organisation based in Antananarivo, leveraging the arts for grassroots climate action.

Finally, in thinking about the local... I happened to grow up between what are now two nature reserves in the upper Frome Valley, near Hawkwood. I live in Stroud itself, now. But I still spend a lot of time in the limestone grassland, woods and riparian habitat around my childhood home. (My father still lives there.) It would be lovely to bring my intimate knowledge of the Stroud Valleys to the project, too, in a spirit of exchange and, in time, cocultivation...

Billy: I had a plan to spend some time with everyone doing what they're doing and I got some of the way there. These words are big but in every place I went to, sometimes it was rushed, 16 mins, everybody has their own challenges with the work. Looking at the work the processes going on, there are miraculous things happening in the little corners of this place. The way the film came out from Hanz. That blew me away that film

(Everyone said mmmm)

The practical way it was set up, providing a space for these conversations and the place. It's not just the conversations themselves but situating it in a tangible context. Walks from day one. Sometimes these things are best not articulated but for me something special took place here but I feel I'll look back and say 'ah yes this began in that week'

Risk taking-sense of urgency about it, it's difficult stuff, but sitting calmly in each other's presence having gone there- that says something. The last thing I would say is I'm so grateful to everyone on the convener side who put this together for us.

(Confirmative gestures from others)

Zoe Svendsen



Zoë Svendsen is a director and dramaturg, who makes participatory theatre performances exploring contemporary political subjects, including *Factory of the Future* (Oslo Architecture Triennale 2019), developed through artistic research residencies in the UK and in Oslo, Norway and presented as a video installation; *WE KNOW NOT WHAT WE MAY BE* (Barbican Centre 2018), a performance installation imagining living under alternative economic conditions for a future beyond climate crisis; *World Factory* (Young Vic and UK Tour; shortlisted for the Berlin Theatertreffen Stükemarkt 2016), exploring consumer capitalism through the

lens of the global textile industry; *3rd Ring Out* (TippingPoint Commission Award; UK Tour), an emergency-planning-style 'rehearsal' for climate crisis.

Zoë also works as dramaturg, and has collaborated on several occasions with the directors Polly Findlay and Joe Hill-Gibbins, on the theatrical rethinking of classic texts for productions at the Young Vic, the National Theatre and the Royal Shakespeare Company.

Zoë is a lecturer in Drama and Performance at the University of Cambridge, undertaking practice-led research, and her work has been developed in several artistic residencies, including at the Max Planck Institute for the History of Science, Berlin, and the Cambridge Conservation Initiative, Cambridge.

Zoë has recently written a 5-minute play on climate crisis, commissioned by Climate Action Theatre, New York, for their biennial global project.

Zoe - it would be great if this could go down in marker as why is important to meet. We weren't coming completely remotely, this couldn't have happened if we remained online. There's the what about the carbon and the flights argument but this relationship building is crucial for enabling us to have a livable future. I think the argument for why it matters to

meet feels really crucial. It's alright if it's humanitarian aid but not art. Which says how we see art. Testimony to the necessity of meeting. <https://metisarts.co.uk/>

Soumik Datta



Soumik Datta is more than a virtuoso sarod player. He's a composer, producer, bandleader, TV presenter and the co-founder of award-winning creative hub Soumik Datta Arts (SDA).

Through cross-disciplinary collaborations with other artists - musicians, singers, dancers and image makers - SDA champions impactful and moving new work. <https://www.soumikdatta.com/>

Seamus Carey



I'm Seamas Carey; artist/performer/choir leader/piano tuner/bloke from Cornwall. For 8 years I worked as a theatre musician and composer, touring throughout the UK and USA with Kneehigh, Wild Works and Sally Cookson productions. However, I also make my own stuff. I'm obsessed with making accessible, thought provoking and humorous work that often involves large community groups, audience interaction and difficult topics. Most recently I created a body of work which looked at the housing crisis, social issues and culture wars of contemporary Cornwall, funded by Arts Council

England.

[The Reason Why Podcast](#) was a 10 episode series that made national newspaper headlines, due to controversial remarks made by Tim Smit. [Help! I Think I'm A Nationalist](#) was a one man, sell out comedy show that looked at the pros and cons of being a nationalist (touring this year).

One & All is a photography project capturing the wide-ranging and diverse population of Cornwall, now. Ultimately testing the definition of how welcoming this place can actually be. This work has been purposefully provocative; asking uncomfortable questions and has sparked widespread debate.

Other recent work includes [Pagan Pandemonium: The Outdoor Games](#) (New Wolsey Theatre), [Seamas Carey Meets His 4 Year Old Self](#) (Emma Rice's 2019 theatre highlight, The Guardian) and [I Wish I Was A Standing Stone](#).

I also conduct Cornwall's first alternative male voice choir, [Men Are Singing](#). In 2020 I won the Maurice O'Connell Bursary Award and the following year exhibited a solo show at Tate St Ives.

Blog

I'm not sure why I've not gone on more artist residencies before? They feel a bit like giving your creative side a massage, or a haircut. Investing in myself, with time and focus. So needless to say - I'm very grateful to Hawkwood and the Frances W Reckitt Arts Trust for allowing me to indulge in a week-long artistic massage. Hmmm lovely.

For five years now I've run Cornwall's first alternative male voice choir; Men Are Singing in Falmouth. But I've always wanted to do more with this lovely group of trusting, generous men, something more political.

I want to explore and dismantle the themes of toxic masculinity, gender conformity and what it means to be a 21st century man – with a large group of singing men.

When starting the choir, I had to ask myself the question - why do we need another separate space for men? Well I thought; it's what they do in the space, that's what's really important...

I want to create an honest, provocative, heartfelt and sometimes shocking piece of devised theatre with a group of non-professional male singers. From something that starts out as a traditional concert, the audience will soon discover personal truths and secrets from these men - their insecurities, hopes, disappointments and passions. They will dance, sing, embarrass themselves, make confessions and do away with macho stereotypes, revealing a very vulnerable and funny truth to manhood.

So that's the starting point.

In February 2023 spent a week at Hawkwood delving deeper with these ideas. I split my time between reading, watching documentaries, deconstructing some of my favourite choir arrangements (by other people), going for walks, distracting myself, composing new songs, chatting to pals, eating and generally scheming about the future.

Sometimes the most creative moments came during the tea breaks or walks. One afternoon I found myself strolling through some fields, contemplating the right to roam protest movement following the recent Dartmoor mass trespass. I decided there and then; what was needed was a singing round, to sing whilst roaming as an act of joyous rebellion. It just so happens that I love the challenge of writing a round – the catchy memorable melody hook, the interlocking harmonies, and the fact that they live on and change hands without any financial transaction. It's pure folk music for the people. So that's what I did - I wrote a singing protest round about the right to roam, in the style of an old English folk song. It's now finished and I plan on sending it to said movement, with the hope that it can be learnt and shared as far and wide as necessary.

So it goes to show – sometimes a moment of distraction is just as fruitful as a moment of focus. If not more.

I'm starting to plan for The Men Project and will be applying for funding over the new few months, but I'm aware that this idea will take some time to develop, so I could be on it for quite a while. Thanks to Hawkwood for the focus, the distraction and helping me get the ball rolling. Long it may roll.

Ps: I compiled a playlist of my favourite choral inspirational music on a playlist, during my time at Hawkwood, have a listen here <https://open.spotify.com/playlist/7ld1XV7bRYdvxli2ReCM1E?si=d378ea050ccf4407> -

Cairi Jacks



Growing up in the mountains of North Wales has given me a love and affinity for the natural world, a strong thread that runs throughout my work.

An early Steiner education and a life long involvement in outdoor education charity Forest School Camps whose ethos is 'learning by doing, teaching by being', has given me an approach embedded in a holistic view of the world and the human place in it, and an understanding of the importance of community, and of communities relationship to land

After graduating from Central Saint Martins with a degree in Fine Art Socially Engaged Practice where I focused on making work that gave the audience a sensory experience of nature, I found I wanted to deepen my understanding of how human beings interact with their environment. I therefore undertook an MSc in Environment, Politics and Society at University Collage London where I further explored the affects of embodied nature connection experiences.

Following my masters studies I undertook a series of artists residencies, one at Hawkwood in January 2019, during which I developed my artistic practice, exploring creative methods as a form of research. My practice is developed out of a direct exploration of place, developing intimacy through sensory experience, taking time and paying attention. Through walking, writing, drawing and collecting I undergo a process of 'Deep Mapping', leading to a wide variety of outcomes, from guided audio walks to woodland sculptures, often situated outside the gallery. My works are an exercise in combining ideas and physical experience, weaving together the theoretical and the embodied.

We learn about the world through our sensory interactions with it. My works are an invitation to take part in an embodied relationship with the natural world, from the weeds between paving slabs to deep mossy woodland, to engage in a sensory experience and in the process become a participant in the work, to look more closely, to become familiar with,

to experience our kinship and interconnection with the more-than-human world in a way that transcends the intellectual. My work seeks to rekindle our feeling of belonging by bringing us back into intimate contact with our surroundings and the other creatures and plants we share it with.

I recently began a practice based PhD at UWE Bristol with the working title 'Transformational Encounters: facilitating connection with the more-than-human world through experiential art'. My aim is to explore how immersive art can facilitate an embodied relationship with the natural world, and to assess the impact these have on people's understanding of self-hood and our interconnection with the natural world.

I am also exploring ways of doing research that take non-intellectual ways of knowing seriously, and methods that are less Western and linear. I am exploring Indigenous research paradigms that take seriously the relational, entangled and patterned nature of knowledge making and have an ethos of respect and reciprocity at their core.

Our cosmological stories about our place in nature affect our interaction with it on a personal and cultural level. Many of the human induced environmental issues and mental health issues such as depression and loneliness stem from our alienation from the natural world, and a lack of feeling of belonging to the wider web of ecological life. Through my work I seek to be part of a new story, one that works towards changing our relationship from a disconnected, hierarchical one, to one of connectedness and mutual flourishing.

Blog

A residency at Hawkwood is like being given a gift, the gift of time and space without the pressure to produce. The week gave me an invaluable opportunity to put into practice some of the methods I have been exploring through my Practice as Research PhD.

I was based in the Woodland Sanctuary, the perfect location for testing out my aim of 'listening to the land', to take the natural world seriously as a collaborator. Standing at the entrance to the woods, I have a choice. To mark a threshold, a moment of crossing, to enter in reverence, as a conscious participant in this entangled life. Reconnecting with our ancient participation in the goings-on of the world, as a member rather than an objective observer. To listen carefully to what is being spoken by the woods.

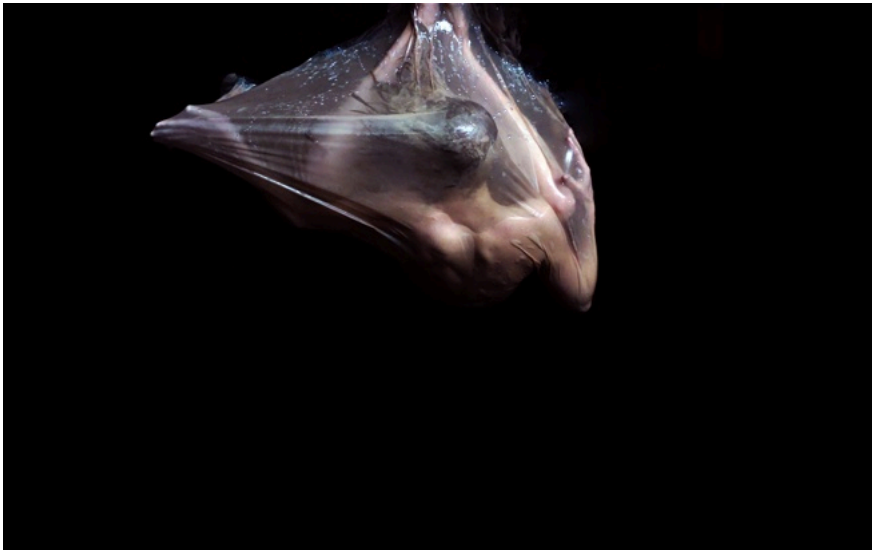


This process for me involves a slowing down, a tuning up of the senses and a state of mindful presence that allows me to become porous, to experience my entanglement with the on goings of the woods. I spent my week in a process of deep noticing, of immersion in the stillness and the bustle of the beings of the woods. Attuning myself to the rhythm of the woods, I allow my mind to become still, alert, present. Observing the goldcrests as they go about their business of feeding on the ivy, spending time with the many yews, trees of life and death and rebirth, that guard the woodland at Hawkwood. I grieve the fate of many of our ash companions. I am humbled by the great tallness of the beeches, and amused by the constant banter of life in the canopy, disinterested in my ground-fettered existence, until I

move to suddenly and send the more timid friends alarming to safer distances. We have much trust to regain.

After these walking meditations I journalled what arose and what landed. This has given me a good body of poetry and information from which to develop a piece of immersive artwork, a sensory encounter with the woods guided by audio, that will hopefully be made available for people to participate in, in time for the 75th birthday celebrations of Hawkwood at the beginning of May.

Third Organ



Artist biographies

Holly Miller



Hollie Miller is a visual artist with an interdisciplinary practice using her body as her primary medium to inquire into embodiment. Through the energetic she explores the psychological, philosophical, spiritual and mythological. She often creates rebirth, metamorphosis, shape shifting, embryology and chrysalis imagery around the state of becoming. "Like Meret Oppenheim, Hollie Miller knows how to make a seemingly simple gesture that is profound, multi-layered and which burrows immediately into the subconscious." (Zavier Ellis)

Miller performs intimate time-based works in front of live audiences as well as isolated in remote locations, documenting her actions with a camera. The photographic documentation of her ephemeral actions crystallises these living images suggesting that they never fully cease. In a similar manner, objects and

material traces that remain in the aftermath of her performances are viewed as artefacts that permeate the space, and haunt the audience with their presence.

Sound plays an important role in Miller's work to enhance the intensity of her imagery. She regularly collaborates with musician Craig Scott, who scores her films and performs with her live. They have recently extended their collaboration by co-developing a wearable instrument that produces electronic sounds in response to movement.

Craig Scott



With a background in Jazz and Improvised music - performer, composer and creative technologist Craig Scott (b.1987, Aberdeen, Scotland) creates sound works for human and non-human performers. Using handmade analogue hardware, robotics, modified obsolete audio technology and improvising human musicians to explore the disquieting tension that exists between human and machine made music. This takes form across three streams: 1. Animating instruments and domestic objects in the absence of/in collaboration with improvising human performers; 2. Exploiting malfunction as artistic expression, harnessing the inherent instability of obsolete audio technologies through the precision digital control affords; 3. Acousmatic music in which live instrumental recordings are dissected, transformed and blended with synthetic sources and field recordings, blurring perceptions of the organic/artificial. As a solo artist he is the recipient of the PRS Composers Fund, Jerwood/PRS Take 5, ACE DYCP, Francis Chagrin Composer Award, MTF Labs 22 bursary (Edinburgh University), Gain Trust Award, Hope Scott Trust Award, ECF, ACE and PRSF project grants. He has played a prominent part in the UK improvised music scene collaborating with renowned musicians including Matthew Bourne, Tom Arthurs, Paul Hession, Elliot Galvin, Moses Boyd and Roller Trio as well as dancers, visual artists, film makers & technologists. He co-runs jazz/improv band 'Shatners Bassoon' recently completing an extensive ACE funded UK tour following the release of our third album to critical acclaim (from which one track was nominated for a British Composer Award) funded by PRSF & nominated as Ambassadors by Jazz North. He has been commissioned by BBC Jazz on 3, Late Junction, LumeLab & Huddersfield Contemporary Music Festival. I have been a resident artist at: MTF Labs 22, NAIRs Contemporary Art Center, University for the Creative Arts, Great Exhibition of the North & Associazione Artemista. He has performed throughout the UK and Europe at: Cafe Oto, WOMAD, The Vortex, HCMF, Chalton Gallery, Hundred Years Gallery, Copenhagen Jazz Festival, Dutch Fretless Guitar Festival, International Festival for Artistic Innovation, The National Museum of Scotland, MEM festival (Spain) & Trem Azul (Portugal). Broadcasts of his solo work have been featured on BBC radio, ResonanceFM and NTS. Interviews and features have been published in The Guardian, Wire, Quietus, Jazzwise, Louder than War & Stereogum. "a particularly British brand of absurdity, insanely detailed tunes that suggest a frazzled alter-reality" The Wire "In a class of his own when it comes to creating wildly inventive music" Gary Lucas (Captain Beefheart / Jeff Buckley) Scott examines the rapid acceleration of industry and capitalism that ties a knot between human and machine: drawing up a chronological timeline of music technologies. The music is, in addition, really fun" Huddersfield Contemporary Music Festival. www.CraigScottsLobotomy.com www.instagram.com/Craig_Scotts_Lobotomy

Blog

We (Hollie Miller and Craig Scott) had the privilege of spending a week as artists in residence at Hawkwood Center for Future Thinking from the 13th -17th of Feb 2023 funded by the Francis Reckitt Arts Trust.

We spent our time at Hawkwood working on refining a new wearable instrument we have collaboratively designed and made for our new performance work 'Third Organ'. The instrument uses muscle tension sensors, heart rate sensor and rubber stretch cord sensors to translate Hollie's movement into sound. The majority of time was spent fine tuning the muscle sensor responses and experimenting with new sound sources for the instrument to control.

We have since started rehearsing with this new iteration of the instrument setup for an upcoming show at the V&A Friday Lates. The developments made during our time at Hawkwood have stood us in good stead as this new iteration of the instrument feels much more nuanced in its response to movement and our newly devised palette of source audio and audio processing tools make the output much more sonically expansive.

Having the opportunity to work on this project uninterrupted in a spacious and acoustically inspiring studio that was provided with access to the beautiful Hawkwood grounds for walks and time to reflect allowed us to make quick progress with our project in a very relaxed manner.

It was also very inspiring and reinvigorating to meet daily and talk with fellow creatives from a wide range of artforms over delicious meals from the wonderful Hawkwood chefs.

As we are both living and working in London, the opportunity to escape the city to solely focus on one project felt like a real privilege as well as a much needed break from the hectic day to day distractions of city life.

Mandi Riggi



Mandi Riggi is a British/American London-based writer-director of Iranian descent. She is a member of the WGA, WGGB, BAFTA Connect and Directors UK. She was one of 12 selected in the 2020/21 showrunning program Serial Eyes in Berlin. Mandi is the writer/ creator of the television series Crimson Crown to be directed by the cult director Dario Argento, which was selected into Rome's Drama Pitch Series at MIA market. Mandi's pilot script PEACE X PIECE was optioned by US network Showtime. Her screenplay MERCY based on her play was selected into EAVE, Toronto Film Festival's IFF programme, Film London's PFM and the MIA Co-Production Market in Rome. Her

pilot ALEX IN WONDERLAND was one of 16 projects selected into MIA Market's Drama Pitch Series and is currently being developed to take out to production companies. Mandi has also written and directed several plays, including LEVITICUS which played at the Edinburgh Fringe Festival, following sold-out performances Off Broadway at 59E59. Mandi

has also directed a number of short films, including SPADE, starring Jorge Garcia (Lost, Hawaii 5.0) which premiered at Katra Film Series, won the Katra Award and can now be seen on Shorts TV. Mandi also wears a producers hat and was a participant of the 2021 Rotterdam Producers Labs with her feature film EVIN.

Blog

I was incredibly blessed for five days in February 2023; five days of bliss. It wasn't five days of laying on a beach drinking a fancy tropical drink, no, it was five days of pure uninterrupted work.

As writers we need nature, we need solace. Coming from the heart of the noisy streets of London, drowning in daily life demands, I made my new bed at Hawkwood, in nature. I was supported by a loving group of artists and facilitators who fed me, smiled at me regularly, housed me, and encouraged me to just write.

I came in with an idea for a television series that had been eating at my brain (in a good way) and I walked out with half of the television pilot written. It is now complete. I named it, Nirvana, because I was in a place of Nirvana at Hawkwood.

Thank you for feeding my creative soul. I will treasure my time at Hawkwood for the rest of my living years.

Dora Colquhoun, Natalie Bellingham & Jamie Wood

Artist biographies

Dora Colquhoun



Dora Colquhoun is a neurodivergent theatre maker and performer based in Liverpool. Dora has a wealth of varied experience as a theatre maker and entertainer she graduated from Dartington College of Arts in 2011 with a first class BA Hons in Contemporary Performance Art Combining Community Practices. She also has a Masters in Applied Theatre at Royal Central School of Speech and Drama (2019) She is an incredibly versatile performer who is interested in making bold funny brave work. Dora is a storyteller at heart and uses many artistic forms to create performance that moves people to tears whilst also keeping them in fits of laughter.

Natalie Bellingham



Natalie is a Theatre Maker, Performer and Creative Facilitator based in Yorkshire. She studied Theatre at Bretton Hall graduating with a first in 2008 and has been instigating projects, collaborating, mentoring, teaching & developing her practice since then. She was co-founder of Uncanny Theatre with whom she toured original work for a decade to theatres and festivals throughout the UK, including HOME Manchester, The Lowry, Transform, A Nation's Theatre, INcoming & Gateshead

International. Commissions and residencies include Jackson's Lane, Leeds Playhouse, Yorkshire Sculpture Park, Derby Theatre, Centre For Live Art Yorkshire, Theatre in The Mill, Creative Wakefield and Industria Scenica- Elea Teatro (Italy). As an accomplished clown, physical comedian and street performer Natalie has worked with some exceptional artists and companies including International Art Clown Jamie Wood, The Grief Series and Pif Paf. She has been a visiting artist and mentor on the master's course at Leeds Beckett University and directed a number of young company shows for BE Festival. She is a Funny Women Finalist and in 2021 was commissioned to make her first interactive sculpture. Natalie is a qualified Giggle Doctor with Theodora Children's Charity and is currently preparing to tour 'The Polar Bear is Dead' with Italian theatre maker Daniele Penatti and is creating a new solo show 'Look After Your Knees' which will tour internationally in 2024.

'Natalie has a wonderful ability to find both stillness and mischief in the smallest of moments. Her warm stage presence builds instant trust with an audience, who are happy to join her on her weird and wonderful journey.'

Rio Matchett, Furnace Producer, Leeds Playhouse

Honest, raw and emotionally open on stage; it makes for a performer who is utterly compelling.' Nick Ahad, Writer and Broadcaster.

Jamie Wood



Jamie is a multi-award winning theatre maker and performer specialising in devised performance, clown, and physical theatre. He is Co-director of theatre companies Petra's Pulse and The Frequency D'Ici, and a freelance director and teacher. He is currently touring his Trilogy of acclaimed solo shows nationally and internationally. Jamie is also a trained giggle doctor and works regularly in hospitals throughout England with Theodora Children's Charity.

International Art Clown Jamie Wood is a performer and director with a strong record in creating striking and accessible theatre which has toured extensively all over the world. His work reflects a training combining fine art, theatre, clown and dance and ranges from the

comic and darkly surreal plays of *The Frequency D'Ici* (Paperweight, Fringe First 2008, Director and deviser) to the physical and visual poetics of *Petra's Pulse* (Aegean Fatigue, National Review of Live Art 2008, Co-director and Performer).

Jamie is also a qualified Giggle Doctor, working through [Theodora Children's Charity](#), and was featured on Nina Conti's [Clowning Around Documentary](#) (BBC4, 2015).

Blog

From the moment arriving on Monday afternoon (my train was delayed!) I felt a sense of excitement as the taxi pulled into the driveway. The air was really fresh and it was such a change from my usual surroundings in Liverpool. I was greeted by lovely staff who showed me around the building and the incredible space I was using for the week. The space was a big hall with large windows and a piano. As a theatre artist that is usually scrabbling around for space it was a real luxury to know I had use of this giant hall for a week.

