

HAWKWOOD

centre for future thinking



Artist Residency Report

2024

Generously supported by

The Francis W Reckitt Arts Trust

&

Patrons

Dame Emma Kirkby & Simon McBurney

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2024 A year in review

2024 has been a successful year for Hawkwood's Artist Residency programme, welcoming more Artists than ever before and seeing some exceptional work created. The Francis W Reckitt Arts Trust has provided vital grants without which none of the work achieved this year would have been possible. Hawkwood has also committed substantial support to this programme. We have welcomed a broad range of creative people from diverse backgrounds working on extraordinary projects while partnering with regional and national organisations.

In total Hawkwood welcomed 190 artists in the year:

- Musicians 61
- Combined Arts 18
- Writers 25
- Puppeteers 5
- Composer 5
- Theatre 40
- Digital Arts 1
- Film 7
- Visual Arts 15
- Textile Artist 1
- Designer 1
- Poets 11

Of which 136 were directly supported by The Francis W Reckitt Arts Trust.

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 2024 totalled £90,000. Hawkwood also covered the costs of additional artists staying as well as the management and administration costs of the programme

Artist Profiles & Project Details

NYX Drone Choir

NYX is a collaborative drone choir, re-embodiment live electronics and extended vocal techniques. With visceral arrangements and original compositions by choir leader Sian O’Gorman, NYX looks to reshape the role of the traditional female choir, testing the limits of organic and synthetic modulation to explore the entire spectrum of collective voice as an instrument.

NYX creates immersive performances that respond to architecture and nature, are amplified by spatial sound design with partners Ableton, D&B Audio and Monom Sound and explore psychoacoustic compositional structures alongside sound therapy provider, Wavepaths.

NYX’s approach to post-digital performance and composition is influenced Pauline Oliveros’s Deep Listening process, Meredith Monk’s extended vocal technique, Le Mystère des Voix Bulgares’ charged harmonics, the electronic and acoustic body manipulations of Holly Herndon and the viscerality of Sunn O)))’s ecstatic noise experiences.

NYX are a self-managed collective and independent record label that have created and performed in popular music-led interdisciplinary experiences for reputable spaces such as Hyde Park, London Design Festival, London Fashion Week, Pompidou Centre, Queen Elizabeth Hall, Kings Place, Barbican.

With collaboration at the heart of process, NYX has made projects with musicians such as Gazelle Twin, Vessel, Holy Other, Laura Misch, Hatis Noit, Iona Fortune, LCY and designers such as Dan Tobin Smith, Rosie Hastings and Hannah Quinlin, Iain Forsyth and Jane Pollard, Imogen Knight, Chloe Lamford, Tom Scutt and Jonathan Barnbrook.

NYX recently worked on their debut video game project, as music collaborators on Diablo IV, the fastest-selling game in Blizzard Entertainment's history. Recorded at Abbey Road Institute Angel Studios and engineered by John Kurlander, NYX performed this music and improvised further soundscapes that feature throughout the game. A feature on our collaboration with Blizzard is documented here (05:30 onwards): https://www.youtube.com/watch?v=ll6fHOd2a_U

Other recent achievements include: Film London's 2021 Breakthrough Talent Lodestar Award, The Guardian's Top Ten Contemporary Albums for "Deep England", PRSF New Music Biennial commission recipient, live score for Queen Elizabeth II Design Award Ceremony, being supported as Southbank Centre's Studio resident artists for 2023 and premiere our debut solo production, NYX Live at Dark Mofo Festival in Tasmania.

NYX also regularly run workshops across the UK to support female, trans and non-binary artists including opportunities to train in music production with our partner Ableton. NYX works to make choral music and singing accessible by using aural and visual scores, opening our processes up to those who do not read music, including participants of trauma therapy programmes and social prescribing services. Workshops are designed for singers and non-singers of all ages. Recent workshop partners include V&A Museum, National Theatre Studio, Supersonic Festival, AMOK Festival, and Body & Soul Charity.

Artist Biographies

Philippa Neels

NYX Creative Director



Philippa is a London-based creative producer specialising in nurturing artists through processes of collaboration and development. With development producing experience at artistic incubator houses National Theatre, Southbank Centre and Fuel, Philippa's work spans across a range of disciplines and the in-between, with specialist experience in producing collaborative ideas that explore the collision of live performance, design and technology.

New ways of experiencing music is at the centre of her work: supporting the business development of East London's Church of Sound, producing Deep England, a music film directed by Iain Forsyth and Jane Pollard, coordinating touring of Southbank Centre's live production 2001: A Space Odyssey with London Philharmonic Orchestra and as a member of 37d03d community. Philippa is Creative Director of NYX, a music experience combining live electronic choral music, spatial sound technology, architectural and visual design.

Laura Misch
Vocalist/Electronics



Saxophonist, producer and singer-songwriter Laura Misch is gradually defining her sound through the synthesis of her two main voices - saxophone and vocals. Knitting together these isometric components by means of explorative productions which nod ever further to the hallmarks of electronic music; Laura's fusion of jazz textures, beats and searching soundscapes have placed her peacefully landlocked between many bubbling scenes within the south London locale.

Laura released her first self produced LP Playground in May 2017, from which the support gained saw her appear live on BBC 6 in session with Gilles Peterson, with further radio plays on BBC Radio 1 and Jazz FM.

This was followed up by the deep and enveloping single 'Lagoon' in February 2018 with support across the globe with New Music Friday, New Music Friday UK playlisting, radio plays at BBC Radio 1, 2, 4 and 6 Music. After a successful first UK headline tour in February 2018, Laura took her one-woman show across Europe supporting Tom Misch and Texans Khruangbin. The past summer has seen Laura's name featured in many festival line-ups including End Of The Road, Visions, All Points East, Meadows In The Mountains&Oslo Jazz.

Shireen Qureshi
Vocalist/Electronics



Shireen is a visual artist, painter, musician & vocal experimenter, developing a large portion of the vocal percussive and non-voiced layers of the Electronic Drone Choir. Coming from a British/Bangladeshi background she was exposed to a range of sounds from an early age and is fascinated with noise and heavy drone music. She became interested in Japanese culture as a teenager and lived there for many years. Her art work has always centred around the body, particularly being hidden, broken up or distorted mixed with scraps of narrative inspired by memories, literature, songs and everyday existence.

Sian O’Gorman
NYX Music Director



Sian is a vocalist, creative improviser, performer, composer, workshop leader, project director and collaborative artist from New Zealand based in London. Her early years involved singing in the NZ Opera Chorus and National Youth Choirs, and upon moving to London she became a Creative Director of the London Contemporary Voices in their formative years, leading collaborations with Alt-J, Laura Mvula, Active Child and Elbow. She also works as a freelance vocalist for The Heritage Orchestra (performing at the

BBC Proms with Jarvis Cocker, with Anna Calvi for Burberry and Goldie at Wilderness Festival). Her current vocal collaborations include Ossa Di Mare (Tales Collective), Anil Sebastien, Stet (Guy Sigsworth of Bjork) and Miri Kat (Algorave). Sian is the founder of Like Nobody’s Listening - a Music Meditation Project and Nyx - The Electronic Drone Choir. For NYX, she has arranged music for Hatis Noit, Gazelle Twin, Iona Fortune and Alicia Jane Turner.

Cecilia Morgan
Vocalist/Electronics



South London-born sound artist, composer, poet and researcher, Cecilia “Cil” Morgan, also known as afromerm, utilises electronic music and vocal techniques to express ideas, both as part of her solo project and through collaborations with artists from various disciplines including but not limited to music, film, movement and sculpture.

Cil’s solo live work combines spoken and sung poetry with live electronics, and collaborative improvisation with musicians in her community, playing opening sets for the likes of Moses Boyd and Damsel Elysium. Juniper, a motion-reactive electronic instrument that Cil built for her practice-based undergraduate thesis – where she used electronics and coding as vehicles to investigate embodiment – is a tool she uses live to manipulate sounds, from her voice, to synthesis, or other live instrumentalists. Cil completed her Bachelor of Music at Goldsmiths University of London, where she achieved a First Class honours and was awarded a full scholarship to continue her music research and practice at Masters level.

Cil has worked on commissions for the likes of Tate Britain, – where she drew from her Caribbean heritage in a responsive sound performance and panel discussion as part of the Life Between Islands exhibition – as well as for independent arts organisation CASA, and choreographer Saskia Horton, showcasing her versatility within the arts.

Cil's recent work with NYX, a collaborative drone choir embodying live electronics and extended vocal techniques, has expanded her live and studio portfolios, working alongside musical director Sian O'Gorman, and fellow collective members, on commissions (including the Diablo IV soundtrack) and international live shows.

Phoebe Pimplott



Phoebe Pimplott (she/her) is a British-German artist based in Berlin. During her time at Bristol University studying Music and Italian, Phoebe specialised in Medieval and Renaissance culture, later forming the early music ensemble Tetra with fellow musicians from Bristol. Phoebe went on to live and train in Berlin and now enjoys using her voice for a range of different repertoire from ancient and modern music, through to folk and electronic. Her current focus lies primarily within the contemporary and experimental sphere. Regular collaborations include:

Performing with NYX: electronic drone choir, poet Tom Popiolek, and her contemporary ensemble 10A blades. Alongside her vocal work and training, Phoebe is a student of the Alexander Technique and the Meisner acting technique.

Rhianna Compton



Rhianna grew up in Essex and trained in Acting at Manchester Metropolitan University. Since graduating in 2015, she has worked internationally as an actor, vocalist and workshop facilitator.

Some highlights have been touring with Song of the Goat Theatre (*Hamlet*, *Return to the Voice*, *Island* and *King Lear*), producing her own show 'Wild Symphonies' - which was also her directorial debut, performing in the polyphonic, theatrical concert 'Little Thunder' and, most recently, devising and performing in the 'Kaspar Hauser Experiment' with Animikii Theatre.

Rhianna has been fascinated with telling stories from a young age and she continues to do so - whether as an actor, singer, writer or director. She is passionate about

combining extended vocal techniques, musical improvisation and embodied movement to create original and meaningful pieces.

Rachel Oyawale



Rachel Oyawale is a 23-year-old interdisciplinary artist and operatic soprano from South-East London. She graduated last year with an English degree from Gonville & Caius College, University of Cambridge, where she served as a choral scholar. She has performed with English National Opera, Dutch National Opera, Theater an der Wien, and Scottish National Opera.

In addition to her vocal pursuits, Rachel is a writer, genre-bending singer-songwriter, and actor, acknowledged with the Lilian Baylis award for Outstanding Potential. As a poet, she received the third prize in the Christopher Tower Poetry Competition and has been shortlisted for the Creative Future Awards and the Streetcake Experimental Writing Prize. As a playwright, she was selected for the Anthem Playwrights programme at the Almeida Theatre.

Rachel is driven by a passion for storytelling that amplifies the voices of the marginalised, aspiring to continue crafting narratives across various mediums.

Imogen Knight

NYX Somatic Movement Director



Imogen Knight is a movement director and artist working with the body in the form of choreography, connectivity and somatic movement.

Imogen works across theatre, film and tv, classical and electronic music, performance and visual art, photography, and opera. Imogen was a movement coach on Chernobyl for HBO and for the upcoming The Power for Amazon. Imogen works closely with the visual artist and performer Heather Agyepong and in 2021 they premiered THE BODY REMEMBERS, a piece of performance art exploring the impact of trauma in the body and the power of movement in the healing process.

Imogen has directed work with orchestras and musicians from the London Sinfonietta, Southbank Sinfonia and Royal College of Music and Royal Northern College of Music

that explores alternative and heightened ways of experiencing classical and electronic music. Imogen works closely with the music artists Common, Matthew Herbert, Gazelle Twin and Keeley Forsyth.

Imogen works with the innovative charity BODY & SOUL, a charity that uses a comprehensive, community-based and trauma informed approach to address the life-threatening effects of childhood adversity in people of all ages.

Alicia Turner

Vocalist/Electronics



Alicia Jane Turner is a composer, sound designer and performance artist whose work spans contemporary theatre, live art and new classical music.

Alicia is a PhD candidate researching sound design, lighting design and gender in contemporary theatre and performance at Queen Mary University of London. They are an Associate Artist of Traumascapes, a survivor-led organisation dedicated to changing the ecosystem of trauma and creating new horizons for survivors through art and science.

Their composition and experimental music work includes commissions from the London Philharmonia Orchestra, the London Sinfonietta, Spitalfields Music and National Sawdust (New York), solo performances and sound installations commissioned by The Yard Theatre, Creative Research into Sound Arts Practice and Radar (Denmark), their collaboration with NYX: Electronic Drone Choir, and composing the soundtrack for choreographer Natasha Sturgis' *The Land of Her* performed at The Place for the Resolution 2020 Festival of New Choreography. They were a Bang on a Can Composer Fellow in 2018, and a London Sinfonietta Writing The Future composer from 2019-2022, for which they premiered their monodrama opera exploring trauma, sexual and patriarchal violence, "*Tell me when you get home.*" at the Southbank Centre.

Blog

We were grateful for the opportunity to come to Hawkwood College to connect with new music, nature and each other. We are a choir that creates new music inspired by live electronics, drone and ecstatic choral sound, using the human body as an instrument to give voice to connection.



We are a self-managed collective that have performed at London Design Festival, London Fashion Week, Hyde Park, Pompidou Centre, Rewire Festival, Queen Elizabeth Hall, Kings Place, EARTH, Barbican, Dark Mofo Festival among other festivals and venues. With visceral compositions by Sian O’Gorman, our music responds to the human body, architecture and nature, enhanced by spatial sound design with partners Ableton, D&B Audio, MONOM Sound and sound therapy provider, Wavepaths.

We have recently been writing new music and casting new performers for our next live show that premieres in February at Queen Elizabeth Hall in London. While the music and design has been in development for four years, these new elements needed careful exploration and integration. Our time at Hawkwood permissioned us to dive deeply into new material and develop a strong bond between our group of performers.

Many performers in our choir do not read music and we choose to learn song from aural and visual scores alongside a movement practice. On Monday, we were joined by NYX’s somatic movement director to kickstart the week, tuning into our bodies to unlock connection and breath into the full potential of our individual and collective voices. Imogen’s practice helped singers visual how sound travels through the body, tapping into primal body resonators.

Our choir works with singers from different backgrounds, from painters, to opera singers to horticulturists. Alongside developing new music, each choir member was invited to lead an afternoon workshop to share their primary practice with the rest of the group to ignite a broader creative language and bond between us. Over the week, the group took part in living drawing, kung fu, macramé, creative writing and origami crafts, filling the workshop space with creative responses to each day’s provocation.



Hawkwood’s grounds and natural surroundings played a big part in influencing our work and time together. Schedules allowed personal time in the mornings and later in the evenings where many performers explored the woodlands and lay under stars. In

January, the winter light had a magnetic glow, with both morning and afternoon singing sessions drawing to a close with outdoor song.

We felt very welcome and cared for the Hawkwood team throughout our week who gave us the perfect balance of attention and private space. As the week moved on, we met other residents and the Hawkwood team suggested an informal sharing of ideas and practices at the end of the week which was an unexpected delight.

We couldn't think of a more beautiful way to start our year, with a strong foundation of focus, inspiration and connection.

Sacconi Quartet

For over two decades, the Sacconi Quartet have been captivating audiences with their unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Formed in 2001, the four founder members share an unwavering passion for the string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. The Sacconis enjoy a busy international career, performing regularly across the world, at Europe's major venues, in recordings and on radio broadcasts. The Sacconi is Quartet in Association at the Royal College of Music and Quartet in Residence for the town of Folkestone. Unchanged since its inception, Sacconi is Britain's longest-established string quartet. The Sacconi's prolific recording career covers a broad swathe of repertoire from Haydn to present day. 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". Their complete recording of Graham Fitkin's string quartets and their collection of Roxanna Panufnik's chamber works entitled *Heartfelt* were released to critical acclaim, and will be followed by a further album of Dove. They celebrated their twenty-first anniversary with another Top Ten release of Beethoven's opus 131 alongside Schubert's *Death and the Maiden*, and their recording of Taneyev and Schumann's piano quintets with Peter Donohoe is released on Signum. Champions of new music, the Sacconis have given over thirty world premieres. For their twentieth anniversary, the Quartet commissioned Jonathan Dove's second quartet *On the Streets and In the Sky*. Their film of Dove's first quartet *Out of Time* was released on Amazon in 2021. They continue to give fully staged performances of Beethoven's opus 131 quartet, entirely from memory, in collaboration with theatre director Tom Morris. 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. 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. Their gratitude extends to the Royal Society of Musicians and Ellen Solomon for generously providing them with these exceptional instruments.

Artist Biographies

Robin Ashwell



Robin Ashwell is well known as the viola player of the Sacconi Quartet, one of the UK's finest string quartets. With the Quartet, he made his Wigmore Hall debut in 2004, and since then has performed internationally, broadcast regularly on BBC Radio 3 and appeared on numerous CDs.

Upon graduating from the Royal College of Music, Robin was awarded the prestigious Tagore Gold Medal, the College's highest prize in recognition of achievements and contribution to College life. As an Associated Board Scholar at the College he studied with Ian Jewel and Andriy Viytovych, and won the Cecil Aronowitz Prize for outstanding viola playing. He also studied baroque and classical viola with Jan Schlapp, Catherine Mackintosh and Annette Isserlis, and went on to be Principal Viola of the European Union Baroque Orchestra during their 2001-2003 seasons.

Together with his three quartet colleagues, Robin co-founded the Sacconi Quartet in 2001. Now in its twenty-third year, the four founder members continue to maintain a year-round touring and recording schedule. With the Quartet, Robin has collaborated with some of the world's finest musicians, and appeared as solo violist on Paul McCartney's 2009 hit song *Come Home*. Also with the Quartet, he has premiered and commissioned works by Roxanna Panufnik, Jonathan Dove, Graham Fitkin and György Kurtág, and made numerous recordings including four world-premiere albums

of works by Dove, Fitkin, McCabe and Panufnik. Robin's recording of Panufnik's virtuoso solo piece *Canto* appears on the quartet's album *Heartfelt*.

Robin combines his performing schedule with a love for and dedication to teaching. He is Head of Strings at Westminster School – one of the UK's top independent schools – and coaches chamber music at the Royal College of Music. He is indebted to Ellen Solomon, whose beautiful Sacconi viola of 1934 he is privileged to play. He lives in the Kent countryside of southern England with his wife and daughters.

Ben Hancox



Cara Berridge



Haim Cho



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Blog

This was our second visit to the wonderful Hawkwood. After the success of our first few days in September '23, we were excited to return to work immersively again with director Tom Morris. This time, the focus was on applying the work we'd done on Beethoven op. 131 to two other works: Beethoven op. 135 and Shostakovich 8.

Our belief is that through this investigation and testing, we can develop a new and imaginative way to realise these masterpieces. The starting point for the quartet is knowing the music from memory. This is no small task, as it is different to learning solo repertoire due to its nature of melody, counterpoint and supporting music and textures. Our time at Hawkwood allowed us to then workshop these two pieces with Tom, exploring their dramatic potential.



Our three days together were enormously productive. The outcome was two initial realisations of unique ways to present the two quartets. Having the freedom to move around while playing opens up huge opportunities, and Tom pushed us to our limits trying things out. I have never had to play the violin for an extended period of time while in a deep squat!

Another bonus of being in such a special place is having the chance to experiment and share our work with other artists and staff. We had a wonderful experience playing the slow movement of op. 135 to James, one of the team at Hawkwood, who was sat in an armchair with us surrounding him. This was joyful and also enlightening. The electronic drone choir “Nyx” was also in residence at the same time as us. I will not forget the experience of hearing them in their preparation for a South Bank concert, then straight away testing our first version of Shostakovich 8 on them. Hugely inspiring!

Music performance is a dynamic and shared experience. As a quartet, we are always aware of the contact and the presence with our audience. This incredibly valuable time at Hawkwood is helping us develop and intensify the creative link between us as artists and our listeners. Yet again, I need to mention the wonderful food, which along with the beautiful surroundings and facilities, left us feeling inspired and invigorated at the start of a new year. Thank you Hawkwood CFT!

Emma Clark & PJ Stanley



We are emma + pj – a UK-based performance duo working at the intersection of theatre, installation, and live art. Founded in 2018, our recent work explores humanity in extreme landscapes, creating cinematic, otherworldly environments that invite us to reimagine our place in the world. The company is the collaboration between artists Emma Clark and PJ Stanley. Selected projects include a clown romance about tectonic plates (Atlantic, 2020), a cowboy cabaret about extinction (Ghosts of the Near Future, 2022), and a haunted escape room for young people (The Spirit of Havant Spring, 2022). Our work has been presented

at Summerhall, New Diorama Theatre, The Yard Theatre, VAULT Festival, Camden People's Theatre, and Shoreditch Town Hall. We were Barbican Open Lab resident artists for 2021/22, during which time we were mentored by Helgard Haug of Rimini Protokoll. Alongside our work for the stage, we have a co-creation practice focused primarily on work with young people. During 2018/19, we were the facilitators for the Yardlings: Bigger programme for primary-aged young people at The Yard Theatre, culminating in the show Obsession Party. In autumn/winter 2022, we were Play Artists in Residence at The Spring Arts and Heritage Centre. Ghosts of the Near Future will tour the UK in autumn 2023, starting at the Barbican Centre. Our performance text for the production is published by Bloomsbury UK/Methuen Drama.



Blogs

We are a performance duo – our collaboration exists at the meeting point between our perspectives. In this spirit, we offer our reflection on our time at Hawkwood in two halves:

PJ

Of all the myriad and liberating thoughts that revealed themselves to me during our brief time at Hawkwood, the one that sticks most keenly in the mind is just how many hours there are in an uninterrupted day.

In our hyper-accelerated and commoditized world, we dedicate so much of our life force to the basic reproduction of daily life. The 'home' becomes a time-space that exists to get us from one working day to the next. Our bodies and minds occupy themselves with Sisphyean cycles of cooking and cleaning and commuting and careering. Supermarket displays taunt with an overbearance of choice, a daily anxiety of what am I eating next; what can I afford; what is the most efficient route from here

to not having to think about this for another few hours? Even a brief escape to the park to reclaim some headspace must be calculated in journey time, off-peak or on-peak, a granulated calculation of time and money and opportunity cost.

At Hawkwood, as if transported instantly back to childhood, I felt the inverse to the capitalist fever dream. Days were long! Conversation was liberated, meandering, agenda-less. Meals (so lovingly and generously prepared by our hosts) were experiences to be savoured, not wolfed down between chores. Nature was a neighbour, not a paid-for destination or a lunch-break escape. And somewhere in that negative space of time, reclaimed from systems so demanding of its capture, there was room to breathe, at last.

Ideas require time, but they can never be scheduled. At Hawkwood, new ideas and discoveries appeared in the moments between moments, expressing themselves at their own pace and in dialogue with the rhythms of the day. The Hawkwood residency does not demand creativity, it offers the conditions in which creativity can emerge spontaneously. Childlike, for sure. And in its own quiet, fireside sort of way, perhaps even revolutionary, too.

Emma

The first thing I noticed on arrival was that it is easier to breathe out there, among the woods and the expanse of farmland. We approached our stay like a miniature adventure, strapping on trekking backpacks and making our way on foot up the hill from the station. We were greeted by the smell of burning wood and the crisp, clear air of a bright winter's day.

I arrived at Hawkwood hoping to quiet the noise for just long enough to plant a new seed, to ease the fatigue, the anxiety, the churn and the grind just enough to clear space for what might come next. To work in deep artistic collaboration requires a commitment to clearing space for yourself – mentally, physically, emotionally – then finding the harmony, the intersection, the friction, or the connection with others. In my experience, it's rare to find this kind of radical hospitality and commitment to protecting this space for artists.

We gleefully dragged a flip chart from the hall into our studio and outlined the hopes and intentions that have driven our work together thus far. In large orange letters:

INVITING A COLLECTIVE IMAGINING

EXISTING IN THE SPACE BETWEEN WHAT IS, WHAT WAS, AND WHAT COULD BE

I walked into the week thinking about systems and ecologies of theatre making, attempting to draw out and weave together connective threads between our work as

emma + pj and the wider context in which we're making it. I knew the food would be good (it really is the most important, the most radical thing!) but what surprised me was the nourishment I found in the rhythm of the mealtimes, the routine of breaking bread with artists from different walks of life. We discovered connections between the practice of devising and the process of writing literary fiction and observed the alchemy of a collective finding their purpose.

I was grateful to head home with large sheets of paper and the sense that the fog had cleared just enough to start to grasp what might be on the horizon – ambitious ideas that will grow from seeds planted during our time at Hawkwood.

Amy Arnold



My debut novel won the Northern Book Prize in 2018 and was shortlisted for the 2019 Goldsmiths Prize. My second novel was published in April 2023 and was shortlisted for the 2023 Goldsmiths Prize. I am a tutor on the Distance Learning MA in creative writing at Lancaster University.

Blog

I remember walking up Wickridge Hill in time for sunset. I remember the sky and its oranges- dark, peach, apricot, melon. I remember their giving way to blues.

I remember Edie's pink hair and the way she placed the word delicate. I remember the morning frost and the fox, trotting across the grass just before daylight. I remember thinking it was a dog.

I remember the creak in the floorboards between rooms twenty and twenty-one, and another one on the stairs, which always made me think there was someone following me.

I remember Elisa telling a story about a dialysis machine and Ailsa asking to see my son's paintings. I remember laughing. I remember hearing the song thrush.

I remember not knowing what a puppeteer was. I remember having my opinions challenged and how good that felt. I remember being left alone to write. I remember remembering what potential feels like.

I remember Emma saying that you can teach a lot of things, but you can't teach 'taste'. I remember loving that.

I remember reading a book where every sentence but not every sentence begins 'I remember'. I remember telling myself that there are no hard and fast rules.

I remember Darcy offering to teach me how to knit. I remember how we ran out of time. I remember my hair needed cutting and the way it clung to my neck on the last morning when I arrived late for breakfast. I remember being late because I'd gone out walking and got not-really-but-sort-of lost. I remember putting stewed fruit on my porridge after that.

Eating it made me hot. I remember our homemade biscuit arriving at eleven. I remember waiting for eleven. I remember Ashleigh telling a story about a bolt falling off a T-rex.

I remember the way Yana would lean back in her chair when she told a story. I remember noticing that all the other artists were Alive.

I remember writing 'this page intentionally left blank' and 'this page also intentionally left blank'. I remember dropping my laptop at half past six in the morning and hoping no one heard it. I remember dropping it again.

I remember talking on the phone, quietly. I remember PJ finding the right words, quickly. I remember his odd socks and the wooden floor. I remember filling a hot water bottle before bed.

I remember sending a photograph of the Amber Sculpture Studio to my daughter Amber. I remember snowdrops and going for a walk with an old friend. I remember the snowdrops came after the walk and the feeling that things always happen too late. I remember missing her before she was gone.

I remember writing about Scriabin and Henri Cole and Van Gogh and Lucy Ellmann and Samuel Beckett and my son.

Gobby Women

Artist Biographies

Ailsa Dalling



Ailsa Dalling is a puppeteer and visual artist based in Bristol. Since training as a puppeteer in 2016, she has been working in theatre, film and TV performing, making and directing puppets. Ailsa's theatre credits include; *Animal Farm* (Robert Icke/Fiery Angel), *Venus & Adonis* (RSC), *The Dancing Frog* (Kneehigh), *The Wizard of Oz* (Leeds Playhouse), *Angelo* (Little Angel Theatre), *The Adventures of Curious Ganz* (Silent Tide), *Funny Bones* (The Lowry), *Theatre Ballads* (Horse & Bamboo). She was also lead artist and puppet director for *RAT* (*The Rat Affair*) and *The Pig* (Sarah Fielding).

Her film/TV credits include; *Samsung*, *Joe Wright*, *Channel 4*, *Cbeebies*, *BFI*, *Matthew Holness*. As a visual artist, she specialises in printmaking and works as a tattoo artist in Bristol. Ailsadalling.co.uk

Elisa de Greyelisa



I have been working in theatre for over 20 years as a performer, and now primarily as a puppeteer. It has been a huge, exciting and sometimes trying adventure, with all kinds of extraordinary folk. It is the collaboration that makes theatre so wonderful and sometimes so exasperating. That experience has led me to begin to make my own work, in a less linear and product driven way. Hence the creation of the Gobby Women, a collective of like minded artists who respect the fragile and essential nature of creativity. I have made a full length solo show called 'Pilgrim' which was a huge exercise in understanding how my work needs to be held and supported in order to grow and develop. Other

recent works I have been involved in include: 'The Wolves In The Walls' at the Little Angel Theatre, 'The Four Seasons' at the Globe, 'Animal Farm' on tour, 'Peter Pan' at Regents Park.

Ashleigh Cheadle



Ashleigh is a puppeteer and puppetry director working across TV, Film and Theatre.

Her Theatre work includes: Animal Farm UK Tour, Baby Joey in War Horse for the National Theatre, The London Olympics Opening Ceremony, Ariodante at Palau De Les Arts, The Magic Flute for Glyndebourne & BBC Proms, The Shepherds Life at Theatre by the Lake, Duck Death and the Tulip at The Orange Tree, A Dogs Heart for Complicité & English National Opera, Dino World Live US Tour.

Her Film & TV work includes: Don't Hug Me Im Scared for Channel 4, Fungus the Bogeyman for Sky & Imaginarium, Fantastic Beasts: The Secrets of Dumbledore for Warner Brothers, Aladdin for Disney.

Puppetry Director credits include: The Lord of The Rings at The Watermill, Paddington Locomotion at Blenheim Place, The Dinosaur show at Southwark Playhouse, Snow White at Hippodrome Theatre Halifax, Hansel&Gretel at Chiswick Playhouse.

Associate puppetry director for The Bear at The MAC Birmingham and Alice's Adventures Underground in Shanghai.

Darcy Collins



My journey to becoming a puppeteer was a happy accident. I had always had a love for the arts and all things creative in-fact. I loved physical performance and working collaboratively, so when I was introduced to puppetry during my time as an Actor at the Chichester Festival Theatre, it felt as though the penny finally dropped and puppetry was the encapsulation of everything I loved about performing rolled into one. I then went on to train at the Curious School of Puppetry and have since had the privilege of working with countless incredible artists.

For just under the last decade I have toured the country and worked across the world with companies including Dinosaur World (UK, USA and Middle East tours); Animal Farm (UK tour); Angelo (Little Angel Theatre); Running Wild (Regent's Park Open Air Theatre/UK Tour), The National Theatre, The Factory Manchester and more recently Lovely Little Farm for Apple TV+.

I am also a Fabricator for Theatre and have built Puppets, Props and Costumes for a number of years. I find the combination of fabrication and performance immensely satisfying as they are almost one and the same. Some Fabrication credits include Children Of Eden (Union Theatre); Cinderella, Pinocchio (Creation Theatre); Beauty And The Beast, Wizard Of Oz, Pinocchio (Chichester Festival Theatre).

Over the years the bond and sisterhood of the Gobby Women has grown to become an essential part of our creative wellbeing. We have been a natural network for one another, so having this opportunity to formalise ourselves as the Gobby Women collective is incredibly exciting and I can't wait to see where it takes us next.

Eddie Edmundson



I am a puppeteer and theatre maker. I did a Drama degree at Queen Mary University which was mostly performance art, followed by the Curious School of Puppetry. Since 2016 I have worked as a puppeteer for companies/artists including The Puppet Theatre Barge, Wise Children, RSC, Toby Olié and Edinburgh Royal Lyceum. Performing led me to puppet directing, which is like being a choreographer for puppets and their operators. I now do this alongside being a freelance performer.

I also create my own work as a writer, performer and director. This work involves puppetry, storytelling, spoken word poetry, clowning, cabaret, theatre and performance art. My work is often political and sensitive, and I am proud to be a member of the new Gobby Women collective.

Yana Penrose



I began writing after I graduated from drama school. Whilst auditioning as an actor I quite quickly noticed the lack of stories for women of colour and those from working class backgrounds. So I started writing my own! I'm so thrilled to see the progress that's being made, and I'm working towards playing a larger role in telling these stories.

Education: Royal Court Young writers programme under mentorship of Rory Mullarkey.

Academy of Live and recorded arts BA Hons Professional Acting 2.1

Writing Experience: 'Daddy Issues' Recipient of Camden peoples theatre seed commission. Performed at Camden peoples theatre Derby Theatre.

Blog

January has a bad reputation. It's a cold month, a skint month, a dead month (especially if you work in theatre and especially if it's 2024). So obviously, January was the perfect time for our residency at Hawkwood.

We are The Gobby Women Collective. We can say that now with confidence because this residency was a chance for us to formalise (Informally) a support network which formed organically. Right now, the Gobby Women are Yana Penrose, Ailsa Dalling, Darcy Collins, Ashleigh Cheadle, Elisa De Grey and Edie Edmundson. We are artists and puppeteers with a wealth of skills and experiences from gardening to tattooing, writing to knitting, directing to drawing. We are a group of friends and colleagues and mentors and comrades.

The capitalist, patriarchal system is at crisis point. The arts specifically are under-resourced, fragmented and competitive. We feel urgently that the only way to resist this is collectively, through creating a support network for ourselves as individual artists, which validates our experiences as women and emboldens us as all of these things.

Something that became immediately apparent from our time at Hawkwood was that having our basic needs met makes time for creativity. Those nourishing needs of food, shelter, space, warmth, time and company are simple. But so much of our lives is taken up with working to meet them that finding time and energy for non-linear, non-product driven creativity is very difficult.

At Hawkwood we talked, we listened, we asked questions. We wrote, we drew, we moved our bodies. We cried, we threw stuff, we found life in objects. We made art, we read books, we supported each other. We gossiped, we walked in the woods and we made magic.

Each morning we made time for solo Dreamtime, before coming together for skills sharing workshops which we took turns to lead. These workshops were designed to encourage creativity and calm the inner critic. Our afternoons were our own to work on our individual projects. We would then come together again to check in and share our ideas.

This week allowed us to create our Gobby Women manifesto. This will not be a fixed set of rules or definitions, but something that will change and grow as we do. It enabled us to make light commitments to ourselves, and ask for accountability from the collective. It is a call to action, to challenge the dominant system through the art we make, and through open supportive networks.

Since our week at Hawkwood, we have been working on our own projects in whatever seedling form they take. Our newly formed collective has given a sense of purpose, energy and support to this work. Looking ahead, we have planned for our next meeting, and are considering the possibilities that being a collective can offer us. Having a group identity will offer legitimacy in funding applications and biographies. It may also offer us more opportunities for skill sharing by clubbing together for workshops and professional development.

Thank you Hawkwood for giving us this time and space to form our collective.

Under the frozen earth, bulbs are waiting for spring. Turns out January is not so bad after all.

Soumik Datta

Artist Biographies

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



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.

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

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^[1] 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.

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

Héctor 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.

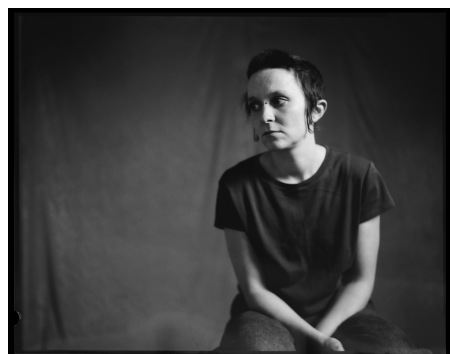
Angela Wai-nok-Hui



Angela Wai Nok Hui is a percussionist, sound designer and multidisciplinary artist based in London. 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

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.

Gurdain Rayatt



Born and raised in the 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.

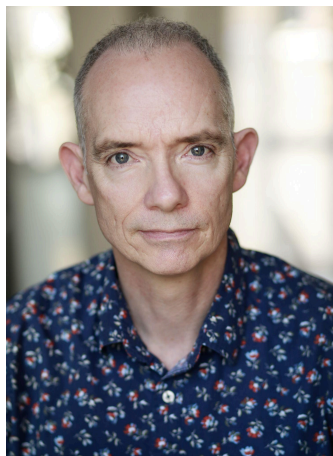
He has been fortunate enough to accompany some of the great legends of the Indian Classical music world including Ustad Amjad Ali Khan, Ustad Shahid Parvez, Pandit Birju Maharaj, Pandit Kushal Das, Pandit Alok Lahiri, Rakesh Chaurasia, Purbayan Chatterjee, Niladri Kumar, Anoushka Shankar and many more...

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.

Mike Carter & David Matthews

Artist Biographies

Dave Matthews



I graduated from Bretton Hall College of Drama in 1991. Since then, I have performed in many different companies, including Red Shift and New Perspectives. Notable productions include 'It's A Wonderful Life' (Uncle Billy amongst other characters), 'A Miracle On 34th Street' (Gene and other characters) for Farnham Maltings, 'The Third Man' for Red Shift and 'The Rocky Horror Show' (Riff Raff) in Seoul, South Korea. More recent work includes playing Gregor in 'The Witcher' on Netflix.

Mike Carter



My friend and colleague, Mike Carter, and I wish to work on a project that we developed during lockdown. This piece began as prose, at around sixty pages, but we now wish to adapt it into a two-person play, entitled 'Body'.

The piece revolves around a massage therapist called Martin, his daily routine of clients, their idiosyncrasies. He is successful in his business until a rival therapist appears who, he believes, is devious in 'stealing' his clients. He is also attracted to this new therapist and finds himself conflicted personally and professionally.

In amongst the above plot is a secondary (possible) subplot involving Martin's father, who has gone into hospital and subsequently dies, leaving the protagonist vulnerable to manipulation by his 'rival'. There are other characters that appear here, friends and relatives to the father. It is this section that Michael and I as writers need to decide has any overall relevance to the piece and whether it should be discarded. Should we focus on the therapy rooms as the action of the play or is the 'father section' a red herring.

Another storyline idea is that a client of either therapist accidentally dies on the massage table! I'm not sure if this is too melodramatic or is brilliant and needs to be the entire focus of the piece.

The piece would be very simple to put on with only two actors, one playing Martin, who narrates the piece then steps into the action, and then the second actor playing all the other characters, constantly switching roles.

The only piece of set would be a massage table. It can double as a desk, hospital bed as well as a massage table.

We need to find the overall arc of the piece, and crucially, how it ends.

Blog

Very many thanks to Hawkwood and the Reckitt Arts Trust for hosting us as artists in residence for five wonderfully intense and productive days at the end of January 2024.

David is a trained actor who, between acting jobs, has worked as a massage therapist for over 20 years. I'm a writer and director who, throughout my career, has worked with one foot in theatre and one foot in teaching – a university lecturer since

2005. David and I became friends at college, aged 16, and we're now in our 50s. Apart from some brief projects, we've never worked together. Until now.

David has an extraordinary talent for reminiscences, becoming the 'characters' he meets in his life and work. Over the years, he's kept me entertained with anecdotes and ongoing sagas. Often, wiping away tears of laughter, I've exclaimed, "You've got to turn this into a show one day!"

"One day" turned out to be last Monday when, chuffed to have our application accepted, we arrived at Hawkwood and began working, essentially from scratch, to develop a one-person show, a vehicle for David's versatile comic acting.

We envisioned it as a semi-autobiographical piece in which David would play fictional characters inspired by people he has met during his work as a massage therapist.

We began, not with writing or improv, but with storytelling. I interviewed David about his life and work, voice-recording the interviews and using these as a basis for a script, so as to capture his natural way of speaking, his rhythms and lexicon. This took up the first day.

In his 'day job', David comes into contact with a rich and varied clientele – *literally* comes into contact, because handling people's bodies to release tension and remove pain is a tremendously intimate situation. Over time, a trust builds between therapist and client, and as people relax, laid on a massage table in a dimly-lit room, soothing music playing in the background, they become very candid about their lives, entering a kind of 'confessional'.

While the stories of David's clients were moving and funny and full of insight, there was no apparent way to select them and nothing to unify them into a satisfying whole. We'd been looking for a narrative, but nothing much had come up.

But a few years ago, David went through a particularly turbulent few weeks when his father – with whom he'd always had a difficult personal relationship – fell ill and passed away. Then, just days later, David's grandmother (his father's mother) also died. Their funerals were held within days of each other. To complicate matters, David's father and grandmother had been estranged for decades -- this mirroring David and his sister's strained and tenuous relationship with their father. During this period, David continued to work, juggling the demands of his clients while shooting off to visit his father in hospital.

Fran & Flora

Artist Biographies

Francesca Ter-Berg & Flora Curzon



Multi-award-nominated experimental/folk string duo Fran & Flora captivate audiences with their contemporary reinventions of traditional Eastern European melodies and folk songs of loss and heartache. Francesca Ter-Berg (cello/vox /electronics) and Flora Curzon (violin/vox /electronics) draw inspiration from archival recordings, recovered manuscripts and studies with traditional masters, infusing this source material with drones, loops, free improvisation and electronics to create a 'border-defying' aesthetic (Mojo). *Unfurl*, the debut album by Fran & Flora ('An album of beguiling beauty' - *The Wire*; 'Brave and classy' - Robin Denselow, *The Guardian*) was released in February'19 to critical acclaim (BBC Radio 3 Music Planet 'Album of the Year'/Amazon 'Best Seller'/AIM Award 'Best New Act'). The album was the culmination of three years creative studio explorations with producer Sam Beste (*The Vernon Spring / Hejira*) experimented with interweaving traditional melodies and string textures and layers with electronics and analogue processing. In June'20 a 5-track remix EP was released celebrating tracks from *Unfurl*. Remix artists included Portico Quartet, Deep Throat Choir, Dylan Henner, Enhang Ha (Berlin), Rick Leigh and Dylan Henner which was championed by Mary-Anne Hobbs (BBC 6 Music). Their self-produced second studio album, *Precious Collection*, will be released on Hidden Notes Records in April 2024. Known for their engaging and dynamic live performances, the duo has sold out venues across the UK and have performed at festivals across Europe and North America



including Kings Place (Songlines Encounters) and Cafe Oto, The Cube, Cobalt Studios (Newcastle), Hidden Notes (Stroud), Shambala Festival, EFG London Jazz Festival, Between The Lines (Serious), Smugglers Festival, Fire In The Mountain, Shtetl Neukolln (Berlin), Ancienne Belgique (Brussels), Casa Del Popolo and KlezKanada (Montreal). Fran & Flora have been supported by PRS Women Make Music, Help Musicians, BBC Introducing and the Arts Council England.

Website: www.franandflora.com

Instagram: @franandflora

Video: YouTube search Fran & Flora

Blog

Fran & Flora is a longstanding collaborative duo project. We are in the earliest stages of creating our third collaborative album, exploring where our aesthetic and curiosities overlap while respecting our differences and continuing to surprise one another. Our process starts with listening: listening to each other on a human level, listening to the music and stories of other musicians and artists past and present, and listening to the creative voices in each of us as we tenderly call them forth. This requires space and time. We then move to improvising ideas which may or may not stick. This stage of our creative process is most delicate and vulnerable, where each offering needs to be treated with great care and gentleness and where each improvisation needs to be given space to occur without judgement.



5 days to be together, be quiet and gather inspiration was the most precious gift, especially in the meditative month of January. Away from the demands of our regular lives, in the stunningly beautiful and peaceful grounds of Hawkwood College we had the space, both physically and emotionally, to settle and focus on creative work. The cocoon of the artist residency programme gave us permission to switch off from the world and tasks of daily life to workshop ideas, to fail, read and research, whilst connecting with one

another and to tending to what our partnership is asking of us. We were allocated the library - a beautiful room, both cosy and bright, with light coming from huge windows on two sides, a spacious desk to spread out on, a gigantic inviting sofa, a wood-burning stove and walls, floor to ceiling, of books. The view of Stroud and the valleys immediately opened our imaginations, inspiring and transporting us into a more beautiful world and we felt permission to dive straight in from the moment we arrived.

As a duo we have been on a winding journey together: drawn together by our mutual curiosity around both traditional and experimental music we have grown together as artists over the last 10 years, both championing and challenging one another's artistry. Our wintery residency enabled us to discover our sound, vision and direction for our collaboration going forward, which feels bolder than ever before. Deliberately carving out time in our schedules helps us honour our project and enables us to grow in courage to explore ideas together.

It is thanks to places like Hawkwood that we feel we can truly give the time to our work that it deserves. From the moment we arrived we felt held: the safe, quietness of our room, the delicious and nourishing meals and the wide open grounds all spoke deeply to the sentiment that art and artists matter at Hawkwood and therefore in the wider world, and it is for all that, that we are incredibly grateful.



Kiota Collective

The Kiota Collective has been running since the end of 2018 and we pride ourselves on creating the conditions to nurture the talent and voices of Artists from the Global Majority (Black and People of Colour). We are a collective of Artists that work across multiple artforms but are all performative. One of the things that's really difficult in our industry is the need to be exceptional to be seen as worthy and included in projects. The flip side of that is the attempt in the industry to be seen to be diversifying the workforce, which is often tokenistic. This means we are often unsure whether we are being asked to be part of projects for our talent or to tick a box and often means we don't get honest feedback that might help us progress. Both of these extremes make it impossible to really be a beginner in your chosen artform and take time to grow and flourish. All of us have been working in Improv in some form for a number of years but often feel misunderstood or that we don't fit into existing improv spaces. We have to explain ourselves or are treated as "other" which isn't good for anyone involved. For this reason, we'd like to create a Kiota Improv Troupe and during this residency would like to have some protected and dedicated time to gel as a group with some excellent improv facilitators to build our skills and give us critical feedback. We're hoping for up to 10 people involved depending on their availability, including the facilitators, asking several different people in during the week's process to focus on different skills. It will be invaluable time to be together, get to know each other in the work and find a way of working as a troupe. We hope to build on these skills and go on to perform together in the future. These skills include character work, physicality, voice, building good scenes, playfulness, confidence, deep listening, the ability to work with the material in

front of you and collaboration in terms of building on each other's ideas and creating worlds together. We will draw up a timetable and schedule what each day will look like if given the residency. We know we won't be able to make this happen without this protected time due to the pressures of other work and other life circumstances. We are excited to see what scenes and stories we will make given our varied backgrounds and hope to really enrich the improv scene in Bristol in a culture we'll create together as a troupe. It'll be so gratifying to be allowed to be wherever we're at in our development process as improv performers and build on our skills with meaningful feedback from skilled facilitators. We may decide to have an informal showing at the end of the week but we will decide closer to the time.

Artist Biographies

Aisha Ali



I am a Non-Binary, Queer, South Asian Vocal Artist, Improviser, Composer, Producer and Workshop facilitator.

As a performer, I love to work in an improvised way whether it is vocally or physically and I have trained with Holly Stoppit in the art of Fooling and with various teachers learning the magic of Collaborative Vocal Improvisation (CVI). I thrive on the rawness and authenticity of playing with the present moment - it's so risky but equally so alive. I think the body is capable of telling stories words cannot convey so easily as it takes you to a different level of perception and interpretation. I have experience performing on theatre stage, festivals and unusual outdoor bespoke settings.

Composing for theatre, writing songs, soundscapes and even jingles which brings me so much joy! It's amazing taking a person's idea of what music should be like and stirring it into existence. My favourite things are layers of vocal harmonies, interesting beats, extended chords on the piano and the use of Foley Instruments. You can hear samples of my work on the "compositions" tab and the "When Am I Me?" video here. I co-created Kiota: A collective of BIPOC artists in Bristol as I am passionate about decolonising Arts spaces and working towards Radical Inclusion. I facilitate Inclusion Workshops with companies looking to challenge and expand the way they work using Embodied Social Justice Methodology, which means starting with the body, at the site of oppression and not in the usual detached heady way of getting information and that being enough to enact meaningful change. Kiota, which is Swahili for nest, is a celebration of BIPOC live artists in Bristol and I have produced showcases, residencies, workshops and a podcast, Kiota Lab. Check it out here!

Since my first love is the voice, I love getting groups in touch with their bodies, voices and artistic flow. My singing workshops are tailored to the group but a huge component is always play and ridding ourselves of any negative preconceptions of our singing voice and reclaiming it as an important part of ourselves as creative and expressive beings.

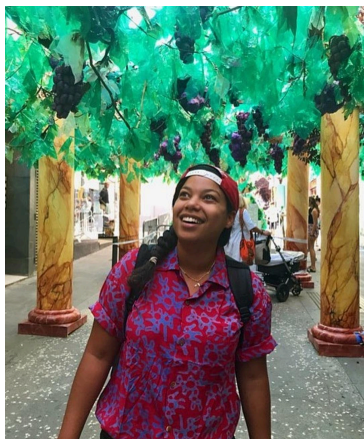
Companies I have worked with include: Beyond The Ridiculous, The Tobacco Factory Theatre, Verity Standen, The Mechanical Animal Corporation, 600 Highwaymen, Stomping Ground, Red Rope Theatre, SanaRt Theatre, Monkey Trousers Theatre, Shitv, Theatre Bristol, The Brewhouse Theatre, The Wardrobe Ensemble, Cat and Mouse Theatre, The Last Baguette, Liz Clarke Productions, Little Lost Robot, Kew Gardens, Watershed, The Wardrobe Theatre and The Bristol Improv Theatre.

Deepraj Singh



Deepraj was awarded a scholarship whilst training at London Contemporary Dance School and graduated with a first in July 2015. He works as a freelance dancer and has toured professional pieces internationally such as Akademi's 'The Troth'. Deepraj draws upon his urban dance techniques when creating pieces, which are rhythmically explorative and emotionally driven.

Chantal Brooks



Chantal is an improviser and performs regularly with her group The Groundhogs. She is interested in how improvisation can be used more in social settings to help build up soft skills, create cohesiveness within the group and generally build confidence in individuals and teams.

Daniel Tomlinson



Daniel trained at the Bristol Acting Academy and specialises in Comedy. He is a skilled Animator, Artist (Fine Art), Film/Video Editor, Improviser and Writer.

Lorna James



Lorna is trained as a playback theatre practitioner and conductor and has performed with Breathing Fire, Black Women's Playback Theatre Company and Queer Playback Theatre. She was a founder member of both companies performing in community settings, as well as more formal arts spaces.

Ruth Pitter



Ruth graduated in Theatre Studies and Actor Training, Bristol University (2006). She is a co-founder of 'Our Stories Make Waves' Bristol collective for artists of African Diaspora heritage; a co-founder of Breathing Fire, the UK's only black women's playback theatre company.

Vanessa Boyawa



Vanessa is a trained Dancer and Movement Therapist. She has extensive experience in performing Playback Theatre with her company Breathing Fire. She loves bringing her work to non-traditional Art Spaces.