I had a comfortable room with and everything I needed.

For the first 2 days I was working alone as my collaborators were not arriving until Wednesday. This gave me a chance to explore, go for a walk around the grounds and even walk into town and look at the charity shops. I spent the first two days writing down my ideas for a show about Home that I have been working on for six months since being awarded DYCP. I had a focused space to sit with my writing and songs and start to piece together the performance.

During the first two days I was lucky to be with other artists on the residency, we had interesting conversations about what everyone was doing and this helped solidify what I was thinking about my own process. Being around the other residency participants was a highlight of the whole week as it was great to hear about what everyone was working on. During the week I met, writers, sound artists, another theatre maker, and a dancer.

I was really pleased when director Jamie Wood and collaborator Natalie Bellingham came on Wednesday. We started the morning with vigorous dancing and getting into the body. We then were set tasks to create material and present to one another. Artist Natalie Bellingham is working on a solo show about grief, we are both being led by Dramaturg Jamie Wood. Sharing resources was a brilliant way to utilise the residency as when you are a solo artist it can be challenging working alone or just with another person. This process of both making work and sharing a dramaturg fitted well for us, as it was less lonely and more dynamic.

By the end of the week, we had both developed 20 minutes of material. We are looking to apply for further residency opportunities where we can share resources as this is economical and helps inform the work we are making. Since the residency we will both be presenting our solo work at PhysicalFest in July 2023. Without having the valuable time to work on the show in February at Hawkwood this would not have been possible. It was a brilliant week to work on my arts practice and be really well looked after in beautiful surroundings.

Showponies



Director, Showponies, 2019 – present With Meg Lawrence set up production company Showponies. We produce, consult and curate events, working with some of the UK's leading creatives. Work includes:

- Producing and delivering Joe Rush's new area at Glastonbury Festival, a 50m, 2000 tonnes life size seaside pier with performance and animation.
- Feasibility study for Somerset House, Gareth Pugh and Carson McColl for This Bright Land, a one-month immersive ethical fun fair
- Curating and delivering an exhibition and series

of events to commemorate the 30 year anniversary of Castlemorton Free Festival

- Casting consulting on an upcoming Netflix series based in a London cabaret club

Co-Founders & Creative Directors

Showponies is Leila Jones and Meg Lawrence - two friends who have been working together at some of the country's most prestigious venues and events for the past 25 years including the Almeida Theatre, the Donmar Warehouse, Roundhouse, Glastonbury Festival, a Disney film and Spring Studios.

We produce, curate, production manage, or consult.

After graduating from Bristol University's Drama Department in 1996, Meg moved to London and worked in costume for theatre on acclaimed productions featuring the likes of Kevin Spacey, Diana Rigg, Cate Blanchett, Rachel Weiss and Ralph Finnes.

Meg's grounding in high pressure production, ability to work with demanding characters and her keen interest in photography meant that a move into stills shoot production was natural.

In 2002 Meg joined Spring Studios as studio manager and was instrumental in the early growth of the business to position it as London's premier shoot space. In 2005 she moved over and joined Six to establish a high quality end-to-end ecommerce production facility. By 2009 Meg became Head of Production for Spring Fashion Film (the moving image division at the studios) where she worked with clients including Armani, Louis Vuitton and The New York Times to create beautiful brand films and worked with MTV on several documentaries. In 2011 Meg became Creative Operations Director for Spring Creative (a next generation advertising agency) where she worked with creative directors to help facilitate and realize their vision.

In 2012, after 10 years at Spring, Meg went to live in Sydney, Australia and continued to pursue a career in creative production for advertising.

Meg is now in collaboration with Leila Jones (whom she met back stage in the 90's at the Donmar Warehouse), and together they have made a move into the world of creative production and curation by setting up Show Ponies.

Throughout her various careers, Meg has been able to practice and perfect all aspects of production, communication, diplomacy, initiative, budgeting, and knowledge of legislation whilst feeling inspired creatively.

Artist biographies

Leila Jones



Achievements include:

- Programme and produced five editions of Roundhouse CircusFest, a biannual celebration of British and International circus regularly featuring over 200 artists, and attracting audiences of over 25,000 per festival
- Initiated a London wide social circus programme - Street Circus which engages over 150 hard to reach young people
- Judge on the Total Theatre awards - the Edinburgh Fringe Festival awards for contemporary theatre
- Past Trustee of Jacksons Lane Theatre
- Featured in the performance category of The

Independent Newspaper's Top 100 most influential people in the creative industries

- Shortlisted for 2010 Woman of the Future Award in the Style and Culture category
 - Worked on the creative team of a major Disney Film directed by Tim Burton
- Director, Showponies, 2019 – present With Meg Lawrence set up production company Showponies. We produce, consult and curate events, working with some of the UK's leading creatives. Work includes:
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Meg Lawrence



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Jemima Taylor



I have always said that I'm a 'Jack of all trades and a master of none'. My skill set ranges from fine jewellery in silver and gold, to welding up metal structures, carpentry, rigging and scenic painting. I pride myself on the fact that I will turn my hand to anything creative and as a result I have built up a solid and diverse skill set over the years. Although University gave me an incredible foundation of knowledge, finishing education was actually the beginning. I began to work for myself as a jeweller with a community of makers at our studio alongside working on larger metal sculptures for festivals which eventually lead to building and rigging events. I have been fortunate enough to work with both 'The Mutoid waste company' and 'Arcadia', two big inspirations from my early career. From 2017-2021 I worked as an educator in Jewellery and Metalwork at Plumpton

College. These years were invaluable to me, having direct contact with so many inspiring young people and developing myself as a teacher. I have since run workshops in craft fields at festivals which has been a joy!

A partnership between [Take the Jump](#), Showponies and, events and community professionals, plan a transformative and joyous touring exhibition. Delivered over several phases and in multiple UK locations. To inspire, activate, empower and connect citizens and

communities to have an impact on climate change, and drive positive shifts in wider mindsets and cultures.

Take the Jump is a grassroots movement of citizens and communities 'taking the jump' to a world of *less stuff and more joy*, by trying the [six shifts](#) that science shows everyone needs to make in 10 years to avoid ecological breakdown. A vibrant movement of everyday people coming together to experiment with living fully while in balance with nature, to support and inspire each other and celebrate success. All in an atmosphere of humour, excitement & exploration. By combining digital movement building and online community spaces, with local groups, projects and events, and providing the tools and support to help people on their journey, we aim to create real world examples of what the future looks like. Driving a shift in society's mindsets and cultures. Showing politicians and business that positive change is both possible and wanted, now.

This 'Live Experience' project aims to create something beautiful and captivating to show people they are not powerless in protecting nature, and they can have a wonderful time while doing so. By creating a place based, participatory artistic experience that members of the public can contribute to and engage with, to 'take the jump' to a personal and collective future where we can all live a full life while in balance with nature. This is impactful and urgently needed because research shows 80% of people in G20 countries are concerned about climate change and want to take action, but feel powerless and confused about what to do. Artistic elements could include performance, visual and physical art, interactive journeys, audiovisual elements, music, comedy etc. The exhibition would tour various locations (3?) around the country. Central to the project are two key elements:

1. A personal jump: The exhibition would focus on a 'participatory experience' inviting people on a journey of personal transformation there and then, to actually 'take the jump' in some way.
2. A collective vision: But also an ongoing process of continuous collaborative creation, where each participant is able to contribute to the cumulative emerging vision of the future we all want, and are trying to make happen, leading to some form of grand output (e.g. a thousands of stories woven into one).

Flick Ferdinando



I have been working in the alternative arts industry for thirty years as performer and director. I have mainly worked in the circus and physical theatre sector, which has included puppetry directing and large ensemble pieces with university level students. In recent years I have moved increasingly toward the natural world in my thinking and work. I had the opportunity to work with the forestry commission on their oak processionary moth survey, which had me wandering woodlands in and around London for many weeks in the winter and summer, looking at beautiful oak trees. It is from this place that my desire to make work in the landscape awoke. I was co-artistic director for Company FZ for thirteen years which was funded by Arts Council England. We created indoor and outdoor work with inclusion of circus and physical theatre. I was Head of Theatre for the BA honours at The National Centre for Circus Arts in London for eight years. I have been a regular tutor at the Rose Bruford Drama School for the European Theatre Arts Degree, where I created a final degree ensemble production with the students about the Isle of Portland. I am a regular

director for the company Ramshacklicious who make outdoor productions. Our most recent show 'Band At The End Of The World' is a company of five working with music, performance and pyrotechnics. It has a community involvement element which can be enabled by the festival where it performs. I am also the regular director for And Now, another outdoor company who specialise in large scale site specific work, often working with community participants as performers. In terms of my own recent work, I was commissioned by Activate Arts to deliver a piece of work as part of their Inside Out Dorset Festival in 2016. The piece 'HIDES' was created in response to the landscape and its history at Hengistbury Head. I created two bird hides five metres apart. The piece was a reflection on migratory birds and migratory humans, their changing environments and movement patterns when faced with extreme climate change. In 2017 I undertook a residency in Sri Lanka as part of Sura Medura. It was a six week exploration into the effects of the tourist industry on the environment in Sri Lanka. I created a short piece looking at the extensive use of single use plastic by asking the other participants on the residency to leave their empty water bottles over the six weeks. I worked with local tailors to realise the costume design, based on the kingfisher that visited us each day. The piece was shown at the place of residence and also at Colombo Festival of Human Rights. During a year and half I filmed caught plastic and documented where each ten second film was taken. I commissioned Jason Pegg to create the sound score for the film. flickferdinando@me.com +44 7956659373 January 2023 During the early pandemic I secured a Develop Your Creative Practice grant from Arts Council England to undertake a project which took me to the Isle of Skye to visit Julie Brook, Land Artist. This lead me to a project, creating a large nest for people to sit in, which is situated on the ground in Wolstonbury Woods in Sussex. The nest is created out of Hazel wood and is slowly decaying returning to the ground. In November 2022 I facilitated a lab at 101 Outdoor Arts at Greenham. The lab's focus was on how artists create art to message the climate crisis. During Spring/Summer 2022 I worked with Fluid Motion a company focusing on mental health. I created a seed pod type structure with Willow and Hazel that the audience entered into. I have trained in non-violent communication for two years. This lead me to develop a pilot of a workshop titled Connected Directing supported by 101 Outdoor Arts. It was delivered in the spring of 2022 and will continue its development in 2023. It takes the principles of non-violent communication to find new pathways for the director and performer to dig deep into the work, whilst remaining connected. In 2022 I undertook a Masters in Arts and Ecology at Dartington Arts School. I have completed all the modules and will be realising my dissertation at the beginning of 2024. www.flickferdinando.com

Becky Burcell



Becky Burchell, Creative Producer, Festival Founder, Curator I am a creative producer who has been working in the arts for 16 years. For the past seven years, I have led and manifested a series of projects that have invited audiences to act with hope and urgency to address our ecological crisis. Through a variety of artistic mediums, these projects used storytelling through the arts to help audiences look to the future and to consider what role they may play in changing the destructive patterns that are harming our world. The most significant of

these projects was CHANGE Festival, which took place at Warwick Arts Centre in 2019 and 2021. Funded by Arts Council England, Warwick Arts Centre, the Cov2021 City of Culture Trust, this weekend festival offered 20 free and ticketed events, including theatre, music, talks and workshops, with 1,000+ attendees. As the festival founder, I was responsible for fundraising, partnerships, curation, building the brand and team and delivering a high quality festival that engaged a range of local communities. In 2019, I developed a new play, called *The World We Made*, based on a book by environmentalist Jonathon Porritt and part-funded by the Centre for the Understanding of Sustainable Prosperity, University of Surrey (where I was since awarded a fellowship). Set in 2050, this play immersed audiences in an imagined future and included a post-show discussion with environmental experts. The play toured to 6 locations in 2019, including Farnham Maltings (COVID prevented the 2020 tour). In 2020, I was Executive Producer for five, fictional, short films, called *Rise Up*, commissioned by Reboot the Future charity, aimed at young people and free to access. In 2017 and 2018, I was the Creative Producer for Sam Lee's *Singing With Nightingales* events, where musicians performed duets with wild nightingales in English woodlands. Between 2009 and 2015, I was the Arts Producer for two of the UK's most successful outdoor music festivals, *Bestival* and *Camp Bestival*. For this role, I programmed over 1,000 artists each year, ranging from theatre, to carnival to immersive experiences.

Blog

What we know:

- a) That the climate emergency is real
- b) 80% of people believe it's real and worry about feeling powerless to stop it's advance
- c) That individuals can bring about 30% of the emissions cuts needed by 2030 if we have any chance of a liveable future

These three factors exist, yet we continue to go about our day to day lives making incremental changes, never truly facing the enormity of what is coming.

How to best enable and inform citizens about the massive impact they can make in the fight to halt the climate emergency is the project that has preoccupied Tom Bailey his whole working life and inspired him to form the grassroots movement [Take the Jump](#) in 2019. Drawing on research, *The Jump* have formulated 'six shifts' we can all make in our lives which if taken by just 30% of the population of Western Europe and America by 2030 will bring about the change needed.

This is a hugely exciting and important message and needs to be communicated far and wide – in movement building, a number of communication methods need to be employed, social media, press appearances, word of mouth, and public engagement.

For the public engagement element, *Take the Jump* approached us, [Showponies](#), a production company who specialise in large scale events from circus to festivals, to help them develop some kind of theatrical intervention which would be fun, accessible and help spread their massively important message.

We applied to Hawkwood and were lucky enough to be invited for a residency in February 2023. To help us we created a core group of thinkers; Tom, Showponies, sculptor and set designer Jemima Taylor, and theatre director Flick Ferdinando.

We then invited a different provocateur to join us every afternoon to help us R&D and to test our thinking. These included a community activist, an immersive theatre director, a climate justice campaigner and a festival programmer.

By the end of the week, we had a plan which will take us from one-on-one interactions across UK festivals in summer 2023 to a large-scale touring extravaganza in 2025.

Amazing! That's what we came to Hawkwood for, and with the luxury of peace, space, nature, delicious food and the care provided, we were able to get our heads down and achieve all we hoped. More than that though, and what we weren't expecting, were the connections made, the community built, the challenges and inspiration from our fellow residents and the incredible reception from Alicia, Cathy and the Hawkwood Community who blew us away with their enthusiasm and reminded us how important (and fun) our message is.

Anna-Helena McLean



Anna-Helena read Drama and Music at Royal Holloway University of London with a specialism in solo cello and performance. She is a music theatre and ensemble coach and director, running an original approach to acting and voice training called the 'Actor-Chorus-Text' (ACT) Ensemble Practice in conjunction with her company Moon Fool - a host organisation for international theatre and music exchange.

Formerly principal of the Gardzienice Theatre Association in Poland (2000-2007), Anna-Helena played the lead in *Metamorphoses* & *Electra* and toured extensively (LaMama ETC; Meyerhold Centre; Getty Centre; Barbican) as well as leading an Ancient Greek Orchestra and the Academy for Theatre Practices in Gardzienice.

As composer & ensemble coach, productions include *Yerma*, with Kathryn Hunter; *Arquiem*, *Periplum* (RNT); *Nothing Left To Lose*, *Company Collisions* (LIMF); *Glasgow Girls* (NTS); *It's a Wonderful Life*, *Theatre Ad Infinitum* (Bush); *Bangarang* (Dundee Rep). Former principal of *Awake Projects*, *Awake Love Orchestra* and *Awake Youth* (AWAKE Jackson's Lane). Previously guest director at the Royal Conservatoire of Scotland; National School of Drama, Delhi; Volda College, Norway; Yale School of Drama, New Haven NYC. Former lecturer in extended voice and Vocal and Choral Studies as well as module coordinator at the Uni of Winchester. As a director, productions include *The Lear*; *Richard III* (Aegis Productions); *Romeo and Juliet*; *STORM for Libraries* (Shakespeare Week) and *Mme Butterfly* (IJ Productions). As actor-producer/musician-composer, productions include *ill Met by Moonlight*, *Trestle*; *Titania - A Solo Cabaret*. As an actor-musician productions include *King Charles III* by Mike Bartlett West End and Broadway (Sonia Friedman Productions) and *How To Be Immortal*, Penny Dreadful Productions. As a devising artist on *The Wig Show & Resonant Tails* (Tract and Touch) bringing extended voicework to schools and children with profound and multiple learning difficulties (PMLD).

Anna-Helena is currently a Doctoral Candidate in Performance Practice at Guildhall School of Music & Drama while engaged as a Voice & Performance Tutor on the Acting Studies BA Hons course also at Guildhall. She is a supervisor for MA students in Classical Acting at Central School of Speech and Drama and guest lectures at Rose Bruford College since 2020.

A coach is conducting a voice lesson via a projected video call when a song dating 1450 BC instigates a breakthrough in her student and subsequent realisation about their identity. THE VOICE LESSON is a poetic exploration of agency and the female voice drawing on multimedia, physicality and original music to slip between the inner and outer worlds of the artist. Vocal acrobat and electronic cellist, Anna-Helena, leads ensemble acting training and draws on this background to deconstruct the liveness of her creative process with an interactive audience. Staging writings by women spanning 4000 years (Inanna, Sappho, Woolf), the lesson positions audiences as one of many listening parts in a chorus of continuous becoming, sensitizing mind toward body and voice in an urgent reframing of the important work of women today.

Blog

I came to Hawkwood to crack open the content for a new music theatre work called Orlando Descends. It is a work built of layers: embodied training, lived experience and textual material.

I explore these layers in phases, working responsively with others and through 'physiovocality' - which is a term that points toward vocal techniques that reveal the dramaturgical life of a text to the performer. Physiovocality allows for both psychological 'realism' and the plurality of lived experiences.

When I am not able to work with a trained ensemble, I position myself with all the tools of play in an empty space. I then set about animating research activities to act on my imagination through very specific source materials. Sinking into this embodied research I am gradually able to observe what might be called my 'psychophysical' responses to the stimuli, test driving as it were the ideas I intend to bring to my company in rehearsal. I implement my physiovocal training to guide this process deeper into the source material than my logical, conceptual enquiry alone accounts for.

For those unfamiliar with psychophysical approaches to devising, it is a practice that could be easily compared to that of a painter. The painter might set about a project observing a landscape for example. She begins to paint what she sees according to certain rules that she is familiar with. Through the act of painting she comes to know more and more about both her desire to paint and the qualities of the subject she is painting. Both lived experiences inform each other at the same time and these are not necessarily conscious. The technical process of painting is therefore an act of synthesis. The product of this painting process becomes infused with a consciousness of its own and which is, at best, quite beyond the total control of the artist.

By moving fluidly and with intention between selected text sources, sounds, rhythms, songs, recordings and reading, I set about documenting what appears and I notate this in multimodal formats. I then go back over these documents to filter them through my conceptual framework for analysis. For example, I asked myself, 'To what extent does vocality become a feminist tool of agency when researching the underwritten experiences

of women in the Laboratory?', then 'How might a performance about self-transformation expose Gardzienice's Mutuality as a form of vocal touch?' and therefore 'How does sound operate in the text of Orlando, and to what extent does sound cause the act of self-transformation in chapter 3?'. In this way I learn also about how to approach the oldest sung epic known to humanity, 'The Descent of Inanna' (which is my secondary text source to Orlando).

I capture emerging ideas, themes and pictures in mp3 recordings, through my loop pedal and Ableton Live software, on a DJI pocket 2 camera, in new writing and critical written reflections, as well as note-taking on a flip chart and noting musical motifs on manuscript paper. Acting as my own third eye I incrementally set about putting names on the leading ideas that appear to generate a particularly affecting 'resonance'. Opening a gateway into the energetic subconsciousness of the text, synthesising the different parts or 'layers' I originally set out with. If I am able to focus for long enough, these 'points of resonance' form the architecture of an imaginative world, allowing me to move into streams of consciousness with the source materials and the given layers I started with. There I can sometimes write out sequences that make up a dramaturgical score. I can step in and out of it, one moment singing and playing, next speaking, then developing movement, writing or noting down imagery.

This week I did get to a point where I was able to slip into the first few scenes of the performance. I could see it all around me, feel and hear it. I understood the spatial dimensions of it and could feel the quality of the sounds that needed to exist there. Knowing what those sounds might be I could then better understand how to produce them technically. That enables me to generate tasks to set to the production team and locate the skills or equipment the production will need to support our rehearsals and I can relay these suggestions later in the process.

The eventual piece will be presented as part of a Britten Pears Artist Residency in the Britten Studio at Snape Maltings. It will also act as part of my doctoral research project enquiring into progressive models of feminist ethical practice in the post-Grotowskian laboratory.

The environment in which I work is as much a part of my process as the process itself. I revelled in the location at Hawkwood; the views, the woodland running paths, the comfortable bed, unimaginably delicious food and most of all the stimulating conversation and empowering, uplifting company. Being at Hawkwood amidst other artists was a whole project in itself and I cherished every single moment and meeting. I've made long-term friends and I found focus and collaboration in connecting with the artists in residence that same week.

The influence the residency will have on your work in the future:

I found it difficult to leave. Hawkwood gave me a taste of the artist I want to be when I have the support, time and space to live in and with my creative practice with my core team on standby. It reminded me of a way of life I have not known since leaving Poland; the 24/7 access to space I had there, unlimited attitude to practice and that celebrated everything artists do. All framed by the vast healing of nature behind every door. This residency was the perfect way to open the first page on this new production. It showed me the artist I am ready to be as soon as the conditions are there. It gave me the chance to see, visualise and begin manifesting the imaginative architecture of my work as I want it to be. The residency

showed me a way of working and being that is ideal and that is achievable in the UK and now I know it exists I can help to keep finding it again and again until it is my reality once again.

Andrea Tierney



I have exhibited in the UK and abroad over 30 years. Art Residencies in Italy, Czech Republic and Austria.

Blog

I stayed at Hawkwood at the end of February for 5 days.

Coming from London the first impulse was to walk - walk through fields, woodland, down to the Painswick stream and up to visit the close-by villages of Painswick and Sheepscombe. The austere late-winter landscape, couched in soft fog in the mornings, coloured brighter as the day went on, gave me some brilliant views to photograph. Walking along the narrow country roads, the dense hedges, cut and shorn of all greenery, rose 2

meter-high like impenetrable borders. These naturally grown, but machinery shaped sculptures fascinated me and I attempted a number of drawings and watercolours (see attachments). I would love to revisit the area around Hawkwood again during Summer or Autumn to see how different the landscape is then.



My main aim during my stay was to write about the economic, financial and social status of artists at the present time. The Arts Council of England had commissioned a survey in 2018 with the title 'The Livelihoods of Visual Artists in England'. This survey, together with a number of articles from art magazines and news media, formed the material I studied and on which I based a 5-page abbreviated account. During the daily meet-up with the other artists and makers staying at Hawkwood I had the opportunity to discuss my project and learn about their individual circumstances and how they made their art pay. I found that their financial situation confirmed point for point the findings from the survey.



Artists are making great sacrifices to finance the art they are passionate about. They work in art-related or non art-related jobs in order to earn a living but the art they make is not financed or remunerated in any way. Basically, artists have no regular income from their art. This leads to

artists living in very precarious circumstances and without security, getting into debt and all too often unable to continue their artistic practice.

I have in the course of my writing and research come across the idea of a Universal Basic Income. This idea should be discussed in the broadest possible way and trials rolled out in all sectors of society. It could do away with the gap between rich and poor, do away with the ever more precarious nature of work, create real social security and give people self worth and self respect for what they do. It would do away with unlimited exploitation and free the potential to innovate and create. Trying to derive a living from selling one's artwork would no longer be the way an artist is being remunerated.