Shiquerra Robertson Harris

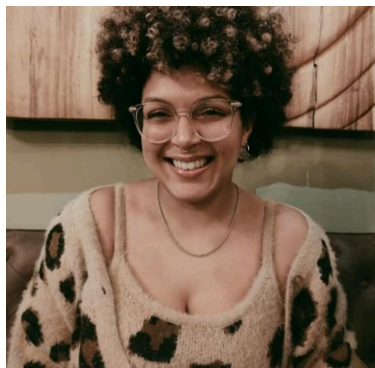


Shiquerra Robertson Harris is a Bristol based Actor/Theatre maker, most recently involved in the Tobacco Factory's production of Oliver Twist, playing the role of Nancy. She is a regular collaborator with South West Theatre companies Beyond Face, Ramshacklicious & The Invisible Circus.

Her animated heightened physicality, drive for devising, rhythm, and depth of emotion is apparent throughout her work. Writing and performing spoken word poetry has been a creative way of articulating herself during challenging times; she often incorporates the art form in a reflective and comedic way alongside her partner in their theatre company 7or8.

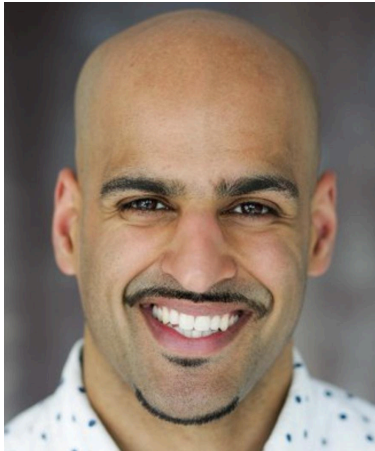
Shiquerra is a dancer with Shade Cartel, a local diverse dance/performance collective, and is also a member of local award winning Maracatu collective, Afon Sistema.

Heather Parks



Heather is a YA Historical Fiction Writer and Creative Producer at Words of Colour. She has dabbled in musical theatre and is looking forward to learning improv skills.

Mandeep Singh



Mandeep performs in Hoopla house teams Michelle and Gamez, and previously performed in Hoopla house team Story Kitchen.

He is also a writer and performer in Hoopla's online comedy team, as well as a writer and performer in sketch group Two Dollar Sock Club.

Monica Gaga



Monica Gaga is a British-born black African queer host, improviser, facilitator, maker and performer. She has been performing and hosting for 11 years, improvising for 24 years and facilitating professionally for 16 years.

The Comedy Store Players regular is the producer of HELL YEAH!, the femxle-centred queer improv collective. She is a cast member of Do The Right Scene, named 'theatre that thinks' by Timeout; Broadway Baby five-star reviewed show Yes Queens and feminist duo Derek's Mojo.

Trained at East 15 Acting School, Monica has worked professionally across England, Ireland, Scotland, Netherlands, Germany, Spain, Italy, Canada and beyond.

Blog



9 Artists from the Global Majority from different backgrounds and of different artistic disciplines came together to ask the question: is it the white spaces we normally find ourselves in that hinder our artistic expression or is it something else?

Ranging from trained actors, dancers and writers to composers, illustrators and those with many hats, all of us had one thing in common - our love of

improvisational performance. Some had experience in Playback theatre, some in the solo improvisational form of Fooling and others in doing movement, scenes and longform styles. It was safe to say there was all kinds of diversity in the room! One thing we'd all experienced was ways that we'd had to code-switch or censor ourselves in the white spaces we'd performed in so this was the perfect opportunity to create a residential retreat to explore our artistry in a Global Majority space.

We decided to go back to basics and allow ourselves the freedom to be beginners again. It was glorious to once again give ourselves permission to not be quick, clever or funny - that those things take care of themselves when you stumble into the authenticity of the human condition. The stories, characters and choreography that came was truly joyful with room for all the breadth of human emotion available to us.



The thing we weren't prepared for though, was how profound the effect of being held would have on us. Of lovingly being fed nutritious food three times per day with extra cake/biscuit breaks. Of being in a beautiful setting with lots of hidden gems like treehouse meditation spaces. Of being given lots of generous gratitude for our work as artists and being told how happy the staff were to have us and how much they value what we do in the world. Of sharing space with other artists also being held. Of being given the opportunity to switch off from everything else in our lives and be peaceful, focussed on one thing for a change. We realised just how much it takes to hold ourselves normally and experiencing how we could be together exploring, forming bonds and creating community was the hidden treasure in the week.

It's been an extraordinary week where we arrived as individual artists and left as a small family, having realised what our priorities are in life - community, acceptance and freedom to express ourselves in our "us" shapes. We've definitely expanded our skills as improvisers and managed to take away some big learnings in our own individual enquiries too. It cannot be underestimated the profound need for Global Majority Only spaces in order to connect to ourselves and then be able to be artists in the world.

We want to thank Hawkwood so much for everything they gave us and allowed us to be in our week. The work you do is precious and we're so grateful we could be part of it. Kiota is Swahili for "nest" and it has been the best nest we could have wished for.

Lon Dubh

Lon Dubh are a three part harmony and multi-instrumentalist trio performing hypnotic original songs. Summer 2023 saw their first international headline performance at Stimmen Festival, Ettiswil in Switzerland and they are currently on their debut tour in the South West. The trio is made up of Devon-based folk musicians Anna Ling and Hannah Partridge, and Irish artist Branwen Kavanagh.

Having relocated to Devon, Branwen has brought together established folk artists Anna Ling and Hannah Partridge to create a new body of work as Lon Dubh, inspired landscapes of the South West of England. Anna is a singing teacher, has a BA in Ethnomusicology and brings a cultural and anatomical knowledge of the voice to the development of the project. Hannah has a creative production background, a BA in Songwriting and holds community events centred around song. In 2024 the trio plan to collaborate with South West storytellers, poets and archives to explore regional tradition and bring a new sound to the evolution of living folklore. Their complementary expertise and collective interest in myth, poetics and sense of place offers an exceptional foundation for their development as a group.

Lon Dubh is the second iteration in a series of vocal harmony collaborations as part of Branwen Kavanagh's Songbird projects. Branwen was a part of the golden era of Dublin's traditional music scene and it was there they met Anna Mieke and Zoe Basha, creating the first Songbird project Rufous Nightjar. A limited collaboration, Rufous Nightjar recorded 10 of Branwen's original songs which were written on the themes of folklore and the landscape of Ireland and arranged by the trio on a number of intensive residencies. The songs were broadcast on national radio and television, they performed at the National Concert Hall, played two sold out tours in 2021/22 and their album will be released in 2024.

By investigating harmony traditions from other islands around the world, Lon Dubh will draw upon a wealth of vocal styles to find emerging songs among the landscapes, words and histories discovered, with the intention of contributing to folk music tradition. Anna and Hannah both run workshops and events in the Devon region, and they will draw up on these experiences to consider how the creations can be received meaningfully by audiences and communities today.

The trio have so far been exploring the work of the first Songbird project, and are now booking shows for their second tour in May 2024. In the new year they are seeking residency opportunities to arrange original material to work toward their first recorded release, which is set to make waves in the English folk scene.

Artist Biographies

Hannah Partridge



Hannah Partridge is a folk musician, songwriting facilitator and event producer from Cornwall, with a first class honours degree in Songwriting from BIMM Bristol University where she served two years as Student President. She is the director of CHORUS Songwriting CIC which promotes gender equality in the music industry through retreats and events in the South West. Her organisation has received an ACE Project Grant, and funding from the School for Social Entrepreneurs (SSE).

Under her artist alias, Anna Anise, she is signed to DIY folk/alt label Cuculi Records, and has received funding from Help Musicians and PRS Foundation. Her most recent single, Overexposed, was played on BBC Upload Bristol, BBC Introducing and bought an invite to perform on the BBC Upload live sessions. Adam Crowther of BBC said, "Lovely DIY folk sound, lovely vocals, just brilliant". Hannah has performed widely across the South West including at Trinity Centre Bristol, Dartington Hall Devon, Between the Trees and Green Gathering festivals, and has supported artists such as boci and Hands of the Heron.

Branwen Kavanagh



Branwen Kavanagh is a musician and multidisciplinary artist from the West of Ireland. Having started their career in a twin sister duo called Twin Headed Wolf ("Glastonbury's most special festival find." 2014), they performed their original material with many of Ireland's finest musicians including Glen Hansard, Lisa O'Neill, Lankum and Ye Vagabonds. They have performed on national and international TV and Radio RTE, BBC, TG 4 and many more. Their album of traditional folk songs recorded in a Norwegian Mausoleum was awarded a place in the Irish Traditional Music Archives. They have performed extensively at almost every Irish Festival, have played everywhere from abandoned opera houses in New Orleans to Victorian swimming pools, toured with This is the Kit and have long standing relationships with Poetry Ireland and the Joyce Society. The duo also created parades, walkabout troupes, happenings, immersive theatre and were very well known for their eccentric flavour of folk music. Branwen recorded a solo album entitled Hunted and Haunted in 2019 collaborating with violinist Nicolas Cooper (Ye

Vagabonds) and Deirdre O’Leary (Crash Ensemble, Stargaze) and toured in Ireland, Europe, UK and USA.

Branwen, also a visual artist, has a first class honours degree from the National College of Art and Design and was shortlisted for the RDS Graduate Award. They have been awarded a Music Bursary from the Arts Council of Ireland as well as a number of other grants for playwriting and artistic development. Branwen is regularly commissioned for a range of projects involving engagement with archive material, storytelling, compositions, improvising scores, puppetry, poetry and visual art. They have done a number of high profile residencies and are well known for their unique approach and contribution to music and art in Ireland.

@londubhmusic

<https://linktr.ee/londubhmusic>

Anna Ling



Anna Ling is a choir leader, music teacher and playful and poetic singer/songwriter who connects audiences with her engaging presence. She’s influenced by a strong connection to traditional British folk music and a long-running fascination with weird and wonderful singing styles from across the globe. In her solo work this year she has been lining up the release of 12 singles with the full moon, building towards an album after a successful crowdfund campaign in December 2022.

Anna has a BA in Ethnomusicology from SOAS, and is an experienced vocal teacher with accreditation from Association of Teachers of Singing, Natural Voice Network and the Open University. Her previous employers include Wren Music, Talking in Tune, SOAS, Academy of Music Exeter, WOMAD and Voice Camp. She regularly performs and teaches at festivals including Shambala and Cambridge Folk Festival.

Blog & Links

[First day at Hawkwood - Reel on Instagram](#)

[Our Time At Hawkwood - Reel on Instagram](#)

[Song of Sorrow - Unlisted on YouTube](#)

Transcribed conversation:

Branwen: The highlight of my week was the opportunity to invite our fellow artists in residents to come and listen to us perform and it was such a friendly environment to share. Also the fact that Hawkwood was so well organised and understood intuitively

what working artists might need, like when to break and sweet details like hot water bottles for the rooms.

Anna: My highlight was the sense of care and of being tended, so that we could do over 9 hours a day of intense creative focus with a structure that enabled us to do that and not be burn out. I've not experienced that level of focus before without a burn out at the end. I feel well rested and nourished, as well as having done a lot of work. There was a warmth from everyone who works there. I liked how simultaneously The Kiota Collective were at play with their theatre workshops, then the Thought Box were working on education and climate change and these wheels spinning together felt very whole as a collective.

Hannah: Having the opportunity to be in moments of flow altogether was such a luxury.

Branwen: Sometimes as an artist you forget self-care or you push through until you can't work anymore, so the fact that didn't happen and we feel rested is phenomenal.

Some challenges have been coming into the space with exhaustion and a bit of sickness already, but all in all it all worked out and Hawkwood was very supportive and helped me print my prescription and point me in the direction of the doctors. The fact that we were warm and fed, in comfy beds and with full tummy meant this was nowhere near as much of an issue for me as it could have been.

Hannah: I sometimes found sitting with the other artists at every meal a little socially overwhelming. It was so great to meet them, and I'd miss not sitting with them if I hadn't but maybe we could have had our own table just at some lunches so we could debrief about our project and stay in our zone a little more.

With the gift of such focused time for singing, I found that some personal challenges came up for me in parts of myself I'd been drowning out under the busyness of life, but this came out in a way that was helpful and beneficial to have happened. These moments were met with such understanding from my fellow creatives because we were so nourished.

Anna: The interpersonal experiment of being in a band is a relationship, and this time has given us an opportunity to get to know each other in more ways and deeper ways and I'm leaving the experience with more love and connection towards the others. That's not because it's been all easy, but because there's been sticky moments that we've navigated. If in some of our cranky moments we'd have not eaten very well then it's definitely possible we wouldn't have navigated them so well.

Branwen: It was a very supportive environment... and always things like 'cake time' to change the mood. Regular breaks were so helpful for that.

Anna: We're going to carry through having breaks before we need them, rather than pushing to the edge of our capacity before we have to have a break. Routine shouldn't feel radical, but it does feel like radical self-care.

Branwen: The structure that was imposed was fantastic, I think we could really bring that forward so we feel safe in the container of that. I can't believe the amount we got done! It's insane.

Hannah: It's helped us find the sweet spot for how to nourish ourselves.

[We then had a big conversation about how we're going to take on the mealtimes and structure in our next self-led residency and cook for each other in turns. This also sparked a deep and sweet conversation about our roles within the team and strengthening our communication and understanding in a way that builds a very strong foundation for the future of our trio.]

All: Thank you Hawkwood and The Francis W Reckitt Arts Trust for making this possible. It's been a memorable pillar for Lon Dubh, one that's been really strong and positive that we will never forget.

Circus Calamitous

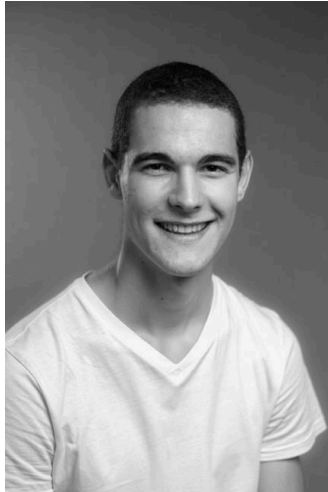
Artist Biographies

Stewart Wright



As an actor, his best known TV work includes: *Doc Martin*, *Dr Who*, *Small Axe*, *The Vicar of Dibley*, *Black Books*, *Smack the Pony*, *People Like Us*, *Dirty Filthy Love*, *Armadillo*, *Love and Marriage* and *I Want My Wife Back*. On film he's been in hits *Bridget Jones Diary*, *Ali G In da House*, *Nativity 3*, *Christmas on Mistletoe Farm*, and a lead role in Bollywood film *Jungle Cry*. He has also worked extensively in Theatre at the National, Birmingham Rep, Leeds Playhouse, Lyric Hammersmith, Rose Theatre Kingston, Exeter Northcott and Bristol Old Vic in his home town. He's worked on plays by Arthur Miller, Alan Bennett, Helen Edmundson, Tim Firth, been a Dame in the Lyric panto, and played two of Shakespeare's clowns: Bottom and Dogberry.

Ben Kirby



Ben takes delight in the mundane, with much of his work reflecting the ridiculous way we live our lives, through the clown character. He enjoys contemporary devising and collaborative performance.

A highly versatile performer, Ben Kirby has trained, rehearsed, and performed with Circomedia, Gathering Voices, Bristol Old Vic Young Ferment, BLOC Productions, and West Acting Workshop. He has experience in both stage and film acting,

Alongside performing, Ben has taught circus and theatre to children and young people (Bristol Old Vic Young Company, Circomedia Youth Circus, and Gathering Voices). He has particularly enjoyed volunteering his time to run juggling workshops for refugee children at social events organised by Bridges for Communities.

Tim Kirby



Tim Kirby is an audio editor, producer, sound designer and composer. He has toured internationally as a member of The Sonic Catering Band creating 'strange and sometimes beautiful recordings', some of which have been featured in films such as Berberian Sound Studio (Toby Jones) and Flux Gourmet (Asa Butterfield, Gwendoline Christie). He has also edited podcasts, produced shows, jingles, idents and trails for radio, plus created sound

design and effects for theatre and film. Tim also teaches part-time at the University of the West of England on the BA Media Production and MA Journalism courses.

Justin Sbresni



Justin Sbresni is a writer, producer, script editor and director. He is company director at Busby Productions.

Jill Molyneux



Jill Molyneux has worked in theatre and events for 25 years. Originally trained at Central School of Speech and Drama in Design Interpretation, then working seasons at the Bristol Old Vic Theatre as a prop and costume maker. She is currently Director at Jagprops Ltd, based in Bristol where she along with her network of talented artists, are a one-stop-shop for design and bespoke building of props, costumes and scenery. Clients include many of the UK's professional theatres including long established working relationships with the Bristol Old Vic and Talent Artistic Group. To view Jagprops work please visit www.jagprops.co.uk or on Instagram @jagprops

Blog

We had such a fantastic time at Hawkwood. The rooms, the getting away from our other day to day distractions, being provided with a sitting room, a rehearsal room and most importantly stunning catering. We structured our working days around the morning cookie break, lunch time dinner gong, tea time home made cake and at the end of the day was dinner at 6.30pm. In a creative process that framework proved really supportive and fruitful.

The experience really bonded our team and has catapulted the project forward to the next stage. We have decided our show is too complicated to be a 'pop up' show, which was our first idea, handled by 2 performers alone, but are excited by that discovery as we now approach theatres to co-produce the project with us.

Couldn't speak highly enough of the retreat for it's intended purpose, we feel very fortunate to have been given that opportunity. All we would say to other potential retreat-ers is to plan and prepare for your time at Hawkwood to get the most out of it.

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

Poppy Roberts



Poppy is a 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

Kat Garoess



<https://www.instagram.com/garoess>

GAROËSS, a British-Namibian-Indian DJ and aspiring Music Producer who thrives on her passion for multi-genre music! Born and raised in Bradford, she found inspiration in her sister's R'n'B tunes, the energetic atmosphere of local Bashment clubs, the rawness of Grime, and the Niche and Bassline CDs that were sold in the school playground. Embarking on her DJ journey in 2021, GAROËSS has since been infusing a dynamic array of Afro-diasporic beats into her sets, currently influenced by the growing landscape of

percussive, African Diasporic sounds in the UK. As one of the mentees on last year's 'Afro Energy' Residency, creatively directed by Karen Nyame KG, GAROËSS started her production journey, by collaborating with fellow Black artists to produce music, and had the opportunity to learn from guest contributors Gina Jeanz, Ikonika, and Fiyadred.

Leena Bucknor



https://www.instagram.com/l_zhan3

Bristol-bred and classically trained, Leena seamlessly fuses the worlds of Classical, Ambient, Techno and beyond, crafting a genre-defying sound. Transitioning from DJing to composition, their music evokes everything from melodic melancholy to hypnotic electronic soundscapes. With a dynamic stage presence and an impeccable selection of tunes, Leena takes audiences on a captivating journey through techno, bass, and ambient realms. Rooted in Bristol's cultural tapestry, their sonic exploration mirrors the city's diversity. Watch as Leena continues to push musical boundaries, offering a unique fusion of classical elegance and contemporary electronic innovation.

Rebekah Dinnall



Rebekah is a multi-genre producer, vocalist and songwriter from Bristol. Joining Saffron to embark on artistic exploration of her sound as a solo artist.

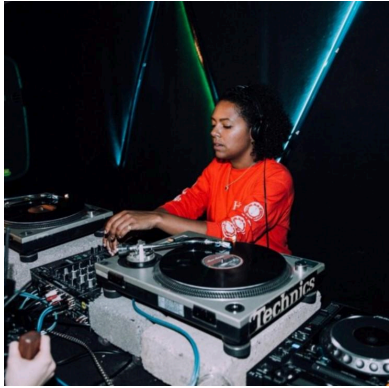
Angelica Allen



<https://angelica-allen.com/>

Using her voice as her primary instrument, My Midnight Heart layers her vocals to create lush, nearly-choral arrangements that are meditative and transcendent. Her vulnerability is grounded by ferocity; echoed by ominous bass sounds and dark hip-hop influenced beats. These sounds seamlessly combine to culminate in an Experimental Pop/Alt R&B project that thrives on duality: feminine and masculine, organic and digital, fierce and serene, haunted and angelic.

Ruby Savage



<https://www.instagram.com/rubysound/>

Since relocating from her hometown Amsterdam to London in 2007, Ruby Savage has spent over a decade working behind the scenes in independent music. Starting the journey at the counter of London's renowned Honest Jon's Record store, and managing Theo Parrish's record label Sound Signature and Gilles Peterson's Brownswood Recordings.

She joined Worldwide FM's early roster of radio hosts followed by a monthly residence slot on NTS radio which she currently holds down under the moniker Radiant Life. She has performed at London's most well respected clubs including Koko Electronic, Corsica Studios, Fabric, Oval Space, Phonox, Pickle Factory, Giant Steps and Village Underground, alongside dance music's most esteemed artists. The uplifting and infectious energy Ruby brings to the dance has also taken her on club and festival tours around the world, touring multiple times across Oceania, Brazil and Europe. In June 2023 she made her debut at Berghain's Panorama Bar with a 4hr sunrise set.

She is founder of Don't Be A Creep, an arts initiative working to make music and nightlife spaces safer through creative campaigns in partnerships with festivals, promoters and venues. As well as Artist Recovery Club a company focussed on helping people work through creative block.

Bridget Sunun



<https://www.instagram.com/sunun4dub/>

Sunun is a music producer who uses Analogue Dub Mixing Techniques alongside 16bit Sampling and vocals to create bass-infused dream scapes and rhythm excursions. Well known for her emotive live sets, the Young Echo affiliate has grown through the lens of the DIY Bristol Music scene, with releases on Bokeh Versions, Cold Light and Idle Hands.

Charis Richards



Charis Richards is an A&R working at Decca Records across the pop, jazz and electronic roster. Prior to A&R Charis worked in Commercial Affairs at Universal Music, working to maximise the reach and success of international priority records. With a background in classical music training and a love of jazz, alternative r&b, soul and folk, Charis has a broad knowledge of the industry and is invested in imparting this to emerging musicians.

Blog

As the Founder of Saffron, I feel incredibly connected to the residency at Hawkwood and we brought together African and Caribbean heritage women and non-binary producers and composers creating a beautifully balanced week, spreading time across creativity, connection and solitary time.

The residency offers a unique opportunity to support and empower marginalised voices Through our partnership with Hawkwood, we can provide these artists with the resources and space they need to explore their creativity, connect with nature, and forge meaningful relationships within their community.

By centering the experiences of Black women and non-binary individuals, this residency not only addresses the lack of representation in the music industry but also fosters a sense of belonging and solidarity among participants.

Our reason for this residency is about investing in the future of music and social equity.

And feel that with our various partners across the industry and beyond, we can make a real difference in the lives of these artists, empowering them to overcome systemic barriers and achieve their full potential. Join us in creating a more inclusive and vibrant music industry where every voice is heard and celebrated.

Spilt Ink

Spilt Ink Theatre is a physical theatre company based in Stroud and Bristol, headed up by Nathalie Codsí (Stroud), and Hester Welch (Bristol), and Sarah Cribdon who is at the moment in London. We are a company formed by three female theatre-makers who met in Paris whilst training at Ecole Jacques Lecoq and Philippe Gaulier school. We use play, physical theatre, puppetry and clown to create accessible theatre that inspires and moves a wide range of audiences; from young to old, where English may not be a first language and to those who might be new to participating in theatre. Our core intention is to make playful and visual work that is engaging and relevant, inspired by the voices of local people and our own identities as artists. Nathalie is a half Lebanese/Italian heritage actress, and Hester a facilitator and producer/actor who also lived in Malaysia and Canada. Our previous work was r&d'ed at Hawkwood, called Nest. Nest was then made with primary school children in Bristol who were second generation migrants, where their family's language may not have been English as their mother tongue. We used puppetry, clown and movement to tell the story of a brave young girl who goes on an adventure to find her roots, travels through magical worlds with a magical bird (puppet), and learns what Home means to her. It is about families/fathers/daughter relationships and looks at themes of belonging.

We performed it at The Wardrobe theatre in Bristol, part of the Incubator of new ideas at The Egg in Bath, Felix road playground and libraries in Bristol and Yate. We are now applying for our 2nd research and development funding through Arts Council England, looking at the idea of death and joy, bringing in clowning to the idea of grief/rituals and funerals. We are partnering with Longfield Hospice in Stroud, as well as local funeral directors, as well as a palliative care nurse and a grief counsellor in Stroud, and working with a great clown teacher Mark Bell who will be facilitating work with us. We are also partnering with Arnos Vale Cemetery where we will be sharing our research and development ideas.

Between us we have performed in different shows away from Spilt ink such as Nathalie Codsí in Reading Rep's A Christmas Carol and award-winning short films, Sarah Cribdon in Angela De Castro's clown R&D, and Hester Welch facilitates many workshops at Bristol Old Vic.

Artist Biographies

Nathalie Codsi



I trained at City Lit on their advanced performance diploma, graduating in July 2013 with a distinction. I am very interested in devised theatre, and I have devised and performed my own children's theatre show called Arnold's Big Adventure with direction by Adam Fuller, receiving arts council funding. I have worked on new writing at Tristan Bates Theatre with The Pensive Federation with Yasmine Lever and Tom Drayton directing. I have recently shot the new Playstation Advert for Sony Playstation. I have also performed in East of The Sun, West of the Moon at The Rondo Theatre in Bath, directed by Hannah Drake which was a revival from the Edinburgh fringe 2012.

I am expressive, energetic, youthful yet passionate and I have a love for Shakespeare and his contemporaries but also I love the writing of Federico Garcia Lorca. My favourite play would have to be The Love of Don Perlimplin and Belisa in The Gaden by Lorca; it is full of passion and darkness yet also full of life; and it is short but very effective. I recommend anyone to read it.

Ongoing training as a performer is really important to me, and I have been on workshops with Annabel Arden in Complicite, Theatre Ad Infinitum on Lecoq, and workshops with Jeremy Stockwell. I am really interested in new writing, devising and also different forms of puppetry. I am a member of The Actors Guild and The Actors Centre.

When I am not acting, you can find me seeking out underground art galleries, playing the ukulele, cycling around London, taking photographs and generally seeking out new theatre and music. I also enjoy writing and the visual side of writing, and I am in the process of writing my own screenplay.

Part of BAFTA connect membership, experience writing funding applications, awarded Arts Council England funding for a young audiences' commission (in theatre)

Sarah Cribdon



I am an actor, clown and puppeteer. I trained in the UK (Arts University Bournemouth), France (École Philippe Gaulier) and Poland (The Grotowski Institutue). I have co-devised and performed in productions with companies including Twisty Turny Theatre (Plague, 2023 and Head Shoulders Knees,

2022), Théâtre Sans Frontières (The Golden Conch, 2022) and Head to Toe Theatre (He Taught Me, 2018 and Mint, 2017). I co-founded Spilt Ink Theatre with Hester Welch and Nathalie Codsí and our first project Nest (2022) was supported by Arts Council England. I have also trained with influential companies including Gecko, Complicité, Little Angel Theatre, Theatre Rites and Clowns Without Borders UK. My most recent work includes Chalk & Cheese, an R&D with Angela De Castro, directed by Stephen Sobal, and a regional tour of Snowmen by The Herd Theatre.

Hester Welch



Hester Welch is an international Theatre Maker, Director, Performer, Teacher, Producer and Community Arts Facilitator. She has facilitated both professional and community groups in the UK, India, Malaysia, China, France, Italy and Indonesia over the last 13 years. She is Co-Artistic Director of Wayang Kitchen (Malaysia) and Spilt Ink Theatre (UK), where she has performed and directed across SE Asia and the UK. Her projects have been supported by Arts Council England, British Council and Kakiseni. She is also founder and co-founder of The Lost Cabaret Bristol and Paris, respectively. She is an Associate Artist with David Glass Ensemble and Omnibus Theatre. Regularly she facilitates theatre based classes with refugees and asylum

seekers at Bristol Old Vic Theatre, Borderlands Charity and with LegalAliens Theatre, as well as movement for wellbeing at Bristol Beacon and Nature Play at Trinity Community Arts. She teaches Clown at Bristol School of Acting and is a guest teacher at Clown Soup, Bristol. Trained at Ecole Philippe Gaulier (France), Goldsmiths (University of London, UK), Trinity Laban Centre (UK), National Theatre (UK), SACPA (Indonesia) and with Clowns Without Borders (UK) in Facilitation and Trauma Informed Practice.

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Blog

We had 5 days exploring the themes of death and joy, through research, and physical theatre exercises, music and movement. Where do you start when approaching the subject of death? As a trio, Spilt Ink, we thought we'd start with the experts - the people who encounter the dying, the dead or the grieving daily in their work. We were lucky enough to be hosted by the Hawkwood Centre for Future Thinking, surrounded by beautiful nature and fellow artists. We had a comfy sitting room for the start of our week, which set us up beautifully to welcome our experts in and talk openly about this heavy subject.

We spoke to:

- Family Tree funeral director, Jane Diamond
- Head of Wellbeing Services at Longfield Hospice, Katie Miller
- Palliative care doctor, Rose Glennester
- Bereavement counsellor Louisa Miller

We explored the topic further with books and documentaries, including:

Documentaries:

A Love That Never Dies from the Good Grief Project

Grayson Perry: Rites of Passage

Books:

From Here To Eternity, Caitlin Doughty

Radical Acts of Love, Janie Brown

Being Human, Neil Astley

The Art of Gathering, Priya Parker

The Clown Manifesto, P.Naile Laanela & Stacey Sacks

We also shared our own experiences of death and discussed what we might want for our own funerals, took walks in the grounds, and responded to the space in creative ways. After three days of research, we started to respond to our discoveries through free writing, playful physical games and exercises. We created movement, scenes, songs and images from what excited us, using clowning, poetry, spoken word, physical movement and dance and song. We then had two sharings with intimate invited audiences, one in the grounds of Hawkwood with some of our local experts and another at Arnos Vale Cemetery in Bristol. We really appreciate our time at Hawkwood, it is such an enriching place and we have more of an idea now what we want to focus on for our future performance around this subject. This was just the beginnings of our research, and we thank Hawkwood and the team greatly for the time and beautiful space. Spilt Ink are very lucky to have started birthing this new, exciting show about such an important topic.

Wild Dress

Wild Dress is an geo-located audio work based on writings by Kate Fletcher (Professor of Sustainable Fashion and International Consultant), which I started to develop as a site-specific work for the landscapes of Hawkwood during the 'Restorying' Residency, January 2023.

This application is to enable us to return to do a final development and installation of the piece, 9–10 April, in time for it to be available to members of the public to listen to at the Hawkwood festival on 6th of May. The audio work will then remain available for anyone to listen to thereafter, if they download the 'echoes' app. As part of the residency we will develop the information to be shared with visitors to Hawkwood who would like to listen to the piece, and we would like to engage with the local artist community to explore how we might develop a conversation with members of the public around the themes of Wild Dress.

Wild Dress explores our relationships to landscape and how our clothing relates to the seen and unseen natural world around us.

Going beyond the idea that nature is a means to human ends; Wild Dress documents how we wear clothes in ways that give more weight and awareness to the natural world. The book comprises a series of autobiographical texts about what happens when clothing and nature meet and offers an entirely new perspective on fashion pleasure and ecological limits.

<https://katefletcher.com/publications/books/wild-dress-clothing-the-natural-world/>

There are six different texts, spoken by Kate herself, which will be sited in different locales around Hawkwood. There will be a second version designed for those who are less mobile (e.g. can't climb a stile). On 6th of May, we hope to enable a conversation with the local community, ideally using either the outdoor classroom or the library. We hope to work with Emily Joy and a local weaver to do so. We have a small amount of funding left from our initial arts council R&D to cover fees, but not to cover residency at Hawkwood. We would also very much like to work with an associate producer who is local to Hawkwood to support engagement with the project and undertake some of the administration.

The three artists who will take part in the residency to develop the work are: me, Zoë Svendsen, orange (computer artist), Carolyn Downing, an internationally acclaimed sound designer for theatre and large-scale exhibitions, including recently winning the Tony Award for Life of Pi in New York (<https://www.carolyndowning.co.uk>).

On 6th May we hope Kate Fletcher will be able to join us to talk about the genesis and evolution of Wild Dress (<https://katefletcher.com>).

Artist Biographies

Zoe Svendsen



Zoë Svendsen (Zoë/her) is a theatre director/dramaturg based in the UK.

DIRECTION/MAKING

Over the past few years I've been collaborating on a range of performance/installation works that try to 'imagine otherwise': in London, Oslo, Berlin and Cambridge, with a wide network of collaborators. Attempting to imagine an eco-logical future—ie one that recognises interdependency with other and the world around us—invites a challenging scrutiny of our present, and in particular, the machinations of capitalism. This multi-year-multi-form conversation project began with a Jerwood/Open University artistic residency exploring 'future scenarios' <https://www.cultureandclimatechange.co.uk/projects/#scenarios> which led to being awarded Artsadmin's Green Commission 2018, to create the five-day interactive performance *WE KNOW NOT WHAT WE MAY BE*, for the Pit Theatre at the Barbican <https://metisarts.co.uk/projects/we-know-not-what-we-may-be>. The work drew on a year of public conversations in residency at the Cambridge Conservation Initiative at the David Attenborough Building, Cambridge, to create potential alternative futures, co-created between audiences, experts and artists.

Events and performances emerging from the stories and connections created through this work include: *Amt für Zuwart und Gegenkunft* @reEDOcate me! *Floating University*, Berlin, with Raumlabor and Les Dramaturx <https://reedocate-me.com/>; the 5-minute play for Climate Change Action Theatre 2021, *Love Out of the Ruins* (for their 2021 international anthology, *The Future Is Not Fixed*) the cabaret improvisation show, *Love Letters to a Liveable Future* (Cambridge Junction) – which was developed through a postcard series during lockdowns with HOME MRC <https://metisarts.co.uk/projects/love-letters-to-a-liveable-future>; and the video installation *Factory of the Future* (Oslo Architecture Triennale) <https://metisarts.co.uk/projects/factory-of-the-future>.

Other relevant performance/installation works include: *Ness*, a sonic landscape work adapted from the prose poem by Robert Macfarlane, with sound design by Carolyn Downing (Metal/Estuary Festival); and the game/show exploring the system of consumer capitalism through fast fashion, *World Factory* (Young Vic/New Wolsey

Theatre/tour) <https://metisarts.co.uk/events/video/wf> shortlisted for Theatertreffen Stückemarkt 2016; *Third Ring Out* (inaugural Tipping Point Award; UK tour).

DRAMATURGY

During the pandemic and after, my artistic work on climate crisis fuelled practice-based research into the relationship between artists and institutions, culminating in a report and an event that sought to reimagine attitudes in theatre to climate crisis, to recognise it as the context for all our work, and to embed climate care as an artistic practice (rather than an add-on). This research dismantled myths and built pathways for alternative processes within mainstream theatre. Conversations and workshops over 2021-22 led to a report exploring the challenges and how-to of evolving an ecologically and socially just transition to a climate careful practice: <https://www.donmarwarehouse.com/about/environmental-action-at-the-donmar/climate-conversations-report/>. Over 2023 I curated an event with the three National Theatres of Scotland, Wales, and Great Britain: 'Making Theatre in a Time of Climate Crisis', for theatre directors from across the UK. We recently published talks and resources from the day on the Theatre Green Book website: <https://theatregreenbook.com/making-theatre-in-a-time-of-climate-crisis-resources/>

The principles that fuel this strand of work can be found here: https://medium.com/@zoesvendsen/3269d0e7530a?source=friends_link&sk=227be11f2a9706ba7ac5b72b596b8e2a and it forms part of the argument of *Theatre & Dramaturgy*, published with Bloomsbury in 2023. I am now developing the concept of 'Climate Dramaturgy' further with Hightide theatre company.

The other strand of my performance works over the past decade is in (re)imagining works from Shakespeare's time in mainstream theatres, as dramaturg. The connection between these two very different areas of work, is their relationship with capitalism: my Renaissance work thinks about the emergence of capitalism, and how it shapes our ideas of the person. I'm usually brought in when a director wants to reimagine the work in some way, to collaborate on the process and mess with the text... This began with a version of *The Changeling* (Young Vic, dir. Joe Hill-Gibbins) in the round, that weaponised jelly and custard, and has led more recently to an *Othello* (National Theatre, dir. Clint Dyer), and a *Merchant of Venice* (Sam Wanamaker Playhouse at the Globe, dir. Abigail Graham) that have focussed on white supremacy and the damage it inflicts; an *Edward II* (National) *Measure for Measure* (Young Vic) that used video (in collaboration with Chris Kondek) to create nightmarish levels of intrusion and intimacy; an *Arden of Faversham* (RSC, dir. Polly Finlay), that delved into the play's exploration of the transactional morality of merchant capitalism; a cruel *Midsummer Night's Dream* (Young Vic) played on more than a tonne of mud; two versions of *Macbeth* (RSC/Globe) which each reconfigured the text to rethink the role of the witches in very different ways; a *Hamlet* with a Hamlet who was neither famous nor romantic, which leaned in to his misogyny and misanthropy (Sam Wanamaker

Playhouse, dir. Sean Holmes), and a *Tempest* in which crates of washed-up plastic ducks stood in for global environmental waste, linking it to the colonial entitlement of Prospero and the feuding lords he seeks to enact revenge on (Globe). I'm currently dramaturging *Duchess of Malfi* at the Sam Wanamaker, dir. Rachel Bagshaw, exploring the attempt to imagine otherwise in a culture of misogynistic patriarchy.

I am currently associate artist with Cambridge Junction and Hightide.

I'm a co-founder of the emergent Naked Theatre, conceived and led by Belgian director, Luk Perceval. <https://lukperceval.info/work/thenakedtheatre/>

Carolyn Downing

An award-winning sound designer working in a variety of fields including exhibitions, fashion, theatre and live events. Creativity and collaboration are at the heart of her work from initial concept development with fellow designers through to realisation with technical and project delivery teams.



Carolyn's most recent work includes *Goya And Munch: Modern Prophecies* for Munchmuseet, Oslo; *The Enfield Haunting* currently playing in the West End; *Life Of Pi* productions created for London West End, Boston A.R.T, Broadway & UK tour, awarded a Tony in 2023 & nominated for an Olivier in 2022; *The Commonwealth Games Birmingham 2022 Opening Ceremony* performed at Alexander Stadium in Birmingham in July 2022; *Jean Michel Basquiat: King Pleasure* exhibition shown in NYC & Los Angeles; *Ness* a geo-located audio experience based on Robert McFarlane's poetical work.

Clay Orange



Orange is a Newcastle, UK born new media artist exploring themes of repetition, cybersecurity, privacy, adaptation and repetition. Graduating with an Upper Division Honors from Goldsmiths University of London with a MSci in Creative Computing they create a range of online artworks ranging from twitter bots to live streamed performances.



Blog

By Zoë Svendsen <https://metisarts.co.uk/wildhawkwood>

In April I spent two days on a Reckitt Arts trust residency at Hawkwood with sound designer Carolyn Downing and technologist and computer artist Orange.

These two days were a crucial part of a jigsaw of engagement and enablement by Hawkwood that has spanned the past 18 months and has resulted in the opportunity and privilege of siting an artwork in Hawkwood's grounds: *Wild Dress*, by Professor of Sustainable Fashion, Kate Fletcher [<https://katefletcher.com/>]. The story of *Wild Dress* at Hawkwood is to me a case study in the extraordinarily fertile creative soil that artists come here to be nurtured by. Certainly that has been the case for me. Before the pandemic I'd been to Hawkwood on a couple of occasions to deliver workshops on climate change orientated artistic practice, for other theatre practitioners who were here on weeklong residencies funded by the London Theatre Consortium. I fell in love with Hawkwood then – and its generosity and care as a place for interdisciplinary arts and climate conscious practice.

So I was beyond delighted when post-pandemic, I received an invitation from Alicia Carey to become a participant myself in a Climate Lab that was a collaboration between Hawkwood, Laureline Simon with One Resilient Earth and Philippine arts consultant and permaculture specialist Sarah Queblatin, bringing together five UK artists and five Philippine artists to cross-pollinate and explore climate arts. I will confess though that I almost didn't get there. It was February 2023 and I was utterly burnt out. A complex chronic pain condition, exacerbated by online work in the pandemic, left me utterly depleted of mental or spiritual resources, and I deeply doubted that I had anything to offer the residency or the participating artists. I couldn't be more glad though that I did nevertheless get myself onto the train and

arrived for what was a transformative week; it restoring my faith in the work and life of the imagination. It was vital in restorying my understanding of how global north-global south connections can work – as a regenerative conversation.

Deeply indebted to the conceptual work of Sarah Queblatin, I've been walking the language of restoring and restorying ever since. It was wonderful to find these affinities and make those connections – a new way of describing adjacent practice of alternative imagining I'd evolved over the past 6 years.

It was in this regenerative soil that the Hawkwood version of *Wild Dress* was birthed. Kate Fletcher had approached me sometime before about collaborating in some way to adapt *Wild Dress*, a series of essays that weave together stories of wilderness and clothing. Apparently unlikely bed fellows, Kate's rich and detailed reflections dwell on how clothes mediate our relationship with (or severance from) the living world around us.

The project had received some Arts Council R&D funding but by the time I arrived in Hawkwood February 2023, it had reached an impasse. First forays into exploring *Wild Dress* had involved walking with Kate in her local Peak District with Carolyn taking field recordings, and me trying to envisage a form for the performance work. We decided then to record Kate sharing her reflections, and then to explore how to embed these reflections in the landscape. We did further R&D at the newly-planted Cambridge Community farm September 2022 and also at Afri-co-lab in 2022–23. A form began to emerge but the weight of infrastructure needed to set up a performance in the landscape threatened to overbear the artwork. Kate's words are naturally light: wry, thought-provoking, absorbing. What we wanted was a way of them seeming to be simply caught on the wind.

Restored spiritually and imaginatively by the restorying Climate Lab, I listened to our recordings of Kate's words again at Hawkwood, traipsing the woods behind the house, pondering past the mud down by the filtration ponds, wandering between the branches of the orchard's apple trees. I invited fellow artists on the lab to go and listen – and discovered they were caught, as I was, by listening in the surprising variety of landscapes within which Hawkwood house nestles.

And that's how *Wild Dress* at Hawkwood was seeded.

What brought it to fruition was the invitation from Alicia to make *Wild Dress* a reality at Hawkwood, and so a few weeks out from its May Day launch this year, Carolyn, Orange and I spent a happy couple of days finding and defining the listening zones for each audio piece, using the Echoes app, a geo-location creative app for generating sound walks.

We realised that we needed another layer of sound to weave between the five different texts – which Carolyn had previously underlaid with long form recordings done in Macclesfield Forest. Rather than ‘illustrate’ Kate’s words by interspersing occasional sounds of individual birds or wind in trees, we decided to root the texts in a continuous recording – the effect is subtle, and weaves seamlessly into the actual sounds of the landscapes of Hawkwood. It sounds simple, but it only works thanks to the extraordinarily sensitivity that Carolyn brings to her work. Carolyn calibrated the balance and positioning of the sounds we use through binaural recording and electronic spatialisation that isn’t always detectable at a conscious level, but which is key to our brains doing a kind of DJ mix between Wild Dress’s sonic landscape and the real live sounds of the woods and fields. This is the world in which we embed Kate’s voice, at once knowledgeable and intimate.

What’s special is this mix of live and seeded – it is for me a source of repeated joy. I can speak with authority, as the nature of developing an accurate and functioning GPS-located audio work is hours and hours and hours of walking and checking in and out of the zones – matching site to maps, and maps to site, and noticing pace, and terrain, and how listeners might lose themselves imaginatively (wonderful) and literally (less a good idea – Carolyn and I accidentally walked well off our map and the terrain of the audio piece at least once). So by the end of our two-day ‘embedding’ I was astonished that at times I still couldn’t always be sure if a sound was live or prerecorded. In fact, the mix is never repeated, because we layered different sonic sound beds on loops, as well as, of course, the real sounds being unrepeatable and specific to season, weather and time of day. Thus no configuration would ever be the same. And what I found, then, and others have also reported, is that the act of listening to Kate’s reflections on wilderness, mediated by this live/recorded enmeshed sonic-scape, tuned the ear to hear differently afterwards, and in more differentiated detail to the natural audioscape of Hawkwood’s grounds – the effect persisting well after the moment of taking off headphones.

We were delighted then to be able to extend this sense of reflective embeddedness to a weaving installation, in the ‘blue room’ at Hawkwood’s May Day. I worked with artist Emily Joy, who I met through the previous ‘restorying’ residency, and who is local to Stroud, who introduced me to her colleague Ali Cocroft, with whom Emily runs Periscope, and local saori weaver Nicola Builder. Together we devised a holding space for conversation, that was an evolution of some preliminary community workshops the trio held. In these workshops, participants wove tunics from materials gathered from the ecosystem around Hawkwood and Stroud – cuttings from Hawkwood garden, Wool from hedgerows, sticks from the woods. On May Day, those who had retreated from the buzz on the main lawn to listen to *Wild Dress* up in the woods, or across the field, could then head to the Blue Room to a reflective space. The social glue was the meditative occupation of weaving with the gathered fibres of the landscape, while performer Tamzin Griffin teased out conversational responses to the

work through sharing and evolving more of Kate's stories. It was a joyous event – and since then, the Echoes app (which I highly recommend) on which the sonic work is built, has granted visitors to Hawkwood the right to download and listen to *Wild Dress* in perpetuity.

Usually Hawkwood hosts the time of germination or early cultivation of artistic works – offering a space for the nurturing of an idea in embryo. Indeed I headed to London the following day to work as dramaturg on Hawkwood Fellow Soumik Datta's concert at the Queen Elizabeth Hall with the London Philharmonia, *Borderlands*, a project also born at Hawkwood, but as with most pieces, realised elsewhere. Rarely does a work come to fruition in situ – and even more rarely is Hawkwood its permanent home. So it has felt very special to be able to gift something back to this house and land that has nurtured such flourishing of artistic practice across its 75 years. I want to thank everyone at Hawkwood for making it possible – and especially Yolande and Alicia, and the chefs who fed me so well despite a complicated list of dietary exclusions, and to the Reckitt Arts Trust for the residency support that helped *Wild Dress* possible. And I hope, if you've read this far, that you'll be able to head to Hawkwood and explore [Wild Dress](#) there for yourself in the not too distant future.

Miracle Theatre

Miracle Theatre is dedicated to exploring original approaches to storytelling and performance. Our objective is to create unique and thought-provoking theatrical experiences that engage and captivate audiences. As artists, our goal is to continually improve and refine our skill sets. The residency at Hawkwood Centre offers an immersive opportunity to focus on artistic development without the distractions of everyday life. This dedicated time will allow us to enhance our individual and collective skills, fostering growth within the company.

Miracle Theatre places a strong emphasis on collaboration and teamwork. The residency provides an ideal environment for the company to strengthen its bonds and develop a supportive and creative atmosphere. This spirit is crucial for the success of our projects. Beyond the stage, Miracle Theatre aims to connect with communities and diverse audiences. Our residency objectives include planning for effective community engagement initiatives, ensuring that our work has a meaningful impact beyond the immediate performance space.

Miracle Theatre is embarking on the early stages of a new adaptation titled *Love Riot*. This project involves reimagining Hannah Cowley's classic play *The Belle's Stratagem* to resonate with modern audiences. Under the direction of Sally Crooks, the company will explore fresh perspectives and interpretations of the source material. The

production will feature a company of five young actors, aligning with Miracle Theatre's commitment to nurturing emerging talent in the performing arts. *Love Riot* will be an outdoor touring show, taking theatre to diverse locations and making the arts accessible to a broad audience.

In summary, the residency at Hawkwood Centre for Future Thinking serves as a pivotal moment for Miracle Theatre to focus on artistic development, collaborative exploration, and the early stages of *Love Riot*. Through this project, we aim to further our commitment to innovative storytelling and community engagement while providing a platform for emerging talent in the theatre industry.

Artist Biographies

Louis King - *Theatre Maker & Musician*



Louis is a musician and theatre maker based in West Cornwall. He has played in bands, accompanied theatre shows and toured extensively across the UK and internationally.

Louis has been awarded several artist residencies to develop multi-disciplinary performance, including a grant from the Artists' International Development Fund to train alongside Polish theatre company, Gardzienice.

More recently he has been playing with "the best folk band you've never heard of" The Odd Folk, performing with Jim Carey's The Saboteurs, and singing with male voice choir, Men Are Singing. He leads The Rat Affair, a band of musicians, theatre makers and visual artists.

Sally Crooks - *Theatre Director*



Sally Crooks is a Cornish actress, producer, and director. Since joining Miracle Theatre in 1999, Sally has showcased her versatile talents in various productions, including notable performances in "The Great Silence," "The Taming of the Shrew," "Jason," "The Revenge of Rumpelstiltskin," and "Beauty and the Beast from Mars." Not only has she left her mark on stage as an actress, but she has also contributed significantly behind the scenes, serving as an assistant director for productions like "The Magnificent Three" and "Bah Humbug: A Christmas Carol." Sally has been Co-Director of Trifle Gathering Productions' since 2007 and has collaborated with various companies, including

Miracle Theatre Company, Rogue Theatre Company, Cube Theatre Company, O-region, True West, and South West Screen Ltd. With a BA Hon's in Drama and clown training at Philippe Gaulier's school in Paris, Sally brings a unique blend of skills and experiences to her work, contributing to the rich tapestry of Cornwall's theatrical landscape for over two decades.

Danny Mellor



Danny studied Drama at The University Of Hull and also studied Acting at the Royal Welsh College Of Music & Drama. Danny has written 3 stage plays and a radio play, he is currently writing two new one-man plays and is also touring the open-mic comedy circuit around the UK honing his high energy comedic craft.

Dan Richards



Daniel has been a professional actor for 16 years and performed in 6 of Miracle's past plays. As well as being a freelance performer is he is the Co-Artistic Director of nationally touring theatre company 'Owdyado Theatre (A View from the Edge, Twisted Tales, Twisted Tales Vol. 2, Twisted Tales goes to Edinburgh) and a co-founder of Near-ta Theatre (creators of cult Christmas comedy Christmas. Time. which has run every year for 14

years and counting).

Daniel has written for thirteen professionally produced theatre shows and has directed six shows for companies including 'Owdyado Theatre, Miracle Theatre and The Hall for Cornwall as well as currently working on a DYCP in writing and story collecting.

Charlotte Merriam



Charlotte graduated from the Royal Welsh College of Music and Drama in 2015.