My thoughts on Universal Basic Income based on a dividend are added to the researched piece on 'The Livelihoods of Visual Artists in England'.

Since my return to London I have made contact with the Artist Union of England and sent them my written piece. Hopefully they will discuss and adopt it and campaign on the demands for a basic living wage for artists. www.andreatierneydesign.com

Bassline Circus

Bassline has a long standing history of producing successful touring outdoor shows alongside community outreach projects. We have deep collective and collaborative principles and always showcase diversity in casts. We have developed community engagement alongside productions to meet the increasingly shared goal of using the arts to encourage personal, social and community development. Our purpose has always been to provide opportunities and a platform for people of all backgrounds – especially those with less access to artistic activities – to take part in creative projects with circus, music and visual arts as their vehicle. Natalia and Amy (Co-producers) have been involved in many guises and over the last 11 years they have worked closely on a number of projects / productions and have really developed a collaborative artistic understanding on creating inclusive, informative and exciting work together as co-producers

60 Harvests Left - Research and Development By Bassline Circus A physical-theatre performance created around the prediction that we only have 60 Harvests left. We want to capture the joy of connecting to nature, growing our own food and help rethink the way we farm to preserve our planet. We will devise physical theatre performance to talk about how farming needs to change in order to sustainably produce food and protect our soil's health. Our musical team will consult with Heritage Folk music consultants, write a new folk tale through song and compose new music. We will be a team of 2 Creative producers, an artistic director and 4 circus/dance artists, 3 musicians/folk song writers, mask and costume creators. We will address current environmental issues and invite creative consultants to help us deliver our themes through outdoor theatre. In the longer term, after the Research and development phase we plan to tour this show to a wide variety of outdoor locations, such as parks, allotments, town squares, village greens and council estates in urban and rural areas. We will market the show to existing outdoor arts festivals and community events to ensure we reach audiences. We wish to seek out new partners in areas with low engagement in the arts to help us reach people who may not normally see outdoor theatre

and circus. We already have the confirmed support of Wye Valley River Festival who are interested in supporting what comes out of the R and D process as part of Wye Valley Festival, touring to numerous locations across Gloucestershire/Monmouthshire/Herefordshire and Forest of Dean. We will draw on movement and imagery from traditional farming for inspiration for performance, the use of sickles, scythes, a sense of community in bringing people together to gather the harvest and the camaraderie of the harvest feast. We have a vision of the show taking place around a large Harvest table/stage. 'Folk tales emerge in times of upheaval, and from societies' grimmest moments. They enable us to process and assimilate extreme experience, and deal with our fears. They also, typically, communicate powerful and uncompromising moral narratives.' Andrew Simms. www.basslinecircus.com

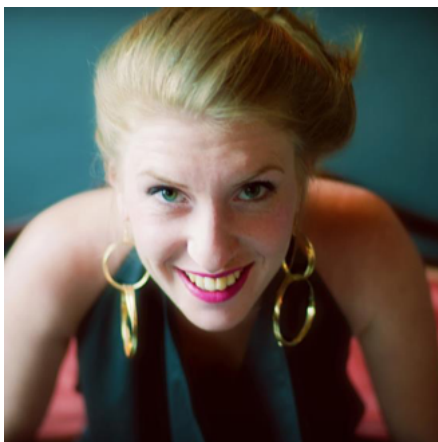
Artist biographies

Natalie Colville



Natalia is one of the co-founding members of Bassline Circus, with her early years spent as an aerialist, She has gone on to co-produce shows inside and outside the Big Top. Natalia is passionate about Bassline's outreach projects and is always on the hunt for new ways to engage and collaborate. You will also find her deeply immersed in one of the UK's fastest growing festivals-Boomtown Fair, where she is programmer and producer for all Circus and Street Theatre.

Rowan Fae



I am a dance-theatre-circus maker and advocate. I run a not for profit performance company www.fulltiltaerial.co.uk. We create and deliver mid and large-scale outdoor and site specific performances. I am a resident artist at Bristol watershed's pervasive media studio, where I collaborate across disciplines and work creatively with new and immersive technologies. I freelance as a director, choreographer, flying effects specialist, researcher, and collaborator. In research I am exploring the senses through the extended arms of digital mediums. I collaborate to create immersive, interactive experiences of technology for artists and audiences.

Chez Dunford



Chez is a theatre maker, circus artist and community practitioner using music and story to connect people. A performer and musician

who wears her heart upon her sleeve. She believes in the power of sharing stories to anchor, learn from, and process our human existence. Taking a multi-disciplinary approach, encompassing a range of different art forms, Chez responds to the environment, honouring and being inspired by what is happening in the moment.

This approach to her creative practice has influenced her musical endeavours, culminating in her first recording of songs and stories gathered from The Forest of Dean - OF FOREST. She collaborates with international theatre companies to support a playful approach to serious issues.

Kim Heron



Kim Heron is an actor, theatre maker, puppeteer and musician with 20 years experience as a freelancer devising new work and touring productions in the UK and internationally. She makes physical and visual theatrical work using a playful yet precise approach to collaborative creation.

She trained in Lecoq based acting at LISPA (2006-2008). She is a co- artistic director of In Our Hands.

She has worked with with Tobacco Factory as part of their Factory Company (2019) performing in Our Countries Good and A Midsummer Nights Dream. She has devised and toured extensively with Theatre Ad Infinitum and was awarded the Observer Iron Man Award for her role in Translunar Paradise (2011), and also created and toured multi award winning Light (2014) . She's worked extensively as a core collaborator with Green Ginger, Outpost (2015) and Rat Lab (2021). She was part of the core devising and performing team with Mufti games since 2014. She has recently worked with production is with Ramshaklicious in Club Supreme (2021) and the Wardrobe Theatre in MDH Puppets do a Movie.

She has also collaborated with many other theatre companies, including Freedom Studios, Platform 4, The Wardrobe Theatre, Open Attic, Soup Soap and Pif-Paf and Flibertigibbet.

Blog

Natalia Colville -Artistic Director/Creative Producer Bassline Circus Blog-Hawkwood Centre for Future Thinking 21st feb 2023 Residency for 60 Harvests Left

We were honored to be offered a residency at Hawkwood after applying to research and develop a concept for a new outdoor show-exploring the prediction that we have 60 harvests left if we continue farming the way the majority of Industrial scale agriculture is producing our food.

We had applied to ACE for funding to support this but were not successful this time. As an artistic director/ producer I felt responsible for our team and felt like we should cancel our time at Hawkwood as it wasn't sitting right for me bringing a group of professional artists together to work for a week unpaid. After much deliberation and conferring with the team we decided this was too good an opportunity to miss out on and everyone offered to come unpaid and still put our minds together to start to explore the theme that I feel like I have

been banging on about for years now! It's hard as a producer when you get no's from funders, I went through all kinds of emotions that maybe we should just forget this idea as it felt no one wants to fund it, that I must be a rubbish producer as I can't produce the funding to make this work, sparking thoughts of how we need to look elsewhere for funds to make this...

So, I felt humbled that a group of four very talented performer/ musician/ choreographer/ directors that I really respect should want to come and start work on a show that we don't even know has a future....it must be 15 years or more that i have been part of a group working on a show unpaid. Maybe this is something we need to do more of, being funding dependent is such a weight on my/the companies shoulders, stifling creativity by trying to fill



in all those boxes and answer all those questions.

So to finally arrive here at Hawkwood, be given a beautiful space to work in, a lovely private room, 3 delicious meals a day in stunning countryside rural surroundings, imbued in the ethos

and atmosphere of a Centre for Future Thinking, is an absolute treat. To be able to remove ourselves from everyday life (for me , 3 kids, looking after a family, running a company) is just what is needed right now.



After our first afternoon of discussing, chatting, walking, seeing the snowdrops and daffodils emerging, baby calves and piggies obviously very happy in the way they are being farmed, it feels like we have begun to scratch the surface of what this theme might lead us to create. A playful moment unpacking props to create a shrine, lighting incense, and Chez improvising with a ceremonial tune on the accordion. We are excited about what might emerge (like the Spring around us) over the next few days in the comfort of Hawkwood. (After a good night's sleep to get over my recent toddler induced broken sleep)

23rd feb 2023

I woke up after a full 9 hours of sleep, unbroken by toddlers, and felt like a new woman! Full of optimism and gratitude for the day ahead to put our minds together to work on this project.

Sadly at breakfast poor Kim tells us she is really poorly, suspected Tonsillitis, she felt really rubbish and regrettably had to go home. What a shame we lost Kim, maybe she will come back if she feels better. I was so looking forward to hearing her music and seeing what might emerge musically and theatrically for her in this show...



Rowan and I did an hour of yoga before breakfast, a wonderful way to begin the day. Chez gave us a long session in vocal warm up and improvisation, our whole bodies alive and vibrating with sound, song and energy. A great insight to the power of vocal therapy, dipping into what might be used in the show or in a programme of community engagement to accompany the touring show.

We all felt really rejuvenated and ready to embrace a slightly different day to devise and brainstorm with now just one performer/musician rather than two as planned, it didn't seem to matter we could still progress with the proposed schedule and start to delve into the exploration of the chosen theme.

Rowan led us through an activity where we walked alone through nature and collected found objects that spoke to us and then brought it all together to our shrine/display space where we each chose an item to describe to each other in detail. We then used these words to create movement from. This is not something I am used to doing as a producer but I immersed myself and tried to let go of inhibitions and join Chez and Rowan in contemporary movement!

I learn a lot today about how at the early seed stage of a concept, to let go of any preconceived ideas, to be free to generate new images, ideas and not worry at all about an end product and how to sell it, tour it, produce it, just to be present in the moment and free to see what comes. Thankyou Chez for teaching me about the voice and vibrations and Rowan for leading these ways of looking deeply in different ways at what is around us.

Turner & Whistler

Artist biographies

Nicola Turner

Nicola Turner investigates dissolution of boundaries, liminal states, and continuous exchanges across ecosystems. She explores interconnections between life and death, human and nonhuman species, binary states of attraction and repulsion combining found objects that hold traces of memory, shapes of living forms, and materials from organic 'dead' matter e.g horsehair used previously for bedding and furniture and, in that regard, alive with history and memory. Resonating with the notion of abjection her work, consequently, carries within it an acute awareness of death.

Amid this state of confusion and unsettlement, however, an affirmation of life's forces is simultaneously allowed to arise. Exhibitions include Lapses, Shatwell Farm, Bruton; Winter Sculpture Park 2022, Gallery No32, London; DOOResidency, Amsterdam and Stone Lane Gardens Sculpture Exhibition, Dartmoor, where she won the Ashburner Prize 2021. Turner has over twenty years international experience in scenography designing for Royal Opera House, San Francisco Opera, Royal Shakespeare Company, National Theatre and Sydney

Opera House winning a Green Room Award. In 2019 she completed a MA in Fine Art. She is one of the founding directors of Bath Art Depot, a CIC proposing an arts quarter on Weston Island, who in 2022 were awarded a WEVAA Research and Development Bursary. www.nicolaturner.art

Clare Whistler

Clare Whistler is a Biodiverse Collaborative artist /Artist Poet, Choreographer & Collaborator. Clare makes work in performance, site-specific work in the landscape, poetry, music and visual art. Her international career as a dancer, choreographer and director has included fifteen years working in opera and education and community projects. She has been artist in residence at many locations, including The Library of Water, Iceland, Banff in Canada, and at the Centre of the History of Emotions, Queen Mary University, London (Leverhulme), where she produced her Tear Treasury and on the liberal arts programme at Stanford University, CA. As kin'd & kin'd Clare co-runs performative eco-poetry events/courses with Kay Syrad with ongoing collaborations at gallery ONCA in Brighton and Knepp Wildland which result in many publications. Aldeburgh Poetry Festival. With visual artist Charlotte Still, Clare is the creator/collaborator of WATERWEEK an annual event based in the Pevensey Levels in East Sussex. They were awarded the Nick Reeves Award for Arts and the Environment 2019. Through this she is a member of the Cuckmere & Pevensey Levels Catchment Partnership for water management. Co-founded Elephant - A small press, with long term collaborator designer Raphael Whittle. Turner & Whistler have been collaborating since 2019. www.clarewhistler.co.uk

Blog



Residency exploring 'Skin'

Day 1: We start with facts about skin. Skin our largest organ, we shed 40,000 old skin cells every day, form new skin every thirty days, our skin, laid out, would cover 22 square feet. We walk around the Hawkwood site, sit with the spring, embrace the place ready to start. In the studio we lay out old leather seat covers to be 22 square feet and Whistler flattens herself on them. Upholster a body.

Day 2: We read *Materials against materiality* by Tim Ingold... 'Like all other creatures, human beings do not exist on the 'other side' of materiality but swim in an ocean of materials'. This article would become our main inspiration. We collect sayings - by the skin of your teeth, jump out of your skin... In the studio Turner envelops the artist easel with sheep wool.

'Why should our bodies end at the skin?' Donna Haraway.

We walk into Stroud to the book shop and find *The Illustrated Woman* by poet Helen Mort. After supper we read it aloud together.

Day 3: We find a piece of plastic in an old bonfire, it says 'un-'. We place it in the studio alcove where we place remnants from each day. We take material out and up the hill. We work with black thread, white thread, wool and with spaces between stone walls, with

elder and ash, and in a green field with black silhouetted trees in the distance. Experimenting but unsure we return to the studio. Skin presents so many options for exploration - identity, race, scars, personal and global histories, ageing, tattoos, moles, eczema. The list is endless. Turner reacts to the philosophy of Tim Ingold, crystallizing the research to 'skinless' and a concept of skin, not as a border or container, but a place of permeability, of where materials meet materials. Thrilled we condense our project to be about being 'skinless'.

'He steps into cold water and his skin dissolves.' Helen Mort

We take a walk around the grounds finding the places where we feel the 'veil is thinnest' and prepare to visit them all the following day.

Day 4: Hawkwood journey.

'Oh we stream towards these places, Pressing in on the narrow surface, All the waves of our heart.' Rilke

With material we visit and respond to an oak, a sycamore, a beech, a stone wall and stone road, the orchard and a greenhouse. An intense day of being present, being skinless.

'Like the living tree in the ground from which it was made, it inhabits the border zone not between matter and mind but between substance and medium. The wood is alive, or 'breathes,' precisely because of the flux of materials across its surface.' Tim Ingold

Photographs and words are collected. In the evening Turner mends the material and Whistler makes poems.

Day 5: A gathering. We present our findings and material. Sustained all week by the wonder of the food, calmness of place, conversations with other residents, the fruition of a Hawkwood project and having time and space to develop our collaborative project 'Skinless'. Thank you. www.nicolaturner.art + www.clarewhistler.co.uk.

Wyse Eneas-Lockyer



Angsty, loaded vocals, screaming guitars and a powerful message - Wyse's music is a roller-coaster of emotion and textures. Wyse's powerful voice, somewhat reminiscent of Bjork, is an eruptive layer of searing depth. But the Portsmouth based artist's intrigue doesn't end here.

Holding On, the single set for release in Spring 2023, is a sidestep from what we have seen from this artist before.

Blog

I experienced an artist residency week at Hawkwood, and here's why it was one of the best weeks of my life!



I'm a non-binary, alt-rock musician from Portsmouth. People have previously compared me to Radiohead, PJ Harvey, Tori Amos and Bjork. Prior to my residency at Hawkwood, I had just completed a 7 date UK tour. I was incredibly lucky to be given the opportunity to create demos and write for my next project at this amazing place. And here was my experience...

When I arrived, I got the immediate sense that I was going to have an extremely productive week. The place has a way of completely relaxing my mind, whilst allowing me to hold an intense focus which I haven't experienced anywhere else.

I arrived with a loose idea of what I wanted to achieve during the week. I had pre-prepared the bare bones of a few songs. I wanted to spend the week fleshing these ideas out and leave with some rough demos for pitching to my goal labels.

The room I was provided with, studio 2, was perfect – a large room with grand piano, and some incredible acoustics. I immediately regretted not having more microphones on hand! Luckily one of the other artists in residency lent me some, which is an example of the community experience at Hawkwood. Everyone just wants to help each other and it is unbelievably wholesome, and a great place to network.

I got on so well with the two other artists in residency – a novel writer from Wales called Charlotte, and a dancer/choreographer from Cirencester called Marie-Louise. We shared our meals and breaks together and bond was quickly established between us. It was so interesting to spend time with other creative people who practice different disciplines, and I found it inspiring to compare our processes.

You get the sense here that you can be exactly who you are, whoever that is, which I think is what helps people relax so much here.

The food needs a whole blog in itself! It was incredible. I felt so nourished and looked after throughout the week. This helped me to use my time effectively. My usual approach when I'm in a creative bubble is to forget to eat, sleep, go to the toilet or take breaks and so it was very effective for my sustained productivity to be looked after so well.



Normally the sight of broad beans would be enough to send me away, forever, but the Hawkwood chefs have a way of making foods I wouldn't think I would enjoy into my favourite meals - like a quinoa broad bean salad, or a pistachio cookie.



I achieved more than I expected. 3.5 finished demos, and lots of other ideas too. Being at Hawkwood also helped me to achieve another goal I had set for the week, which was to completely let go of the outcome and expectations and simply enjoy what I was creating. And this comes across in what I created.

The only negative thing I experienced was having to leave...

You can take a look at my journey as a music artist, as well as what I've been working on at Hawkwood, on my social media @wyseupyourlife, or on my website: <https://www.wyseupyourlife.com>

Marie-Louise Flexen



Marie-Louise Flexen is an experienced professional dance artist and versatile performer. She is also an award-winning choreographer, who has worked with renowned dance makers and theatre directors since graduating from the London School of Contemporary Dance in 1992.

Since 2002 she has produced, created, and directed many Arts Council funded and commissioned performances, which have included large-scale site-specific works, touring dance theatre, dance films, combined arts collaborations, outdoors arts, street theatre, participatory dance and cabaret. She has also created performance for influential cult musicians Sparks

and Jarvis Cocker.

Marie-Louise was a core company member of internationally renowned Seven Sisters Group London 1994-2002 in productions performed nationally and internationally at The Royal Opera House, Royal Festival Hall, The National Theatre, St Pancras Chambers, V&A Museum, Selfridges, The Place Theatre, and train stations across Europe.

Marie-Louise danced for Sole Rebel and Swerve Dance Theatre between 2012 - 2018 as a company dancer. More recently, in 2021 Marie-Louise received an Arts Council Developing Your Creative Practice grant (DYCP) to evolve her practice of dancing with horses. This was also the year in which Marie-Louise joined Mandala Theatre Company, Oxford working alongside Yasmin Sidhwa on movement direction and choreography. Additionally, she has recently resumed collaborative work with The Velcro Collective in Gloucestershire – a relationship that began 15 years ago in its earlier form as Velcro Dance Company. Marie-Louise won the 2015 Inspiring Leader, Dance UK award. She was a finalist for the choreography award category in The Place Prize 2005 and was nominated for a Total Theatre Award 2007.

Blog

When my residency week arrived I was feeling quite burnt out from juggling family commitments, freelance projects, performances, teaching and facilitation work. However I was surprised just how quickly I was able to access and harness my creative energy because the environment at Hawkwood is holding, calm, artistic and nourishing. The residency provided me with the opportunity to be fully present with my ideas and give them my full attention without pressure or deadlines. I felt that time opened up for me. I set myself about six creative tasks a day and still allowed myself time to walk, read, converse with other artists and be in nature. I wanted to show up and be there for my idea each day as things flowed really well, I entered the process holistically without external distractions.

My residency focus was to draw creative inspiration and performance ideas from birdwatching and expand my growing love for birds and my concern for their conservation by offering my artistic voice to bring some awareness. I focused on three birds of considerable fame that are in trouble. Nightingale, Swift and Lark while holding an overarching awareness of all the endangered birds in the UK. I took things with me to support the research and creative explorations on my residency. These included, books on birds and birding, a large wicker basket and few dressing up items, my binoculars, assorted feathers, natural materials, my birding records apps and a playlist of music I had compiled with my theme in mind. I did dance and movement studies, tried out text and vocal possibilities, explored narrative concepts and playful characterisations of each bird. These were based on their flight patterns, habitat and decline concerns, I explored how the three birds feature historically in poetry literature and music. I invited my sister Catherine Morton for an afternoon. Catherine is amazing at creative writing and is an SPLD coach at Oxford University and has worked in arts education with museums and galleries. We looked at narrative possibilities and how to make sense of all my ideas. I was also able to use dance content from my residency the following week for a performance at Gloucester Cathedral with Three Choirs Festival that celebrated the composer Vaughn Williams' Lark Ascending. I now care a lot about this project and about its potential and purpose. I left with the confidence to seek out the next stage of creation. I have come away with the outline and a considerable amount of content for a 30 min performance piece of dance / physical theatre. I also want a Q & A with a bird expert. I look forward to the next step and feel positive about my project. I am incredibly grateful for my residency at Hawkwood and I would highly recommend applying to other artists. www.marielouiseflexen.com

Charlotte Symons



I am a writer of historical fiction and poetry living in the Welsh borders. My short stories have featured in publications including *The Ghastling*, *Arkana*, *The Lampeter Review* and *Flash Fiction Magazine*. In 2020, my poem 'Death and the Poet', based on the death of John Keats, won first prize in *Writing Magazine's Keats Poetry* competition. I have also been shortlisted for the Terry Hetherington award and the Icelandic Writers' Retreat Alumni award. I have an MA in Writing from the University of Warwick. For my BA, I studied English Literature with a focus on the Renaissance and 17th century, and continue to find myself inspired by the literature of the past

I have recently completed my first novel, a Gothic romance set in 1820s Venice, and am in the process of submitting to agents. As a writer with a long-term health condition, I am particularly interested in the relationship between disability and creativity, and use my work to explore obliquely the effects of illness on the individual, both personally and in relation to society.

Blog

I came to Hawkwood at a difficult time in my life. I'd lost three family members in less than eighteen months, the last only six weeks previously. I felt unmoored, adrift. The thought of going away, even the relatively short distance from my home in mid-Wales to Stroud, seemed daunting.

The forecast for the week had been wet, but as I travelled south through Herefordshire and Gloucestershire, the sky was a blue vastness filled with towering cumulus clouds, white as meringue. After a weekend of heavy rain, the landscape sparkled.

Arriving at Hawkwood, slightly frazzled after a journey of train delays and almost-missed connections, I was welcomed by the staff and my fellow artists and by the house itself. Slowly, a sense of peace descended. Walking in the garden the first afternoon, I watched ravens flying from one to another of the tall conifers, croaking their deep calls. And I began to write.

My current work in progress is a fantasy novel set in 18th century Russia. The part I worked on at Hawkwood saw the protagonist setting out from snow-bound St Petersburg to travel by troika through the forest: very different from the Stroud valley in July! I work chronologically, as I find I need to go on the same journey as the characters. If I was to jump ahead, I would find it difficult to imagine their emotions at that point, without having taken them through the preceding scenes.

Because my book is set in the past, in another country, I try and do as much research as I can. One of my favourite sources is contemporary traveller's accounts, which often have quirky details that are hard to find elsewhere. Even modern tourist guides can be useful, especially for getting a sense of the layout of a city, and for identifying which buildings would have been there at a certain date.

I write slowly compared to some writers, word-count for the day normally being in the low to mid hundreds, but I don't go through extensive rewrites, so it evens out somewhere. At the moment, I like to write directly onto a tablet, which I find is easy and portable. I don't plan my work extensively before writing. Instead, I have a vague idea of plot floating in my head and know what I'm writing towards, a way of working I've seen described as 'the flashlight method'. It can result in getting stuck, but it also means the process of writing is one of continual surprise!