Since graduating Charlotte's stage credits include- MACBETH at the Manchester Royal Exchange in 2019 (director Chris Haydon), PETER PAN at the Birmingham Rep 2019/20 (director Liam Steel). Other stage credits include SWANSONG (Dugout Theatre-UK TOUR), SMALL MYTH (Vault Festival), THE BREAKS IN YOU AND I (The Hope Theatre), EVERYWOMAN (Vault Festival), THE MINATURISTS (The Arcola Theatre), ELECTRA (Richard Burton Company), TWO GENTLEMAN OF VERONA (Playbox Theatre).

As a writer Charlotte's credits include OFF THEIR ROCKERS (ITV) and DAMES (Pleasance Theatre). Charlotte also writes and performs her own character comedy.

Millie Montgomery-Smith



Millie Montgomery-Smith's love of theatre developed from a very young age and she has been able to nurture this throughout her time at Truro School. She is currently on a gap year, exploring life as an actor whilst also volunteering and coaching young people in acting. She has worked with several companies, such as Bodkin Theatre in their production of 'A Room with a View' at the Minack Theatre and starring in their most recent tour of 'Bike' by John Welch. Millie has performed at the Edinburgh Fringe with Stargaze Theatre, alongside performing in various musicals, such as the role of 'Cosette' in Les Miserables and being a part of

'Phantom of the Opera' performed in the Regal Theatre, Redruth. All of this helped greatly by her 5 years serving as a Chorister at Truro Cathedral, where she had the opportunity to sing at the King's Coronation. Millie is incredibly excited to be a member of the cast of 'Love Riot'.

Sophia Dear



Sophia graduated from East 15 Acting School in 2020 and has since trained at The American Academy of Dramatic Arts in New York. After growing up watching Miracle she is very happy to be making her company debut. Credits include; Science Adventures: Deep Sea (Coppice Theatre), Burnout

(Singe Theatre), What's So Funny (Knickers Theatre) and The Academy of Risk (Stargaze Theatre).

Annie Ukleja



Annie Ukleja, a seasoned Creative Producer and Managing Director of Miracle Theatre Company, boasts an impressive career marked by her dedication to fostering innovative and captivating productions. With a wealth of experience, Annie has successfully overseen the production of over 30 touring shows for Miracle Theatre Company, showcasing her ability to bring creative visions to life on stage. Currently, she is jointly leading the new Artistic Working Group for Miracle and leading on delivery of new talent development initiatives Miracle Lab and Miracle Camp.

Annie's expertise extends beyond the theatre realm, as she has made significant contributions to the world of film. Her work as a producer and production manager spans various short films, including notable titles like *Wind* (1999), *Field of Fish* (2002), and *Cheap Rate Gravity* (2007). Moreover, she has lent her talents to feature films such as *A Congregation of Ghosts* (Whitechapel Films, 2007), *Dressing Granite* (Bedrock Films, 2008), and *Tin* (Miracle Theatre, 2014), showcasing her versatility and commitment to storytelling across different mediums. Annie's international experience includes roles with prestigious organisations such as the Australian Broadcasting Corporation, Sydney Film Festival, Flickerfest Short Film Festival, and the Biennale of Sydney. Her extensive portfolio includes co-producing the Caught Short Film Festival during her time in Australia, further solidifying her reputation as a dynamic and accomplished Creative Producer.

James Forde Stewart



James Stewart is a musician and sound engineer based in Totnes, Devon. As well as playing with various projects in the South West such as: Hearing Aid Beige and The Rat Affair, he leads his own project Cape Khoboi.

In more recent years, James has toured as a mixing engineer for artists such as: Bonobo, RyX, Jordan Rakei and Sandrayati. As a composer he makes up one third of Unknown Horrors, whose latest score for *The Severed Sun* was premiered in Austin, Texas earlier this year to rave reviews.

Blog

As a theatre director, finding the perfect environment to nurture creativity and foster ensemble spirit can be a challenge. Fortunately, our residency at Hawkwood offered just that—an invaluable retreat that allowed us to delve deep into our work on Miracle Theatre's summer touring show, *Love Riot*. This beautiful place provided us with the space and time to experiment, take risks, and push the boundaries of our artistic practice.

From the moment we arrived, it was clear that Hawkwood was more than just a venue. It was a sanctuary, a bubble that shielded us from the daily grind and allowed us to immerse ourselves wholly in the creative process. With practical concerns such as food and scheduling taken care of, we could focus entirely on our work, staying present and connected to each other and the material we were developing.

The week we spent at Hawkwood was transformative. We worked intensively with text, character, mask, and music—the latter becoming the show's score. This dedicated time together allowed us to refine our techniques and explore new forms and genres. The serene setting and the delicious, nourishing food provided a sense of grounding and peace, which in turn fueled our creativity.

One of the most remarkable aspects of our time at Hawkwood was the opportunity it gave us to develop our ensemble. The absence of external distractions meant that we could communicate more openly and effectively, building a shorthand that would prove essential during the intense rehearsal period that followed. We deepened the dialogue between storytelling and music, honing our skills in mask work and character development.

The discoveries we made at Hawkwood had a direct and profound impact on our subsequent rehearsals. With a solid foundation laid, we returned to our usual space invigorated and ready to tackle the next phase of production. Our time at Hawkwood had not only enhanced our creative output but also strengthened the relationships within the company—an essential factor for a show like *Love Riot*, which demands resilience and cohesion from its cast and crew.

Love Riot is now touring extensively, with 60 performances scheduled across 49 venues in the southwest. The show brings theatre into the heart of communities, performing outdoors in towns and villages. Such an ambitious tour requires a strong, united company, capable of withstanding the challenges that come with constant travel and performance. Our residency at Hawkwood was instrumental in building this strength.

As a director, I can't overstate the value of places like Hawkwood. The residency was a game-changer, offering us the chance to focus intensely on our work, to fail and

play without fear, and to bond as a company. The success of *Love Riot*, which is receiving fantastic feedback from audiences, is a testament to the foundational work we did during our time there. The depth of ensemble we achieved has carried us through the tour, keeping the spirit and energy of the show vibrant and alive.

Hawkwood is truly a special place, one that provided us with more than just a space to work. It offered us breathing space, a chance to reconnect with our creativity and each other. For that, I am profoundly grateful.

Emma Money



Emma Money is an interdisciplinary designer, and research artist. Her practice is centred around designing practical living products with large-scale positive impact, that invites an unconventional experience with nature.

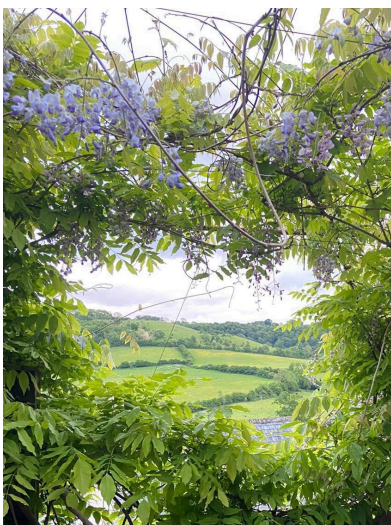
She prides herself on her collaborative approach previously working with the British Council, MODA FAD, Design Manchester, Imperial College, Carbon 13, Climate Entrepreneurs Club and the British Embassy. Her role as a co-director of the RCA's sustainability society (Sustainlab) has included artist workshops in Kensington, White City and Soho, talks and

exhibitions to empower the local community to grow and use their own carbon-reducing resources. Her works have been exhibited around the world at Futurelab (Shanghai), the MU Hybrid Arthouse (Eindhoven, the Netherlands), London Design Festival, a Pop-up shop (Madrid), the Mall Gallery (London) and at Barcelona Design Week.

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Lulu Manning



Lulu Manning (aka LuLuLu) invites you to submerge in her co-created ecosystem of sound. Exploring sound as an embodied force is pretty much the underlying pulse of what I love to do. I feel deep within a period of transition in my life at the moment ; and so I resist the agony of fossilising my experience whilst still growing (a reference for any other girlies who enjoy having their heart ripped to shreds by Anaïs Nin's diaries). At the moment I make bleepy bloop music, sound design on a range of collaborative projects, sing medieval chant with Idrisi Ensemble, attempt to speak Gàidhlig and enjoy cooking yum food.

I was born and grew up in Glasgow, Scotland. I feel very fortunate to have been brought up in an environment where music was celebrated (I have a vivid memory of my mum coaxing me in to spending my pocket money on Björk's debut record when I was young) and my granny paid for me to get piano lessons from a young age. In my teens, I discovered Jazz and immersed myself in this tradition which led my move to London to study a jazz degree at the Guildhall School of Music and Drama. 11 months ago, I opened up the daunting grayscale world of Ableton and took a step into the unknown in which I have not yet looked back. I like to explore the sensorial wonder of sound; bringing together the corporeal resonance of the human voice and the otherworldly atmospheres evoked through processing and experimentation. Working in improvisatory processes with extended technologies allows me to sing in abstract registers and express the ineffable without being pulled into didacticism. Working in sound allows me to stay with the trouble, to sit deep within organic chaos, connection, awe and agitation. I take inspiration from many places...everything from little mushrooms growing in the ground to the incredible artists that surround and inspire me. I am fascinated by the idea of change as a granular process of messy multidirectional decomposition, remoulding and reshaping ; like clouds quietly shapeshifting above us... I think about all the ways in which this manifests in my own transitions and how change is so deeply needed in the world today... I use a lot of granular synthesis in my music... often noting that I feel at home in states of flux. I am interested in the potentials held in sound to rewild our imaginations.

Right now feels like the beginning of a long and perhaps never-ending journey of experimenting, learning, playing and this fills me with wonder.

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@_lululu_____

Blog

I had the pleasure of spending five glorious days at Hawkwood in May 2024. The grounds in Spring were full of abundance and there was a sense of freshness and optimism in the air from the moment we arrived.

Something that makes Hawkwood incredible special is that it can feel both at once intimate and expansive. It feels as though you're cocooned in this beautiful bubble of creativity and care, yet you never feel claustrophobic as there's always an opportunity to take a lengthy stroll within the grounds or adventure further if you like. The scenery and environment around you is captivating and I really enjoyed witness how this influenced the work I made during my time there. I found myself attuning to the sounds around me, the weather, the sensations.... I began to think about Pauline Oliveros' deep listening practice and would go for walks without my headphones with the intention to listen deeply to my environment. I enjoyed taking in the sound of the birds around me, the wind, the scurry of squirrels, my feet on the forest floor... All of this played into the compositions I developed during my time at Hawkwood.

The room I was given to work in was lovely and big, with a beautiful upright piano that I totally fell in love with. The room had lovely big windows which let a lot of daylight in. Because the rooms are not music studios, or acoustically treated, I was encouraged to embrace the sounds going on within my environment. This was a really intriguing process, to be intentional about letting my sonic environment influence me, to work in collaboration with the sounds around me.

I found my time at Hawkwood to be really nourishing - not just the delicious home cooked organic food which was truly outstanding - and informative in how I actually wish to spend my time when I don't have the demands of daily life tugging me in all directions at once. I found it a really comfortable and welcoming atmosphere where I could enjoy the company of others, or the bustle of general goings on as equally as I could find a quiet corner or a little nook in the forest to soak up some alone time.

Everywhere you look at Hawkwood you are able to see little reminders of how much care is at the centre of this place. Whether you're strolling through the garden passed the home grown veggies or helped by the wonderful Cathy when you've forgotten your MacBook charger (yes, that was me!). ONE of my favourite moments was watching the whole team sing happy birthday to the beloved gardener. We were just finishing up our tea when the team gathered around him and brought out a huge cake made by the kitchen. It was a beautiful moment to witness, showing how much the team care about this special place.

Huge thank you to all of the Hawkwood team who made this possible and to Mary Jane, The Arts Foundation and my fellow residents Alexi, Emma, Aurelie and Jess for such a special time.

Alexi Marshall



Alexi Marshall is a Hastings-based artist who graduated from the Slade School of Art in 2018. She works in print, mosaic and embroidery investigating themes of womanhood, folklore and regeneration. The hand is always present; handmade, hand sewn, hand carved, hand printed, hand bound. The traces it leaves are often visible and embraced. Lines, bodies and worlds fold into each other to create theatrical tableaux, driven by storytelling and otherworldly narrative.

Marshall has exhibited her work in four solo exhibitions; most recently at Sara Zanin Gallery for 'Taming The

Unruly Gods' and at Flatland Projects for 'Under The Pomegranate Moon', both in 2023, also The Redemption of Delilah at Public Gallery, 2019 and institutionally - 'Cursebreakers' at the De La Warr Pavilion in 2021. She has shown in selected group shows including Bloomberg New Contemporaries in 2018. More recently, they include: Synthesis Delphian Gallery at the Saatchi Gallery (2022), 'Outside The Line', Sara Zanin Gallery, Rome (2022)', 'A Star Is Just A Memory Of A Star' Brooke Bennington, Hastings, UK (2022); 'Body En Thrall', Rugby Museum and Art Gallery, Rugby (2022); Ode To Orlando, Pi Artworks, (2022). Marshall was the first artist selected for the Demoni Danzanti residency in 2022 and has recently completed the Early Careers Artist Programme at Flatland Projects.

She founded and facilitates a community-based project, 'Peculiar Arcana', focusing on fostering connection within groups through tarot and printmaking.

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Blog

I was lucky enough to be granted a Hawkwood residency this May. It couldn't have come at a more perfect time for me. After a weekend from hell, swamped by bags upon bags containing all my printing equipment, I was burnt out and bedraggled on Monday as I made my way cross-country from Hastings to Hawkwood. For the past few months, I had been working tirelessly towards *Nostalgia For The Mud*, a solo exhibition at Brooke Bennington Gallery. Like many creatives, my artistic practice has been a juggling act for as long as it's existed, fostered in moments of studio time compressed between day jobs that pay the bills. This juggling—alongside a period of intense making for the exhibition—had culminated in my shell-like existence as I journeyed to Stroud via National Rail. I didn't know what to expect entirely, but the approaching gift of time felt especially precious, like a long-awaited exhalation.

When I eventually arrived—courtesy of Wonky’s Taxi (highly recommended for your Stroud Station to Hawkwood travel needs!)—it felt like I had entered some kind of utopia, a realisation that dawned on me as the greenery rolled out before us, Wonky and I. I hadn’t realised the expansive nature of the place, and the unusually bright sunshine for that time of year certainly helped make a magical first impression. I felt my burnt-out body surrender to the experience. That feeling of deep gratitude and "utopia" stayed with me throughout my entire stay. In truth, what could be more of a utopian setup for a working artist than nature, bountiful food, space to create, and the opportunity to connect with other creatives? It’s far too rare and precious to find a place that fully nurtures artists in this way.

My studio for the week was in the hay barn, a newly refurbished space that I felt honoured to "christen." While I was working at Hawkwood, I focused on a piece called *Bloodsucker Head*, a reduction linocut print that was due to be part of my exhibition the following month. The title refers to a type of Green Man head. The Green Man, the enigmatic and mysterious symbol found cross-culturally, often on churches despite its "pagan" appearance. The Green Man appears in many forms, with the three most common types categorised as: the Foliate Head, completely covered in green leaves; the Disgorging Head, which spews vegetation from its mouth; and finally, my titular type—*Bloodsucker Head*, where vegetation sprouts from all facial orifices. While a definite meaning remains elusive, the Green Man seems an obvious nod to humanity’s connection to the natural world, and perhaps, our eventual succumbing to it. The connection between the subject matter and the place made the creation of this work especially meaningful. I was drawn to document the piece in progress within the woods a few times, hanging the paper from tree branches to place it in the environment from which it symbolically came.

I truly appreciated the freedom to focus on my art without the usual distractions. Connecting with other artists and sharing conversations over the dinner table was incredibly valuable—I met inspiring people, forming bonds that felt so much deeper than the five days we spent together. The expansive natural surroundings deeply influenced my approach to work. Normally, studio time is so precious that I rarely take breaks, but with this gift of time, I felt so much more balanced and free. The surrounding nature became a key part of my creative process as I took more frequent breaks—walking through the woods behind the barn, often culminating in solace and sketching by the ancient sycamore and spring.

Bloodsucker Head, like most of my works, is a reduction lino print. This method involves carving and printing from a lino block every day, applying different layers of colour to build up the image until it is eventually complete. Each day, a new layer of colour is applied, while more of the lino is carved and removed from the previous print until most of the lino is gone, and a final image of built up colour remains on the paper. This process reflected the effects Hawkwood was having on me. Each day, I felt more

and more nourished (not least from the incredible food!), working deeper into the joy of making, peeling away the layers of fatigue. Hawkwood is a space that holds artists; you can be vulnerable, and it will still hold you. We often spoke of nurture over the dinner table. I arrived at Hawkwood feeling empty, and by Friday, it had filled me—with food, time, rest, and connection; a picture much more whole.



Jessica Bishopp



Jessica Bishopp is a London-based award-winning director and documentary filmmaker. Jessica is fascinated by subcultures, myth and our connection to place; exploring universal themes embedded in our daily lives. Her work has been screened internationally at film festivals including Sheffield Doc/Fest, DOK Leipzig, Aspen Shortsfest and AFI DOCS. Her artist film Lifespan was broadcast on Channel 4 'Random Acts', and her documentary films have been featured on The Atlantic, Dazed, NOWNESS and The Guardian Documentaries, receiving several Vimeo Staff Pick awards. She was selected from over 3,000 applications

to represent the UK as a film director at Berlinale Talents 2020.

Her recent Doc Society-supported film, *Skyward*, a short documentary about two young bird watchers premiered at the BFI London Film Festival 2022 and was shortlisted for a Grierson Award. She has been awarded funding for a new film, *Puffling*, by the Rooftop Films Fund, IF/Then and Field of Vision. *Puffling* had its World Premiere in competition at SXSW 2023 and went on to win the Oscar Qualifying Jury Award for Documentary at Aspen Shortsfest, and has recently been BIFA longlisted for the Best British Short Film Award.

Jessica is represented by The Mill for commercials and content and is currently a lecturer on MA Ethnographic and Documentary Film at University College London.

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Blog

We were greeted by the wonderful and warm Cathy who was excited by all Hawkwood had to offer. We had a brief tour and were allocated our rooms. Cathy said whilst explaining the meals, “it’s like home, we expect you to be there when the bell rings at 1, and let us know beforehand if you don’t want food, we hate waste”. Home was a nice word to describe Hawkwood, there definitely felt like a sense of familial community.

My writing studio was called the sculpture studio. I looked out towards Alexi’s printmaking studio and could hear Luca (composer) in their studio next door. Luca was playing to hear and listen, I felt their experimentation and searching. It was lovely to be surrounded by other Arts Foundation Futures Awards artists on the residency at the same time.



I would take myself away for daily walks around the garden and grounds, and would sometimes hide out and write or read at the top of the meadow near the vegetable garden or inside the greenhouse. I’d over-hear Bernhard the gardener working in the garden, discussing which lettuce was the correct one for lunch today. The gardens were filled with insects and alive with buzzing.

I saw a jay one morning, it was in the tree opposite my studio, it had something in its beak and flew up into the woods to the right of my studio. That morning as we came out of the main house from breakfast, Emma (a designer and fellow Arts Foundation resident) showed me where the ponds were and we saw a buzzard soaring low over the fields. It was so close you could make out the different feathers when the sun hit its brown back. Emma told me that she couldn't remember if yesterday she dreamt something or if it actually happened - she saw a large bird, maybe a buzzard, swoop down and snatch something from a bin. Straight after she said this, in front of us like a gift from the sky, a feather was dancing and spinning on the spot in the air. I picked up the lone buzzard feather and took it back to my writing studio.

I learnt you don't always have to be at a desk to be productive; you can read, go for a walk, watch a film, all to help with creative thinking and immersion. I learnt about myself and when I feel most focused. I was working on my first short fiction script which wove nature through the narrative - being surrounded by nature at Hawkwood was a privilege and the best place to write it. The residency was such a special experience; it gave me confidence, valuable time and permission to focus on my practice and writing. I felt safe to experiment. It was also wonderful to be at the residency with other artists from the Arts Foundation Futures Awards, it was motivating and we got into our routine of catching up over lunch and dinner and sharing our work. Hawkwood is a transformative place, to be cared for and to be surrounded by nature and artists.

I want to thank the Arts Foundation Futures Awards and Hawkwood for the opportunity and support, and Mary Jane and Cathy for their unwavering enthusiasm for creating opportunities and belief in the arts.



Aurélie Fontan



Aurélie Fontan (textiles) has an MA from the Royal College of Art and set up her eponymous Couture studio in London, producing one-of-a-kind catwalk collections exploring multiple sustainable strategies, including zero-waste, material recapture and circularity, design for disassembly and bio-fabrication (growing textiles with microorganisms).

In 2019 Aurélie co-founded a mycelium interior design studio with Ashley Granter - Osmose Studio.

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Blog

Rediscovering space for Creativity

Earlier this year, I had the privilege of participating in an artist residency at Hawkwood, an enchanting estate nestled in the Cotswolds. With its rich history, expansive grounds, and quiet charm, Hawkwood offers a serene retreat for creatives looking to dive deeply into their work. Over the course of my residency, I found that Hawkwood's unique blend of tranquility, natural beauty, and creative camaraderie profoundly influenced my practice in ways I couldn't have anticipated.

Upon arrival, I was struck by Hawkwood's atmosphere, defined by sprawling gardens, quiet woodlands, and panoramic views of the English countryside. The tranquility of this environment felt like an immediate balm to the bustle and demands of daily life. In my studio space, surrounded by silence, I was finally able to slow down and listen — to my ideas, instincts, and to the natural rhythms of creativity that are so easily drowned out in everyday life. Hawkwood's quiet spaces became a blank canvas where I could explore new directions, experiment with techniques, and re-engage with my artistic process.

Being able to unplug from routine distractions was incredibly freeing, and soon, I found myself creating in a way that felt more organic and less outcome-oriented. The estate's beautiful surroundings had a unique way of grounding me. Long walks

around the gardens and through the woods became as integral to my process as my time in the studio. Nature's presence seemed to heighten my senses and sharpen my focus, inspiring new ideas and fresh perspectives. Hawkwood's serene landscape made me realize how important it is to have a nurturing environment that respects and enhances the creative process.

But Hawkwood wasn't just about solitude; it was also about connection. Throughout my residency, I was surrounded by an incredible community of artists, writers, and thinkers from diverse backgrounds and disciplines. Meeting these individuals, each with their own passions and projects, was incredibly inspiring. We shared meals, exchanged stories, and discussed our work late into the night. These conversations became a wellspring of new ideas and insights, offering me valuable feedback and a renewed appreciation for the richness of creative expression.

The residency's environment — supportive, collaborative, and open-minded — fostered a sense of creative freedom that was both rare and precious. Hawkwood's team actively encourages residents to experiment, collaborate, and follow their instincts. The absence of external pressures or rigid expectations meant I could take creative risks without the fear of failure. This atmosphere encouraged me to push my practice in new directions, whether through a different medium or a new approach to familiar themes.

Reflecting on my time at Hawkwood, I feel deeply grateful for the experience and its impact on my work. The quiet space and estate grounds helped re-center me, reminding me why I create in the first place. The opportunity to connect with other creatives has enriched my perspective, and I leave with not only a body of work but a newfound sense of purpose. Hawkwood is a haven that nurtures creativity, not only by providing physical space but also by fostering an environment of trust, collaboration, and respect. I came away from my time there feeling recharged and ready to bring fresh energy to my art.

Kateryna Pavlyuk - *not funded by Reckitt*



Kateryna Pavlyuk is a Ukraine-born, London-bred filmmaker. Infinitely fascinated by people and their relationships to places, her films centre on migration,

displacement, community, and the cross-pollination of cultures.

She is a Papaya Young Directors finalist (2021) and has directed commissioned films for Al Jazeera and womenNGOs. Her film for Latin American Women's Aid was a finalist at the Charity Film Awards 2023, and her work has screened at festivals UK-wide and internationally, including the London Migration Film Festival, Sunday Shorts (Lisbon) and Tampere (Finland), one of the largest short film festivals in Europe. Kateryna has made films about a young refugee chess prodigy navigating a new life in the UK (Al Jazeera); an Archbishop who established a boxing club in North London (The Boxing Bishop); and three generations of Ukrainian women reflecting on their distinct experiences of the Soviet Union, and the three decades since its fall (The Curtain).

Her micro-short film, Misha, was shortlisted for Encounters Film Festival's Depict! competition, receiving a special mention for the Royal Photographic Society Cinematography Award, and in 2023 Misha was selected by Leeds Film to screen in schools, as part of an educational programme. In 2021, Kateryna was commissioned to contribute to H is for Hostile Environment, a collaborative artists' film by Satellite Films, centred on first-hand experiences of migration to the UK.

After working in production for the UN, and producing films for leading arts and charity clients (Glasgow Women's Library, St. Mungo's), Kateryna completed an MA in Documentary Filmmaking at Goldsmiths University. As a film programmer, Kateryna has guest curated events for the Barbican's New East Cinema strand and programmed an online film season, Feast from the East, for the Independent Cinema Office. She is currently developing documentary projects centred on misinformation, displacement, and notions of home.

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Blog

For years, two film ideas had been burning to a crisp on my backburner. I could see both with crystal clarity in my mind, but in order for a short film to be funded, developed and made, other people need to be able to see it. And this was the rub. I was constantly trying to contort my time and summon the focus, around full-time work, to sit down and translate these two ideas into something tangible.