My time at Hawkwood enabled me to focus on my writing, without any of the usual day-to-day tasks such as shopping and preparing food. Having not written regularly for a while, because of what had been happening in my life, this focused time has meant that I've been able to get back into the world of my novel and immerse myself in its **characters**. I also enjoyed spending time with the other artists in residence, and hearing about the joys and challenges of their disciplines. I left having made new friends and memories and with a promise to return to this special place before too long.

Olivia Douglass



Olivia Douglass is a British-Nigerian writer, poet and artist, living in London. They are the winner of the Guardian and 4th Estate 4thWrite Prize 2022 with their story 'Ink'. They are the author of the poetry pamphlet 'Slow Tongue', a verse/lyric-essay hybrid that responds to the work of M. NourbeSe Philip, and were shortlisted for the Rebecca Swift Foundation Women Poets' Prize 2020. A Barbican Young Poets alumni, their writing has appeared in publications including Guardian,

Montez Press, Bath Magg, and Nothing Personal. Olivia has been commissioned by the National Poetry Library (London) and Galleria Duarte Sequeira (Portugal), alongside curating reading rooms for Passa Porta Festival (Brussels) and reading at NoguerasBlanchard Gallery (Madrid), Biekorf Theatre (Bruges). They were the curator of Strange Echoes, at the Institute of Contemporary Arts (ICA) in 2022, a six-day Black experimental poetry convening. Their writing is concerned with articulating alternative visions of liberated Black queer experiences, away from colonial frameworks. Olivia is currently an MSt Creative Writing student at the University of Oxford and is working on their first novel and a feature film.

This residency will enable me to have the space and time to work in depth on the manuscript of my debut novel. My main objective is to come away with a more complete first draft. Alongside this aim I would like to embark on this sustained period of focus so that I can take risks within the work, and have the opportunity to potentially share ideas and

extracts with other creatives. I have been writing my novel in my spare time for the past year, whilst juggling studies and work, but feel I am at crucial moment in writing the first version of the manuscript that requires the deep focus this residency will provide.

This book is a work of literary fiction, which is set in rural England, and centres Black queer protagonists. I intend it to have a positive social impact, and be read as a crucial social commentary on post-Brexit Britain, class, sexuality and the Black British identity outside of London. The novel takes place over the summer of 2016, and follows life of a Black, working class character as she comes-of-age in Somerset and reckons with the predominantly white community that she lives amongst. She grapples with her social and sexual identity, politics and interpersonal relationships. I hope for the novel to be a portrait of contemporary Britain from a unique perspective.

Due to the rural roots of the novel it is also my objective to spend as much time as possible writing it in rural environments, as this is when I feel closest to the book. I want to amplify the voices of rural Black British experience and raise awareness of vital issues that has so often been excluded from literature. This book will be guided by this intention, and from my own interactions with natural landscapes, such as those I may experience at Hawkwood.

Blog

I arrived at Hawkwood with a busy mind, under the pressure of writing deadlines, and with a a sense of rush that London builds into you. The taxi drove me through the stroud valley, past the cows, the community farm, dropping me outside the beautiful, picture-book house where I would spend the week. I started to relax immediately, feeling like I had stepped into a writers haven.

Everybody was super welcoming, showing me to my bedroom, and even bigger writing room which looked out over the garden. I felt spoilt for space, and it was the perfect calm environment to find deep focus. I spent the time writing the first draft of a debut feature film, which is a historical-drama set in Exmoor. I would get up early, take a walk through the fields, before writing all morning, another walk and then write again late into the evening. The kind of idyllic writers day I always dream of but never get to achieve in my day-to-day life in a city. To be surrounded by so much nature was incredibly helpful when trying to tap back into the rural settings and atmospheres in my film. I was at Hawkwood during a quiet period, which at first was quite daunting, sitting down to face the blank page with nothing but my own thoughts and company. But as I found a steady rhythm, I found the quiet and stillness allowed space for me to hear my screenplay, how my characters spoke, the music they danced too, the sound of the streets they lived in. I got a lot more writing done than I had anticipated, because I was able to really sink into my project, pacing through the scenes as though I was living in those moments.

Writing, at times, feels like a form of madness. Sitting around making up lies, fake people, and sticking bits of life together like clay. It's possible to slip into it all feeling too self-indulgent and isolated. I really enjoyed the communal meals at Hawkwood, not only because the food was delicious, but because those times were opportunities to meet other people, to have sprawling conversations, laugh, discuss problems we were trying to solve, or simply just be quiet with others. Even though we were all working on separate projects, I felt like we were all moving through the process of being at Hawkwood together. Meandering between my writing room, the dining table, the libraries and the garden, I felt like there was no sense of rush, and my curiosity had the space to sprawl in any direction.

Being granted the time, care and space to write was a real privilege. I hope to return to Hawkwood in the future, and that other writers are encouraged to apply.

Seida Ensemble

Seida is a group of musicians who are coming together with the aim to deepen their understanding of not only music, but each player's unique relationship to it. Our residency will include open rehearsals and opportunities to share our ideas and processes with the public.

Artist biographies

Raphael Papo



Based in London, British/Israeli violinist Raphael Papo attended Wells Cathedral School of music in Somerset, graduating as concertmaster of the Symphony Orchestra and winning the String Cup. He began his Undergraduate studies at Mannes School of Music in NYC and completed it at School of the Arts NC.

He is the prize winner for the Bruno Frey Award Germany, alongside 1st prize in NC's National MTNA competition, and 1st prize in the Euterpe competition. As an orchestral musician, Raphael led the orchestra for the Carolina Ballet's productions of

Giselle and Sleeping Beauty, as well as performing with the BBC Symphony Orchestra, Greensboro Symphony Orchestra, Davos Festival Kamerata, Moritzburg Kamerata and others.

An avid chamber musician, Raphael has performed with renowned musicians such as Jan Vogler, Paul Neubauer, Clive Greensmith and Ida Bieler. He is a co-director of the Seida Ensemble and Co-founder of Saltare Sounds.

Madeleine Pickering



British violinist Madeleine Pickering enjoys a varied musical life as a soloist, chamber musician, orchestral player and director. Having won a Philip and Dorothy Green Young Artist award for Making Music UK (2021-23) and been recipient of the Len Lickorish Memorial Prize in the strings category of the Royal Overseas League Annual Music Competition (2022), Madeleine has gained a reputation as one of the UK's leading chamber musicians and is regularly invited to perform at concert series and festivals across the UK.

Madeleine is currently a student at the Hochschule für Musik und Tanz Köln, where she is on the Konzertexamen programme in the class of Prof. Michael Foyle. She plays a violin by Giovanni Pistucci of Naples, dating from c.1920,

generously loaned to her by the Harrison-Frank Foundation in association with J&A Beare.

Toby Cook



Toby Cook performs internationally as a soloist and chamber musician, recently including at the 'Gstaad Menuhin', 'Schiermonnikoog' and 'Rome Chamber Music' Festivals. He is a Tillett Trust and Villa Musica artist, winner of the Małopolska competition, the Barbirolli Prize at the Lionel Tertis International Viola Competition and the Len Lickorish Memorial Prize at the Royal Overseas League International Strings Competition, and 'DMR (Deutsche Musikrat) Stipendienprogramms 2022 im Rahmen von NEUSTART KULTUR', 'Deutschen Stiftung Musikleben', 'Otilie-Selbach-Redslob' and 'Yehudi Menuhins Live Music Now Berlin e.V.' stipendiat.

Based in Berlin, London and Zurich, Toby currently studies with Lawrence Power at the Zurich University of Arts, having completed his masters degree with Tabea Zimmermann at the Hochschule für Musik Hanns Eisler Berlin, and Bachelor degree with Juan-Miguel Hernandez and Garfield Jackson at the Royal Academy of Music in London. He began as a young student in the Primary and Junior Royal Academy departments with Jacky Woods and Clare Thompson. Alongside his studies he has received masterclasses from international artists including Ettore Causa, Pekka Kuusisto and Nobuko Imai and attended numerous academies including the Seiji Ozawa International Academy, HellensMusic Festival and the International Musicians Seminar at Prussia Cove. In recent years he has collaborate with composers including Garth Knox, Vasilis Alevizos and Thomas Jones on their new works, with performances in London and at the Agora Music Festival in Luxembourg.

An avid chamber musician, Toby is a member of the Feguro string quartet, and has played with the 12, Seida and 4|12 ensembles, as well as with musicians of the Berlin Philharmonic and clarinettist Matthew Hunt at HellensMusic festival, with Tabea Zimmermann at the Laeiszhalle Hamburg, with Claudio Martínez Mehner and Christoph Poppen in Santander, and with members of the ARC ensemble at the Music of Exile Festival in Toronto, Canada, amongst others. He participated in all three sessions of Open Chamber Music at Prussia Cove this Autumn, performing in local venues in Cornwall.

Toby is passionate about teaching and is a member of the European String Teachers' Association, with whom he performed at conferences at the European Parliament in Strasbourg, and in Valletta, Europe's cultural capital in 2018. <https://tobycook.weebly.com/>

Zea Hunt



Experience:

- Recorded Schumann Violin Concerto at Abbey Road Studios with Laure Chan, Jan 2023
- Quartet concert in Thames City, Coronation Way, Dec 2022
- Toured with Street Orchestra Live, August 2022

- Concert in the Painted Hall, Greenwich, performing Frank Bridge's Suite for String Orchestra with the recently established Seida Ensemble, July 2022
- Performed at the London Contemporary Music Festival, June 2022
- Recorded Bartok Divertimento for String Orchestra with Seida Ensemble, March 2022
- Quartet performances at Grand Junction, St Mary Magdalene's, 2021
- Performed at the Stift International Music Festival, Holland, summer 2019
- Stift Musical Encounters, Holland, Easter 2019
- Civiale International Masterclasses summer course, Italy in 2017, 2018 & 2019 – lessons with Daniel Rowland
- Performed in Buckingham Palace for Prince Edward, 2018
- 1st prize in the Fiona Ord String Chamber Music Competition 2017
- Astona International Summer Music Academy, Switzerland, 2016 – chamber music lessons with Detlef Hahn and private lessons with Alf Richard Kraggerud & Michael Malmgreen
- Concert tour to Ischia, Italy, 2016, performing in Lady Walton's Gardens
- Leader of Chetham's Symphony Orchestra, performing Shostakovich Symphony No.7
- Performed in the RNCM Chamber Music Festival, where I took part in a Bartok project with Gabor Takacs-Nagy
- Ponte Cultura Summer Music Academy, Corsica, 2015 – lessons with Miranda Playfair
- Performed Vivaldi's Concerto for 2 Violins in A minor at the Sala Filarmonica in Trento, Italy
- Performed Havanaise by Saint-Saens at Walton Hall, Warrington
- Quartet performance in Gorton Monastery for Finland's 100 year anniversary and performance in Manchester Cathedral for the unveiling of the new "Hope Stained Glass Window"

I have played in masterclasses for: Stephan Picard, Gabor Takacs-Nagy, Fionnuala Hunt, Alf Richard Kraggerud, the Endellion quartet, the Castalian quartet, Detlef Hahn, Emily Sun, Yuri Zhislin

Connie Pharoah



Connie is an exciting British Violist, performing across Europe as a soloist and leader, and internationally as a chamber musician. Connie has a wealth of chamber music experience and enjoys putting together collaborative chamber concerts. Her artistic and conceptual approach has been largely influenced by musicians she has played with at festivals and residencies, namely Yellow Barn, Ozawa Academy, Maiastra, AIMS, Lac Lemman, Llandtwitt and Zermatt Music Festival. Having performed as a soloist in the 2019 and 2022 IMS Prussia Cove seminar concerts, Connie frequently attends the IMS Open Chamber Music

sessions. Connie's performances as a soloist in the Schiermonnikoog festival prompted an invitation to perform at the Het Concertgebouw. Connie featured in the album Soliloquies with Maria Hegele and Anna Szalucka, playing Frank Bridge's Songs for voice, viola and piano which will be released this September. Based in Amsterdam, Connie is a member of the Marigold Piano Quartet who recently took the Netherlands by storm, with performances at the Concertgebouw and multiple features on the Cutch classical Radio 4. The quartet stands for a passionate and sincere approach to the chamber music repertoire, playing works from all different periods. They are supported by the NSKA scheme and are strongly influenced by Eberhart Feltz who has been an encouraging mentor. Connie was previously

the violist of the Ebenos and Serpentine Ensembles, both of whom explored a combination of wind and string repertoire. She has also performed at Wigmore Hall as a member of the RCM Chamber Musicians, given multiple concerts with the Sepia Quartet and premiered contemporary chamber music with the Echo Ensemble.

As a leader, Connie enjoys playing in a wide variety of groups ranging from chamber to symphony orchestras. Her inspiring experiences performing with the Amsterdam Sinfonietta, O'Modernt Chamber Orchestra, Netherlands Chamber Orchestra, BBC Symphony Orchestra, London Octave Ensemble, 12 Ensemble, and Netherlands Radio Philharmonic led her to found the Seida Ensemble. The ensemble has made notable performances as an unorthodox unconducted twelve piece string group, which uses music as a force of connectivity and community, and aims to broaden the classical music landscape whilst bringing hope and change to the wider society.

As a violinist she has regularly played with the Capital Orchestra which engages with popular and jazz culture and collaborates with emerging artists, creating innovative methods of musical development. She has also worked closely with popular artists and producers such as Joy Crookes, Max Pope, Hiltz and Ezra Lloyd Jackson, broadening her interest of composing and collaborating. Connie has a particular interest in raising money for Sarcoma UK. For instance, in March 2019 she gave a solo recital in London, and in 2020 performed a virtual concert of Britten's Lachrymae with Bradley Wood.

At the age of nine Connie Pharoah gained a place at the Royal Academy of Music to study the violin with Erica Grainger de Sa and viola with Jacky Woods. Subsequently, she won the John McAslan Violin Prize, the Viola Prize and the Lower Strings Prize. She completed her masters degree with 'summa cum laude' at the Conservatoire van Amsterdam under Nobuko Imai and Marjolein Dispa. Previously, she studied with Andriy Vytovych, Bryony Gibson-Cornish and Gabrielle Lester at the Royal College of Music where she completed her Bachelor with a first class degree. While there Connie performed as principal violist for all the college orchestras, won the Viola Prize in her second year, and received memorable masterclasses with Lawrence Power, Maxim Rysanov, Antonello Farulli, Isabelle Villanueva and Jennifer Stumm. Connie plays on a Charles Coquet viola and an Emmanuel Carlier bow.

Emily Turkanik



Emily Turkanik was raised in the Austrian Alps and is of Polish heritage. At the age of fourteen she was accepted into the preparatory program at the University Mozarteum in Salzburg where after 4 years under the tutelage of Wonji Kim, she went on to study with Professor Igor Ozim. After his retirement Emily transferred to the Royal College of Music to learn with Professor Leonid Kerbel and now is studying at the CNSMD in Lyon with Marianne Piketty. Emily has played both with the London Symphony Orchestra and English

National Opera and has been awarded a scholarship at the IMS in Prussia Cove. Emily has a wealth of chamber music experience. She was a member of the Brompton Quartet who in 2018 won the St. Martin's in the Fields Chamber competition and received the Boconnoc Award. She was an RCM Foundation Scholar supported by the Musicians' Company Lambert Mentorship, the Henry Wood Trust Award as well as being a Stanbridge Drake-Brockman Scholar.

Kieran Carter



Kieran Carter studied at the Royal College of Music with Professor Melissa Phelps where he was an RCM scholar, and was generously supported by the George Drexler Foundation, the Laurin and Arthur Glaze Trust, the Marylebone Trust and Help Musicians UK. At the RCM Kieran was high in demand as an orchestral principal and led sections under the batons of Bernard Haitink and John Wilson.

Kieran currently enjoys a busy freelance life playing with the BBC Symphony Orchestra, Oxford Philharmonic Orchestra, City of Birmingham Symphony Orchestra and the Royal Philharmonic Orchestra. He has also worked as principal with other orchestras around London, including the Bath Festival Orchestra, the Orion Orchestra, the London Firebird Orchestra and the Janus Ensemble.

As a soloist Kieran has performed with the Lewes Concert Orchestra, the Dartmouth Festival Orchestra and the orchestra from his home town, the Horsham Symphony, with whom he will play concerti by Dvorak and Schnittke in 2024.

Kieran is an avid chamber musician and has taken part in festivals around the UK, including those in Southwell, Southrepps, Oundle and the Alderney. Other highlights include performances with various ensembles at St. Mary's Perivale, playing chamber works by Roxanna Panufnik at Wigmore Hall and a performance of Mendelssohn's String Octet at the Royal College of Music with the legendary Maxim Vengerov on 1st Violin.

A big advocate for contemporary music, Kieran regularly performs lesser known works for solo Cello, including works by Mayuzumi, Vasks, Weinberg and a new work by Jordan Stockdale. He has also worked with the new music group Explore Ensemble.

Kieran loves teaching and outreach work having worked with the West Sussex County Youth Orchestra, the Marryat Players chamber courses, the Sound and Music summer school at Purcell School of Music, and as an ambassador for the Benedetti Foundation.

Toby White



Born in Ripon, North Yorkshire, Toby enjoys a busy and varied career as both soloist and chamber musician. Toby completed his studies at the Guildhall School of Music and Drama in the class of Louise Hopkins, graduating in 2019 from the Artist Diploma program.

In 2019 Toby was selected for the Tillet Young Artists Platform and made his Wigmore hall debut in October that year as part of the scheme. He continues to perform regularly as a soloist and recitalist with duo partner, pianist Ryan Drucker throughout the UK, playing for concert societies and festivals around the country. As a soloist Toby has appeared with several UK orchestras performing concertos ranging from Shostakovich to Haydn. Most notably performing Haydn C major with EUCO at the Kings Lynn festival with whom he now regularly joins as guest principal.

As well as being a sought after soloist Toby has been a member of the award winning Jubilee String Quartet since 2017. With the quartet he has performed in many leading concert halls in the UK and Europe. The quartet records for the Rubicon Classics label and this year sees the release of their brand new disc of Schubert Quartets.

Aside from performing Toby has a passion for teaching having delivered many masterclasses and workshops alongside the Jubilee quartet. In September 2022 Toby joined the music faculty at the prestigious Uppingham School.

Toby plays on a modern cello made by Paul Collins c.2013.

Blog

"I wore myself out trying to make work a piece of music divided into four segments of such length that each of them was likely at any moment to break. An engineer launching his first suspension bridge over a river, could not feel more anxiety than I felt when I set out to darken my paper"

-Enescu

We had been preparing this project for a year, yet had never set foot on the grounds of Hawkwood when we arrived. Before we had a chance to even unpack, we were shown to the dining room to see a deliciously set table. It seemed like we had entered the dream we had planned and imagined for so long. As the sun set on our first evening, we gathered in the garden with cups of tea, gazing at the moon. We had just played our run-through of Enescu's Octet, a monumental piece we had chosen to bring to Hawkwood. As we sat together, we discussed our purpose and ideas, and it felt like a spark that had been lit was starting to grow.



Experiencing the music together as a group for the first time was profoundly exciting. Practicing our parts individually had been like reading the blurb of a book, but the initial ensemble performance was an exhilarating, life-affirming, and slightly shaky discovery. What followed were five days of digging out treasures.

Within the music, we discovered chaos, emotional turmoil, and beauty, and these elements began to manifest in our interactions, energy, and our relationships with one another, as well as with the music itself. Our rehearsals were filled with periods of high intensity as well as spontaneous nighttime folk tune jam sessions that transformed into impromptu dances, and moments of rest, where we lounged on the grass, eating cake and wandering the Hawkwood surroundings.



The environment of Hawkwood is marked by the care that is put into every aspect of living there, be it the home-grown food, the beautiful range of gardens, even the choice of toilet paper. This commitment was inspiring to us and undoubtedly influenced our work ethic and attitude. We embarked

on imaginative rehearsal techniques, such as singing our parts during technically demanding passages and walking around the room while playing to connect with the pulse and rhythm of the music.

A significant focus of our week was the launch of our well-being initiative, 'music@work.' During one afternoon, we gathered for a workshop with Simon Chadwick, an accomplished actor, coach and public speaker. It was an opportunity to discuss the profound connection between music, work and well-being, an exploration that would extend beyond our ensemble and into the workplace.



Our drawing workshop was a delightful interlude that allowed us to tap into our inner child and craft a piece of art symbolising our collective vision of the Enescu Octet. Much like our music rehearsals, we observed the unique approaches each of us took with pen and paper. Some wielded their pens with confidence and abandon, while others proceeded with meticulous precision. This artwork became our mascot, accompanying us everywhere and serving as an inspiration during our performances. We even invited our audiences to participate by providing them with pens and paper, encouraging them to "Darken the Paper" and become part of our creative journey.



After our first concert in Hawkwood, it was time for us to leave. None of us were ready to return to London and kept crying out “Oh Hawkwood” for the remaining days of our project. Already during our train ride, the bustle of real life started to dawn and we went straight to our next concert venue, the Clocktower at King’s Cross. There, we had the privilege of hosting a beautifully intimate concert in the heart of London with home baked baclava to bring a taste of Enescu’s Romanian culture. The next day was packed with both our launch party of music@work as well as our final concert in the Bell House.

We are incredibly grateful for our dreamy time at Hawkwood, that allowed us to grow together as musicians, develop what we want the identity of Seida Ensemble to be, both internally as well as to the community around us.



Sacconi Quartet - String Quartet



“An exceptional ensemble... a unanimous sense of musical breath and a meticulous attention to detail.” Musical Opinion

Ben Hancox violin
Hannah Dawson violin
Robin Ashwell viola
Cara Berridge cello

For twenty-one years, the Sacconi Quartet have been captivating audiences with their

unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment, the quartet are known throughout the world for their creativity and integrity of interpretation. Formed in 2001, the four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconi enjoy a busy international career, performing regularly across the world, at Europe's major venues, in recordings and on radio broadcasts. The Sacconi are Quartet in Association at the Royal College of Music and Quartet in Residence for the town of Folkestone.

The Sacconi's prolific recording career covers a broad swathe of repertoire from Haydn to present day. Their latest album featuring world premiere recordings of works by Roxanna Panufnik includes the Sacconi's commission Heartfelt. Releases of recent years include premiere recordings of works by Panufnik, Jonathan Dove, Graham Fitkin and John McCabe. In Damascus, their album of music by Jonathan Dove including In Damascus, commissioned by the quartet, and featuring Mark Padmore and Charles Owen, hit the Classical Top Ten, and was chosen as one of Gramophone Magazine's Recordings of the Year: "This important release cannot be recommended too highly".

For their twentieth birthday, the Quartet commissioned their latest piece from Jonathan Dove, On the Streets and In the Sky, shortly to be released on Signum Records. Their film of Dove's first quartet Out of Time was released on Amazon in 2021. This season they will premiere Robin Holloway's Horn Quintet with Ben Goldscheider, and record two new albums of music by Fitkin and Dove. They also continue to tour with Beethoven in the Dark, their immersive performance of Beethoven's op.131 quartet entirely from memory, in almost complete darkness.

As the result of a generous grant, the Sacconi Quartet are Quartet in Residence for the town of Folkestone and its surrounding areas. This is enabling creative collaborations with local artists and projects, and includes an embedded outreach programme, engaging with young string players in the town, and taking creative projects into harder to reach communities in the east side of Folkestone in particular. Recent performances of Beethoven on the Beach and Glass on the Warren seafront have attracted large audiences, many of them experiencing the energy of chamber music for the very first time. Their Sacconi Chamber Music Festival in Folkestone is firmly established among the UK's major chamber music festivals and attracts audiences from far and near for its vibrant atmosphere and dynamic programming.

The name Sacconi Quartet comes from the outstanding twentieth-century Italian luthier and restorer Simone Sacconi, whose book The Secrets of Stradivari is considered an indispensable reference for violin makers. Ben Hancox plays a 1932 Sacconi violin and Robin Ashwell a 1934 Sacconi viola, both made in New York. Hannah Dawson plays a 1927 Sacconi violin made in Rome, and Cara Berridge plays a Nicolaus Gagliano cello from 1781. Ben, Hannah & Cara have all been generously loaned these instruments by the Royal Society of Musicians, Britain's oldest music charity helping musicians in need, for which they are extremely grateful. Robin is indebted to Ellen Solomon for the use of his viola.

Blog

As a quartet, we have been playing together for twenty-two years. We have worked on our craft of striving to achieve a unique voice, while maintaining space for our individual

personalities. When we met Tom Morris in 2009 and spent a week together at a residency in Aldeburgh, he radically helped shape how we think artistically and we have enjoyed working with him ever since.



Now, in 2023, with young families and a busy concert schedule, it is increasingly hard to find developmental time to shape future projects. We were therefore very excited about the opportunity to work together at Hawkwood. This residency gave us the chance to spend three intense days working with Tom on our “Beethoven in the Dark” project. At the heart of this is a performance of

Beethoven’s quartet in C sharp minor, op. 131, from memory. Although initially this project involved performing in almost complete darkness, it has since evolved to have a bespoke lighting design and also staged movement and interaction between the quartet.

All of this is to highlight the dramatic and conversational aspect of this great masterpiece. Our aim as a quartet was to stay true to our musical interpretation of the piece, whilst finding dramatic opportunities to support the performance.

This experimental work needs time and testing. The space and environment at Hawkwood was perfect, as we could seamlessly flow from work, to eating and reflecting together (fantastic and healthy food!), back to working, to performing, then resting. I had forgotten how beneficial this total immersion is, in comparison to meeting in a rehearsal room for a few hours after a long commute, then travelling again. We managed to make a lot of progress in a relatively short amount of time.

As well as the performance of the Beethoven quartet, we also continued to develop our “first half” of the show, which invites our audience to ready themselves for the concert. We have often noticed in ourselves how it takes time to adjust to sitting and experiencing music, especially when so many of us lead such busy and hectic lives. This exercise encourages the listener to close their eyes and with Tom’s guidance, calmly reflect and meditate on a space which is meaningful to them. Our job as a quartet is to attempt to respond with musical motifs that might resonate with an individual audience member. After a short period, we then perform an improvisation based on the motifs which chimed with our audience.



We were lucky to have some guinea-pigs from the Hawkwood team who were happy to sit and experience the performance at the end of our three days working together. It was so helpful to hear the feedback at the end, and so valuable to be able to run the performance. We received very positive comments about both the 'meditation' and the staged version of op. 131.



We also profited from the beauty and tranquility of Hawkwood, as we were making a film documentary of the process in order to promote future performances.

Last night (27th September 2023) we gave a performance to a full house at the Colchester Arts Centre for the Roman River Festival. The performance has developed significantly since its last outing, and lots of this was due to the valuable time at Hawkwood. Our plan is to present all of Beethoven's late quartets in this way in the coming years.

Tom Marshman & Jennifer Bell

Artist biographies

Tom Marshman



Artistic Vision

I have been a practicing artist for 21 years, and produced over 60 projects, across many mediums, including - museum audio-tours, theatre & cabaret. Actively encouraging dialogue with participants, through socially engaged processes such as 'Tea Parties', allows me evocative glimpses into everyday life, letting me tell engaging, poetic & unpretentious stories. An overarching theme of my work is that of the outsider & their story, particularly regarding the LGBTQ+ experience, stories that been omitted through archival silence.

I actively encourage dialogues with my 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. To date the purpose of my work has been to address issues that are often considered as mundane or commonplace.

I have a particular idiosyncratic, eccentric sensibility, placing myself within the frame allowing me to take clear ownership over the content. With a great attention to detail, I work with a visual aesthetic which mixes minimalism with charity shop kitsch.

My work incorporates a strong visual language employing video projection, stylized movement, sound, and text. I have shown work in a variety of venues including Bristol Old Vic, Arnolfini (Bristol), Oval House, Chapter Arts Centre, Battersea Arts Centre, Basement Brighton, Colchester Arts Centre Exeter Phoenix and within Festivals including National Review of Live Art, Inbetween Time, National Trust and White Nights

Jennifer Bell



Jennifer Bell (M.A. Cantab) is a composer, creative producer and performer.

She creates song portraits of people, often drawn from verbatim gathered from interviews. Her close-harmony vocal compositions combine storytelling with folk and jazz influences, and she uses the voice to create the textures and rhythms of dance music. She presents live performances and music across many genres, as well as making pieces for radio.

'BREAD AND BUTTER'

Shortlisted for Best Drama Production - BBC Radio and Music Awards. Pre-selection for Best Radio Drama - Grand Prix Nova
Jennifer sings, plays piano and bass guitar. She collaborates in

the UK and internationally with singers, live artists, writers, dancers, film makers, academics and theatre makers, as an MD, composer, performer, producer or conductor. [Here's who.](#)

"A 'townscape' of unadorned song, delivered here in soaring a cappella" CLASSIC FM
She is one of the international producers of [Social Muscle Club](#), a member of Bristol artist collective [Residence](#), and a resident of [Pervasive Media Studio](#). She often leads audiences in spontaneous choral song, and has directed and choreographed several choirs that perform in outlandish places.

She is a Happiness Champion, on Bristol's first Happy List 2013, created by Bristol Evening Post and Happy City.

Blog

After a week of trying out new ideas for my show, A show of shows, which examines the impact of growing up within Section 28, which was the law that forbade the promotion of homosexuality in Schools. Me and Jen Bell (my outside eye) took a moment to reflect and be still. We made our way to the treehouse meditation space where we laid out some blankets and cushions to relax on. We have done the same thing in past visits at Hawkwood and it

always feels so restorative and calming. Especially with this show as some of the material I am working with is quite challenging and I have had to tap into some dark places from my past.

I got my phone and played a playlist we like to listen to of Gong Baths. I am not really one for relaxation and find it really hard to tune off but something about the sound of the gongs, albeit playing through my phone both focuses and calms me. My breathing immediately slowed down and I think I fell into a light sleep. I was probably under for just 15 minutes but I think that was all I needed. I came out of my slumber feeling bright and watched Jen lying next to me, the sunlight casting beautiful dappled light for the trees overhead, the sunlight dancing into the room from the window and onto Jens face and body. It was magical.

I lay there some more until I reached out to look over at my phone. I am sad to admit it but I am surgically attached to it! Everything was silent except for the gong music, or so I thought. I was scrolling through instagram and looking at my friends' stories. At least I thought it was silent but it was a rude awakening for Jen when I clicked through to my friend Bernie's story who had posted Finally by CC Peniston <https://www.youtube.com/watch?v=YQF5KEmvOB8> and it was the noisiest campiest part of the track.

Finally, it has happened to me right in front of my face

And I just cannot hide it.....

I guess we had a limited time for that moment of calm but at least we had it, thank you Hawkwood.

Opera Ventures

Artist biographies

Missy Mazzoli



Grammy-nominated composer Missy Mazzoli has been recently deemed “one of the more consistently inventive, surprising composers now working in New York” (The New York Times), “Brooklyn’s post-millennial Mozart” (Time Out New York), and has been praised for her “apocalyptic imagination” (Alex Ross, The New Yorker).

Mazzoli’s music has been performed all over the world, including by the Kronos Quartet, pianist Emanuel Ax, Opera Philadelphia, Opera Ventures/Scottish Opera, LA Opera, Cincinnati Opera, New York City Opera, Norwegian National Opera, the Detroit Symphony, the LA Philharmonic, the Minnesota Orchestra, the Boston Symphony, the Sydney Symphony, JACK quartet, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, and many others.

In 2018 she made history when she became one of the first two women (along with composer Jeanine Tesori) to be commissioned by the Metropolitan Opera. That year she was also nominated for a Grammy in the category of “Best Classical Composition” for her work *Vespers for Violin*, recorded by violinist Olivia De Prato. This work is included in Missy’s first orchestral album, released in March 2023 on BIS Records. The album, and Mazzoli’s compositional style alike, have been praised by many upon the recent release, including VAN Magazine, which states “...the familiar shimmers of Mazzoli’s geologically-layered orchestral textures are a fulcrum that swing the listener between polarities.” Missy Mazzoli has received considerable acclaim for her operatic compositions. Her most recent opera, *The Listeners*, was written with longtime collaborator Royce Vavrek, and co-commissioned by Philadelphia Opera, the Lyric Opera of Chicago, and the Norwegian National Opera, where the work premiered in 2022. *The Listeners* received critical acclaim following its debut, described by Alex Ross in *The New Yorker* as “one of the year’s strongest music-theatre scores,” later calling the piece a “potent and chilling work.” Mazzoli’s third opera, *Proving Up*, was also written alongside librettist Royce Vavrek, and was commissioned by Washington National Opera, Opera Omaha, and New York’s Miller Theatre. *Proving Up* premiered to critical acclaim in January 2018 at Washington D.C.’s Kennedy Center, in April 2018 at Opera Omaha, and in September 2018 at Miller Theatre. *The Washington Post* called it “harrowing...powerful...a true opera of our time.”

Mazzoli’s second opera, *Breaking the Waves*, also written with Vavrek, commissioned by Opera Philadelphia and Beth Morrison Projects in 2016, was described as “among the best 21st-century operas yet” (*Opera News*), “savage, heartbreaking and thoroughly original” (*Wall Street Journal*), and “dark and daring” (*New York Times*). A new production was produced to critical and audience acclaim by Opera Ventures and Scottish Opera and performed at the Edinburgh International Festival in 2019. It was co-produced by the Adelaide Festival, Opéra Comique in Paris and Houston Grand Opera.

Earlier projects include sold-out premiere of Missy’s first opera, *Song from the Uproar*, in a Beth Morrison production at New York venue *The Kitchen* in March 2012. *The Wall Street Journal* called this work “powerful and new” and the *New York Times* claimed that “in the electric surge of Ms. Mazzoli’s score you felt the joy, risk, and limitless potential of free spirits unbound.” *Time Out New York* named *Song from the Uproar* Number 3 on its list of top ten classical music events of 2012.

In October 2012, Missy’s operatic work, *SALT*, a re-telling of the story of *Lot’s Wife* written for cellist Maya Beiser and vocalist Helga Davis, premiered as part of the BAM Next Wave Festival and at UNC Chapel Hill, directed by Robert Woodruff. This work, including text by Erin Cressida-Wilson, was deemed “a dynamic amalgamation that unapologetically pushes boundaries” by *Time Out New York*. From 2018-2021, Mazzoli was the Mead Composer-in-Residence at the Chicago Symphony Orchestra. From 2012-2015, she was Composer-in-Residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group, and in 2011/12 was Composer/Educator in residence with the Albany Symphony.

Missy served on the composition faculty at Mannes College of Music at the New School from 2013 to 2023 after serving as a visiting professor of music at New York University in 2013. Missy is currently on the composition faculty at Bard College. From 2007-2011, she was Executive Director of the MATA Festival in New York, and in 2016, along with composer Ellen Reid and in collaboration with the Kaufman Music Center, Missy founded Luna

Composition Lab, a mentorship program and support network for female-identifying, non-binary and gender nonconforming composers ages 13-18. Mazzoli is an active TV and film composer, including for Mozart in the Jungle, the documentaries Detropia and Book of Conrad and the film A Woman, A Part.

Mazzoli is an active pianist and keyboardist, and often performs with Victoire, a band she founded in 2008 dedicated to her own composition. Their debut full-length CD, Cathedral City, was named one of 2010's best classical albums by Time Out New York, NPR, the New Yorker, and the New York Times. This was followed by the critically acclaimed Vespers for a New Dark Age, a collaboration with percussionist Glenn Kotche.

Missy is the recipient of a 2019 Grammy nomination, the 2023 Marc Blitzstein Memorial Award for Musical Theater and Opera, Musical America's 2022 "Composer of the Year," the 2017 Music Critics Association of America Inaugural Award for Best Opera, the 2018 Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a 2015 Foundation for Contemporary Arts Award, four ASCAP Young Composer Awards, a Fulbright Grant to The Netherlands, the Detroit Symphony's Elaine Lebenbom Award, and grants from the Jerome Foundation, American Music Center, and the Barlow Endowment. She has been awarded fellowships from the MacDowell Colony, Yaddo, Ucross, VCCA, the Blue Mountain Center, and the Hermitage. Missy attended the Yale School of Music, the Royal Conservatory of the Hague, and Boston University. She has studied with (in no particular order) David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kerins, Martijn Padding, Richard Ayres, John Harbison, Charles Fussel, Martin Amlin, Marco Stroppa, Ladislav Kubik, Louis DeLise, and Richard Cornell.

Royce Vavrec



Royce Vavrec is a Canada-born, Brooklyn-based librettist and lyricist who has been called "the indie Hofmannsthal" (The New Yorker) a "Metastasio of the downtown opera scene" (The Washington Post), "an exemplary creator of operatic prose" (The New York Times), and "one of the most celebrated and sought after librettists in the world" (CBC Radio). His opera "Angel's Bone" with composer Du Yun was awarded the 2017 Pulitzer Prize for Music. With composer Missy Mazzoli he wrote "Song from the Uproar," premiered by Beth Morrison Projects in 2012, and subsequently seen in multiple presentations around the country. Their second opera, an adaptation of Lars von Trier's "Breaking the Waves," premiered at Opera Philadelphia, co-commissioned by Beth Morrison Projects, and directed by James Darrah to critical acclaim in September of 2016. The work won the 2017 Music Critics Association of North America award

for Best New Opera and was nominated for Best World Premiere at the 2017 International Opera Awards. A new production premiered at the Edinburgh International Festival in the summer of 2019, produced by Scottish Opera and Opera Ventures, helmed by Tony Award-winning director Tom Morris. Their next opera, an adaptation of Karen Russell's short story "Proving Up," was commissioned and presented by Washington National Opera, Opera Omaha and The Miller Theatre in 2018, was a finalist for the MCANA Best New

Opera Award of that year. 2022 saw the premiere of *The Listeners* (Philadelphia and the Norwegian National Opera) and this is to be followed by *Lincoln in the Bardo* for The Metropolitan Opera. Teaming up with Swedish composer Mikael Karlsson, Royce wrote the story and text for two dance projects, "Crypto," choreographed by Guillaume Côté for Côté Dance and "Evidence of It All." They are currently developing two grand operas: an adaptation of Lars von Trier's "Melancholia" (Royal Swedish Opera 2023), and "Fanny and Alexander," (La Monnaie de Munt in 2024). His collaboration with composer David T. Little led Heidi Waleson of the Wall Street Journal to proclaim them "one of the most exciting composer-librettist teams working in opera today."

In April of 2016 they premiered their first grand opera, "JFK," at Fort Worth Opera (a co-commission with American Lyric Theater and Opéra de Montréal) that was called "ravishing" (Opera News), earning a ten-star review in Opera Now Magazine. This followed the success of their first opera, "Dog Days," which received its world premiere in September of 2012 at Peak Performances @ Montclair, in a production co-produced by Beth Morrison Projects and directed by American maverick Robert Woodruff. The work was celebrated as the Classical Music Event of the year by Time Out New York and a standout opera of recent decades by The New York Times.

They are currently developing an original work for the Metropolitan Opera through the Met/LCT commissioning program. Royce has also worked extensively with composer Paola Prestini, on the song cycle "Yoani," and on "The Hubble Cantata," a virtual reality oratorio produced by VisionIntoArt/National Sawdust in association with Beth Morrison Projects. They recently presented the workshop premiere of "Silent Light," an opera based on the Cannes Jury Prize-winning film by Carlos Reygadas at the Banff Centre for Creativity, a collaboration with the director Thaddeus Strassberger, and are currently working on a new opera inspired by Ernest Hemingway's "The Old Man and the Sea."

They are also developing "Film Stills," a project for mezzo-soprano Eve Gigliotti that dramatizes four of Cindy Sherman's iconic photographs through musical monologues composed by Paola, Missy Mazzoli, Nico Muhly and Ellen Reid, and directed by R.B. Schlather. Royce and Paola's collaboration can be further heard on the AIDS Quilt Songbook: Sing for Hope recording, where their song "Union," as sung by Isabel Leonard, is featured. In 2014 Royce premiered "27," his first collaboration with composer Ricky Ian Gordon, at the Opera Theatre of Saint Louis.

In 2017 their adaptation of Gail Rock's Christmas classic "The House Without a Christmas Tree" for Houston Grand Opera was premiered to critical acclaim. Other recent and upcoming projects include "Strip Mall" (the Los Angeles Philharmonic); "Epistle Mass" (Trinity Wall Street), "Midwestern Gothic" (Signature Theatre, Virginia); "Naamah's Ark" (MasterVoices); "O Columbia" (HGOco); "Knoxville: Summer of 2015" (University of Tennessee, Knoxville and National Sawdust); "The Wild Beast of the Bungalow" (Oberlin Conservatory); "Jacqueline" (Tapestry New Opera); "Adoration" (Beth Morrison Projects); "The Cremation of Sam McGee"; and "Agnes" (Icelandic Opera). Royce is co-Artistic Director of The Coterie, an opera-theater company founded with Tony-nominee Lauren Worsham. He holds a BFA in Filmmaking and Creative Writing from Concordia University's Mel Hoppenheim School of Cinema in Montreal and an MFA from the Graduate Musical Theater Writing Program at New York University. He is an alum of American Lyric Theater's Composer Librettist Development Program.

Nancy Medina

Artist biographies

Jenny Davis



Jenny Davis is a writer for stage and screen. Her theatre work includes 'The Front Room' which nationally toured at the Oval theatre, Nottingham playhouse and Bristol old Vic. Jenny has had numerous theatre productions at Bristol Old Vic; 'Looking for Obama, Fifteen minutes of wonder; Bath Ustinov theatre, Show of Strength; and Alma Theatre with Theatre West production of 'memory of rain'.

Jenny is also a screenwriter whose feature film screenplay 'Finding Hermione' was winner of SouthWest screen and UK film council script development award. Jenny's award winning short film 'Little White Lies' was also Royal Television society nominated and BAFTA long listed. Jenny has been writing for BBC's medical drama 'Doctors' for 3 years. Her latest episode 'The Woman Who Runs ' to be broadcast this Spring 2016.

Alix Harris



Alix is the founder, Artistic Director and CEO of Beyond Face. Outside of Beyond Face Alix is a writer, director and dramaturg. Alix has recently directed The Honeyman by Tyrone Huggins for Exeter Northcott, previous directing credits include, Contact Theatre, Manchester & assistant directing for the Barbican Theatre Plymouth and Theatre Royal Plymouth. In 2019/20 Alix was a Headlong Origins Director. Alix has a track record of working internationally and is passionate about what we can learn and appreciate from one another through international collaborations. Alix currently directs all of Beyond Face's productions. She has written 2,000 stories for our 2019 production and is co-writing Snapshots and writer of Bigger than Lyrics (Coming 2023). Alix is a board member for Indra

Congress and advisory board member for Doorstep Arts, Impossible Producing and Exeter Culture.

Chino Odimba



Her work for theatre includes · The Bird Woman of Lewisham at the Arcola · Rainy Season, and His Name is Ishmael for Bristol Old Vic · Joanne for Clean Break, and Amongst the

Reeds for Clean Break/The Yard Theatre · Twist for Theatre Centre · Sweetness of a Sting for National Theatre Connections · Medea at Bristol Old Vic · We Too, Are Giants for Kiln Theatre, · Unknown Rivers at Hampstead Theatre · Prince and the Pauper at Watermill Theatre, · The Seven Ages of Patience at Kiln Theatre · Princess & The Hustler which toured across the UK for Eclipse Theatre/Bristol Old Vic/Hull Truck.

More recently, Chinonyerem has written for Young Vic Theatre on the experimental AI play, RSC/Coventry City of Culture 2021 Faith, and is currently under commission with ETT for Who is She, a projection mapping project, and Kiln Theatre, as well as new commissions for BBC Radio 3 and Regents Park Open Air Theatre.

She has been shortlisted for several awards including the Adrienne Benham and Alfred Fagon awards. In 2015 her unproduced play Wild is De Wind was shortlisted to the final ten for the Bruntwood Playwriting Award. She is the winner for the 2018 Sonia Friedman Award (Channel 4 Playwright Bursary) for a new play How to Walk on the Moon, and a finalist for the inaugural Women Playwriting Prize 2020 for her play Paradise Street.

In 2022, Chinonyerem won the WGGB Writer's Guild Award for Best Musical Bookwriting for her play Black Love. Chinonyerem's TV credits includes Scotch Bonnet for BBC Three and A Blues for Nia for BBC/Eclipse Theatre, Adulting for Channel 4, and more recently My Best Friend Married a Warrior for CBBC. For radio, credits include The Last Flag, and Eve as part of This Is Your Country, Now series on BBC Radio 4. In April 2021, Chinonyerem Odimba became the new Artistic Director and Chief Executive of tiata fahodzi.

As a director, Chinonyerem has worked for Bristol Old Vic, Theatre503 and Bristol Old Vic Theatre School, as well a new drama Braids by Olivia Hannah for Live Theatre/BBC Radio 4. In January 2022, Chinonyerem directed a new play by Morgan Lloyd Malcolm 'When the Long Trick's Over' for HighTide Theatre. In May 2023, she will be adapting and directing a stage version of a new children's novella 'Every Leaf a Hallelujah' by Ben Okri at Regent's Park Open Air Theatre. For tiata fahodzi, in April 2022, directed her new musical play Black Love at Kiln Theatre. And in Oct 2022, two of the triple bill plays for 'Talking About a Revolution' that toured Lyric Hammersmith and Bristol Old Vic.

Becky Scott



Temi Wilkey Group

Artist biographies

Temí Wilkey



Temí Wilkey is an actor & writer from North London. She studied English at Cambridge before training with the National Youth Theatre REP company in 2014.

Temí was a member of the Royal Court's Young Writers Group in 2017 and wrote her debut play, *The High Table*, at the course's culmination. It was produced at the Bush Theatre in Lynette Linton's debut season, and won Temí the Stage Debut Award for Best Writer in 2020.

She also co-founded & co-directed the Drag King company, *Pecs*, performing in the sell-out runs of their shows at venues including Soho Theatre, The Yard & Tate Britain before leaving the company in 2019.

Temí wrote an episode of Netflix's *Sex Education* S3 for which she was nominated for the NAACP award for

Outstanding writing in a Comedy Series. She also wrote two episodes for Disney Plus's *Wedding Season*.

Temí is working on her own original projects in the UK and the US. In 2021 she was on the BFI Flare x BAFTA Crew programme mentored by Russell T Davies and was named one of the Forbes 30 under 30.

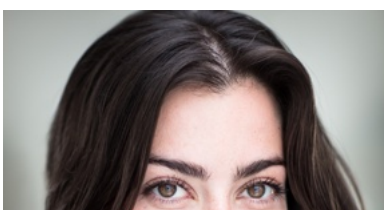
Travis Alabanza



Travis Alabanza is a writer, theatre maker and performer. Although only recently working in theatre, their performance work and publicly advocacy for LGBT+ community has led them to write and speak in many forms outside the stage.