One project required hard-nosed research, hours of it, and relationship building with those who could help me find the hard-to-reach contributors I sought for this film. This required not just time, and a lot of it, but also the bandwidth to spend that time focusing intensely on a demanding subject. I was hard-pressed for both, and this project stalled.

The second film was my first foray, as a documentary filmmaker, into fiction, and required something far more demanding: a script. I knew that for the project to get off

the ground, I had to finally put into shots and words the film that I had for years seen so clearly in my mind. But I had never written a script before. The prospect was daunting, and so this project, too, stalled.

I would constantly tell anyone who would listen that all I needed was just a week away – from work, from life commitments, from distractions. So when I was given the opportunity to spend a week at Hawkwood, it couldn't have been better timed, and I couldn't have said yes faster.

The full privilege and potential of the opportunity only fully hit when I arrived for my residency, a few months later. Beyond my window, from the top of the Hawkwood house, lay only forest and fields. And in the week ahead of me, lay a stretch of time I could shape and spend as I wanted. Perhaps most importantly, I knew that there was no weight of expectation hanging over my head. I carried my own quiet hopes for the week in my pocket, but the knowledge that I was under neither pressure nor obligation to produce any particular or minimal output meant I stepped into Hawkwood with a clear and open mind, free from the stomach churn of feeling that I had to be creative under pressure. And it was that exact pressure relief valve that finally allowed long-waterlogged ideas to finally flow.

The residency gave me something as simple, and elusive, as full flexibility with my time. This meant that when I reached out to time-poor potential collaborators for my documentary idea, I could work entirely around their schedules. A seemingly banal point, but one that meant that, in the space of a single week, I'd spoken to every one of the initial key collaborators I had on my list. By the end of the week, I had dates in the diary for next-stage calls; folders brimming with notes; and the foundations of a film on paper.

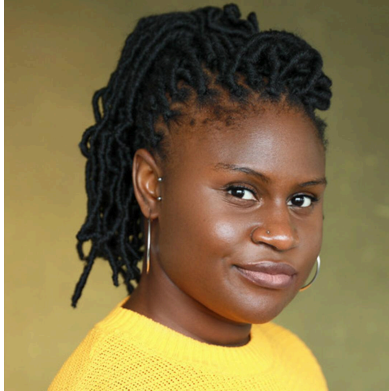
Stretches of forestland and time didn't suddenly make the prospect of writing a script – for my second, fiction project – any less daunting. But one of the many unique opportunities presented by a residency is a community of people. I had the good fortune to be at Hawkwood in the same week as two playwrights. Over the course of afternoon coffees and long after-dinner conversations, exchanging ideas and insights with these two playwrights demystified the process of writing a script, and dialled down my apprehension about how and where to begin.

And so, one morning, when rain kept me from my daily walk around the Hawkwood grounds, I began. I started typing out what had been in my head for almost seven years. What I had expected to be a laborious, gritted-teeth process was in fact a few hours of writing that passed without my realising. That afternoon, I sat back, still slightly disbelieving, and looked at the finished script I'd written.

When I returned to London after my week at Hawkwood, I came back with lungs full of clean air; a much clearer vision of my two projects; a huge amount of gratitude; and

a both a script and blueprint for the two films I had finally salvaged from that backburner. I have since continued developing both projects, which now feel more concrete and feasible after laying out their foundations at Hawkwood – a week and an opportunity I'm deeply and wholeheartedly grateful for.

Safaa Benson-Effiom



Safaa Benson-Effiom is a playwright and theatre-maker from London. She was a finalist for the 2020 Theatre503 International Playwriting Award and the 2019 Tony Craze Award. Her debut play *Til Death Do Us Part*, a searing spotlight on relationships and parenthood, premiered at Theatre503 in May 2022 to four and five-star reviews, subsequently winning 'Best Production – Premiere' at the London Pub Theatre Awards. It also led to her being nominated for a Black British Theatre Award and the Offie for 'Most Promising New Playwright'.

Safaa's second play *For The Culture* was longlisted for the 2021 Theatre Uncut Political Playwriting Award, the 2021 Women's Prize for Playwriting and the 2022 Bruntwood Prize for Playwriting. She has previously been part of the Soho Theatre Writers' Lab, Tamasha Playwrights' and BBC Writersroom – London Voices. She is currently under commission with Soho Theatre (Soho Six).

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Blog

For the longest time, I have said that the only things standing between the writer I am and the writer I know I can be are time and space. Extended time and dedicated space - both physical and mental. To be able to wake up in the morning knowing that all I will do that day is write has been a dream of mine for ages. So imagine my utter joy when I found out that as a shortlisted Arts Foundation Future Awards (AFFA) artist, I would be receiving a week-long residency at Hawkwood!

I counted down the days and on the first Monday in June, I set off, totally unaware of the magic I'd be bringing back with me. Like a kid on Christmas morning, I hurried to Paddington station, my train hurried to Stroud and then everything slowed right down as I made the arduous 20-minute walk up to the college - and that's on me for not listening to all the advice to take a taxi!! Passing a herd of sleepy cows as I approached the college, I had a smile on my face that just would not budge - this

beautiful building and all the greenery that surrounded it would be my home for the next five days!

I came with a plan, simply hoping to make as much progress as I could on a play that had been floating around in my head for a year. I had a vague outline, scribbles of dialogue on scraps of paper and my fingers firmly crossed. I told myself that even coming away with a single scene would be a massive success.

Each day began the same way: waking with the sun, marvelling at the view and taking pictures of said view. I'd head to the work room immediately after breakfast to get down to business. Now granted, for the first hour 'getting down to business' consisted of exploring a new corner of the room, gazing out of the window and taking 'arty' slow zoom videos of the trees. But when I finally sat down to write...in over a decade of writing plays it's never come so easily! It was as though taking a break from the minutia of every day life expanded my mind in ways that meant these characters and this story were able to flourish. Scenes I had struggled to break on my notes app in between tube stops flowed onto the page like water.

Having another playwright and fellow AFFA artist in the room with me was so grounding - a peaceful silence fell over the room as we sat down to write each day, punctuated now and then with a question, a quick chat about theatre or a reminder that it was time for cake.

The scheduled meal times gave these hyper focused periods of working real structure and also something to look forward to: lovely meals spent with the other artists, deep in conversation way after the plates had been cleared and everyone else had left - a real highlight.

Packing up on Friday morning was bittersweet. On the one hand, I was excited to get back to the hustle and bustle of real life. But on the other...I had written half a play! Something that would ordinarily take me weeks or months, I had done in a matter of days. I couldn't help but wonder what a few more days in that blue room or wandering the grounds could have helped me produce...

My five days at Hawkwood were full of discovery. I discovered I love waking up to birdsong and green as far as the eye can see. I discovered that regular biscuit and cake breaks just make life better. I discovered new artists, new perspectives and new ways of working. I discovered that cows kinda like it when you wave and say 'hello' to them. I discovered that I'm not that far off from being the writer I know I can be. And for all of these things, I am so grateful - thank you Hawkwood!!

Laurie Motherwell



Laurie Motherwell is a Glaswegian playwright. His play *Sean and Daro Flake it 'Til They Make It* premiered at the Traverse Theatre in April 2023, before being performed again during the Edinburgh Fringe in the same year. Also in 2023, Laurie was the Tron Theatre Resident Writer where he developed a new play *The Grand Sun Shines Eternal*. He has developed plays with other organisations such as the National Theatre of Scotland, An Tobar and Mull Theatre, Macrobert Arts Centre, and Paisley Book Festival. He has previously been a recipient of a MGC Futures Bursary, and in 2019 he was a recipient of a New Playwrights

Award from the Playwrights' Studio, Scotland.

Blog

I wish it was always this easy to take a breath and a moment to reflect. And it definitely is not. When you are a freelance artist of any form, we are suckered in to the churn. It's not often you get a chance to come back to a piece that you love and have already gave mountains of time to, and still does not hit the level that you are looking for.

For me, the Hawkwood residency will represent space in its many forms. During my time there I had the chance to re-attempt a play that I haven't looked at in six years.

It's a big, bit mad, behemoth of a thing. And for a long time I haven't been able to give myself the time to break it down. To re-consider it's worth in a world that is forever changing. But it was here I made an attempt to tackle it and make the changes I think it needs to move forwards.

I'm not quite sure the work is there yet. I'm still breaking it down, trying to get it into the place where it can be seen by other eyes. And whether that takes another few months, or years, the Hawkwood Residency was *the* moment when I decided that *this* was the time to do it.

And yes, the views over the countryside are great, when I was there the weather was lovely, and the food is tasty. But above all these things the work for me comes first. And for a moment I was able to work unencumbered, with an opportunity to shed the worries I've always had about this play. I was able to come at it with an invigoration I have not been able to find at home.

I didn't finish what I set out to do in my time there, but in the end that doesn't really matter. Because I started. And sometimes starting again is the hardest part.

Tatenda Shamiso



Tatenda Shamiso is a London-based writer, director, theatre-maker and musician with origins from Zimbabwe, Belgium, the United States and Switzerland. Tatenda's writing was most recently performed at the Royal Court Theatre, where NO I.D. transferred for a limited three-week run. He has also written, directed and performed in productions at the National Theatre, Young Vic Theatre, Almeida Theatre, and a variety of fringe

spaces throughout the UK. Tatenda is currently working on two new plays and developing a television adaptation of his solo show. Tatenda trained at Goldsmiths, University of London, where he is a guest lecturer in the Theatre and Performance Department. He recently won the Emerging Talent Award at the Evening Standard Theatre Awards 2023 for his performance in NO ID.

www.tatendashamiso.com

[instagram.com/tatendashamiso](https://www.instagram.com/tatendashamiso)

Blog

During my time at Hawkwood I was working on the first draft of my next play. It's the biggest and most ambitious piece of theatre writing I've ever written; normally I write for one or two voices at a time whereas this piece has a cast of seven. I decided to focus on this project during my residency because the one thing I rarely find the time for in my writing practice is the early gestation process of a new idea. London is a fantastic place to sell a new piece of writing, to get feedback, to workshop your material, but it's rare as a freelance artist to feel you've got the space to withdraw from the noise and take the very first few steps in developing a new idea and figuring out how that can become a story with an intelligible structure. Where better to do that than a beautiful estate in the countryside?

When I wasn't sat down writing scenes of dialogue, I split my working hours pretty evenly between scribbling ideas all over a flipchart, blabbering nonsense to my incredible studio mate and role model Yomi Şode, and wandering through the woods in search of inspiration. In this time I allowed myself to simply send my energy where it wished to go, something I don't often do in my day-to-day life when there are clear and immediate deliverables that need my attention. This meant that within one day you could find me writing music for the show on a hike, then mapping out the timeline

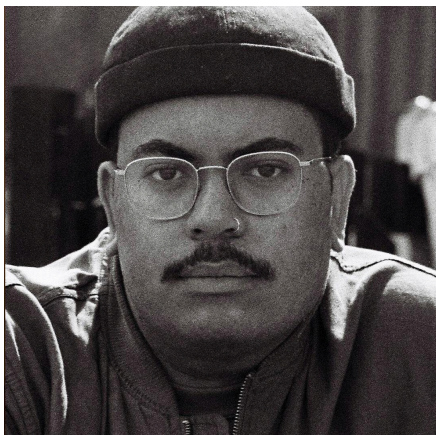
of a relationship that occurred before the action of the play starts on a massive sheet of paper, then staring at a wall contemplating whether I should be thinking of the piece in a three-act or five-act structure, then drawing the first scene, then writing a few pages of script. It was an incredibly liberating and rewarding experience to trust my impulses so freely without the pressure of immediately producing a compelling product (and without having to worry about remembering to eat!)

By the end of the residency, through the help of many chats with the other artists on the residency, many incredible meals, and many moments in conversation with nature, I had composed three pieces of music and had a fully formed structure and plan for the play. That kind of work would normally take me about five weeks to complete, but at Hawkwood it took only five days!

One of the most rewarding and life-changing aspects of my residency at Hawkwood was to go through this experience alongside five other immensely inspiring artists through the Arts Foundation Futures Award. I've never had the opportunity to commune with such a diverse selection of people working in such different disciplines; our conversations flowed smoothly between regenerative design, theatre and fiction writing, experimental visual art, and jazz composition, and we were shocked to discover how much we had in common and how much we could learn from each other both in art, in business and in life. By the end of our week together, you had to kick us out of the dining room at the end of the evening! I feel so honoured to be a part of such an exciting and warm group of people and some of us have already started collaborating with one another on new projects.

Since the residency, I have completed the first draft of the play and am now working on the second! I've definitely taken a lot from my time at Hawkwood home with me — I was able to learn so much about how I work as an artist, the future I would like to see both within my individual practice and across our creative industries. I believe the residency has made me more capable of achieving the change I want to see in my artistic discipline. Couldn't be more grateful to Hawkwood for my time there!

Dan Gurthrie



Dan Gurthrie is an artist who often works with moving image to explore representations and misrepresentations of Black Britishness with an interest in examining how they manifest themselves in rural areas. Recent presentations of his work include Devonshire Collective, Prismatic Ground, Berlinale Forum Expanded, the Independent Cinema Office and LUX's Right of Way screening tour. He was an

awardee of the 2022 Michael O'Pray Prize for new writing on the moving image and part of the programming team for the 18th edition of Berwick Film Media Arts Festival.

www.danguthrie.net
[instagram.com/danglefree](https://www.instagram.com/danglefree)

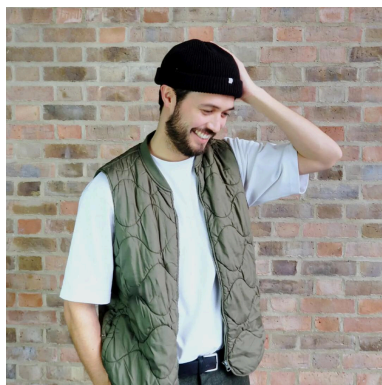
Blog

I was with Yomi, Tatenda, Romarna, Will and Rhea on my residency

The first time we properly talked to each other was over lunch on the Monday when we arrived, but within minutes, it felt like we'd known each other for years. Over that week, we had many loooooong mealtime discussions on topics as varied as surviving in the arts and sustaining a practice to giant snakes and jollof vending machines. I don't have a studio and work from my bedroom, which is fine for me as a laptop-based artist, but these conversations helped me feel like part of a studio-based community, something which I felt like I'd been lacking.

The residency came at a really pivotal time for me, as I'd grown up in Stroud and was currently developing new work about the area at the time as part of a commission for Spike Island in Bristol and Chisenhale Gallery in East London. I'd never been to Hawkwood before, having grown up on the other side of town, but it was useful to come back to Stroud as a bit of an outsider, allowing me to approach the work I was making from a different point of view. We shot some of this footage for the project midweek, which meant I had time to prep any final bits beforehand and time after to start working on the edit, and we're just wrapping up the edit for it at the moment - the show opens in Bristol in February!

William Eliot - *Not funded by Reckitt*



William Eliot is a designer and artist dedicated to clearing a path from the anthropocene to the symbiocene. Eliot's practice merges the realms of art, science, and nature, bridging the gaps between these disciplines to create harmonious and regenerative design solutions. His work has been showcased by Sky News, World Economic Forum and The Times and has been awarded several accolades which include the James Dyson Award, the Helen Hamlyn Centre for Inclusive Design Awards, and support from Arts Council England.

Eliot's work revolves around harnessing the remarkable ability of mealworms to digest polystyrene safely, leading to creative collaborations where these non-human organisms play a pivotal role in furniture design. Through this push/pull interspecies design process, Eliot defines a novel framework that operates as a template for other designers to follow within the regenerative space.

In addition to this work, Eliot aims to make us reevaluate our age-old perceptions of timber by reframing it as a smart material - done by leveraging how wood warps when exposed to moisture. This unique quality provides the foundation for a fresh paradigm in design, as Eliot explores the possibilities of hygromorphic actuation, which he articulates as a "new material language." This is embodied in a library of mechanisms and components with widespread potential for passively powered applications, from smart ventilation to rewilding.

Drawing from his Japanese and British heritage, Eliot imparts deep respect as a cornerstone of his design philosophy, emphasising the importance of honouring the origins of materials and the ecosystems from the contexts of his design interventions. Rather than exerting dominance as a designer, he establishes organisms and materials as collaborative partners, aspiring to shift our perspective from exploiting resources to harmoniously coexisting within a shared ecosystem as designers and individuals.

www.willeliot.com

[instagram.com/takaomakesthings/](https://www.instagram.com/takaomakesthings/)



Blog

A Week of Creative Exploration and Connection

I recently had the incredible opportunity to take part in a week-long residency at Hawkwood in partnership with The Arts Foundation, and what an unforgettable experience it was! Surrounded by the tranquil beauty of Stroud and living with a group of immensely talented individuals, I could not have imagined how positive and impactful the residency would be.

A Community of Creatives

From the moment I arrived, I was welcomed into a diverse and inspiring group of artists, writers, musicians, and makers. Sharing the space with people like Dan Guthrie, Yomi Sode, Tatenda Shamiso, Rhea Thomas, and Romarna Campbell was truly an honor. Each person brought a unique perspective and approach to their craft, and I found myself constantly learning from them, whether through everyday conversations or simply observing their creative processes.

These incredible humans are not only pushing boundaries within their own disciplines, but they're also shaping culture in meaningful ways. It was humbling to see their passion and dedication up close, and to engage in the kind of deep, reflective dialogue that often isn't possible in the day-to-day rush of life. The connections we made, both personal and professional, are something I will carry with me long after the residency has ended.

A New Line of Enquiry: Working with Crown Wood and Washi Paper

For my own practice, the residency provided fertile ground for new exploration. During my time at Hawkwood, I began developing a new body of work that combines crown wood found in the local forest with washi paper. The natural surroundings inspired me to experiment with found materials, and this combination of organic and handmade elements has opened up a new direction in my work that I'm excited to continue developing as part of my practice [Biocrafting.Studio](#). This was the first time where I was able to combine my own Japanese heritage with regenerative design principles and will set a precedent for future design exploration.

But the creative breakthroughs didn't stop there. I also had the pleasure of discovering a new collaborator in Rhea Thomas, with whom I'll be working on future projects. Our collaboration feels like a natural extension of the experimentation and dialogue that Hawkwood fostered, and I can't wait to share more about it soon!

Gratitude and Reflection

None of this would have been possible without the tireless efforts of Mary Jane Edwards from The Arts Foundation, who brought us all together, and the incredible team at Hawkwood, who made us feel so welcome and supported throughout the week. The environment they created was one where creativity could truly flourish.



As I reflect on my time at Hawkwood, I'm filled with gratitude. It was my first-ever residency, and it exceeded every expectation. I would wholeheartedly recommend it to any artist seeking time, space, and community to explore new ideas.



I leave with a sense of clarity, inspiration, and direction in my work that I haven't felt in some time – and a little bit of heartbreak that it has to come to an end!

If anyone out there is planning another residency, count me in! Hawkwood has set the bar high, and I can't wait to see where this creative journey leads next.

Yomi Sode



Yomi Sode is a greatly celebrated and vitally needed voice in the UK's poetry scene. Born in Oyo State Nigeria, his entry into the world of storytelling came in the form of musicality, a quality easily witnessed in his approach to brilliantly paced and finely woven stories. It seems Sode has always been a poet as much

into entertaining, with the relentless rhythms of his writing, as he is into educating, with poems that stare directly into societal failings with lyrical ease. Sode has performed his poetry widely including opening for Saul Williams and The Last Poets, appearances at Yahoo! Wireless Festival, Latitude, Lovebox, Olympic Village, Sadler's Wells Theatre and working with Channel 4 and BBC Radio 1Xtra. His commissioned work includes The Mayor's Office, BBC World Service/BBC Africa to name a few. Beyond this, his ability to gather and cultivate space for storytelling manifested in the form of BoxedIN, a free and lively poetry night at Shoreditch that Sode founded in 2012.

Sode's poetry is characterised by his elegant way of stitching together worlds, humour, cultures and voices, each poem a reminder that the uncomfortable moments have valid relation with the beautiful ones. Sode's poetry captivates mostly because it is deeply aware and keenly welcoming of all nuances at the intersections of Black existence. It is a poetry that is as playful as it is direct, always ushering in the familiarity of Black livelihood with an openness that gives way to appreciation. Sode

is a poet who understands the true potential of poetry and in doing so writes authentically, widely inviting communities on the outskirts of the poetry world to see their own reflections, stories and concerns in his words. In 2019, Sode was deservedly one of three writers awarded the Jerwood Compton Poetry Fellowship. His highly anticipated debut collection 'Manorism' (Penguin Press UK) will be released in May 2022.

'The Door of No Return' commemorates the march endured by enslaved Africans deported from the Port of Ouidah on the coast of Benin in the 17th century. Three sections map the stages of the journey, taking the captives further and further from home, until they are at sea heading to unknown lands. Physical and emotional trials are revealed through documented history – 'And while they were waiting, I read, they were advised not to turn around.' and the poet's thinking on the heart and mindscape of those taken 'Maybe a song aided: a melody that couldn't be woken out of / sleep, could not be dragged, grabbing anything in sight to pull itself / out of harm's reach. A melody in which one keeps. The only thing one / could keep.'. The poem also has recourse to re-imagine the outcome if help had been forthcoming from other-world sources – 'I'm wondering if the angel could have warned the slaves..' and 'Yemoja!... Were these not your children being taken?'

The carefully crafted, far-reaching perspectives in the poem combine to enable a deeply moving account of the march and its consequences. In so doing, we hear and see what happened then, and how we can continue to remember.

Blog

My time at Hawkwood was very productive. The only target I set myself was to edit the existing draft copy of a Novel but by Wednesday of that week, I noticed the pace in which I was working and thought to apply this to the rest of the week. The pros of this was that I did complete a full drafted/edited version of the Novel which I was very proud of. I often question determination on this was testament to do that. The con was that I didn't get to do much walks or take in the surroundings around me. I wasn't as disgruntled with this though as I often took some time out in the morning to notice the scenery and hear the chirping bird.

I enjoyed the food. Not really been a soup eater like this but I stacked up on soups after the week and again, that's what a new experience does. It opens the world to a wide range of things you never factored or took into consideration. I admired the cohort I was with. Everybody working on something great and life changing, whether in thoughts or how we consider the environments we live in. I am indebted to them an Arts foundation for introducing me to them and their work. The week came at a point in time that I needed, and I am grateful!

Romarna Campbell



Romarna Campbell's jazz story begins with the drums. The nomadic spirit of this drummer, producer and composer lives in her jazz and hip-hop-infused music. Romarna honed her craft with Berklee College of Music, Tomorrow's Warriors and the Notebenders. Her single 'Inherently Political' is a super-charged sonic assault on racism that immediately won favour

with Anne Frankenstein, and Jazz FM's Tony Minvielle and had her crowned by Jamz Supernova as New Name of the Week. Her independently released debut '25 Songs For My 25th Birthday' features Soweto Kinch, Tomeka Reid, Sumi Tonooka and Lady Sanity and takes us deeper into her world of resonant frequencies and conscious vibrations.

www.romarnacampbell.com

[instagram.com/romarnacampbelldrums/](https://www.instagram.com/romarnacampbelldrums/)

Rhea Thomas - *not funded by Reckitt*



Rhea Thomas is a designer and climate innovator. She is passionate about tackling complex problems and creating holistic solutions that catalyse system-level change, rooted in a human and planet-centric approach to merge design, technology, and behavioural sciences. She cares deeply about leading with optimism, compassion, and curiosity. These core values enable her to design ecosystems, strategies, and products to re-imagine a better future.

Rhea has been awarded the Art Foundation Futures award in regenerative design for her extensive work in biomaterials includes Seasprout, a material utilising prawn waste from the seafood industry to make fertilising seed trays; and Shrimpak, an alternative to single-use food packaging made from Chitosan - a sugar derived from the outer skeleton of shellfish.

Tackling marine noise pollution, Decibel is a modular hexagonal seastone oyster pod structure on which kelp is grown to create a natural sound barrier, while simultaneously serving as a regenerative marine permaculture system.

Rhea is an advocate for the United Nations Sustainable Development Goals (UN SDGs) and has been recognised as a Goalkeeper by the Bill & Melinda Gates Foundation for her contributions towards the 2030 agenda. She is also a member of the Young Designers Circle for the World Design Organization, and holds a joint MA/MSc in Global Innovation Design from the Royal College of Art & Imperial College London.