Travis Alabanza has Guest Lectured for their role in LGBT Arts and activism at universities across the UK including UCL, Kingston, RCA, Manchester and Bristol University. And due to their impact in LGBT+ culture in the last five years, has spoken at over 50+ universities globally, including Harvard, Haverford, Bristol, Cambridge, Oxford and Kings College University. They also have presented and spoke on LGBT+ topics on Radio four, BBC1 extra and other national channels and platforms.

Jo Nastari



Joana Nastari is a Queer, Brazilian-British writer & performer based in London. Her work about strip clubs, psychedelic drugs and matriarchal Brazilian families has been described as "bitingly observant... beautifully chaotic, poetic & political", and her multi-award winning hit debut play Fuck You Pay Me brought stripper-stigma into the mainstream media. Joana is currently working on her optioned television project and is under commission from CASA to write a second play. She is an associate artist at Brixton House theatre and a trade union organiser at grassroots union Unites Voices of the World.

Podcast Link:

<https://www.hawkwwoodcollege.co.uk/podcast-2/>

Gayathiri Kamalakanthan



A Tamil poet & facilitator from a refugee background. Ideas of belonging & decolonial family-making are central to her work. She believes that we are all culture-makers in a world where there is no 'universally correct culture'; her work is led by intersecting goals of disability, gender, economic & racial justice.

Jamaal O'Driscoll Collective



Jamaal O'Driscoll has been a part of the dance community since 2010, practicing a variety of dance styles, and developing a strong technique within the hip-hop style of breaking. In 2019, Jamaal started his journey in creating and performing theatre in indoor and outdoor spaces directly using the dance form of Breakin. Since then he has developed additional skills and understanding in acting, photography and dance film.

He also continues to competes in Breakin battles nationally and internationally to maintain connection to the culture and roots of the Art form.

Artist biographies

Nathan Lafayette



Nathan Lafayette is a Birmingham based choreographer, performer and Hip-Hop theatre maker. He creates work around the themes of love, death, morality, connection, energy, growth; with a strong focus on pure and vulnerable honesty.

Starting with Bboying in 2004, his core vocabulary centres around the street-dance umbrella. He is a believer in crossing and connecting bridges and barriers between movement and

continues to implement this into his practice. Through shadowing roles, He has been influenced by the works of the Birmingham opera and Emma Jayne-park of cultured mongrel (Scotland) alongside opportunities to refine his practice through artistic development courses such as Breakin conventions Back to the lab (London), artists4growth (London/Birmingham) far from the norm (London) and Kre8 Lab (Birmingham).

Lafayette has performed in and presented solo and ensemble work at Sadlers wells (2020), Breakin Convention (2009, 2014 & 2017, 2023), Colour of Hip Hop (2015), Birmingham Dance Network's introducing (2015, 2016), Artists 4 Artists presents: Scratch Dat, (2017), TED X BRUM youth (2017), Dance2connect festival (2017), B.I.D.F (here we are dance, 2019) and B.I.D.F (Petite Garcon Fleur, 2019). Other works include Birmingham Opera Company (Mittwoch Aus Licht, Songs of death, Orazi E Coriazi) and Dance leader for the 2020 commonwealth handover games.

Hannah Rudd



Born in the UK, Hannah is a professional dance artist, choreographer and teacher. She received her training at The Royal Ballet School, beginning her career aged eighteen. Throughout her career she has danced with Ballet Ireland, The Michael Clark company, Scottish Ballet, Rambert Dance Company, Birmingham Royal Ballet and The Royal Ballet. In addition, throughout this time

she has collaborated on independent dance projects, in the UK and internationally in both contemporary and classical works. These include Alex Whitley Dance Company, James

Cousins Company, Shobana Jeyasingh Dance Company, Teatro Colon, English National Ballet, Studio Wayne McGregor.

Hannah explores her own choreographic work and has presented in festivals, film and theatre, including 'Draft Works' for The Royal Ballet 2021, 'Encore East' with Dance East, 2022, Phoenix Youth Company, 2022. Hannah is currently associate choreographer to Morgann Runacre Temple for Stuttgart Ballet.

For the Year 2022-2023 Hannah was the 'Artist in Residence' at Central School of Ballet, and she is a Dance Ambassador for Fallen Angels Dance Theatre.

She works regularly with this organisation and Outside edge Theatre as a movement facilitator, companies that specialise in dance and theatre as means of healing and transformation, for those who are recovering from addiction and mental health challenges. Hannah has a Masters in Dance Psychology and is a qualified Yoga teacher, and teaches this as well as dance, independently and within various dance institutions.

Katherine Mann (Quinta)



Quinta is a London-based artist, musician and multi-disciplinary maker working experimentally at the intersection of art music, improvisation, electronics, DIY, video/visuals, and pop. A versatile maker, she has collaborated, recorded, and toured the world as a multi-instrumentalist with numerous critically-acclaimed artists including Bat for Lashes, Patrick Wolf, Lamb and Radiohead's Philip Selway;

worked as a composer, arranger and orchestrator for award-winning theatre, concert hall and dance productions including The Paper Cinema's Odyssey, Ockham's Razor's Tipping Point, Rambert's Event and the BBCCO's Unclassified season; and released three studio albums as a solo artist and two with longstanding collaborators, Collectress. With a background in research and third sector activism, Quinta is co-founder of Music in Detention and spent formative years working with Music in Prisons, participatory film-makers, Living Lens, and at UCL's Information Centre About Asylum & Refugees. Writing has always been part of her practice and she is currently developing her creative writing through courses at City Lit. She was Music Fellow at Rambert 2015/16 where she met dance artist Hannah Rudd with whom she has collaborated closely since, including on 'Draft Works' for The Royal Ballet (2021) and 'Encore East' with Dance East (2022). She was British Council Musician-In-Residence China 2016/17.

On the back of her solo live art show The Shape Of The Moving Air (Athens 2020) and a year of international residencies supported by the PRSF Composer Fund, Quinta released an album of Aeolian harp music with Nonclassical in November 2022. She has recently worked with award-winning BBC Essential Mix DJ HAAi and with Radiohead's Philip Selway on their latest album releases, and is currently working with CSA

survivor/theatre-maker Viv Gordon on the next stage of arts activism project, Restless, with choreographer Trish Okenwa on Dance City commission Fertile Ground, and with Victoria Hume on Radical Abundance, a song-cycle project exploring the notion of 'degrowth' and the dying days of capitalism.

Bethan Siddaway



Bethan trained in a plethora of dance styles whilst at De Montfort University where she achieved a First Class degree. She is now immersing herself in the dance scene in Birmingham as a professional dancer and teaching freelance to deliver high quality dance to young people with a fresh skillset from achieving a dance PGCE in June 2022.

Bethan is a part of Elementz Ent Training Company, Marshon Dance Company and Company Apidae which has given the opportunity to regularly perform at events such as Breakin' Convention's Emerge+See programme, Unite The Scene Nottingham and Elementz Ent Summer Shows 2022 and 2023.

Bethan is currently a dance artist on the creative team at Autin Dance Theatre, a Royal Academy of Dance Step Into Dance Practitioner and dance teacher for FABRIC.

Her desire to continually expand her knowledge and develop has seen her become a One Dance UK Ambassador since 2022 and currently a mentee on The Capsule mentoring programme, in addition to, ACE Dance and Music's Springboard Programme

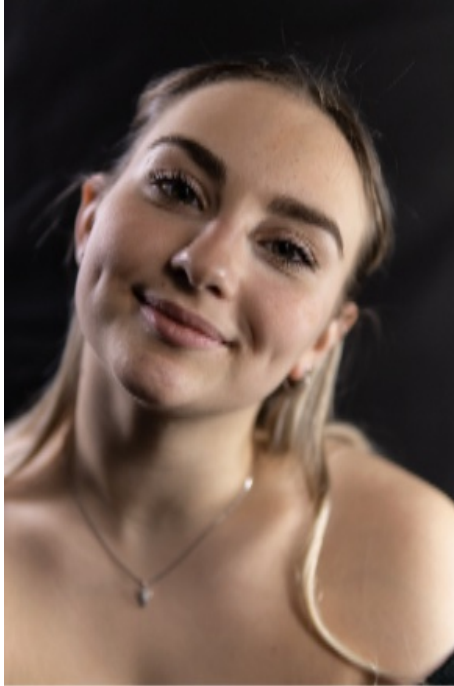
Iain Bleakley



Iain is a dancer and poet among other things creative. Originally from Scotland, living in London, Iain is member of Heavy Smokers crew and co-founder of Lemonade Associates and has been an active member of the international breakin scene since mid '00s. With the Unity collective, he is organiser and curator of JAMuary and Movey Night dance events in London. He has made several dance films including 'Beton Brut', 'Thread a Stair' and 'Mandem on Tandem' which have been shortlisted for best dance film at Opencity Docs, New Renaissance, Portland dance and LA Divulge film festivals. As a poet and writer, Iain has had work published and commissioned for Worldwide FM, Loose FM, Ink Cypher and The Rialto

magazine.

Aurora Castori



Aurora has been a professional artists for the following projects:

- Opening Ceremony of the Commonwealth Games 2022, produced by Steven Knight CBE and choreographed by Corey Baker Dance, performed alongside the Birmingham Royal Ballet, Duran Duran, Ginny Lemon, Tony Iommi and Soweto Kinch - performed at the Alexander Stadium
- Falck - Milan IT - Rebranding performance at la Triennale di Milano, choreographed by Corey Baker Dance
- Giant Leaps Duet - performed at the National Science and Media Museum in Bradford, choreographed by Corey Baker Dance
- Areal Performance for the Big Eurovision Welcome 2023, performed as part of Motionhouse
- Dancer in the Netflix production of Sonic 2023, choreographed by Ellen Kane and assisted by Lisa Welham and Jonathan Goddard Mobile

Seirian Griffiths



Seirian (“Say-ree-an”) (he/him) is a dancer, movement artist, teacher, and musician, based in London. Most recently with Punchdrunk in The Burnt City, he has previously performed with BalletBoyz, and Phoenix Dance Theatre. Seirian studied at Rambert School and his movement practice is built from experience in a plethora of physical forms; these include, contemporary dance styles, improvisational techniques, tricking, ballet, acrobatics, Ju-jitsu, Aikido, breakdance, Capoeira, and various circus disciplines.

<https://drive.google.com/file/d/13XxW0CRgHdRaPDru1X9M2hdXmUEY5mRC/view?usp=sharing>

East Asian Ticket Club (Moi Tran)

Artist biographies

Moi Tran



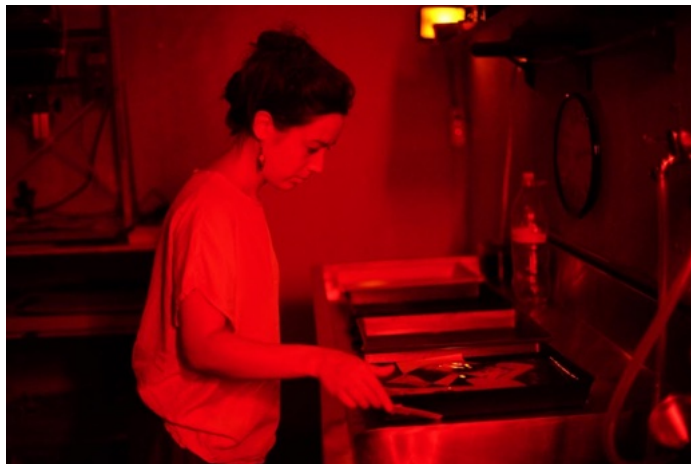
Moi Tran is a Vietnamese multi-disciplinary artist, cultural worker, designer, and educator. Through research, theatre, text, sound,

installation, video, and performance, her work examines theorisations on emotional intelligence embedded in information repositories, the politics of audition and encounters of witness in events of fugitive performativity. Her recent interests in communication theory and analogue encoding/decoding have produced experiments in information repository systems for imagining alternative narratives.

Collaboration and examinations of a common emotional vocabulary underpin her work, she regularly works with performers including sound makers, dancers, actors, community-performers from diverse groups to challenge conventional performance making and the performer/viewer exchange, using improvisation and duration to investigate alternative ideas of protest and resistance.

She has presented and performed her work nationally and internationally, including 'Well Settled' Group show LUX (U.K) & OutPost (VN); 'SLEEP' Pushkin House London; 'Civic Sound Archive' Solo show PEER (UK); 'Reshaping the collectible' Tate Modern (UK); Sign Chorus National Archives (Da Nang, Vietnam); 'Sonic Signalling in Reverse' (Gothenburg Biennale Sweden); 'The Bolero Effect' (VCCA Hanoi, Vietnam); 'The Circuit' (Prague Quadrennial Festival, Czech Republic); 'I love a broad margin to my life' Solo show (Yeo Workshop, Singapore); Shy God Chapter Mot (Chisenhale Dance)'Shy God – A Chorus' (SPILL International Festival UK); and 'SLEEP' (Live Art Development Agency/Royal Court Theatre UK); Landing 1.2.3 (Mark Rothko Centre Latvia) <https://www.moitran.com>

Caro Gervay



I explore photography as a performative and relational process that generates new spaces of connection with potential for critical action. Through "drawings of light" and "acts of revelation", I create collective experiences where imagination and memory are in play. I wish to express and respond to the needs and aspirations of our communities by creating interconnecting platforms where knowledge is shared and that challenge the standards of

photographic creation. I was born in 1986 and grew up in the Paris banlieue with family from France, Vietnam and Algeria. I have lived in London in the United Kingdom since 2006. I am co-director of the Gate Darkroom, a community darkroom based at Thames-Side Studios in Woolwich, London. <https://www.carolinegervay.com/>

Jan Ming Lee



I am a dancer, musician and somatic educator. My work is situated in the spaces in-between things, in the movements of transition and translation between

different known worlds. I work to piece back together pathways that were forgotten, or forge new connections that want to be imagined, like the physicality of music, the rich sonic textures of speech, or ancient rituals initiated through new technology. I have devised and choreographed for ensembles, led improvisation scores for site-specific work, created spoken word and sound poetry performance, improvised music for theatre and dance productions, and designed and performed installation-based work.

I am a certified Pantarei Approach bodywork practitioner, teaching people to connect to their own strength and abilities, using a combination of empathetic touch and creative, constructive verbal communication. I use this to facilitate bespoke/individual work as well as group work. I also blend this work with facilitating movement training and performance making for specific projects.

Most recently, since the pandemic, I am nourished by a regular ancestral dance/movement/writing/poetry practice which intersects with sleep, home, time cycles, stories that continue to live in/on body spaces, and one's relationship to living/dead ancestors. <https://janlee.org>

Jasmine Shigemura Lee



Jasmine Shigemura Lee is a performer and writer who creates autobiographical live art through humour, illusion and workshop facilitation. She is a graduate of the Slade School of Art where she received both the Clare Winsten Memorial Award and the Bernice Goodwin Prize for Performance Art. She has worked with/at a number of venues, organisations and festivals including Roundhouse, Glastonbury Festival, Porsgrunn International Theatre Festival, Diskurs Festival, Tate Learning and the Live Art Development Agency. In 2023, she was awarded 'Developing Your Creative Practice' funding from Arts Council England to undertake research and intensive theatre training in Kyoto, Japan. <https://cargocollective.com/jasminelee>

Jess Wan Ka Po



Jessica Wan is a researcher, curator and workshop facilitator. She has worked closely with artists and thinkers to develop works in non-profit and commercial organisations, including museums, foundations, galleries, biennales and cultural events. Her recent curatorial research focuses on visual artists who engage with ecology, diaspora, feminism and contemporary non-western practice. She has lectured, facilitated workshop and reading groups at Chelsea College of Arts, INIVA and TrAIN (Research Centre for Transnational, Identity and Nation).

Youngsook Choi



Youngsook Choi is an artist/researcher with a PhD in human geography. Under the umbrella theme of political spirituality, her performances and multi-faceted installations explore intimate aesthetics of solidarity building and collective healing. Grief has been the focus of Youngsook's recent practice, posing collective grief as the process of socio-political autopsy upon certain types of death and environmental destruction. Not This Future (2020), commemorating the Essex 39 incident rooted in the Formosa Disaster; Book of Loss (2022), intervention performance grieving seven lost glaciers; In Every Bite of the Emperor (2021-ongoing/long-term), the transnational weaving of neo-colonial narratives around

damaged ecosystems and broken communities are in tandem with this inquiry. As an extension of the ecological grief project, Youngsook has been exploring the idea of eco-lingo, attempting to overcome anthropocentric intelligence, and the concept of a living memorial, engaging the interspecies collaboration in commemoration-making as the counter to the human-centred didactic phallic sculptural forms.

Various institutions have supported Youngsook's works. Amongst them are Arts Catalyst, Asia-Art-Activism, Barbican Centre, Camden Arts Centre, Coventry Biennial 2021, Estuary Festival, FACT Liverpool, Flat Time House, GOSH Arts, Heart of Glass, Liverpool Biennial 2021, Milton Keynes Arts Centre, Milton Keynes Islamic Arts and Culture, Nottingham Contemporary, S1 Artspace, Up Projects in the UK; ARKO Art Center, Seoul Mediacity Biennale 2023, Seoul Museum of Art, The Book Society in Korea; Documenta 15, Kunsthalle am Hamburger Platz in Germany; British Council, Gerimis in Malaysia; and Nextdoor ARI in Australia. <https://youngsookchoi.com> Insta: @young.sook.choi

Angela Wai Nok Hui



Angela Wai Nok Hui, percussionist, composer and multidisciplinary artist based in London and Hong Kong. She is dedicated to new music and has collaborated with many composers, artists and ensembles including the Royal Opera House, London Symphony Orchestra, BBC Symphony Orchestra, Explore Ensemble, Riot Ensemble, and more. She is a member of a percussion collective, Abstruckt. Also a co-founder of Hidden Keileon, a

multidisciplinary artist-led non-profit that aims to build inter-racial solidarity through imaginative and creative work. Hui is devoted to exploring and expanding the boundaries of music, performance and sound art; she has a particular interest in the creative process, and a passion for experimenting with different artforms through the recreation and reimagining of sound and music. Her debut solo work *Let Me Tell You Something* engages with political references and themes of identity from both places she calls home. Her debut album has been described as “Blessed with an extraordinary, curious sound sensitivity.” (Boomkat), “leave an appetite wanting to see more of her live in action.” (theQuietus). <https://www.angelahuiwainok.com> Instagram & twitter: @huiwainokk

Lucas Chih - Peng Kao



I am an award winning short film director based in Edinburgh, Scotland, currently developing a slate of short films and writing a feature film, *Goodbye Eli*.

I was born and raised in Taiwan in 1984 and moved to U.K in 2000, and after graduating from a BSc degree in Pharmacology at University of Edinburgh, I decided to pursue Photography which later leads to Filmmaking.

I learned filmmaker by making, through taking professional screenwriting and directing workshop, working on friend's project, reading, writing, and watching lots of films. I am inspired by a lot of European filmmakers, Claire Denis, Lynn Ramsay, Krzysztof Kieślowski, Theo Angelopoulos, Carl Dreyer, the list goes on and on.

<https://cplkao.myportfolio.com/> <https://www.instagram.com/cplkao/>

Sun Park



Sun Park is a South Korean artist and cultural worker based in London. She is inspired by improvisation and destruction that challenge the structures of image-making. She writes to engage in diverging conversations, unfinished sentences and poetic translations. Currently, she is interested in trees, lightning and fire. IG: @coco_____ www.sunpark.space

Christy Ku



Christy is a HK born, London based multidisciplinary creative, focusing on poetry, acting and workshop facilitation. Christy's work

focuses on empowering creative confidence for all across industries and backgrounds. Christy has worked with organisations including the BBC, Sky Arts, Apples & Snakes and the Barbican on projects such as poetry films, spoken word tracks and theatre shows. She is an alumni of the Barbican Young Poets, New Earth Theatre Academy and the National Youth Theatre. Christy is currently part of the Southbank New Poets Collective. She is the founder of BESEA Poets, a platform for British based East and South-East Asian poets. <https://www.christyku.co.uk/> hello@christyku.co.uk

Eye Suriyanon



Eye Suriyanon is a Thai artist based in Glasgow, UK. She grew up in the Northeast and South of Thailand before migrating to the East of England. Her practice explores how collective voices can be used to dismantle power structures, along with how these voices can be heard through thematic investigations. Currently working with Machine Learning to conjure voices for future mechanical beings based on Buddhist Philosophy.

Previous exhibitions include 'Interruption: Sounds' (2021), The Holden Gallery, Manchester, UK. 'mutual feelings' (2020), House of Conspiracy, Brisbane, AUS. 'Tremolo' (2017), The Royal Standard, Liverpool and 'Club Big' (2017), HOME,

Manchester, UK www.eyesuriyanon.com <https://www.instagram.com/eyesuriyanon/>

Soumik Datta



MONE REKHO BY SOUMIK DATTA ARTS

'Mone Rekho' (which means 'remember' in Bengali) is a new contemporary music production by Soumik Datta Arts that explores music and memory, intergenerational issues and cultural erasure through sarod, tabla, electronics and spatial audio.

The project was born through conversations with elderly South Asian patients living with dementia, whom Soumik met at Sonali Gardens Care Centre (Shadwell) through workshops facilitated by Alzheimer's Society senior research fellow Dr Naaheed Mukadam, consultant psychiatrist at UCLH.

Using archival recordings of Soumik's late guru, the work will create a dialogue between the legendary sarod maestro Pandit Buddhadev Das Gupta and Soumik as his student. Part theatre, part concert with music, speech and visuals the show will reflect the issues around dementia and care for the elderly.

The final production will see Soumik move between the roles of sarod player, interviewer, student and storyteller in an immersive space that shifts from concert hall to classroom, to studio, to care home.

Soumik is the Artistic Director of the charity Soumik Datta Arts (SDA). Through a series of residencies with artists and collaborators, SDA is able to produce flagship projects at its home - Hawkwood. Our projects are made as co-productions with Hawkwood CFT - a support that is crucial to our ability to conduct our work as an National Portfolio Organisation in the South West of England. In 2023 our flagship project "Mone Rekho". All our artists are full time professionals and would not be able to afford a residency without the support of Hawkwood. They include:

Soumik Datta: Sarod player & Composer <https://www.soumikdatta.com/>

Gurdain Rayatt: Tabla player <https://gurdain.com/>

Camilo Tirado: Sound Engineer https://www.instagram.com/camilo_tirado

Zoe Svendsen: Dramaturg <https://www.english.cam.ac.uk/people/Zoe.Svendsen>

Mythili Prakash: Associate Artist <https://mythiliprakash.com/>

Prattyush Banerjee: Mentor <http://www.prattyush.com/>

The purpose of our annual residencies at Hawkwood is to develop our flagship projects with musicians, engineer, dramaturg, associates and mentors, as a cross-disciplinary way of making new performing art pieces. Over the course of the weeks this will involve innovating with heritage arts and digital technology, mixing Indian classical music with spatial audio to create a contemporary arts response to dementia through a new live production. Experimenting with new techniques, the team will be able to develop the project in preparation for a series of touring shows in autumn 2023 and onwards. As our company base, Hawkwood CFT provides the perfect abode for our team to collaborate in one location with ease and in natural surroundings to ensure creativity is supported with positive mental wellbeing to spark new creativity and innovations. Listen to excerpts from Mone Rekho in progress.

<https://drive.google.com/file/d/1x1qx1F1fjUeLgDOHrQCIU3JU1TbBoo2s/view?usp=drivesdk>

Artist biographies

Prattyush Banerjee



Prattyush Banerjee is a true twenty-first century musician, multi-tasking as performer, music composer-arranger, researcher and instrument designer. His activities always have fresh directions with a stamp of originality. He is "taking sarode playing to the next level" and has remodeled this instrument to a great extent. He has also created its first electronic version, the jyotidhwani...

He was one of the first to successfully reproduce the Tappa style of north Indian classical singing on the Sarod. Like the legends in his Gharana he has also experimented with the Sarod and produced the first electronic version of this instrument which he has named as Jyoti Dhvani (meaning the sound of light).

Giuliano Modarelli



Born in [Milan](#) in 1977, he moved to England in 2000 where he attended [Leeds College of Music](#). After receiving his Bachelor in jazz music in 2003 he became a full-time musician and started playing with bands like Sawa Teen, Raga Nova and Nshwa with which he played in important festivals such as [Bestival](#) and [Moor Music Festival](#) and on BBC Radio.

In these years he became interested in Indian music and he started studying it with the Indian sitar master Dharambir Singh, sarod maestros Buddhadev Dasgupta and Prattyush Bannerjee. He is the founder, of the award-winning band Kefaya and the fusion collective [Samay](#) with

which he has been invited to participate in international festivals like the WOMAD, Latitude, [London Jazz Festival](#), Darbar Festival, Music Port Festival and radio and television shows on BBC 1/2/3/6 and Asian Network^{UK} and Doordarshan TV UK.

In 2008, with famous tabla player [Bickram Ghosh](#), he composed music for [Bollywood](#) films [Little Zizou](#) and The Diamond Murders. In the same year he toured India with Ghosh and percussionist [Pete Lockett](#) supporting a musical performance called "East meets West" that made him appear in many Indian national TV programs.

Gurdain Rayatt



Born and raised in UK, Gurdain Rayatt is one of the leading tabla players and teachers in UK and Europe performing internationally with renowned Indian Classical musicians as well as world/crossover and fusion projects spanning several genres.

He has been fortunate enough to accompany some of the great legends of the Indian Classical music world including Ustad Amjad Ali Khan, Ustad Shahid Parvez, Pandit Birju Maharaj, Pandit Kushal Das, Pandit Alok Lahiri, Rakesh Chaurasia, Purbayan Chatterjee, Niladri Kumar, Anoushka Shankar and many more...

An avid teacher, Gurdain has decades of experience in music education, providing one to one and group teaching with a specialism in online tuition, workshops and lecture demonstrations to familiar and unfamiliar audiences.

Camilo Tirado



Camilo is a freelance sound engineer based in London with 20 years of experience touring around the world. He has worked with some of world music's most influential artists including Yoko Ono, Jack Bruce, Terry Riley, Anoushka Shankar, Talvin Singh, Nitin Sawhney, James Holden at prestigious venues such as London's Royal Festival Hall, Royal Albert Hall, Barbican, Sadler's Wells and King's Place. He has worked at some of the world's biggest music festivals including Glastonbury, WOMAD, Reading/Leeds, Dekmantel, Roskilde, Pukkelpop and Dimensions Festival.

Camilo is also a highly trained keyboard player and percussionist, which enables him to empathise with the complex needs of both acoustic and electronic musicians whilst performing on stage, and to create a musically satisfying FOH mix for the audience. He believes that communication and advance planning are key to delivering successful projects; and combines excellent people skills with expert technical knowledge.

Zoe Svendsen



Zoë Svendsen is a director and dramaturg, who makes participatory theatre performances exploring contemporary political subjects, including *Factory of the Future* (Oslo Architecture Triennale 2019), developed through artistic research residencies in the UK and in Oslo, Norway and presented as a video installation; *WE KNOW NOT WHAT WE MAY BE* (Barbican Centre 2018), a performance installation imagining living under alternative economic conditions for a future beyond climate crisis; *World Factory* (Young Vic and UK Tour; shortlisted for the Berlin Theatertreffen Stükemarkt 2016), exploring consumer capitalism through the lens of the global textile industry; *3rd Ring Out* (TippingPoint Commission Award; UK Tour), an

emergency-planning-style 'rehearsal' for climate crisis.

Zoë also works as dramaturg, and has collaborated on several occasions with the directors Polly Findlay and Joe Hill-Gibbins, on the theatrical rethinking of classic texts for productions at the Young Vic, the National Theatre and the Royal Shakespeare Company.

Zoë is a lecturer in Drama and Performance at the University of Cambridge, undertaking practice-led research, and her work has been developed in several artistic residencies, including at the Max Planck Institute for the History of Science, Berlin, and the Cambridge Conservation Initiative, Cambridge.

Zoë has recently written a 5-minute play on climate crisis, commissioned by Climate Action Theatre, New York, for their biennial global project. <https://metisarts.co.uk/>

Mythili Prakash



Mythili Prakash belongs to a new generation of classical Indian dancers. She is one of the most celebrated and respected young Bharata Natyam dancer/choreographers today. A second generation Indian and American artist, Mythili has positioned herself as a global and cosmopolitan artist through her unique experiences and collaborations. Her repertoire is an embodiment of narratives of the many worlds that shape her.

“Mythili is an artist who truly carries us to the sublime. She embodies a spectacular combination of narrative dimension that is filled with deep insight and invention and a technical form that is dazzlingly impressive. She elevates the audience to a sense of wonder.” Judy Mitoma, Producer and Curator – World Festival of Sacred Music & Aratani World Series. “This is the magic of the universal appeal of Mythili’s work. Her personal understanding of the form allows her to transcend technique. Her physical beauty and athletic performance on the other hand make the audience aware that they are in the presence of virtuosic skill at the highest level. This combined with her storytelling skills bring the viewer to an emotional appreciation of the divine. It is her surrender to the art, her dedication, and her virtuosity that the audience can read and appreciate. The wonder is that she was born on American soil.”

Raised in Los Angeles, she grew up in an environment filled with dance and music, under the watchful eye of her mother and teacher dance exponent Viji Prakash. Mythili began her performing career with her solo debut in India at the age of eight and has since performed extensively in prestigious venues and festivals throughout the world. She has studied with several legendary stalwarts from India, and is trained and mentored by of India’s iconic dancer/choreographer Malavika Sarukkai.

Mythili has toured her own solo productions in the United Kingdom, Scotland, France, and Singapore, the United States and Mexico. She was featured on NBC’s Superstars of Dance as a Bharata Natyam soloist, introducing her art form to all over the world. <https://mythiliprakash.com/>

Poshali Goel



Poshali Goel (b. 1994, India) works with photographs and film. She is an alumnus of Goldsmiths, University of London with a Master’s in Visual Anthropology. Before moving to the UK, she worked as a visual media consultant with not-for-profit organisations in

Delhi. She currently lives between London and Delhi.

<https://poshaligoel.com/>

Simon Daw



Simon's work is focused on two areas: the design of set, costume and video for theatre, dance and opera; and the creation of interactive performance works.

1984, Northern Ballet; World Factory, Metis Arts/Young Vic; Owen Wingrave, Aldeburgh Music/Edinburgh International Festival; Sheppey, French Without Tears, The Philanderer, Orange Tree Theatre; Eventual Progress, Ekaterinburg State Academic Opera and Ballet Theatre; Waiting for Godot, Wonderful Tennessee, Democracy, The Winter's Tale, The Daughter-In-Law, Sheffield Theatres; The Metamorphosis, Linbury, Royal Opera House and The Joyce, New York; Dead Heavy Fantastic, Lost Monsters, Liverpool Everyman; As One, Royal Ballet; Dolls, National Theatre of Scotland; Fast Labour, Hampstead Theatre/West Yorkshire Playhouse; DNA, Baby Girl, The Miracle, The Enchantment, National Theatre; Elling, Bush

and Trafalgar Studios; Romeo and Juliet, RSC Stratford/Albery; Bloom, Rambert.

simondaw.com

Preetha Narayanan



Preetha Narayanan is a violinist, composer, and educator with a unique musical story that crosses countries, cultures, and genres. Merging Western and Indian Classical training with a wide range of influences from her collaborations and research, Preetha is sought after for her distinctive voice and unique sound. Originally from Memphis, TN, Preetha received her Bachelor of Music degree in Western Classical

Performance from Vanderbilt University. In 2006, She was the recipient of the prestigious Fulbright Scholarship, which took her to Chennai, India to study South Indian Classical violin and voice. She subsequently moved to London, where, alongside her thriving artistic life, she completed a Masters and a doctorate in Creative Learning at the Guildhall School of Music & Drama. More recently, Preetha has been composing works for orchestra and music ensembles, including commissions from Sinfonia Viva and Orchestra of the Age of Enlightenment. She is also the co-founder of genre-defying string duo [Balladeste](#) ("...an extraordinary and beautiful listening experience", [Folk Radio UK](#)) who write and perform original music. www.preethanarayanan.com

Deeptarka Mukhopadhyay



Deeptarka Mukhopadhyay is a Scottish born, London raised, tabla and percussion artist as well as a teacher. He has been immersed in music, dance and theatre thanks to his Indian parents' passion for arts and culture. He was a member of The Dhol Foundation in the early 90s and has been trained in classical tabla by Pt. Rajkumar Misra. Dips has also directed and managed many multicultural projects, including a UK tour of thirty folk artists from rural Bengal, and Kolkata's first three day sufi festival. Drawing on his influences from rural folk, urban and classical music, he works to connect people through rhythm.

<https://tablawithdips.com>

Mahsid Alavizadeh



Mahsid Alavizadeh is an Iranian artist based in the UK. Her artistic journey began with dancing in Iran; after exploring different dance styles, she discovered a deep passion for Iranian dance and specialised in it. In the UK, she developed her skills in filmmaking and photography. She engages in performance, filmmaking, and photography as part of her artistic practice. Artist and facilitator, she strives to create artwork and spaces that allow minority voices to be heard and stories to be told. In her work, she draws inspiration from her personal experiences as a female Iranian artist and her immigration journey. In her home country, she faced challenges as a woman, and after moving

abroad, she experienced a new life as an immigrant. This has inspired her to share her stories through different mediums.

Hossein Mirzagholi



Hossein Mirzagholi is a lifelong and award-winning composer, sound designer and music producer, originally from Iran. In 2010 he started his own business, Aquarium Studio, in Ukraine, and since then has gained extensive experience in composing, directing and producing for various film, TV and music projects, working with some of the biggest names in the entertainment industry, and hands-on knowledge of digital and analog recording, editing, mixing and mastering equipment. He has a passion for making new sounds by mixing sound and music using plugins and live instruments, and comprehensive knowledge of

various music genres and musical instruments. His songwriting consists of carefully crafting and capturing the emotions in order to enhance the storytelling of the project. www.mirzamusic.com

Hector Manchego



Héctor Manchego (He/Him) is an interdisciplinary Venezuelan artist based in London, working in writing, photography, videography, and performance. His work explores themes of the Latin American diaspora, systemic oppression, family dynamics, and experiences of the LGBTQI+ community. In recent years, he has participated in No Borders - a political theatre program - and the Introduction to Playwriting course at The Royal Court, Starting Blocks at Camden People's Theatre, Risk is This at Streatham Space Project and the Migration Matters Festival.

He is currently part of the Sister Pictures x Royal Court Writers Group.

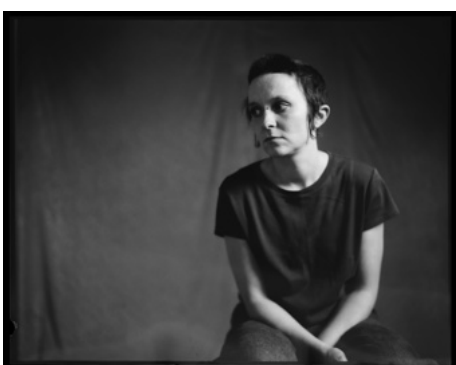
Angela Wai-nok-Hui



Angela Wai Nok Hui is a percussionist, sound designer and multidisciplinary artist based in London and Hong Kong. She is dedicated to new music and has collaborated with many composers, artists and ensembles including the Royal Opera House, London Symphony Orchestra, BBC Symphony Orchestra, Explore Ensemble, Riot Ensemble, and more. She is a member of a percussion collective, Abstruckt and a co-founder of Hidden Keileon, a

multidisciplinary artist-led non-profit that aims to build inter-racial solidarity through imaginative and creative work. Fascinated with sounds that are not meant to be, and devoted to expanding the boundaries of music performances, she has a passion for experimenting with different art forms through the recreation and reimagining of sound and music. Her debut solo work 'Let Me Tell You Something' engages with political references and themes of identity. The album has been described as "...the uncanniest debuts we've heard in years" (Boomkat).

Nina Harries



Nina Harries is a British double bassist and vocalist. She studied Classical Double Bass at the Royal College of Music under Enno Senft of the London Sinfonietta, graduating with Honours in July 2016. She has been a member of the Akram Khan Company

since 2017, performing extensively across the globe in his award-winning solo production, [Xenos](#). Aside from her diverse ensemble repertoire, Nina is a soloist and songwriter, captivating audiences with original songs and commissions exploring the relationship between the double bass and the female voice. Inspired by western and eastern classical music, dance music and contemporary classical, her work is ethereal, challenging and impossible to pin down into a single genre. In 2017 she received the PRS Women Make Music Grant in order to record her [self-titled debut album](#). It was performed live by Nina and her band to a sold out audience at the official release party at Hoxton Hall, London in September 2019. In 2021, she received funding from the Arts Council National Lottery Fund, to create her 2nd album, a 6 track EP, which she recorded and produced herself aboard her narrowboat home. Previously, Nina played bass for several acts from the London independent music scene: The Burning Glass, John Fairhurst Trio, Barbarella's Bang Bang, Symphonica Feat DJ Switch and the London Electronic Orchestra. As a member of these ensembles and as a soloist, Nina has performed at many of the most notable UK music festivals including Glastonbury Festival, Latitude, Bestival, Secret Garden Party, Boomtown and Wilderness. Her EU solo appearances include OMNI Fete (LUX) and Blues Alive Festival (CZ), and in-venue concerts in Luxembourg, Berlin, Brussels, Prague, Budapest and Strasbourg. www.ninaharries.com

Podcast: <https://www.hawkwoodcollege.co.uk/podcast-2/>

Lodge Residency 2023

Graham Dixon



I am an actor, writer and improviser, as well as a founder and director of two improv comedy theatre companies. I have combined these disciplines to create two theatrical comedy solo shows, and am currently working on my third.

Writing credits for screen include the following: Down From London (co-written with Liz Kingsman & Jim Archer) - short film (2019) winner of Best Film and Best Ensemble performance at LOCO film

festival; nominated for a WGA Award for best short/online film. - online series (Topic, 2021) - feature film currently in development/commissioned by Film 4 Big Electric (DLT Entertainment, animated TV series, currently in development) Houston (NBC Universal, sitcom, currently in development) (co-written with Jim Archer) Improv I am a founder and director of Austentatious and The Free Association - two of the most celebrated and renowned long-form improv theatre companies in the UK. Austentatious (co-founder, director, performer) (2011 -) An award-winning West End smash, Austentatious is a fully improvised comedy show inspired by the works of Jane Austen. The show has played sold-out crowds at the Edinburgh Fringe for over a decade, has toured extensively across the UK, and currently enjoys a residency at the Arts Theatre in the West End. The Free Association (founder, director, performer) (2014 -) One of the leading long-form improv theatres and schools in the UK, teaching thousands of students a year and producing brand new original improv shows that play at our regular theatre in London and across the UK. In addition, I regularly perform improv in the following shows: Mae Martin & Friends (Soho Theatre, Harold Pinter Theatre, Dynasty Typewriter (Los Angeles)) They Seem Nice (Soho Theatre).

Blog

The first week of January has the potential to be one of the worst of the calendar. After the festive lethargy of Christmas and New Year's Eve, the pressure and expectation to hit the ground running can set you up for a fail. It can be a time when the gears clank loudest as you try to get into a working groove. Maybe not all artists are the same, but I frequently need to be dragged kicking and screaming to my writing desk - quite the absurd, masochistic ritual when working from home and living alone! So I thought I'd kick start the new year, and do a number on my inner saboteur, by accepting an invitation to spend a week trapped on a farm surrounded by other creatives, free from the distractions of my normal life.

Thank heavens for Hawkwood, a beautiful idyll built on streams of magic water amongst the rolling hills of Stroud. Most things about Hawkwood seem incongruous in the best possible way. A farm for artists? Sure! Even the name, 'Hawkwood Centre for Future Thinking' seems pleasingly ironic - the notion of a charity set up to help the development of artists seems, sadly, in the year 2023, from another and distant time.

The house itself is gorgeous and welcoming, a cosy nest of rooms and work spaces. The delicious meals that were cooked for us three times a day were, frankly, too good to be true. James, Cathy and the rest of the team were always warm, welcoming and supportive. Above all though, what I treasured about my stay was the sense of community and the sense of creative optimism that was fostered throughout. Being a working artist, whatever your discipline, is difficult at the best of times. Every artist, regardless of their canvas or medium, will have a different process. What unites all artists, though, is a shared will that often borders on defiance. For solo practitioners, such as writers, this flame can diminish if not properly fuelled by human input: interaction, empathy, collaboration. Being surrounded by creatives from across the artistic spectrum - sharing stories, ideas and anxieties at meal times - was a truly gratifying experience. It also taught me a valuable lesson which I have since tried to take to heart.

I went to Hawkwood to focus primarily on two writing projects. The first, a screenplay, conveniently set in the same part of the country; the second, a live solo theatre/comedy show (I am an actor as well as a writer). The screenplay progressed nicely. I was happy with what I was writing, working through it at a decent pace. Work on the solo show, however, was not so good. I encountered obstacles that, at the time, I couldn't figure my way around. A lot of figurative head-meeting-brick-wall ensued. This is just what happens. Sometimes work is fluid, sometimes it's a horrible torment. I felt that torment keenly at points when I was on my own, in my studio, staring at the trees outside and waiting for cake to be served at 4pm. Then, I'd go and have a tea and a chat and remember to be kind to myself.

To make good art, I believe that your environment is so crucial. So many things can get in your way, knock you off course. If you're lucky enough to find a place that allows you to breathe, to take stock, but also to share, and commune, then you're halfway to winning the battle. Hawkwood creates an environment that is both inspiring and relaxing, and this is such a gift.

Vanessa Kisuule



I am a writer, performer and workshop facilitator currently based in Bristol. I have wide experience in various mediums including poetry, theatre, journalism, dance, radio and television. I graduated from Bristol University in 2013 with a Bachelor's Degree in English Literature and have been a creative professional for over twelve years.

NOTABLE PERFORMANCES AND ACHIEVEMENTS • Blah Blah Blah at The Bristol

Old Vic, Tongue Fu at Rich Mix, Chill Pill at The Albany, Bang Said The Gun, Hammer and Tongue at the Royal Albert Hall • Festival performances include: Glastonbury 2011 and 2015, Secret Garden Party, Wilderness, WOMAD, Shambala and Boomtown • Support act for Hollie McNish and Mark Grist on their national tours • UK representative at European Poetry Slam in Sweden 2014 and part of UK team with Hollie McNish and Harry Baker in European Poetry Slam in Belgium 2015. • Delivered TEDx talk in Vienna in 2014. • Performed at the Global Forum of Migration and Development in Bangladesh in 2016 • Performed at Afro European Conference in Finland as part of Speaking Volumes in 2017 • Invited to perform at Oslo's first Slam Poetry Festival in 2017. • Invited to contribute to a conference on democracy practice in Barcelona in 2017. • Won the Jerwood Micro Bursary 2017 to undertake dance training. • Won the Leverhulme Arts Scholarship in conjunction with Bristol Old Vic in 2017. • Won Arts Council funding for one woman show SEXY which toured from 2017-2018, including sell out runs in Bristol and London. • Have worked with Knee High Theatre with their Rambles project in collecting and performing stories. • Invited for week of writing and dramaturgic support with Pentabus Theatre in March 2018. • Appointed Bristol City Poet 2018-2020 by Bristol City Council. • Selected as a judge for Outspoken Poetry Prize in 2018. • Longlisted in BBC Writers Room Interconnected script callout:<https://www.bbc.co.uk/blogs/writersroom/entries/1782ad64-3610-4330-b37f-147b533b5f8c> • Poem on toppling of Colston statue went viral in 2020: https://twitter.com/vanessa_kisuule/status/1270011146544783361?lang=en-GB • Selected for long read for BBC Studio Writers' Academy 2022 (in top 26% of submissions) • Have chaired and hosted events for prestigious writers such as Claudia Rankine, Warsan Shire, Nikesh Shukla and Simon Armitage.

Blog

This being my third time at Hawkwood, there was a simultaneous feeling of escape and return.

I knew what was in store: a calming, permissive place to work, supportive and enthusiastic staff, gorgeous food at regular intervals. This time, however, I was staying at The Lodge rather than the main house. There, I put on fires every evening in the handsome log burner in the living room and the gently uphill walk to the main house for meals was a welcome break from sitting, the brisk winter air shaking off any lethargy.

There is the the fantasy of sitting in front of a window flaunting some bucolic idyll, a cascade of effortless words unfolding onto the page. The quixotic hope that a change of scene will magically rid the mind of doubt and fear is hard to shake, but the work of writing was as difficult and elusive as it always is. The difference was the absence of distraction, the respite from the endless swirl of chores that split one's time, attention and energy.

The book I'm writing addresses some tough ethical quandaries around separating art from artist and abuse of power in our intimate relationships. I tussle not just with trying to write well, but whether my ideas themselves are morally robust. The passage of my thoughts often felt like a busy city street hemmed in by skyscrapers, constricted by pressure and shadow.

In those moments, I observed the quiet constancy of the nature around me: the cows content to chew away on the same small patch of grass every day, the trees with their firm roots, there long before me and sure to be long after, the faithful trickle of the stream that

runs without fear of exhausting its source. All these things help loosen my all too human, egoist notions of perfection.

At Hawkwood, I got a brief window of time where I might try to follow the example of my surroundings, to let words flow without meeting them with immediate scrutiny or judgement. Like the writer Anne Dillard says, good ideas 'fill from behind, from beneath, like well water'. Everything about Hawkwood's atmosphere was regenerative: the walks, the conspiratorial smiles and nods from others as we passed in the halls and, of course, the food. It was served exactly how I like: in generous portions with brilliant company.

I was lucky to be sharing my lodge with fellow writer Charlie Brinkhurst Cuff. We gave each other plenty of space to write in the day and in the evenings had frank talks about the endeavour of writing, sharing our silly niggles and trepidations. I often feel awkward talking about my writing in general conversation. People ask polite questions, but its hard to know whether they're motivated by genuine interest or obligation. But at Hawkwood, I was amongst fellow artists and thinkers who get it. Even when shut away in my own study, I was buttressed by the knowledge of others hard at work in close vicinity, wrestling with their own complex ideas. There was the gentle hum of shared endeavour, a permission and incentive that would have been sadly absent if I had been the only person in the building.

Thank you Hawkwood for the ever flowing spring of your generosity. I can't wait to come back.

Charlie Brinkhurst-Cuff



Award-winning journalist, book editor, columnist, host, and creative with focuses on features, profiles, and investigations on identity, culture, lifestyle, travel, media, and social politics. I am a former Senior Staff Editor at the New York Times and the former Editor-in-Chief at [gal-dem](#) magazine. I have written and edited for a variety of publications, including the [Guardian](#) and [Observer](#), [Dazed](#), [Easyjet Magazine](#) and the [Financial Times](#). Editor of the books [Black Joy](#), a new anthology that explores what it means to be Black and British today, focusing on moments of happiness and joy that well-known Black Brits have found in their lives and [Mother Country: Real Stories of the Windrush](#)

[Children](#), a leading new exploration of the Windrush generation. Co-host of [Growing up with gal-dem](#), one of the fastest growing podcasts in the UK. Experienced host, speaker and panellist on radio, TV and at events. Commercial clients include BAFTA, Exposure, Nike and [Channel 4](#). Scott Trust alumnus, and winner of the 2016 Georgina Henry Award for Innovation in Journalism.