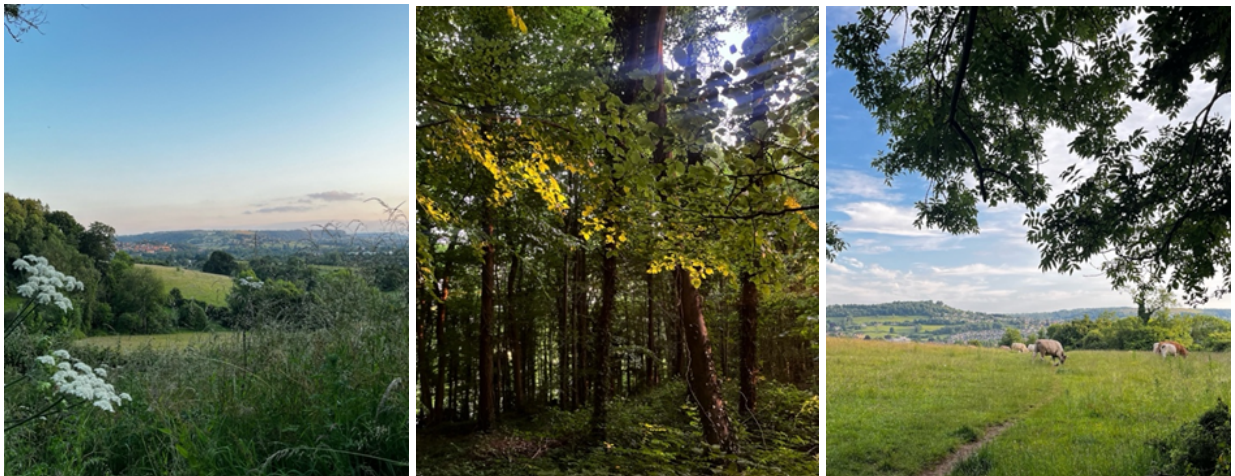
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twitter.com/RheaThomas

Blog

A week of Creativity and Connection



Stepping away from the bustling city, I was met with a palpable shift in pace as I arrived at Hawkwood for my first artist residency. The air seemed greener, cleaner, and filled with a calmness that immediately put my mind at ease. Surrounded by rolling hills and trees, the landscape created a nurturing cocoon that allowed me to slow down, breathe, and open myself up to new ideas. I spent the first few evenings walking through the woodlands and gardens, watching the sun dip below the horizon. The space gave me time to process my thoughts, and it felt like nature was offering a sanctuary for rest and reflection.



Hawkwood's environment is designed for just that—peaceful contemplation and creative exploration. With its woodlands, a natural spring, and the magical woodland sanctuary studio, every inch of the grounds provides artists with the perfect backdrop to focus on their work. What I appreciated most was that even though the week was ours to shape, there was a gentle structure. Meal bells rang out thrice daily, calling us to gather around the table for nourishing, homemade food and meaningful conversations. The arts foundation table was filled with conversation at every meal—stretching across disciplines like music, theatre, writing, and design. If you saw us laughing and sharing stories over breakfast, you'd never guess we'd only known each other for a few days!

Since it was my first residency and I wasn't sure what to expect, I chose to focus on updating my website. However, as the week unfolded, my creative energy expanded in new directions. Inspired by nature and the lively discussions with fellow residents, I began building an idea bank for future projects. I developed the concept for a regenerative dining experience 'Circular Supper,' with bio-material artefacts designed from nature that act as conversation starters. I co-designed a lighting installation that moves with wind with a fellow regenerative design fellow, where we used foraged wood to design the installation including using the wood shavings to dye the fabric. We created a proposal for bio-design workshops and even conceptualized a platform that would bring together bio-designers. The atmosphere at Hawkwood encouraged this kind of expansive thinking, and I felt both grounded by the natural environment and uplifted by the creative energy surrounding me.

The tranquil environment also provided ample space for focus. The variety of studios, including the treehouse-like woodland sanctuary, made it easy to shift between deep work and moments of reflection. As a designer inspired and working with nature, this residency felt like the perfect fit for my first foray into this kind of immersive creative



experience. By the time I left, I felt refreshed, regenerated, and renewed—my mind buzzing with new ideas and collaborations.

I left Hawkwood not just with a sense of accomplishment but with a sense of community. I'm grateful to the Arts Foundation for bringing such a diverse group of creative minds together and to the Hawkwood Foundation for giving us a home surrounded by nature for the week. The conversations, the laughter, and the shared sense of purpose at every meal table will stay with me for a long time to come. I couldn't have asked for a better first artist residency, and I leave inspired to dive deeper into my work,

carrying with me the calm and clarity that Hawkwood so generously offered.

NDP Circus

Artist Biographies

Maria Taarokh

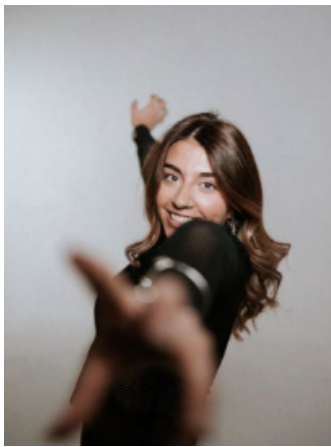


Maria is a dancer, Choreographer, and Producer. Trained in ballet, contemporary and Classical Persian dance, she has performed and taught at shows, festivals, and events across the UK and Europe for the past 12 years. CROWN is Maria's directorial debut in the UK and the first time she will draw on her Iranian and mixed-race heritage and experience of displacement to create a touring dance production. Over three years in the making, CROWN is an opportunity to spread her wings as a choreographer and tell stories of the Iranian diaspora. She brings her wealth of experience in

performing arts in the UK to create and lead the production to tour. In preparation, she spent six months in 2022-23 training with Farima Berenji, a Sufi Master from Simorgh Dance Collective, and three months in San Francisco training and performing with Ballet Afsaneh, Alonzo King Lines Ballet, and ODC Dance Commons. Maria holds an MA from SOAS in Middle Eastern Studies and speaks French, Spanish, and Farsi. Her master's thesis focused on how women in Iran use everyday resistance to oppose the Islamic Regime. Her work spans a range of mediums. She has extensive experience in

event production, having worked as a freelance producer for the past 6 years in outdoor and site-specific events. She is Creative Producer of Devon-based theatre and circus company, NDP Circus, which delivers sitespecific performances and workshops in theatre, circus, and dance at sites of architectural significance. She recently produced the first Totnes Festival of Arts and Culture in 2022. Credits and partners include the Hay Festival, Brit Awards, Edinburgh Fringe, Dartington Arts, and Shakespeare's Globe. She has performed at venues such as Exeter Phoenix, the 02 arena, and The Vaults.

Ayesha Fazal



Manchester dance artist Ayesha Fazal graduated with a First Class BA(Hons) Degree in Dance and Choreography from Falmouth University (2015-2018). Ayesha has performed from Birmingham Hippodrome Main Stage with a live orchestra to an outdoor performance at Rochester Castle with 200 community members. She has worked with companies such as Southpaw Dance Company, Rosie Kay Dance Company, Highly Sprung, Icon Theatre, Wriggle Dance Theatre, Sonia Sabri, Tangled Dance Company, Keneish Dance, and many more. She branches into new roles such as being a dance captain for the Rugby League World Cup and most recently movement direction for Manjeet Mann's novel

'Run Rebel' directed for stage by Tessa Walker. Alongside performing and facilitating across the nation, she is on board as a young director with ThickSkin Theatre where she kicked off her freelance career with 360 VR performance PETRICHOR. Ayesha is passionate about performing, creating, and paving the way for the future of dance and young artists. She strives for keeping dance inclusive, representative, and heartfelt.

Regine Phua



Regine is a dance artist currently based in UK/SG. She is a curious soul who enjoys the unusual and finds it thrilling to challenge boundaries. Upon graduating from Lasalle College of the Arts (SG), Regine has been involved in multiple performance art works, including restaged works by Simone Forti and Trisha Brown performed in National Gallery Singapore. During her training in NSCD, she has participated in a residency for Jungle Book by Akram Khan, worked with Thick & Tight, Phil Sanger, Joseph Mercier, and Mathieu Geffré. With unnecessarily many hobbies, Regine

spends her time climbing, taking film photos, baking sourdough, and roller-skating. Lately, she has been spending her afternoons researching her diaspora as a Singaporean Chinese living abroad and finding her footing in this world as a young professional.

Ghazal Seidi



Ghazal is an Iranian contemporary dancer and choreographer. Inspired and moulded by her parents' artistic souls and practices, Ghazal feels lucky to have a wealth of Persian poetry (even her name means a type of Persian love poem!), calligraphy, and traditional music to inspire her. They are especially excited to see elements of their heritage in the melting pot of the arts world and are passionate about amplifying less-heard voices. Ghazal started her formative dance training at age 17 with Cambridge Youth Dance

Company under the artistic direction of Kate Durrant and later joined Queens' College Contemporary Dance. She has since graduated from the Centre for Advanced Training at the Place and Rambert School's Pre-Vocational Course. Having choreographed for and performed in dance and theatre productions in Cambridge and London, they are grateful for opportunities to have collaborated with dancers, actors, and musicians from the University of Cambridge and Slade School of Fine Art. Currently studying Psychology, Philosophy, and Linguistics at Oxford, they are interested in the relationship between dance and mental health—both in the practical sense of how dancing makes us happier and in the more fundamental sense of how dance communicates the ineffable.

Somin Griffin-Dave



Somatic is a dual-heritage Indian-English Sound Artist from Exeter, now based in London. His diverse creative practice encompasses sound and music for theatre, dance, screen, club dancefloors, and DJing. Although his sound is rooted in sound systems and dance music culture, he takes influence from the rural landscape he grew up in and the myriad of genres from around the world he was brought up on to create his unique sonic identity. His

recent notable work includes: Sonic Landscapes of Colour - a 2-part (ARIA Nominated) audiodocumentary sharing the stories of young people of colour who

have grown up in the South West subsequently broadcast on the BBC, The VR film “Child of Empire” which premiered at the Sundance film festival, DJ sets at festivals such as Boomtown & Glastonbury, The play Daytime Deewane (OFFIE Finalist Best Original Sound - Young Peoples Theatre) set ‘in London’s last Daytimer’ in 1997 and over 500k+ plays on streaming platforms.

Ala Zarei



Ala Zarei, born in 1995, is an Iranian Setar musician and teacher. She holds a BA in music performance (Setar) and is an MA student of Ethnomusicology at SOAS, University of London. She has been learning Setar since 2002 and has been teaching Setar and Solfege for 7 years. She is the Founder and supervisor of Iran-based “Sarir” music ensemble. She achieved 2nd place at the “Saba Music Festival” with the “Sarir”

ensemble in 2019. She performed with the prestigious “Kamand” music ensemble at the international “Fajr music festival” in 2019 in Tehran. She achieved a distinguished rank at the “Youth music Festival” in 2018. She was a member of the orchestra of the Art University of Tehran in 2017 and achieved third place at the “Taknavazan music festival” in 2015.

Anis Aichi



Anis Aichi is an Iranian Tombak player and certified trainer. Inspired by his parents who are both distinguished Masters of Persian Classical Music, Anis started Tombak at the early stage of 6, and his passion for the prominent Persian drum continues to this day. Anis is one of the notable Tombak players who have studied both classical and contemporary schools of Tombak playing. He studied the classical school under Master Shahram Kouhestani, and later the contemporary “Peace Rhythm School” under its founder, Master Farbod Yadollahi. Yadollahi, the founding father of the Persian Drums major in Academia, played a pivotal role in Anis' development as a professional musician. Anis has become a certified Tombak trainer in both styles with over a decade of

experience nurturing the talents of mostly children and young adults. He founded and directs the "Nafeer" Tombak Group, an ensemble of his advanced students who primarily perform his original compositions. Anis has also authored a series of Tombak

pieces for training purposes, soon to be published as a book. His artistic journey of over two decades includes numerous group and solo performances, alongside a collection of private recordings. While music is a cornerstone of his life, Anis holds a background in business management and is currently a PhD Candidate at Lancaster University Management School (LUMS). His research explores the areas of performance, organic and non-organic growth, and the role of innovation and creativity in business transformation.

Boodi Kabbani



Boodi Kabbani is a Syrian-Finnish actor, currently based between London and Helsinki. Before their acting career took off, they immersed themselves in various roles behind the scenes, working as a talent manager, production assistant, tour manager, and audience workshop coordinator. Since 2016, they have been part of the Finnish Saima Theatre touring company, alongside collaborations with renowned theatres like Viirus Teater and Svenska Teatern in Helsinki. Their breakout moment as an actor came with a leading role in the film 'A Moment in the Reeds,' premiering at the BFI London Film Festival in 2017. This earned them the Best Male Actor award at The Nordic International Film Festival in New York in 2018 and a nomination for the Best Supporting Actor award at

the Finnish Film Awards (Jussi Award) in March 2019. Since then, they have continued to showcase their work in films, television series, and theatre productions. In their work, they are driven by a desire to combine different elements of performance art and their own experiences to create new ways to challenge the structures and to question the stereotypes when queer and non-queer BIPOC people are represented on the stage or screen.

NPD Circus came to Hawkwood in preparation for Refugee Week - the UK's largest festival celebrating the contributions, creativity and resilience of refugees. They were working towards their performance in Gloucester Guildhall. Using the arts, culture and education, Refugee Week aims to create spaces where the contributions of refugees are celebrated, people from different communities enjoy positive encounters and refugee experiences are shared and understood in new ways. Refugee Week is an umbrella festival, and every year hundreds of organisers hold hundreds of events across the UK, including in theatres, galleries, museums, cinemas, schools, universities and faith and community settings.

Voicebox

Artist Biographies

Juliet Fraser



I am a soprano, specialising in the gnarly edges of contemporary classical music. Though based in London, most of my work happens in mainland Europe, whizzing between the many wonderful international festivals that celebrate new music. Most of what I sing is brand-new — much of it is written especially for me — but I began my career singing early music and I still keep that in that mix. As a writer, I am engaged in a sort of stealth

activism, offering a performer's perspective on issues around equity, agency and sustainability. I am artistic director of eavesdropping, a festival of experimental musics in East London, co-director of all that dust, a little independent label for new music, and director of VOICEBOX, a brand-new programme for contemporary vocal performance.

Patricia Auchterlonie



Patricia Auchterlonie is a performer of new and unheard music, equally at home on stage, in the concert hall and beyond. She is an enthusiast and a magpie, interested in exploring all that is colourful/experimental as well as more traditional forms of musicmaking.

Upcoming work includes her 2024 debut with the LA Phil, IMPULS Festival 2023 (supported by Help Musicians) and participation in the inaugural cohort of the 2023-24 VOICEBOX programme, delivered by Juliet Fraser in partnership with Britten Pears Arts; City, University of London; Sound Festival and Dartington Music Summer School. Recent work has included premieres: the role of Superfan in Oliver Leith's critically acclaimed Last Days (ROH Linbury) and new works by Evan Johnson with pianist Ben Smith (Huddersfield Contemporary Music Festival). Patricia also recently collaborated with artists Sam Belinfante and Laure Prouvost on a performance for the opening of Prouvost's installation Ohmmm age Oma je ohomma mama at Kunsthalle Wein (Weiner

Festwoche 2023). She has also been working with London-based progressive choral collective Musarc as a vocal coach & music director.

Patricia is interested in exploring the kaleidoscope of the human voice. She is always on the search for new sounds, shades and colours - current obsessions include english folk music, balkan singing, vocal works of Beat Furrer, and troubadour music. She performs as part of an experimental saxophone-voice duo, Honkus, with David Zucchi. Operatic roles have included *Where the Wild Things Are* by Oliver Knussen (Bamberger Symphoniker/ Shadwell Opera), *Violet* by Tom Coult (cover - Music Theatre Wales/ Britten Pears Arts), *Lei in Passion* by Pascal Dusapin (cover - Music Theatre Wales), *Kes'Cha'Au in RUNE* by Alastair White (Tête-a-Tête, released by Métier Records), and *Duncan House* by Rasmus Zwicki (Plus Minus Ensemble), *Miss Donnithorne* in *Miss Donnithorne's Maggot* (Ubu Ensemble) and *Dido* in *Dido and Aeneas* (Toronto Theatre of Early Music). She has participated in research and development on numerous new projects, including works by by Colin Matthews, Philip Venables, and Richard Baker. Other notable performances include Stockhausen's enigmatic epic *Sternklang* with Birmingham Contemporary Music Group, worked on a Gold Award Winning broadcast for BBC Radio 3 with Neil Luck (New York Festivals Radio Awards 2023), and survived Ragnar Kjartansson's *An die Musik*, an 8-hour epic endurance piece for 8 singers and 8 pianos (London Contemporary Music Festival). She has recorded for NMC, Métier Records and been broadcast on BBC Radio 3 and Resonance FM. She was awarded second place for a performance of a new song by Joseph Havlat in the RE-SUNG inaugural song-SLAM (2022) and was nominated for the Scottish New Music Award's Collaboration category in 2019 for *Anthems for Queer Youth* made with Robert Reid Allan & Gareth Matthey. Patricia has worked with Festival Acht Brücken, IEMA Ensemble, Cantando Admont, Manchester International Festival, Birmingham Contemporary Music Group, London Contemporary Music Festival, Plus Minus Ensemble, *An Assembly*, Orpheus Sinfonia, and *Illuminate Women's Music*. She has given performances at Snape Maltings, City University, Wigmore Hall, and The Barbican Centre while regularly working in non-traditional performing spaces including Sir John Soane's Museum, Bermondsey Project Space, Colourspace, the Courtauld Gallery, and APT Deptford. Patricia was the 2017/18 Carne Junior Fellow at Trinity Laban. She holds a master's degree with distinction from the Guildhall School of Music and Drama and a Bachelor of Music from the University of Toronto with honours. She is also a singing teacher, choral director, and has lead workshops on healthy vocal production in non-traditional performance. In her spare time, she's an avid reader, a seamstress, a gardener, an indomitable knitter, and a shameless lover of the banjo (which she plays with enthusiasm rather than skill).

Hestor Dart



Hestor Dart is a singer, musician and maker with an interest in expansive and ugly sound, traditional crafts and collaborative practice. Some current obsessions include weaving songs, trash music and the tale of True Thomas.

Hestor made their debut on the alternative opera stage at the 2019 Grimeborn Festival, in Verity Lane's *The Crane*. In January 2022 they created the role of Elem in Edward Jessens sonic theatre work, *Syllable*. Hestor is an avid participant in the creation of new work, collaborating with various composers including Guy Harries, Josh Kaye and Nneka Cummins. Currently they are working with Fusus Isabel Elliot on a new commission that will premiere at Snape Maltings on 17th August 2024. Hestor is a founding member of the Ruffians, a new music collective with a taste for the experimental and the absurd. They are also a member of Vox Urbane, a vocal ensemble led by Helen Meyerhoff and Dan Ludford-Thomas which launched in April 2023.

Hestor graduated with an MMus distinction from Trinity Laban Conservatoire of Music and Dance in 2023, where they were the recipient of the Linda Hirst Award for excellence in contemporary music. In 2023-2024 Hestor was one of the 6 participants in the inaugural Voicebox programme, delivered by Juliet Fraser in partnership with Britten Pears Arts, City University of London, Sound Festival and Hawkwood College.

Tara Lily Klein



Developed within Bristol's vibrant walls, vocalist and producer t l k leans deeply into the ethereal realm. Fluid in genre and form, and emphasising improvisation as a core tenet for psychological processing, t l k's works evolve from memory, dialogue, dreams and ongoing explorations into loss, selfhood, human behaviour and its coalescence and tensions with the natural world. Weaving together cinematic ambient, downtempo electronic, skewed pop and neo-classical sensibilities, EPs 'Primed For Loss' (2023) and 'Strength In Tenderness' (2022) introduced t l k's distinctive palette, ethereal vocal tone and live presence to the UK and beyond, offering

something gently assertive, ever-evolving and "truly transportive" (BBC6 Music).

t I k's voice resides at the core of rich, undulating arrangements, with a modular crew of instrumentalists bringing an evolving energy to main stage festival sets, vast churches, surround sound spaces and underground DIY venues alike. t I k has also worked closely with D&B Audiotechnik, exploring multichannel vocal techniques using their trailblazing soundscape technology. Following their independently booked debut UK tour in the Spring and extensive festival appearances over the Summer, including Glastonbury and Shambala, they ended the season by opening the main stage at Bristol's Forwards Festival, sharing a lineup with Aphex Twin, Bonobo and Erykah Badu. The Autumn saw t I k's first European appearances, in support of the Scandinavian leg of Nabihah Iqbal's tour, before closing the year with an opening set to 1700 people at London's Barbican Centre in support of Blanco White.

Oskar McCarthy



Baritone Oskar McCarthy's career spans opera, theatre and experimental music-theatre.

Opera roles include Ruggiero La Liberazione di Ruggiero dall'isola di Alcina for Longborough Festival Opera; Giorgio The Gondoliers and Quince (cover) A Midsummer Night's Dream for Scottish Opera; and Leporello Don Giovanni, Don Alfonso Così fan tutte and Dulcamara L'elisir d'amore for Waterperry Opera Festival. He has performed Edmund in Shakespeare's King Lear at The Grange Festival, Walton's Façade with Scots Guards Chamber Ensemble and Peter Maxwell Davies' Eight Songs for a Mad King with Red Note Ensemble.

Oskar regularly collaborates with composers to devise experimental performances in non-traditional spaces. In 2021 he performed a series of improvised ten-minute operatic monologues with composer/violist Zeo Fawcett, streamed live from a converted shipping container in Glasgow to equivalent sites in Gaza, Mali and Uganda, as part of the RCS' tie-in with COP26. Previously he and composer Rufus Elliot created 'the case against...', a pair of durational, improvised installations for voice and electronics which ran non-stop 12-6pm on consecutive days. He has premiered works by Robin Holloway, Bertie Baigent and Ion Marmarinos.

Oskar is part of the inaugural cohort on the 2023-24 VOICEBOX programme, delivered by Juliet Fraser in partnership with Britten Pears Arts; City, London University; and Sound Festival. He is a graduate of the Royal Conservatoire of Scotland Opera School, the University of Cambridge, and he has studied Lecoq technique, fooling, clown, and mime at the International School of Dramatic Corporeal Mime in Paris.

Elaine Mitchener



Elaine Mitchener MBE is one of the most original and distinctive performers of our time. Few other artists are able to convincingly harness such vast resources and combine and project them to such compelling and devastating effect.

A classical singer by training, Mitchener is also an experimental vocalist, an improviser, a composer, a visual artist and a movement artist. A first generation black British citizen, Mitchener has studied the texts of both revolutionary African-diaspora thinkers, and the European avant garde, and absorbed these into her work. Her aesthetic ignores the arbitrary divisions which the culture industry, for reasons of marketing and economics, imposes on human expression. Instead, it unleashes a total art that explores the limits and expressive potential of the voice and body in performances which represent a dynamic new form of experimental-political music theatre.

Mitchener's art uses personal catharsis to confront historical trauma (from the slave trade to the Windrush scandal) but it is not solipsistic nor gratuitous. It is generous and inclusive. All vocal and textual nuances and physical and textural gestures are in the service of an approach which, like all great avant garde art, has at its core a desire to express the totality of the human experience and condition, to reveal other forms of truth and beauty, to present and engage audiences with ideas and experiences that will leave them changed and galvanised, to capsize the status quo and replace it with something better.

Mitchener's background is modest but significant: born and raised in East London to parents who migrated to the UK from Jamaica, as a youth she sang in gospel groups, and later studied classical singing at Trinity Laban. Active as a full time performer since the 2000s, her major performance pieces include *Sweet Tooth*, which interrogates the legacy of the transatlantic slave and sugar trades, and *The Then + The Now = Now Time*, which investigates Eingedanken, Walter Benjamin's concept of remembering as an act of civic responsibility. Her main productions in 2022 include the sound installation *[NAMES II] An Evocation*, which memorialises the enslaved African people owned by British plantation owner Simon Taylor in 18th century Jamaica and which is currently touring as part of the British Art Show 9; and

Women's Work, a concert to mark International Women's Day inspired by Annea Lockwood and Alison Knowles's book of the same name, which was presented at London's Wigmore Hall, where Mitchener is an associate artist. Mitchener is also a trustee of the London Contemporary Music Festival, and lectures in composition at London's Guildhall School of Music. As a composer her sound works are held in a

curated collection by George E Lewis at Darmstadt, and she has been commissioned to produce new works by European festivals including Maerzmusik, Donaueschinger Musiktage, and Sons d’Hiver.

Perhaps the range and depth of Mitchener’s work can best be gauged by listing some of her regular collaborators, which include many of the other most original and distinctive artists of our time: composers Jennifer Walshe, George E Lewis and Tansy Davies; visual artists Sonia Boyce, Christian Marclay and The Otolith Group; chamber ensembles Apartment House, London Sinfonietta, Ensemble MAM, Ensemble Klang, and Klangforum Wien; choreographer Dam van Huynh’s company; and experimental musicians such as Moor Mother, Loré Lixenberg, Saul Williams, Pat Thomas, and Jason Yarde and Neil Charles, with whom Mitchener founded The Rolling Calf, an electroacoustic improvising unit which, like all the work of this remarkable artist, strikes yet another new bridgehead for the black avant garde.

Festival appearances and artists she has performed and collaborated with include Donaueschinger Musiktage, MaerzMusik, Barenboim-Said Akademie, Konzerthaus Wien, Muziekgebouw, Darmstadt, London Contemporary Music Festival, Royal Opera House, Barbican, November Music, Savvy Contemporary, Sons d’Hiver, Wigmore Hall.

www.elainemitchener.com

Sarah Parkin



Soprano Sarah Parkin (she/her) specialises in new music and contemporary opera. She is an experienced deviser of new, immersive pieces and regularly incorporates physical theatre practices into her work.

Most recently, Sarah premiered ‘Voices of the Sands’, a dramatic concert piece for three voices and harp by Michael Betteridge (touring 2022-24); and ‘Roll Up!’, an immersive sensory opera with Mahogany Opera at Sandgate School (Cumbria) by Jack McNeill and Claire Willoughby.