Blog

The first time I tried to make a fire at the Hawkwood Lodge, where I was lucky enough to spend five days on residency, it wouldn't light. I thought had all the tools I needed — matches, kindling, some big logs — but it just would take. The kindling went up in a flash

and the log sat there, stoic and just slightly burned black underneath. A big, ugly lump.

I was also the lump. That is to say, at the beginning of every creative process, even halfway through it, even at full term, it is normal to feel like a lump. Unmoulded, or unwilling to be the moulder. Doing it anyway. Not sure of how to put all the pieces of a project together.

On my first day at Hawkwood, overwhelmed by being away from city life, I wasn't sure what to make of myself, of this novel that I had stupidly decided to try and write two years ago and still wasn't finished.

And yet. Just as I taught myself how to make the fire roar, the building blocks of its ferocious anatomy, as the days drifted by and I was fed wholesomely in a way that I haven't been since I was a child, I also started to figure out how to move. How to take my creation into a new state of being. I built up the pyre of my own creativity, layering the kindling, and manoeuvring the logs. Positioning things perfectly.

Sometimes, things just have to be in the right place. And for a beautiful moment, Hawkwood was the right place for me.

Alistair Hall



My name is Alistair Hall. I am a queer actor, writer and theatremaker based in London. Originally from a small town in the South West, I write plays that take an unsanitised look at human behaviour and focus on queer characters with visceral stories to tell. I graduated from the Royal Academy of Dramatic Art in 2019. Through my actor training, I discovered my desire to create my own work. My debut play DECLAN was a digital hit during lockdown and featured on The Guardian's Best Online Theatre listing. The show will have its first live performances Nov 29- Dec 3 2022 at Camden People's Theatre. My second play Boo has been shortlisted for the Vaults Festival and was

longlisted for the Papatango Prize in 2021. Prior to acting, I worked as a journalist throughout my twenties but fell out of love with the profession. I was also struggling with substance abuse issues. After getting clean and sober, I decided to follow my then secret ambition to be an actor. This led me to acting classes, which led to performing in fringe theatre shows which led to gaining a place at RADA. Since then, I have performed in short films, theatre and TV.

Blog

I loved my time at Hawkwood. I arrived at the serene, scenic grounds and felt a sense of relief to be somewhere so calm. I was expecting to immediately get writing and stick to the strict timeline I'd set in advance when I was in a London-based, speedy frame of mind. What unfolded was five days of slowing down both internally and externally. Hawkwood gave me space to stop and breathe. I threw the timeline away.

Instead of writing, I gave myself time to think about what I actually want to say with my work. I read and researched themes that are currently inspiring a new project I'm planning to write. I let myself absorb the beginnings of those ideas and thought about tone, form and characters.

A highlight of my week was spending time in the Woodland Sanctuary. It's a wooden hut and meditation spot up in the woodlands in the grounds of the house. I'm definitely not an everyday meditator but I found sitting in the hut good for clearing my head and sinking further into a more peaceful frame of mind.

I guess that's what I found most inspiring about my time at Hawkwood. It got me out of my own way. I've spent the past few months ploughing ahead with ideas, expectations and hypothetical plans for the year ahead and Hawkwood gave me room to reset. I left feeling lighter and in a far better headspace to move forward.

Much gratitude to all at Hawkwood for the lovely food, chats and opportunities that were offered during my stay. I loved it!

Michael Amherst



Michael Amherst is an award-winning writer and critic. His book *Go the Way Your Blood Beats* (Repeater Books, 2018), a reflection on truth and desire, won the Stonewall Israel Fishman Award for Nonfiction, sponsored by the American Library Association. It was praised by Katherine Angel, Garth Greenwell and reviewed in the TLS. His essay critiquing identity politics won the 2020 Hubert Butler Essay Prize, while his review of *One Foot in the Grave* in a time of COVID was shortlisted for the Observer/Anthony Burgess prize for arts journalism. His short fiction has appeared in publications including *The White Review* and been shortlisted for the Bridport Prize, as well as longlisted for BBC National Short Story

Award, BBC Opening Lines and Bath Short Story Prize. His essays and reviews have appeared in *London Review of Books*, *The Guardian*, *New Statesman*, *Attitude*, and *The London Magazine*, among others. He is currently working on a novel and is represented by John Ash at PEW Literary.

Blog

I came to Hawkwood with notes on my novel draft from my agent. I live in the city, but grew up in the country, and can find the pace of city life hard to reconcile with the thought needed to reflect on my work. My stay at Hawkwood has given me so much - in some ways reminiscent of the first lockdown. The call of the bell for lunch and dinner, along with the regular spaced breaks in morning and afternoon, gave a sense almost of a monastic order. I found my usual procrastinating went when I knew that I had short periods of time to work and reflect and then a regular time to stop and come together with others. I hadn't

appreciated how much I would gain also from the sharing of our practices with the other artists: it wasn't only interesting hearing the wide range of work being made but also the common struggles and the kindness and reassurance everyone offered each other. In a funny way, hearing someone was going to have a nap that afternoon, or being reassured I could do so, not only removed that awful, critical voice that always demands work, but also proved that it would be ok: the work would get done. We could observe in each other that no matter how different the approach, the way of working, it was part of the process. I got far more done than I ever hoped, and yet it felt almost effortless. Hawkwood provided a space to think but also one just to be, to nurture the work rather than demand it. I cannot thank Hawkwood enough for the kindness of the many staff, the wonderful, expansive meals and the beautiful setting in which to work. I went back to a earlier drafts of my novel and found things there that I liked and began to reintegrate back into the whole, or consider how I might use it later. The whole process was sustaining and I hope it will have manifestly changed my day-to-day approach when I return home.

Ania Magliano



Ania's sharp, wry writing combined with her affable performance style make her a 'glittering new talent' (The i Paper) of the UK comedy scene. Her debut hour of comedy, Ania Magliano: Absolutely No Worries if Not, won Best New Show at Leicester Comedy Festival 2022, and went on to sell out its entire runs at the Edinburgh Fringe and Soho Theatre. The Times described it as 'the sort of elegantly amusing, surprising and inspiring debut hour that you come to the Fringe to see', whilst the

Guardian listed it as one of 10 Fringe Shows Not To Miss, saying it 'will have you crying with laughter'.

Blog

I found my time at Hawkwood incredible and essential, it was a really amazing place to discover. I was working on my hour long stand up comedy show, which I will be taking to the Edinburgh Fringe this year. I also had the time to work on a personal essay about food. I had a desk with a beautiful view in the garden room, where I could see the sycamore tree as I wrote. I went for walks around the grounds every day (and one run!). The surroundings were so peaceful and definitely allowed me to reach a place of creativity more easily. On top of all this, having (delicious) food made for you every day allows so much more time and brain space to focus on your work, which is something I don't really get as a completely freelance writer and performer. I don't think there's anywhere quite like it - a really wonderful place.

Mali McGrath



Through my works, I tell personal mythologies that are rich in symbolism. My mediums range from watercolour to acrylic and oil to real dried flower petals. My work explores notions of the self, connecting to nature, 'wild women', and spirituality. I call my style semi-self-portraiture, the figures always somewhat resembling myself, yet remaining ambiguous and baring identities of their own. My artwork is heavily stylised and a lot of significance lies behind this. The distinctive pink of my figurative paintings resembles aura and an unearthly version of the self such as spirit, sometimes even representing mythical deities. The nudity of these ethereal beings conveys intimacy between figures, symbols and nature. Everything in the piece has a relationship to each other. The settings I create are often made up of simply a few symbolic objects that take on a prop-like role in each piece. The augmented hair length is another distinct and recurring feature. It represents an emphasis and connection to my complex and mixed cultural identity as well as drawing from the archetypal witch and taking on the aesthetic inspirations of fairytale illustration and symbolists. Enthusiastic about representation as well as selfhood, I permeate my work with the nuanced female gaze of my mixed identity. Womanhood is explored through my personal lens. The women's bodies that I paint are at once earthly and auric, as if on a threshold between realms and realities.

Blog

This opportunity was really expansive for me. Having access to a studio space whilst surrounded by nature felt like the right setting to sink into a really beautiful pace. From this, I felt I could simultaneously access deep focus and relaxation which, in turn, enabled space for inspiration and flow. I left feeling like I'd worked really hard but also rested and been cared for with equal depth. My time at Hawkwood was nourishing and one of the most supportive experiences I've had as an artist. I unlocked a lot of new directions and ideas in my work and I owe this to the



space, both physical and mental, in which I had enough room to really experiment. I also had enough space in the studio to work on multiple pieces at once which, for my works which take a long time to dry, was really expansive as I had no limitations and could work a lot faster by moving on to the next whilst the other could sit and dry. I have been in a lot of spaces that just aren't large enough to do this so this stood out to me a lot. Connecting with other resident creatives and innovators was powerful too



and felt like an anchoring presence that kept me focused on the topics and shared experiences of the art world but in a diverse and relaxed setting. I really felt a lot of expansion happen in my practice at Hawkwood and am so pleased with all that I have come away from it with.

Bristol Old Vic

Artist biographies

Tim X Atack



Tim is a Writer and Composer, based in Bristol. He has previously been selected for the Channel 4 Screenwriting scheme and is currently developing television series with Echo Lake Productions and Calamity Films. Under the name of Sleepdogs he collaborates with theatre Director and Producer Tanuja Amarasuriya. He has written and scored all their shows to date. He won the Bruntwood Prize for

Playwriting in 2017 (judged by Russell T. Davies and Lucy Prebble, among others) with his play HEARTWORM.

Blog

How much should you expect to get done on a 5-day residency? What goals are realistic or healthy or wise?

I was born in the late middle ages, so I've been lucky enough to attend a few residencies over the years. My first ever, as a teenager, was a series of workshops with the jazz band Loose Tubes. As an electronic / computer musician who couldn't sight-read a score, my ambition was basically to emerge with the tiniest sliver of dignity intact (I pretty much failed, but in the end that led to its own learning.) On subsequent residencies I've variously composed and recorded albums, written full drafts of plays, filmed interviews with politicians and economists, done a lot of walking around cities. They've mostly been joint endeavours, with group ambitions.



This Hawkwood experience was, in the nicest way, the most solitary of them all. I was alone in the Gate House, a bracing walk from the main building. There was very little planning I could do beforehand – it was a last-minute opportunity offered by Hawkwood and Bristol Old Vic Ferment, with all parties happy for me to nurture whatever felt most alive in that moment. Ferment, especially, know and support me as a

multi-disciplinary artist, all lines of work ultimately feeding into one.

So I chose to start drafting a feature film screenplay that had been on my mind for some time. And as this would see me working under my own steam, it was fairly difficult to make any prior judgement on what might constitute a 'good' result.

And, to my surprise... this lack of specific ambition really, really worked.

It wasn't just a matter of the page count I reached by the end of the week – it was that I had built a profound confidence in the work, all from allowing it whatever kind of mental space seemed right.

I was even able to type away over mealtimes. This isn't always the case on Hawkwood retreat, but here I was quietly grateful to have been placed at the furthest extent of the dining room: solo, hilariously identified by a small blackboard announcing my name and purpose, yet separate from the other Hawkwood guests; a beady-eyed curiosity in the corner, like a parrot on a perch in a Victorian restaurant. And like a parrot, I was occasionally engaged in conversation as an experiment – and this too was welcome, keeping me on just the right side of 'hermit who occasionally emerges from his cave to eat biscuits'.



Later in the evenings I went to one of the music rooms and played a lovely piano, as a way of rewiring my brain for the day's last few hours of writing. I even filmed a rendition of a song from a musical I'm developing alongside director Tanuja Amarasuriya (hopefully there'll be a chance to upload it here whenever that unfolding project allows.)

But the end result of the week at Hawkwood was a great first act for my screenplay, and genuine giddy excitement about what was to follow. All without a daily word count to hit, or a defined outline for the full story, or even anything like a research question. I know Hawkwood is the Centre for Future Thinking; now and then it's wonderful to stick with the present moment, the future best served by the here and now.

Malaika Kegode



Malaika Kegode is a writer, performer, and creative producer based in Bristol. Her work is focused on uplifting and celebrating the voiceless, overlooked and misunderstood. She is especially passionate about highlighting queer, working class and rural stories. Beginning her

creative career as a performance poet in 2014, Malaika has since developed her practice to encompass theatre and radio writing, as well as teaching, producing and film curation. A keen collaborator, she has worked with a wide array of organisations such as the BBC, Historic England, and Roundhouse. In 2021, she wrote and performed in her debut theatre show *Outlier*, an autobiographical gig theatre show, at Bristol Old Vic. It was the first piece of new writing on their main stage post-lockdown. Malaika has also been creating radio content, including a series of BBC Radio 4's *One to One*, where she researched and interviewed people who have gone through periods of hardship and reinvention. She has also written for the radical queer newsletter *Modern Queers*. In addition to her own writing, Malaika also works as a mentor and editor. She is passionate about helping people to tell their own stories.

Blog

On my last morning at Hawkwood I had a moment with a cow. I'd been walking past the field every day, making my way up the hill from the gatelodge that had become my temporary home, crunching on the gravel, 'round the bend to get fed and let loose my creative bones.

I'd stopped briefly to admire the bovines every morning, to breathe in the spring air mixed with that nostalgic rural funk, but this was the first time one of them had really looked back. She crept over, her deep, pond-like eyes met mine and it felt as though something was being communicated - something ancient about rebirth, connection with the land, how we are all just warm bundles of flesh and fur, breathing, growing older, doing all we can to get through.

She held my gaze - softly reassuring - then let loose a powerful, steaming stream of piss. And I thought, "You go, girl".

I was lucky enough to be an Artist-in-Residence at Hawkwood via my association with Bristol Old Vic. It couldn't have come at a better time, the beginning of my year had been a difficult one - personal bereavement, professional disappointments and freelance burn out had left me feeling less than uninspired. I felt bereft of creativity, and energy was impossible to come by. When I first arrived I was worried that I wouldn't be able to live up to the opportunity that had been given. I had that fear many writers get that maybe I'd run out of



stories to tell, perhaps my words had all dried up. It didn't take long at Hawkwood for these fears to be quashed. The gorgeous surroundings, quiet support, and permission to come exactly as you are unlock something beautiful and allow creativity to soar. You feel cared for, and this care translates to rest which means productivity is no longer a sword of damocles but a natural part of your creative process. I'd set out to work on three projects during my time at Hawkwood - two plays and a short story for radio. I wrote *Western Swan* - a story set in Torquay where a subdued middle aged woman unexpectedly befriends a scruffy young father during the hottest summer on record. I wrote this in *The Amber Studio*, which became my little haven for the week - allowing me to speak words aloud, pace around and really befriend the characters I was creating. *Western Swan* has now been produced, and aired

on BBC Radio 4 in July. <https://www.bbc.co.uk/programmes/m001np5s>

I didn't expect to finish the story with the voracity that I had, and I put that down to the freedom that Hawkwood allowed. My fears about not being creative were quelled by good food and woodland walks. The walks I took around Hawkwood informed the rurality of my play *The Combe*, a folky community project which touches on land access, health and finding home in the wild. This still developing project with English Touring Theatre found its roots in the circular I walked, talking to other people who'd found themselves in the woodlands that day about what it meant for them to be there. Video here you could include on the blog of me sitting in a tree den that I found in the woods! The first draft of the other play that I was working on was *Ruby, baby*, which I've been writing during my Kevin Elyot Award residency with University of Bristol Theatre Collection, already existed. I had been unsure what to do with it, so I spent my time at Hawkwood just playing with the characters, stretching the story, poking holes in it for fun. I swapped writing exercises with my Lodge-mate Tom Denbigh, played writing games by myself and found a deeper understanding of the story I wanted to tell, and why I wanted to tell them. In many ways, my time at Hawkwood felt like being a kid again. Having the freedom to mess up, make and mend. I told myself that it was okay to not be sociable or do things just to please others. This was a moment in time for me to make connection, break the rules, and do whatever felt right at that exact moment in time. Just like that pissing cow. You go, girl

Tom Denbigh



Tom Denbigh is a poet and playwright based in Bristol. He is a winner of BBC Words First and has headlined stages around the UK and abroad. He has written an ACE-funded short film, and had his writing featured by BBC 1extra, BBC Bitesize, Apples and Snakes, the Institute of Physics and many more. He is a producer at Milk Poetry and has facilitated writing workshops for groups of students from the UK and abroad (he is particularly proud of his work with queer young people). Outside of poetry Tom is a doctor with a PhD on plant roots and crumbling soil. He also works part-time on climate change policy.

In 2019 he published his debut collection of poetry, "...and then she ate him" (Burning Eye Books).

Tom is currently working on his first solo show, recently featured at Bristol Old Vic's Open Stage.

Blog

One thing I really struggle with, as a writer, is allowing myself the space to play around with an idea. You've got the idea for a script – you should be writing that. You've drafted a new poem – finish it. However, sometimes the most useful thing you can do to grow an idea is by writing around it.

My residency at Hawkwood felt like it was giving me permission to explore the background ideas – the foundational world of my writing. Though I came with specific projects in mind, inspired by fellow resident Malaika Kegode, I felt able to write around these ideas to help

them grow: For a show I'm working on I wrote a prequel scene that will never be in the play – but helped my characters grow their relationship with each other. With a concept I have for another piece, looking at figures from Greek mythology, I spent time examining classic paintings depicting these stories and exploring questions such as: how hard is it to stab someone through the heart? and how often did Greek people wear shoes?

These may sound unrelated, but by doing a deep dive into the minutiae – the details around characters places and themes – you often chance upon the very colour that makes a piece of writing so rich.

Hawkwood was perfect at encouraging this. Hidden away as it is, half covered by trees and dappled shadows, it feels full of potential and things to uncover. But then the other half of the house and gardens stare out down the valley, past the Cotswold hills, to this great-big open sky. This huge space and wide hills, next to lush gardens and small winding paths, was the perfect contrast. If I ever found myself staring at a wall I could go on a walk to the hut in the woods, or to the library, or even through the field and into nearby Stroud. Invaluable too was being paired with another writer – after dinner, in front of the fire in our little gatehouse, we'd talk about what we were working on, and prod and water each other's ideas.

Freed from my own desk and home I explored the ideas at the edge of bigger things, and they led to more ideas, and they to more in turn. I'm now on the second draft of my play and have a hoard of new ideas to grow into other new things. Thank you Hawkwood.

Anita MacCullum



Instinctive and inspiring innovator with a diverse portfolio of creative projects; I have created and led many successful sustainable long term and pilot projects that are creating a dynamic legacy within theatre and as a socially engaged arts leader. Reparation worker working with young offenders, co-ordinating reparation activities. Supervising young offenders to complete positive activities to repair offenses.

Blog

Sunshine and bird-song have accompanied my week as writer in residence here at Hawkwood. It is so far away from my day-to-day life in Bristol it's almost a dream. Usually I spend my week half working with young offenders for the youth justice service and half of my week is working with adults with learning disabilities with the Misfits Theatre Company. When I get home my role as single parent to teenagers is equally loud and demanding. Finding not only the time but also the space in my head to write on top of my life is challenging and also what I must do. I write in different forms poetry, plays both theatre and screen, short story, flash fiction, radio and currently a graphic novel funded by the Arts Council.

It's vital to me to invest my time as a writer to create stories that subvert the mainstream cultural narrative. I come from a long line of silenced women, my female ancestors on my paternal side were excluded from the families they belonged to and put into mental

institutions for becoming mothers. In my writing I am speaking for a long line of silenced women.

As a mother myself I believe it is the best gift I can give to the next generation, to create stories that reflect a more diverse future, a future for them to grow into. Stories that reflect and bare witness to the younger generations experiences, challenges, hopes and dreams.



Being on a writing residency supported by Bristol Old Vic here at Hawkwood has meant I could put down the weighty responsibilities I hold in my day to day life and be nourished. I have felt safe and respected, in a place where I have been able to inhabit the life of the story I am writing. Currently my focus has been on 'The Land of the Pretty', a story about the transition from primary to secondary school while navigating puberty, with the themes of body image, social media, friendships and control. I have spent some time thinking how to hold the subject of body image in a trans inclusionary way, to move away from the polarised conversations that happen often in the media and to hold a space with a light touch where there isn't judgement or focus, but another identity in the world for our teenagers. Having difficult conversations with love is vital for the younger generation to have space to grow into. There is a

liberal dose of humour throughout the story and having the week where I have been able to slow down and focus has been absolutely invaluable to me. I would be back here in a heart-beat if the opportunity arose.

I cannot finish talking about my stay here without mentioning the food, which is all fresh organic locally sourced and presented beautifully. Every single meal has been a treat, particularly as in my daily life I will skip lunch or grab something while going from meeting to meeting and am often too tired to cook properly in the evening. As a long covid sufferer it has been incredibly healing to be looked after so thoroughly. In an environment whose motto is future thinking, I cannot imagine a better place to be to support my journey as a writer.

Temi Wilkey



Temi Wilkey is an actor & writer from North London. She studied English at Cambridge before training with the National Youth Theatre REP company in 2014.

Temi was a member of the Royal Court's Young Writers Group in 2017 and wrote her debut play, *The High Table*, at the course's culmination. It was produced at the Bush Theatre in Lynette Linton's debut season, and won Temi the Stage Debut Award for Best Writer in 2020.

She also co-founded & co-directed the Drag King company, *Pecs*, performing in the sell-out runs of their shows at venues including Soho Theatre, The Yard &

Tate Britain before leaving the company in 2019. Temi wrote an episode of Netflix's Sex Education S3 for which she was nominated for the NAACP award for Outstanding writing in a Comedy Series. She also wrote two episodes for Disney Plus's Wedding Season.

Blog

I was a part of the artist residency programme at Hawkwood towards the end of May 2023. It was so special to return after visiting for the first time at the same time last year. It felt like a homecoming of sorts. I was treated to such a large bedroom with an incredible view and I felt so lucky to have a week where I had nothing to think or worry about besides creating. It feels like a creative oasis. Having no responsibilities, not even to feed oneself, aside from making the things that are in your head become a reality.

While I was there I worked on the RomCom that I first came to Hawkwood to write. I hadn't found much time within my every day life to work on this project since the last time I came which goes to show how invaluable having the time at Hawkwood is. This is a real passion project for me, something I'm not being paid to do, so it can be hard to carve out the time to do it in my working life.

The week was so productive and I was able to write the second third of the script which felt like a real achievement after so much time away from it. I've since found it very hard to replicate that focus and that drive. A Hawkwood week feels incredibly special because you have nothing else to think about. Your productivity comes with a real ease rather than the usual squeeze.

I rave about it to friends and I often talk about the profound feeling of being taken care of. It liberates you to simply focus on writing. It's like being one of the male artists of the past, having a diligent wife to take care of all of the domestic matters and provide sustenance for you, so that you can focus on spending all of your time with your genius! I'm grateful that things are no longer like that, as I'd be more like to be forced into the diligent wife role, rather than that of the creatively liberated artist.

Usually, nowadays, all you have is yourself and you have to do so much work to take care of yourself every day in order to be in a position to be creative. Having that burden taken away, even just for a week, is so liberating and an incredible privilege. I'm so grateful to the staff and for all the delicious food. It's so invaluable to be held in this way by an organisation when you're so used to having to go it alone.