Performances/roles include: Student 3, Innocence by Kaija Saariaho (Cover - Royal Opera House); p.e.r.s.o.n.a.l.c.l.u.t.t.e.r. (Dark Music Days, Reykjavik), featuring works by Berglind Tómasdóttir, Jenni Hogan and Jessie Marino; ‘Four Ways of Looking at a Blackbird’ by Angela Slater (Illuminate Women’s Music); originating the soprano role in A Kinder Society, an immersive opera by Amy Bryce (Stiftung Kunst and Musik für Dresden); Catherine Kontz ‘A Certain Sense of Order’ (tick tock opera tour in UK/Luxembourg); Harvey Brough: ‘The Hive’ (Angel Fields Festival, Liverpool);

Saariaho: 'From the Grammar of Dreams' (impuls Festival, Graz) and originating roles in 'Wear' and 'Robe' with composer Alastair White and UU Productions (for Tête-à-Tête and Metier record label).

Composer collaborations include: Nikos Stavropolous (Leeds 2023 Season One: Awakening), Angela Slater (Illuminate Women's Music), Helgi Ingvarsson (Tung Auditorium), Matthew Lee Knowles, Fleur de Bray, Cecilia Livingston (for Canada House/Canada-UK Foundation), and Hanbury & Groves (for Rough for Opera and the Helios Collective). Sarah has appeared in recordings with the Riot Ensemble (at Trinity Laban Conservatoire), with the 10/10 Ensemble (Royal Philharmonic Hall, Liverpool), as well as in the Left Bank Opera Festival (Leeds), the Grimeborn Festival (Arcola Theatre, London), the Polyphonic Poetry Festival (Cambridge) and in a moving sound installation at London Cavalcade.

In 2023-24, Sarah will be co-creating 'On Being Vocal', a one-woman micro-opera with composer Rania Chrysostomou on the unvoiced thoughts of mothers and women; and will be part of the inaugural cohort on the VOICEBOX programme, delivered by Juliet Fraser in partnership with Britten Pears Arts; City, University of London; Sound Festival and Dartington Music Summer School.

Pascal Zurek



Starting early into professional musicianship at the age of 14, the bass-baritone has walked many miles on numerous theatre stages across Europe, specialising in contemporary opera and world premieres of music theatre including extended vocal techniques. Before dedicating himself fully to the vocal arts with his studies at the Opernschule at HMDK Stuttgart, he studied music pedagogy and physics as well as audio technology in Rostock and Piteå (Sweden). His mentors include distinguished figures such as Margreet Honig, Prof. Teru Yoshihara, Prof. Angelika Luz, Georg Nigl and contemporary music experts such as Sarah Maria Sun, Tora Augestad and others. He is a fellow of the Britten Pears Young Artists programme VOICEBOX under the leadership of Juliet Fraser, where a team of young singers commission new works for voice, pushing the possibilities of voice and style.

Notable world premieres include Victoria Bond's opera "Clara" at Festspiele Baden-Baden and "Alice in Wonderland" by Johannes Harneit at the Staatsoper Stuttgart, as well as performances at the Donaueschinger Musiktage and Impuls

Festival Graz. In 2021, he was honored the prestigious scholarship by Vadstena-Akademien in Sweden and premiered “Zebran” by Tebogo Monnakgotla. In 2023, he made his debut at Staatstheater Kassel in a piece by Genoel von Lilienstern addressing the very recent Neo-Nazi movement in Germany.

Further guest appearances include the Salzburger Festspiele and the Biennale Venezia.

Zurek teaches at Mozarteum Salzburg and Musikhochschule Würzburg, where he focuses on nurturing strong and healthy vocal art forms in his students. His extensive knowledge in dance, physiology and vocal physics blend into his artistic and pedagogical work.

In his non-operatic works, Zurek interweaves poetry and visual arts with the diverse realm of vocal improvisation, embracing and incorporating interdisciplinary art forms such as puppetry, dance and immersive light and sound installations. Further projects include intermedial versions by Bach’s oratorios and combinations of the classical oratorio and Kunstlied canon with intense video works.

His expertise in extreme vocal techniques is showcased in one of his favourite works, the “Eight Songs for a Mad King” by Peter Maxwell Davies; a furious mono-opera in which Zurek unpacks the full extent of the human voice, transcending the boundaries of classical opera singing.

More info can be found at www.pascalzurek.de

James Weeks



James Weeks (*1978) is a composer, conductor and artistic director, based in the North of England.

His music has been performed and broadcast worldwide, and seven portrait discs have been released to date: *Book of Flames and Shadows* (Winter&Winter, 2022) *Summer* (another timbre 2021), *windfell* (another timbre 2019), *Mala punica* (Winter&Winter, 2017), *Signs of Occupation* (Métier 2016), *mural* (confront 2015) and *TIDE* (Métier 2013). His work also appears on the Wandelweiser, HCR and NMC labels.

Collaborators and other performers of his work have included Quatuor Bozzini, Explore Ensemble, London Sinfonietta, Royal Northern Sinfonia, BBC SSO, Ives Ensemble, Plus-Minus, An Assembly, Talea, EXAUDI, Ekmeles, CoMA, Mira Benjamin, Saviet/Houston, Apartment House and Anton Lukoszevieze.

Awards include a British Composer Award (2018) for *Libro di fiammelle e ombre*, written for EXAUDI, and an Ivors Academy Composer Award (2019) for *Leafleht*, written for Quatuor Bozzini.

In 2002 he founded EXAUDI (www.exaudi.org.uk) with soprano Juliet Fraser, now regarded as one of the world's leading vocal ensembles for new music. As well as maintaining a busy international touring and recording schedule with EXAUDI, he works regularly as a guest conductor, working regularly with instrumental ensembles and orchestras such as Royal Northern Sinfonia, BBC Singers, London Sinfonietta, musikFabrik, Birmingham Contemporary Music Group and L'Instant Donn e.

He was Associate Head of Composition at the Guildhall School of Music & Drama, London from 2012-17, and took up his present position as Assistant Professor of Composition at Durham University in October 2017.

www.jamesweeks.org

Blog



In 2023, after many years of dreaming and planning, I launched VOICEBOX, a radical initiative to support advanced singers wanting to specialise in contemporary vocal performance. I am a singer working at what I call the 'gnarly edges' of contemporary classical music — that means 'squeaky gates', yes, but also beautiful melodies, pop-infused bangers, throbbing soundwaves and much much more. There is still no dedicated training in the UK for singers interested in what is now a long-standing tradition of experimental music. I thought it was time to change that.

And so the inaugural cohort of six brilliant singers and I descended upon Hawkwood for the fourth and final residency of our year-long adventure together. This was the beginning of the end of our journey, and the stakes felt high. Immediately after our residency we would cross the country to give a showcase performance at Snape Maltings in Suffolk — we had a lot to prepare! On the schedule for the week were sessions on notation, microtonal tuning systems, improvisation, text scores and ensemble singing, as well as near-daily masterclasses, mostly focusing on the six

brand-new works that the cohort had commissioned and which they were (somewhat frantically) learning ahead of the premieres at Snape.

The atmosphere at Hawkwood made this the best of weeks. We were left to our own devices and yet knew that support was there if we needed it. The house and the grounds provided cosy corners and space to escape the intensity of the work we were doing together. An evening around the firepit in the pouring rain was a particularly delicious sort of unanticipated chaos. When working with the voice vulnerability is never far away. It is inseparable from body and soul. It



takes a lot of courage to be a singer because your expression is unmediated — there is no instrument between you and your audience. To devote your voice to the interpretation of challenging, disruptive, provocative or not-yet-understood works requires all the more courage; this group had courage in spades, as well as great compassion towards one another. It was my pleasure to witness them grow over the year and I will watch with interest to see what they do next.

Huge thanks to Hawkwood for the warm welcome, the light-touch hospitality and, of course, the unspeakably good food. What you offer artists is a rare and much-needed thing.

Viv Gordon



Viv Gordon is a Child Sex Abuse (CSA) Survivor Artist Activist and Artistic Director of Viv Gordon Company CIC, an arts and social justice organisation campaigning for voice, visibility, community and leadership by, for and with CSA survivors aged 14+. Viv writes and performs theatre shows, poetry, films and punk songs. Her current and recent work includes *Restless*, a gig theatre show drawing on coastal imagery to reflect survivor experiences;

Cutting Out, a theatre show and participatory campaign bearing witness to our vast CSA survivor community; *An ABC of CSA*, an Innovate UK supported co-produced

creative resource and training programme to support better conversations about child sexual abuse and *Plain Sight*, a research collaboration with UCL exploring public misconceptions of CSA survivors.

Viv believes CSA survival is a creative act and works to harness the inherent creativity of the CSA survivor community to a radical agenda for social change.

Website: www.vivgordoncompany.co.uk

Socials: @VivGordonCo

Blog

I've just returned from a week-long residency at Hawkwood in October 2024. I was there on my own to explore the very first stages of writing a new show with the working title *Geez Louise: A playbook for surviving hard times*. All of my work is creative activism centred in my lived experience as a survivor of child sexual abuse - to nurture greater awareness, understanding and community - but more importantly to reconceptualise survivorship as a political identity in strengths based, non-pathologising terms to bring about narrative and systems change.

For most people this is a new idea. Most people don't know there are 11 million adult survivors of child sexual abuse in the UK (or 1 in 6 adults) - that we are a diverse but fragmented community that face common barriers, lack access to services, and experience stigma, institutionalised discrimination and exclusion. As survivors we lack cultural voice and political power and representation. For many of us the experience of surviving the dominant culture, in which we are silenced, overlooked and marginalised, is as damaging as the abuse itself.

Survival is a misunderstood concept - it does not happen once - it is durational. The ways in which we survive are many and varied. We are most used to the idea of the broken survivor, stereotypically rocking in the corner, consumed with complex trauma unable to live alongside what has happened to us. And that image rings true for many of us - there's no denying it - I've been there - I still go there sometimes - I will go there again. But it's not the whole picture.

At Viv Gordon Company, our core belief is that surviving child sexual abuse is an inherently creative act - without creativity we wouldn't still be here - our work celebrates that and harnesses it to a radical agenda of change-making. When there was no one to talk to, no one to tell, no hand to hold - many of us wrote songs and poetry, drew pictures, daydreamed, danced, dressed up, created our own safe spaces in our minds, or on paper or in the mud. For me, messing around, doing ridiculous things, making myself laugh until tears ran down my cheeks (tears that could not

safely come out as sadness) - this is a big part of how I survived, resisted abuse and held on to an essence of my own self.

This new show is about that - a performance lecture in the art of survival. During my week I wrote text and songs - placing my own story in a critical response to psychological theory around trauma - sharing knowledge but also challenging and extending current formulations within the deficit based medical model. I'm experimenting with the idea of a "lecture" presented in a conventional style with a powerpoint presentation. But the show is about juxtaposing serious trauma with messing around, so I'm looking at what happens within the live performance and what happens on screen to reflect that - how to subvert and play with the "lecture" form - how to embrace and share humour as a transgressive act.

It's been a long time since I spent a week on my own writing - I discovered I pace a lot (I walked miles around that lovely room). I wrote rubbish, I wrote things that made me laugh out loud. Most importantly, I wrote and now have at least half of the skeleton of a new show. Hawkwood, with its beauty, kindness and daily rhythm, holds creative, radical work gently and implicitly. The grounds and beyond are beautiful. Creativity, thoughtfulness and care are in the bones of the place. For me, meals were shared with a table of others working alone that week - and what started as polite enquiries into our solo practices unfolded into a gorgeous accompanying of each other, belly laughs and new friendships and collaborations. I feel I should say something very funny to end this quite serious blog about messing around but I'm in a cake coma (if you know you know).

Ed Patrick (Kid Carpet)



Kid Carpet is a musician, video and theatre maker from Bristol who produces simple, catchy songs and disruptively charming shows, creating superheroes out of everyday people and ordinary things.

Originally using toy instruments and a sampler Kid Carpet continues to experiment with sounds and instruments in his songs which he combines with a direct lyrical style and DIY

aesthetic.

Like a weird mix of Ivor Cutler, Gorillaz and The Fall, Kid Carpet is a ridiculous shamanic experience with a big heart and big beats, a punk rock attitude and battery operated wonky wisdom.

kidcarpet.co.uk

instagram @kid_carpet

facebook.com/kidcarpet

youtube.com/kidcarpet

Blog

Kid Carpet & The Noisy Animals @ Hawkwood 14th-18th October 2024

I spent a week at Hawkwood working with collaborator Chris Collier on a new Noisy Animals show.

After booking a couple of tours recently for Noisy Garden Centre show I realised that studio theatres don't have enough financial confidence to take risks with their programming. They are now unlikely to want to put on shows that might not sell particularly well, even if they love the art. We're in a time of bums-on-seats at all costs. A London venue told me that they were only programming 'titles' from now on, stories that audiences already know well.

So we've begun to look at a title which we can use for a christmas show and which could also perform at other times of the year.

And it's going to be a pantomime. Oh no it's not. Oh yes it is. But can a panto sell outside of christmas time? Oh yes it can. Can it? Maybe. Shall we try and find out and if we struggle then change it a bit to take out the pantoishness? Oh yes we will. Ok then, good.

I personally think panto is naff. But I'm also attracted to naff things. Hmmm.

I'm also aware of the old saying that people go to the theatre twice a year, once to see a panto and once to see shakespeare

I have discovered that The Noisy Animals characters absolutely love panto!

And my character within the context of the show will absolutely hate it making for some nice dramatic and silly opportunities. We're going to make Jack & The Beanstalk.

We will use guest stars in a similar way that we've previously used David Bowie, Madonna, Marcus Rashford and Lady Gaga. Panto needs a guest star right? Possibly Snoop Dogg, Scooby Doo, Taylor Swift or Iron Man/Robert Uppy Downey Junior.

We've identified a bunch of possible locations: hospital, fish & chip shop, dog racing track.

We will have a pantomime horse (cow/dog/some other animal). We will use a record player for a race section.

I would like to use a talking puppet somewhere in the show. Maybe a talking kettle. I have a silly idea for a song called Bum Sniffy Dog Dog which feels like it's got legs

I had a half day working with fellow artist in residence Viv. I helped her put music and vibe to her song lyrics. We may take this collaboration further with ideas she has for a new show. I love writing music for other people, it's like a special treat.

I also got to play the piano in a big space which was luxurious. I got the basics of two songs together for a group I'm working with in Gloucester.

It was enriching having a group to check in with at meal times. Thanks for having me.

Chris Collier



Chris is an experienced stage manager, director and deviser. He studied theatre amongst the cow patted fields of Dartington College of Arts graduating in 2007. He works with many Bristol-based companies including Kid Carpet, Opposable Thumb, Fellswoop Theatre, Insane Root and Mufti Games as well as being co-Founder and Technical Director of The Wardrobe Theatre since 2011.

Rosie Morris



Rosie Morris is a London-based filmmaker. She studied a BA in Drama and Theatre Arts at Goldsmiths College University of London and did a one-year Arts Council Funded MA at Open School

East, before attending the Directing Documentary course at The National Film and Television School from where she graduated in February 2020.

Rosie's aim is that the audience is invited into the world of her films to meet the people in them at eye level. She examines the ethical complexities of the stories she is telling to drive her creative choices, prioritising intimacy and emotion and the relationships involved in making the film.

Rosie's latest short film, My Blonde GF, was developed through the short form station at Berlinale Talents 2020 and subsequently commissioned by OKRE, the Guardian and BFI Doc Society through 16 Productions and award-winning production company Tyke Films. My Blonde GF premiered at Krakow International Film Festival and Sheffield Doc Fest before launching online on the Guardian in October 2023. Her films have screened at festivals including Aesthetica Short Film Festival, FIPADOC International Documentary Film Festival, Underwire Film Festival, Bolton Film Festival, Folkestone Film Festival, Otherfield Film Festival and Women Over Fifty Film Festival.

Rosie was a finalist in the 16 Days and 16 Films competition, hosted by Modern Films and the Kering Foundation with her 2020 short film Heart Eyes and a World, and her graduation film, Trees was nominated in the David L Wolper student documentary category at the 2021 International Documentary Awards (IDA) and was subsequently acquired by the global short film platform watchargo.com.

She is currently in post-production on an Arts Council-funded short, Close your Eyes to See, and her latest film, This Moment and The Next, which was commissioned and funded by the University of Essex.

[instagram.com/rosesmorris/](https://www.instagram.com/rosesmorris/)

twitter.com/RosesMorris

Blog

I arrived at Hawkwood feeling quite frazzled from an intense period of work and a long drive, but as soon as I got there, I felt very welcome and put at ease by the staff, the food and the environment. There was an amazing meal waiting for me (cooked by an old friend from London- Myra - who I hadn't expected to see in the kitchen and was a lovely surprise!). I was shown to my beautiful cosy room with an amazing view of rolling hills, and my little studio barn for the week. It was amazing to get the chance to sit down and develop an idea I have had bubbling away for years. It's one that is self-initiated and always goes on the back burner as other projects and pressures take focus. It's very rare to be able to give that focused time to nurture fledgling ideas. I am developing a feature length script.. My script is a coming-of-age story exploring grief, trauma and how these collide in a teenage girl's life at a moment when she is discovering her sexual identity. It was amazing to have unpressured time to incubate the idea, to think and write and get a treatment for the project on paper, which has now become the basis for my script! Since the residency, and that intense period of focus, I have been able to pick it up regularly, dip in and out of it and fit it in much more easily alongside my other work. I hope this is the start of a big project that I will be

working on for the next few years. The time really allowed me to get it off the ground! I also really loved the routine and the mealtimes, talking with other artists of various disciplines about life, our work and the creative process. They were wonderful people and our conversations were funny and also inspiring! At the beginning we were strangers and by the end they felt like old friends. On the last evening we shared a fire with the other guests and the next morning I took a walk around the beautiful grounds. I fell in love with the cows and popped down to visit them every day. I now think of them - especially the babies- when I am writing my script, as though they are somewhere in the fabric of it!

Jamaal O'Driscoll



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. Current resident artist for 101 Arts (2 years) &

Strike A Light (2.5 years) Please find a list below of the work Jamaal has both been a part of and commissioned at the following institutions and platforms: Birmingham International Dance Festival (UK), Breakin Convention (UK), Sadlers Wells (UK), South East Dance (UK), The Lowry (UK), Commonwealth Games (UK), British Broadcasting Corporation (International), Nott Dance (UK), DanceXchange (UK) D2CFestival (Ireland). Quad (UK), 101 Arts Commission (UK) and Strike A Light (UK).

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Sophie Bradbury



Sophie Bradbury is a photographer hailing from South East London. With a life long passion for dance, Sophie specialises in dancer portraits, capturing the essence of live events, and other creative projects. Credits include; Nike; Redbull; Move It; The Capsule; and many more. Alongside her Photography catalogue, Sophie provides professional Videography services through event recaps, dance films and documenting behind the scenes

Munotida Chinyanga



Munotida Chinyanga is a multidisciplinary practitioner creating work through Directix and Sound Design. She's co-artistic director of the international arts collective, state the [art]. She has a Masters in Theatre Arts focusing on Multidisciplinary practices, Sor Art and International Collaboration. She has worked at venues such as; The Young Vi The Gate Theatre (A Small Place, 2018), Pleasance Theatre (Ali and Dahlia, 2019), and tl Oxford Northwall. International work includes Creative Europe residences in Serbia (2016), France (201 and Malta (2017). Her residencies usually focus on how theatre/ performance and sor art can facilitate the making or bringing together of a community, especially environments that do not have a constant connection to the arts. Munotida has al directed productions and delivered masterclasses at Teatro India, The National Theatre Rome and Teatro di Akrai, The National Institute of Ancient Drama, Sicily. At the Nation Theatre of Rome, she worked on ways we can mediate dialogue that is cross cultu creating both sonic and performative experiences for audiences. Munotida has also produce work for the Republic of China and South Korea as part of tl 2019 YIYUAN TANG Museum & Foundation in China. In China, she worked with tl community in Chongming to explore the history of several abandoned

areas, including mooncake factory and created performances with the elderly community investigating memories and the future as well as collaborating with visual artists to merge the tv disciplines. In 2019, Munotida was assistant director to Kwame Kwei-Armah (Artistic Director of the Young Vic) on *Tree*, an immersive theatrical experience created with Iris Elba, premiered at Manchester's International Festival and then performed at the Young Vic theatre.

Zaynab Tariq

Zaynab Tariq is the visionary founder of CerealBox, a tech-for-good startup that began humbly on a kitchen table and has since raised over £40 million for critical global causes, from disaster relief to conservation. With a team of 20 dedicated professionals, CerealBox is committed to bridging the gap between technology and social good, reshaping the nonprofit sector with innovation and purpose. Inspired by firsthand experience in the third sector, Zaynab saw a gap in how charities engaged with technology. She recognized the potential to revolutionize the space by combining the agility of for-profit strategies with the mission-driven focus of nonprofits. With a background in third-sector studies and extensive work with charities, Zaynab has brought a unique approach to the sector, harnessing technology to amplify impact and foster viral generosity.



Under Zaynab's leadership, CerealBox has developed campaigns that go beyond traditional fundraising, fostering genuine engagement and demonstrating that every click can drive meaningful change. Her relentless dedication to proving that technology is a transformative tool for social good has made her a trailblazer in the field, continually pushing the boundaries of how tech can be harnessed to create a more equitable world.

Adeeb Abdul Razak

Adeeb Abdul Razak is an interdisciplinary artist, musician, theatre maker, and skilled actor whose work spans film, media, and live performance. Adeeb's practice draws from his South Asian heritage and focuses on empowering identity within marginalized communities. Through music, visual art, and immersive storytelling, he bridges generational gaps and creates spaces for cultural dialogue, challenging the boundaries of traditional artistic forms. As the Creative Director and Co-Founder of



Juice Magazine CIC, Adeeb leads a South Asian collective and magazine that celebrates the heterogeneity of South Asian experiences. Juice disrupts stereotypes by providing a platform for diverse voices and fostering cultural representation. Under Adeeb's leadership, Juice has published three sold-out issues, held weekly Creative Spotlights, produced a popular podcast series, and co-hosted a South Asian Documentary Film Festival with Film South Asia. During the pandemic, he facilitated Pardesi 'Expression and Creativity' events, focusing on empowering South Asian women through creative exploration.

In the realm of performance, Adeeb's acting work spans film and media, with a foundation in Theatre Arts and a dedication to culturally rich narratives. He starred in *Synthetic Fish*, a short film featured in *Dazed Magazine* (2024), and brought depth to his roles in *Toast*, alongside Clara Rugaard and Amina Ben Ismail, as well as *Where We Came From*, featuring Archie Panjabi and Ella Bruccoleri. His commitment to dynamic, authentic storytelling resonates across diverse audiences, pushing the boundaries of contemporary acting. Through his latest project, *KLR - LDN*, Adeeb combines his musical and theatrical talents to create an immersive, full-day festival that amplifies underrepresented voices. His work continues to position him as a transformative figure, reshaping narratives around South Asian artists and fostering inclusive spaces that celebrate cultural identity and artistic expression on a global stage.

Daniel Casimir



Daniel Casimir is a composer, producer, bassist and influential figure within the UK Jazz scene. Daniel graduated from the Royal Birmingham Conservatoire in 2012 and completed a Masters at Trinity Laban Conservatoire in 2015.

In 2016, Daniel released his debut EP, "Escapee" with the label, Jazz re:refreshed. The album received a 5-star review from the Evening Standard and featured live performances at the Royal Albert Hall, Ronnie Scott's and The Jazz Café. Following the success of "Escapee", Daniel performed internationally and released a joint album with vocalist Tess Hirst entitled, "These Days" in

2020. The album was named a part of the “Beginner’s Guide to the New Jazz Generation” by Jazzwise.

Daniel went on to release his debut album “Boxed In” in 2021. The album merges the sound of ‘New UK Jazz’ with classical orchestration, and was named ‘Top Albums for 2021’ by Vinyl Factory, “Editor’s Choice” by Jazzwise and “Album of the Year” by the Parliamentary Jazz Committee. The album also saw Daniel being named “Jazz Instrumentalist of the Year” by Jazz FM.

Daniel’s latest project, “Balance” continues the ethos from his album ‘Boxed In’ and merges a full big band made up of leading figures from the UK Jazz scene, with a string section from the London Contemporary Orchestra. “Balance” will be released on Jazz re:refreshed in 2024.

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Rebecca Bellantoni



Rebecca Bellantoni is a London-based artist who draws from everyday occurrences and abstracts them. She works across moving image, installation, performance, photography, textiles, printmaking, sculpture, sound-text, and ceramics. Through these mediums, Rebecca investigates the layered lens of Black women's writing (fiction and nonfiction), psychogeography, philosophy, religion and spirituality and their

aesthetics. She gently prises apart the concept of the accepted/expected ‘real’ and the experiential ‘real’; looking at how these removed borders may offer sanative experiences. Her practice is an ongoing entanglement with the layers of experience and often uses auto/biographical stories as a foundation.

Bellantoni’s recent projects include Condition the roses, accept the vision. C.R.Y (REVISED), Tate Britain, London (2023); La Position de l'Amour, CNAC Magasin, Grenoble (2023); In the house of my love, Brent Biennial, London (2022); Frieze Live London (2021); Aggregates, Ausstellungsraum Klingental (Switzerland, 2021); Coalition of Care, PUBLICs (Helsinki, Finland, 2019); La Manutention, Palais de Tokyo

(Paris, France, 2019; in collaboration with Rowdy SS). She is the recipient of bursaries and awards from Fluxus Art Projects (2023), a-n The Artists Information Company (2023), Womxn of Colour Art Award (2022), and Jerwood Arts (2020). In 2022, she was nominated for The Max Mara Art Prize for Women.

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